

**SYNTACTIC VARIATIONS OF
AFRICAN-AMERICAN VERNACULAR ENGLISH (AAVE)
EMPLOYED BY THE MAIN CHARACTER IN *HUSTLE & FLOW***

A THESIS

**Presented as a Partial Fulfillment of the Requirements for the Attainment of
a *Sarjana Sastra* Degree in English Language & Literature**



By:

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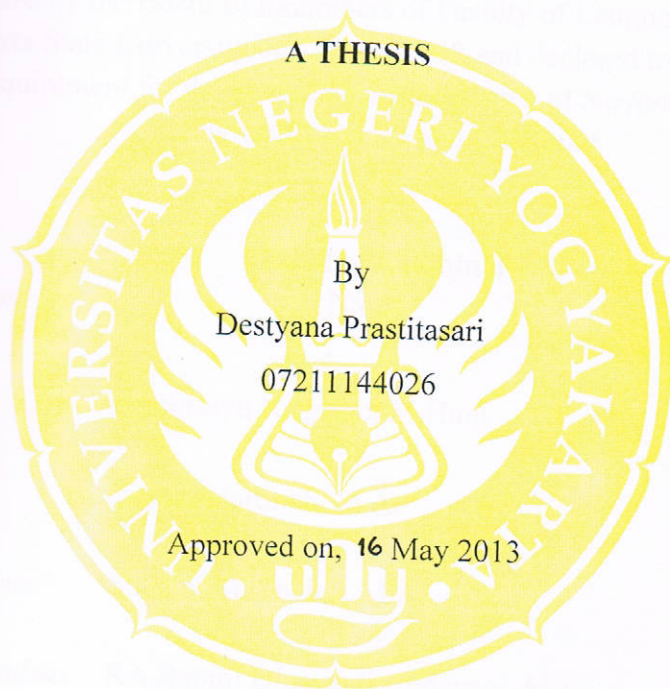
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ENGLISH EDUCATION DEPARTMENT
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APPROVAL

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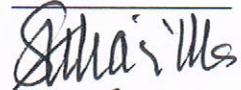
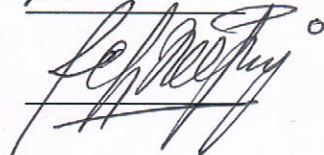
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RATIFICATION

SYNTACTIC VARIATIONS OF AFRICAN-AMERICAN VERNACULAR ENGLISH (AAVE) EMPLOYED BY THE MAIN CHARACTER IN *HUSTLE & FLOW*

A THESIS

Accepted by the Board of Examiners of Faculty of Languages and Arts of Yogyakarta State University on May 2013 and declared to have fulfilled the requirement for the attainment of the degree of *Sarjana Sastra* in English Language and Literature

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menyatakan bahwa karya ilmiah ini adalah hasil pekerjaan saya sendiri. Sepanjang pengetahuan saya, karya ilmiah ini tidak berisi materi yang dipublikasikan atau ditulis orang lain atau telah digunakan sebagai persyaratan pada penyelesaian studi akhir di perguruan tinggi lain, kecuali pada bagian-bagian tertentu yang saya ambil sebagai acuan dengan mengikuti tata cara dan etika penulisan karya ilmiah yang lazim.

Apabila terbukti bahwa pernyataan ini tidak benar, hal ini sepenuhnya menjadi tanggung jawab saya.

Yogyakarta, 16 Mei 2013

Peneliti,



Destyana Prastitasari

MOTTOS

♥ Stay focus, work very hard, and do your best.

(Farah Quinn)

♥ There's no reason to say 'I cannot do it' because 'I can do it'

♥ I can get the tired and desperate feelings but they cannot occur in more than 24 hours

♥ Always smile, greet for everyone, and everything gonna be alright

(Mottos of my life)

♥ Everybody gotta have a dream

(Hustle & Flow)

DEDICATIONS

I dedicate this thesis to:

♥ My beloved mama (Mrs. Bingartin),

♥ My papa (Mr. Sumarno)

who always give me love, pray, support and deep understanding,

♥ My beloved sweetheart, who always gives me spirit and patience,
and

♥ My younger brother Ardhi 'Hwang Kichu'

who always supports and accompanies me in writing this thesis.

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Finally, I realize that my thesis is far from being perfect. Therefore, I would be glad to get any comments, feedbacks, and suggestions for the betterment of this thesis. Hopefully, this thesis will give some beneficial contributions to the readers.

Yogyakarta, 16 May 2013

Destyana Prastitasari

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**Syntactic Variations of African-American Vernacular English (AAVE)
Employed by the Main Character in *Hustle & Flow***

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ABSTRACT

This research is aimed at (1) identifying the types of syntactic variations that are employed by the main character in *Hustle & Flow* movie and (2) classifying the functions of using certain syntactic variations of AAVE in *Hustle & Flow*.

This research used a descriptive qualitative method. The object of this research was the main character's utterances in *Hustle & Flow* movie. The data were in the form of utterances that were analyzed using Chaika's classification of markers of syntactic variations of AAVE and Holmes' classification of speech functions of language phenomena in society. The researcher was the main instrument in this research. The data sheets were the secondary instrument. The data analyses of this research were based on the classification of markers of syntactic variations of AAVE found in the utterances of the main character in *Hustle & Flow*. The sources of the data in this research were *Hustle & Flow* movie and the movie script of *Hustle & Flow*. The trustworthiness of the data was gained through triangulation by checking the data, the theories, and the method by the help of two consultants and two linguistics students as triangulators and peer reviewers.

The results show that: first, related to the types of syntactic variations of AAVE, the main character in *Hustle & Flow*, DJay, employs five markers. They are verb inflection (deletion of 'to be', misuse of form of *verb*, *gonna*, misuse of *go* copula, singular or plural form of *y'all*), irregular verb (misuse of *irregular verb* in the past participle form), double negative form (use of combination of *ain't* and other negations, a negation and *no*, a negation and *none*, *ain't* and *nothing* in a negative sentence), negative form (use of *ain't*, misuse of *neither* form, error construction of the negative form), and preposition (misuse of prepositions *with*, *at*, and *in* in the context of speech). Second, there are five functions of syntactic variations of AAVE found in DJay's utterances. They are (1) expressive, (2) directive, (3) phatic, (4) referential, and (5) poetic functions. Regarding the objectives of this research, they can be inferred that the native speakers of AAVE have unique characteristics in the way they communicate with others using their vernacular language (AAVE).

Keywords: sociolinguistics, syntactic variations, African American Vernacular English (AAVE), *Hustle & Flow*

CHAPTER I

INTRODUCTION

A. Background of the Study

According to Wardhaugh (2010: 1), a language is what the members of a particular society speak. In daily interactions, it is used to express people's thoughts and feelings. Language in daily interactions functions as a means to communicate, and thus it must conform to its use (Clark and Clark, 1977: 557). The use of language in a society makes the phenomena of language variations appear. This is related to the existence of language and social factors as the components in a society. The relationship between language and society is studied further under the field of sociolinguistics (Holmes, 1992: 1). As a part of *microlinguistics*, it tries to investigate the relationship between language and society and aims at getting a better understanding of the structure and the function of language in communication (Wardhaugh, 2010: 12).

Sociolinguistics differentiates four kinds of speech variations, i.e. standard variation, non-standard variation or *sociolect*, regional variation, and register. Standard variation is superposed in sociolinguistics. It is usually identified by its formal and polite form and there is a dictionary to compile newest lexicons. On the other hand, non-standard variation or *sociolect* are the mixed dialects or called accents in the United States. Within *sociolect*, there is the term dialect, which refers to all differences between varieties of a language, in terms of their pronunciation, word usage, and syntax (Chaika, 1984: 132). There is no one,

who can judge which the best and correct dialect is related to the basic or standard language because sociolinguists only explain or analyze the use of language variation (dialect) in a certain society.

There are some varieties in English; one of them is African American Vernacular English (AAVE). This variety of English is mostly spoken by black people in the United States (Jokinen, 2008: 1). The development of AAVE is related to the spread of slaves in the Northern and Southern parts of the United States. They came from many agricultural cotton farms in the South and companies in the North which needed many slaves. It is the reason why there are many variations in using AAVE.

The variations of AAVE are also represented in movies, such as *Hustle & Flow*. It is a 2005 drama movie which is written and directed by Craig Brewer and is produced by John Singleton. It was released on 22 July, 2005. The main character in this movie is DJay, starred by Terrence Howard. The movie tells about DJay's efforts to change his uncertain life to be a better one. This movie depicts the life of an African American and AAVE is used in most of the scenes. DJay shows strong characteristics of an AAVE's native speaker and he has many unique vocabularies and word boundaries inside his utterances which can be analyzed by using syntactic variations of AAVE. Therefore, it becomes the reason why the researcher chooses *Hustle & Flow* movie as the object of the research.

Based on that reason, this research focuses on the utterances of main character in *Hustle & Flow*, DJay. He depicts the real native speaker of African American Vernacular English (AAVE). The result of data analysis in this study

will be used to identify the types and functions of syntactic variations that appear in this movie.

B. Focus of the Problem

There are many variations of African American Vernacular English (AAVE) in term of lexicons, phonology, and syntax. Sociolinguistics is the main theory employed in this research. The object of this research is the utterances produced by DJay, the main character of *Hustle & Flow* movie, as the native speaker of AAVE. This research is going to analyze the types and functions of syntactic variations of AAVE experienced by DJay, the main character of *Hustle & Flow* movie.

The types of syntactic variation that will be observed in this research are related to the markers of verb, negation, and preposition. The purpose of this research is to identify the markers of the types of syntactic variations by analyzing the main character's utterances in term of their grammatical aspects. The first step in this research is identifying the types of syntactic variation by analyzing the grammatical form of utterances, such as the use of verb (inflection and form in sentence structure), negation form (double negatives), and preposition.

Based on the explanation above, the researcher is motivated to reveal the functions of syntactic variations in African-American Vernacular English (AAVE) found in the main character's utterances when having conversation during the movie scenes. The classification of the functions of syntactic variation includes expressive, directive, phatic, referential, metalinguistic, and poetic.

Therefore, there are two main problems that will be analyzed in this research.

C. Problem Formulation

Based on the focus of the problem, the problems are formulated into two research questions as follows.

1. What are the types of syntactic variations employed by DJay, the main character in *Hustle & Flow* movie?
2. What are the functions of using certain syntactic variations in *Hustle & Flow* movie?

D. Objectives of the Study

Based on the problem formulation, the objectives of the study are listed as follows.

1. to identify the types of syntactic variations that are employed by DJay, the main character in *Hustle & Flow* movie, and
2. to classify the functions of using certain syntactic variation of AAVE in *Hustle & Flow* movie.

E. Significances of the Study

This study offers theoretical and practical benefits. Theoretically, the findings are expected to enrich and give additional knowledge of the syntactic variations of African-American Vernacular English (AAVE). Practically, the results of this study are expected to be beneficial for the following parties.

a. to students of Linguistics concentration

This research can be used to enrich their knowledge about the types and functions of syntactic variations of AAVE that are represented by the main character's utterances as the object. Therefore, it is hoped that it can increase their awareness in the utterances which contain the types and functions of syntactic variations in English's vernacular language. Especially for students who belong to Linguistics concentration, the result of this research can be used as a reference and example of how to analyze types and functions of syntactic variations terms in a certain speech community by using sociolinguistic approach.

b. to other researchers

This research can be used as an idea input or a reference for conducting similar research, especially for those who are interested in syntactic variations of vernacular language or speech variation as their topic.

c. to English lecturers

This research can be used as the material and example in teaching about AAVE as one of vernacular languages and speech variations of English. Furthermore, it can be used to increase their insight concerning the syntactic variations that might be found in language phenomena in a speech community.

CHAPTER II

LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK

A. Literature Review

1. Sociolinguistics

According to Chaika (1982: 2), sociolinguistics is the study of the ways people use language in social interactions. It is applied in the language when people communicate. The social interaction makes the language phenomena appear. The language phenomena will be evaluated by the speech community. That becomes the reason why the main focus of sociolinguists is analyzing the way in giving stratification done by a certain speech community. The components influence the speech community in evaluating language phenomena, which shaped the living conditions, values, and beliefs of society. Sociolinguistics allows a group of people to learn the rules of speech behavior without paying attention to others' feelings when the communication occurs.

The explanation about language stratification in society before describes sociolinguistics as the study of the way how language is used and influenced by the components of language phenomena. Sociolinguists do not only concern about the relationship of language and society, but also have some tasks related to the application of language in a society. They undertake many processes in analyzing the language in a speech community. That implies the clear focus of sociolinguistics, which is identifying the social functions of language and conveying social meaning from the way a language works. The result of

identifying language phenomena by sociolinguists is reached when they can give and present the evidence that every person has different way of speaking in each social context (Holmes, 1992: 1).

In short, the result of analyzing language phenomena provides the term 'social context' in sociolinguistics. Sociolinguistics is chosen as the label of the study of empirical work in a spoken language. It is categorized as the branch of *macrolinguistics*. Therefore, it has a sense of methodology which is similar to microlinguistics in answering questions related to linguistic theories and dealing with topics of central interest to linguistics (Trudgill, 1984: 8). That is the reason why the goal of the investigation done by sociolinguists is more concerned with the better understanding of structure in language and how it can be functioned properly while communicating (Wardaugh, 2010: 12).

The study of sociolinguistics includes language and society, language variation, language change, and the uses of speech function. Sociolinguistics also classified them into two parts, i.e. the application and the effects of the use of language in society. The application of language in society is related to the scope of language and society, language variation, and language change. The speech function is also one of the effects of the language use in a society.

According to Aitchison (2003: 114), sociolinguistics is often defined as the study of language and society. The use of language in social interaction causes the stratification by the speech community. That is why, many linguists are more concerned in discovering the unity beneath the diversity of human language. In a

certain society, the case of analyzing the social factors was led by the theory of diversity of language as noted by linguists.

Sociolinguistics also focuses on the differences and variations within a particular language, which include language variation and language change. Language variation appears in order to fulfill the speech community's needs that develop time by time. It has a relationship with the development of language change. Language change relates to language variation over the time and it has its own origins in spatial (regional) and social variation. Language change over the time always results in the current variation (Holmes, 1992: 211).

In addition, sociolinguistics also discusses speech functions. Language in use serves both affective (social) and referential (informative) functions. According to Holmes (1992: 286), the social function is established in a contact between two participants and showed by initial greetings and comments about actual things. The exchanges and move will become more information-oriented or referential in function. The speech functions used in daily interactions appear because of the variety in the way people use language in the society.

2. Language Variation

a. Speech Variety

In English, there are many kinds of language variations. One of them is African American Vernacular English (AAVE). AAVE is a kind of speech variety in English that is commonly used by Black people in the Southern parts of the United States. The AAVE's native speakers are connected to each other under the same social factors that can affect the social class, i.e. geographical location, age,

occupation, *socio-economic* status, ethnic group, and sex. The social class and style are the other variables of speech that will show the variation between individual views and the background of the community. They are not random and they depend on predictable conditioned ways (Coulmas, 1998: 38).

According to Romaine in Holmes and Meyerhoff (2003: 98), language varieties are arranged by the principle of social dimensions while sociolinguists are concerned with social class and factors. Social class belongs to fundamental and other patterns including stylistic and gender variation. The social factors in sociolinguistics are related to social class such as education, income, and certain linguistic features used by a speech community.

Social dialects are more concerned in investigating the correlation between sociolinguistic variables and social factors. Sociolinguists comprehend the differences between the original and replicated ones. All variants of speech are not generally related to the exclusivity between one and others since the speakers want to make similar linguistic features to a greater or less degree.

In short, it is captured that the speech communities who have used quantitative sociolinguistics will use standard forms. It is in contrast with pidgin or super-ordinate norm understanding toward the process of change in societies. According to Holmes (1992: 144), there are other kinds of speech varieties in English, but the most commonly used in the society is social dialects. Standard English (SE) and Non-standard English forms belong to social dialects in English.

1) Standard English

Standard English (SE) is the term of a speech variety in English that is functioned more in accommodating some variations of British English (BE) accent (Received Pronunciation). The Received Pronunciation (RP) in BE is more acceptable in a good or high (H) society. The previous statement can be clearly reflected in the figure below.

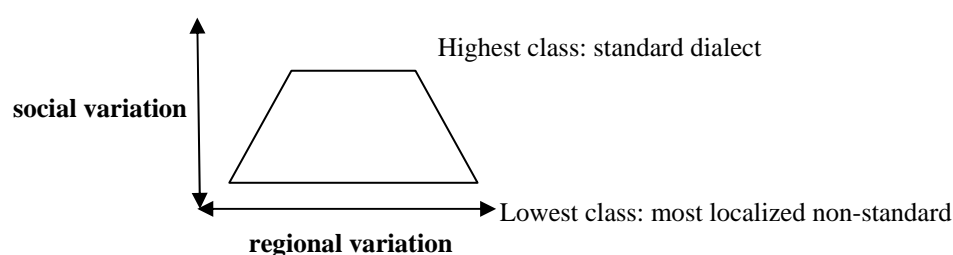


Figure 1. Social and Regional Dialect Variation (reproduced from Trudgill in Holmes, 1992: 145)

The figure is a trapezoid or table-topped mountain of language variations. It is related to social and regional variation in separating the social class distinction. The flat top reflects the broader range of variants (alternative linguistic forms) which qualify as parts of the standard dialect of English in other countries. Holmes (1992: 144) states that there are the border and division of social class among the variations. Therefore, the Standard English (SE) has limited amount of acceptable grammatical variation.

2) Non-standard English

Non-standard English or eventually called as *sociolect* is a kind of speech variety in English that is commonly used in a casual or informal event. In sociolinguistics field, non-standard English (*sociolect*) is also known as General American (GA). It is commonly used by the majority of Americans as the

Southern accent. Fromkin, Blair and Collins (1999: 408-409) define non-standard dialect as a dialect that needs to be observed in the certain occurrence of grammatical forms and constructions which are stigmatized by Standard English (SE) speakers.

The non-standard dialect is never regarded as simple as Standard English (SE). The Standard English (SE) is being more prestigious in social class than non-standard English (*sociolect*). The non-standard English and Standard English are also compared in illogical and incomplete aspects. Non-standard English (*sociolect*) is less systematic and rule-governed than Standard English (SE) (Holmes, 1992: 145-146). The non-standard English form uses the term vernacular language to be more prestigious and is classified into a variety of meanings in the scope of sociolinguistics.

b. Vernacular Language

The categories of language development related to status and social functions are vernacular language, which belongs to non-standard English, and standard language. Vernacular language is usually defined as a language which has not been standardized and which does not have an official status. The vernacular language is commonly used as the first language (L1) learned by people in multilingual communities. They are often used for a relatively narrow range of informal functions (Holmes, 1992: 80). The informal function that appears in a vernacular language makes this variation belong to non-standard English.

c. Dialect

There are many language variations in English. In a certain speech community, there are many speech varieties that appear. The factors influencing language variations include geographical location, age, occupation, socioeconomic status, ethnic group, and sex. The most obvious type of variety can be shown by the use of different dialects. A dialect is usually associated with a particular geographical area, and it refers to a greater difference than mere pronunciation. American English is a different dialect from British English, with phonological innovations such as nasal vowels, and construction as '*I kinda figured maybe*' and '*He said for you not to worry*'. In daily usage, the term dialect is often confused with the word *accent*. An accent refers to the difference in pronunciation. If the underlying system and vocabulary are similar, American English's native speakers may speak in a similar dialect (Aitchison, 2003: 115).

In short, dialect and accent have their principal differences. Chaika (1982: 132) defines dialect as the technical name for what Americans usually think of as an accent. Therefore, she agrees that dialect and accent have the same definition as language phenomena in the U.S. Accent refers only to differences in pronunciation between one variety of a language and another. Dialect refers to all differences between varieties of a language, which are in pronunciation, word usage, and syntax. She also states that dialect can be observed by the word usage and syntax, and accent only has pronunciation as the variety of language phenomenon.

3. African American Vernacular English (AAVE)

There are many speech varieties in English. One of them is African American Vernacular English (AAVE). AAVE is the part of vernacular language that is most commonly used in the United States. This statement is strengthened by Jokinen (2008: 1) who defines African American Vernacular English (AAVE) as a variant of English spoken mostly by Black people in the United States. The development reveals many variations in using AAVE as English dialect in the United States related to the historical background of American Revolution. Furthermore, African American Vernacular English (AAVE) cannot be judged as a racial variety because not only Black American people use it, although the native speakers sometimes use other languages to communicate (Patrick in Jokinen, 2008: 1).

In short, the native speakers of AAVE are spreading in all parts of the United States. The various geographical areas and social status influence the variation and style in using AAVE. According to Sidnell via Jokinen (2008: 1), the native speakers or others have used many features of AAVE variations, for example vocabulary variety, so it is difficult to decide who actually the speaker of AAVE is. The difficulties in making the decision related to who the real speaker of AAVE can be minimized by observing the characteristics. Wardhaugh (2006: 342-343) states that the characteristics of AAVE can be observed by phonological and syntactic aspects. In the phonological perspective, *thing* and *this* may be pronounced as *ting* and *dis*. Another characteristic of the phonological aspects of AAVE, such as pronouncing without final consonants or showing loss of final or

even loss of both consonants because consonants after a vowel are often deleted (for words *cold*, *test*, *desk*, and *end*) and showing loss of *r* (for words *Carol*, *Paris*, *protect*, and *from*). Syntactically, AAVE has special uses of *be* or lack of *be* (the zero copula), special negatives form that is used frequently, as is multiple negation (the use of *ain't*), and special auxiliary verb (the use of *done* and *been*). AAVE employs constructions such as 'I asked Joe what can he do,' 'Can't nobody do that' (as a statement), and 'It *ain't no* heaven for you to go to,' (multiple negations and *it* is functioned like *there* in Standard English). The characteristics of AAVE influence the growth of variations in the dialects of English.

The variations of English dialects can be observed in terms of phonological, vocabulary (lexical), and syntactic variations. The first variation of AAVE is in term of phonology. In the phonological variant, a dialect is more diffused when it is operated in stylistics. It means the dialect (AAVE) is not influenced much in style of language but concerned in pronunciation. Phonological variation usually occurs in language sets of words, not limited environments. The use of consonants will be more crucial than vowels in AAVE. It is implied that the process of identifying spoken words is concerned in consonants more than in vowels (Chaika, 1982: 145).

The second variation of AAVE is vocabulary (lexical) terms. There are only few differences in the lexicon of many dialects in the United States. The differences in lexicon are in the names, events, and advertising. The use of different lexicons commonly involved the names of used items, misunderstanding

of sudden events, and the media of land television also national advertising. There are many lexicons that are used differently in British English (BE) and American English (AE) including the use of the words *lift*, *hire*, and *lorry* in BE and *elevator*, *rent*, and *truck* in AE (Chaika, 1982: 146).

The third variation of AAVE is the syntax (syntactic) terms. In term of syntax, the signal of social class distinction usually appears when the conversation occurs. This variation also crops up frequently in the instructions during conversation. AAVE is usually underestimated as an uneducated dialect. According to Chaika (1982: 149), Americans that use AAVE as their speech variety become familiar with the well-known signposts of uneducated dialects. The markers of syntactic variation of AAVE that most commonly occur are double negatives form and lack of agreement in a number of verbs.

a. Types of Syntactic Variation

Syntactic variation belongs to the subdivision of speech varieties in English. It appears because of the use of dialect, as a part of vernacular language and non-standard English, in daily interactions. The characteristics of syntactic variation are found in the rules of variation in every language, the debates over the incorrectness of the non-standard varieties, and the grammatical forms of spoken language transcription. They are mostly reflected in African American Vernacular English (AAVE). In the use of AAVE, the native speakers are mostly concerned in their vocabulary (lexical) and phonological variations rather than syntactic variation. It is because the rules in using AAVE usually focus on the spoken language.

In short, the types of syntactic variation of AAVE can be identified by analyzing the forms of data transcription of spoken language. The forms of data transcription of spoken language are utterances and sentences that are suitable or similar with the original pronunciation of the source (movie, speech, etc). It can be analyzed by using the markers of types of syntactic variation of AAVE. The markers of types of syntactic variation of AAVE include verb inflection, irregular verb, double negative form, negative form, and preposition (Chaika, 1982: 149-152).

1) **Verb Inflection**

Chaika (1982: 149-150) states that the major differences between educated and uneducated American dialects are reflected in the use of verb as the center of marginal construction of grammar rules. The educated one prefers to use the form of 'be' (*am, is, are, was, were*). It is related to the subject of past or present tenses. On the other hand, the non-standard English speakers commonly reduce the sentence form and cannot give the certainty for singular and plural numbers. As a dialect, AAVE has some characteristics of subject used in a sentence that can inflect the use of verb. The markers of verb inflection include *go* copula, *I'ma* and *gonna*, and *y'all*.

a) **'go' copula**

The first marker of verb inflection in AAVE is the misuse of 'go' copula in sentence form. The non-standard English speakers often omit the form in saying "*she goes*" with "*she go*" or "*she not go*". They use '-s/ -es' agreement marker that cannot be used unless for third person singular. They prefer to say "*I goes*",

“*we goes*”, “*you goes*”, or “*they goes*” although it is wrong (Chaika, 1982: 149-150).

b) *I'ma* and *gonna*

The use of *I'ma* can be acceptable in Standard American English. Black people speech community prefers to use *gonna* in daily interactions. According to Seymour and Roeper (1999: 6), the forms of ‘*I'ma*’ and ‘*gonna*’ are the reduced forms of ‘I am going to’. The uses of these forms are illustrated in the examples below.

Example: *I'ma* go home.
I *gonna* go home.

Seymour and Roeper (1999)

The examples above show the use of *I'ma* and *gonna*. *I'ma* is used as a replacement of ‘I am going to’. On the other hand, the use of *gonna* should be changed into ‘be + going to’ in the Standard English. The use of *I'ma* and *I gonna* in the sentences above refer to ‘I am going to’.

c) *y'all*

According to the glossary of Pruitt, Garrity, and Oetting (2005) in the official site of Language Development and Disorders Lab of Louisiana State University (2007: 3), the variant of *y'all* is produced by the native speakers of AAVE as a pronoun. Mencken (1984: 337) states that *y'all* is the constructed form of the words ‘you’ and ‘all’. It implies the plurality of the second-person pronoun. It can also be used as a singular second-person pronoun. The use of this variant is illustrated in an example below.

Second-person singular:
Have *y'all* [you and others] had dinner yet?

The use of 'y'all' as a plural pronoun is to change the form of 'you'. Y'all refer to you all. The description is presented as follows.

Example: *All y'all* take turns.

Y'alls take turns.

Language Development and Disorder Lab of LSU (2007)

The examples above show the use of 'y'all' to show a plural number. According to Bernstein (2003: 108-109), the addressees or hearers of these utterances were many. The use of *all y'all* and *y'alls* in the utterances above refers to 'all of you all' or 'all of hearers'.

2) Irregular Verb

According to Chaika (1982: 150-151), the social class marker in a former stage of language is reflected in the way to use irregular verb in term of past tense. The users of Standard English (SE) think the older form is regularized as the standard than the newer one. The irregular verbs always change from their original patterns when applied in AAVE. The use of irregular verb in daily interactions by the native speakers of AAVE can be reflected in the use of 'had + past participle'.

An irregular verb is usually reflected in past perfect tense. As the marker of irregular verb, the use of 'had + past participle' implied the past perfect tense. According to Leech (2006: 59), irregular verbs are words which do not form their past tense and *-ed* participle form in the regular way. There are over 200 irregular verbs in English, including many of the most common and important verbs in the language. In the following examples, (1) is the base form, (2) is the past tense form, and (3) is the *-ed* participle form.

Example: I *had* just *wake* (Verb₁ or base form)
 I *had* just *woken* (Verb₂ or past tense form)
 I *had* just *awakened, wakened* (-*ed* or participle form)
 Chaika (1982)

The example shows the irregular verb used by the native speakers of AAVE. The Standard English (SE) will use the irregular verb of 'wake' to construct the basic past tense form (Chaika, 1982: 150). The use of 'woken' in a sentence implies the irregular verb that is used in past tense form. The 'awakened' or 'wakened' is used to describe the *-ed* or past participle form.

3) Double Negative Form

Double negative form is also known as multiple negations. Double negative form as applied in *I didn't do nothin'* signals the utterance of the blue-collar and lower classes, but *I didn't do anything* signals the formally educated middle class. It is sometimes used by educated speakers in casual or informal speech style as they attempt to emulate the naturalness and informality they presume to be characteristic of less-educated classes (Chaika, 1982: 151). The double negatives in a sentence mark the syntactic variation of AAVE.

Example: Cause he *don't* want *no* people on rocks.

The example shows the use of multiple negations. In this sentence structure, there is an overregulation or misuse of verb in negation. The overregulation is showed by the verb in the form of simple present which follows the subject 'he' in 'Cause he *don't* want...'. It should be changed into 'Cause he *does not* want...' to obey the rules of the use of verb form in a negation. **The double negatives sentence wants to describe that 'he' (the leader of the observation in the desert mountain site) does not want the experts who joined in**

the rocks' observation project will be in danger if there is no one who observe and give an alert of natural disaster from the rocks tower.

4) Negative Form

The negative form is usually called as negation. It is also used frequently in daily interactions. The negative form marker in the types of syntactic variation of AAVE is the use of *ain't*. The negative form in American English reflects a social class marker and stylistic extension (Chaika, 1982: 151).

According to Washington and Craig (2002: 227), *ain't* is used as a negative auxiliary in a negation. The auxiliaries that are usually used to describe *ain't* in a negation's construction are 'have + not', 'do + not', 'are + not', and 'is + not'. The application of *ain't* in the negation constructions is presented below.

Example: I *ain't* seen that thing. (have + not)
 You *ain't* gonna [going to] play like that. (are + not)
 They *ain't* make these things for Barbie when I was little. (do+not)
 Howe (2004)

5) Preposition

The prepositions commonly used in the native speakers of AAVE's interactions are 'in', 'at', and 'with'. According to Leech (2006: 90), preposition is a word which typically comes in front of a noun phrase, for example *in*, *with*, and *at* in *in the building*, *with all the good intentions I had at the beginning of the year*. The noun phrase which follows the preposition can be called a prepositional complement and the preposition together with its complement is known as a prepositional phrase. Prepositions specifically act as a bridge between two parts of a sentence and provide the readers with information. Huddleston and Pullum (2005: 135) state that preposition as a category of words whose most prototypical

members denote relations in space or time (in, on, under, before, etc.) also take noun phrases as complements (in the car, on the chair).

In the Grammar Handbook of Capella University which is written by Linguistics division team of Capella University (2003: 15), the preposition for the sentence, “Connie and Roger drove from Tucson to Atlanta *in* just four days”, is linked by the preposition ‘in’. Preposition ‘in’ is used to provide information of ‘time’ to the readers. Preposition ‘at’ provides the ‘location’ information. In the sentence, “He is over *at* his friend's house”, is linked by the preposition ‘at’ Fillmore (1997: 97). Preposition ‘with’ gives the ‘defining’ information in the sentence. In the sentence, “Cassandra made cookies *with* her classmates”, it is linked by the preposition ‘with’ Grammar Handbook of Capella University which is written by Linguistics division team of Capella University (2003: 16).

b. Functions of Syntactic Variation

According to Holmes (2001: 258), the use of language in a conversation reflects the context of speech. In daily interactions, the speaker uses language both in formal and casual contexts. It is related to the purpose of this study, which is to identify the function and speech variety in a certain language. Because of that, the daily interactions must serve two main speech functions, i.e. the *affective* (social) and *referential* (informative) functions. They can be observed in the grammatical forms shown by utterances and dialogues.

The affective (social) function is commonly used in the initial greeting of conversation and comments of language use. The orientation of information can exchange the contact between two participants when having communication,

called as referential (informative) function. Holmes (1992: 286) states that there are a number of ways of categorizing the functions of speech and lists a useful one in sociolinguistic research. The category of speech functions include *expressive*, *directive*, *phatic*, *referential*, *metalinguistic*, and *poetic*. The affective and referential divisions of speech functions that have been mentioned before divide the speech functions' category into two big parts.

1) **Affective function**

The speech functions' category included in the affective (social) function are *phatic*, *metalinguistic*, and *poetic*.

a) **Phatic**

According to Holmes (2001: 259), the phatic function has its own important point from sociolinguistic perspective. That becomes the reason why it belongs to the affective (social) function. The phatic function is defined as the function that expresses solidarity and empathy with others.

For example: *Hi, how are you, lovely day isn't it!*

In the example, the greeting conveys a social message to the hearer. By greeting the hearer, the speaker shows the solidarity and expresses the information in order to show the level of their social relationship.

b) **Metalinguistic**

Metalinguistic function is used to comment the language which is used in the utterances. In daily interactions, this function is used by the hearer to give comments toward the use of language. It can be a short comment related to the misuse of words or phrases during a speech (Holmes, 2001: 259).

For example: ‘Hegemony’ *is not a common word.*

In the example, the hearer feels confused because the speaker uses a new lexicon that she or he does not know before. Although ‘hegemony’ is found in dictionary, this word is uncommonly used in daily conversations. In this case, the utterance is used to give a comment toward the word ‘hegemony’.

c) **Poetic**

According to Holmes (2001: 259), the poetic function is used to identify the aesthetic features in the utterances of a language. The poetic function belongs to the affective (social) function because the aesthetic features of a language inside the utterances imply the context of meaning (semantics).

For example: The boss says, “Good morning Sue. *Lovely day.*”

In the example, the Boss gives a comment by using poetic function. The utterance above means that he admires this morning’s situation. It makes the spirit to do their office duties today. This function is used to give a stress inside the utterance and provide a clear context of what the speaker means.

2) **Referential function**

The speech functions’ categories included in referential (informative) function are *expressive*, *directive*, and *referential* functions. They become the fundamental functions of language because they are derived from the basic components of an interaction – the speaker (*expressive*), the addressee (*directive*), and the message (*referential*).

a) Expressive

The expressive function is used to express the speaker's feelings (Holmes, 2001: 259). The expressive function is the component of interaction which expresses referential information of the speaker.

For example: I'm *feeling great* today.

The example above shows the expressive function. It is used by the speaker to express his or her feeling related to a condition or phenomenon that happens to him or her. It aims to make the hearer understand and get the positive energy.

b) Directive

According to Holmes (2001: 260), the directive function is contained in the utterances that intend to get someone to do something. This function appears when the speaker thinks that the hearer near him or her needs to perform an action. The purpose of this function is attempting someone to do the action (Holmes, 2001: 259).

For example: *Clear* the table.

In the example, the speaker wants someone to clean the table (table as the Object). Actually, the directive function is concerned with getting other people to do things (Holmes, 2001: 261).

c) Referential

The referential function is used to provide the utterances in a language with messages or information (Holmes, 2001: 259). The referential function acts

as the message which is sent or shared between the speaker and the addressee (hearer).

For example: The boss says, “Mm, that’s right. Look I wonder if you could possibly short this lot out by ten. *I need them for a meeting.*”

The example above shows the use or application of referential function. The speaker (the Boss) shares the information that he needs her accomplish a lot of documents today for a meeting. This function is used to share the information to others. In this case, the other person is Sue, his secretary.

4. Hustle & Flow

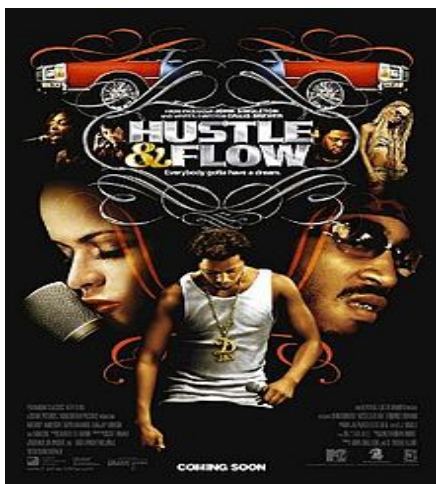


Figure 2. Theatrical Release Poster of Hustle & Flow

2005. *Hustle & Flow* is an American drama movie which won and was nominated in many awards, such as Austin Film Critics, Black Movie Awards, Black Reel Awards, and Sundance Film Festival. The main character in this movie is DJay (starred by Terrence Howard). There are many supporting characters in this movie, such as Nola (starred by Taryn Manning), Clyde or Keith (starred by Anthony Anderson), Shug (starred by Taraji P. Henson), Shelby (starred by DJ Qualls), Lexus (starred by Paula Jai Parker), and Skinny Black (starred by Chris

The researcher uses *Hustle & Flow* as the object of this research, because the main character uses African American Vernacular English (AAVE). *Hustle & Flow* is a 2005 drama movie which is written and directed by Craig Brewer and produced by John Singleton. This movie was released on 22 July

“Ludacris” Bridges). This movie tells about DJay’s efforts to change his life by music. The setting of this movie is in Memphis, the Southern part of the U.S.

This movie is opened by DJay and Nola’s conversation about the discrimination towards black people. DJay is a pimp and drugs distributor. His life is poor, too poor enough to live in a place called a house. When he thinks about his uncertain life, he feels unhappy. Then he thinks about his life back, when his father died in the same age he is now. He wants to change his life into a better one by using music.

When DJay decides to be a rapper to gain his success, he asks his ex-high-school friend who works in gospel music, Clyde or Keith, to collaborate in his musical project. He has spent all of his money to reach his dream and Nola supports him as his primary investor. DJay’s prostitute, Lexus, who always underestimates all he does, must go away from his house. DJay’s progress in musical recording is organized by Clyde or Keith and his friend, a local beat maker, Shelby.

On the fourth of July, Arnell’s bar holds a tribute party for Skinny Black. Arnell (Isaac Hayes) suggests him to give his music demo to Skinny Black, with hope that he can help DJay open his way to be a famous rapper. DJay hopes Skinny Black will accept their music demo and help him to be famous, but the process to being somebody is not as easy as a flow; there are many obstacles he has to face. DJay tries to strike as soon as he returns and beats up Skinny Black. DJay then realizes what he has done. He commits a crime and has to stay 11 months in prison. Nola makes DJay’s music demo be played in many radio

stations. At last, DJay can reach his dream. The end of this movie depicts two prison guards, who have a rap group (named 5-O), who gave their music demo to DJay. He accepts their CD and responds with: “You know what they say, everybody gotta have a dream”.

5. Previous Research Findings

There are many studies about the variations of African American Vernacular English (AAVE) in linguistics field. There are two researchers who have similar main approach and theory in doing the data analysis. The purposes of reading previous studies are to make the researcher understand about how to conduct the research, to help her formulate the objectives of the study, and to help her decide the related theories.

The first research was performed by Anne-Marie Frassica (2009), entitled “Copula Variation in African American Vernacular English: an investigation of the individual and stage-level predicate hypothesis”. Frassica’s research applied the descriptive qualitative method. The data were collected by interviewing and recording the AAVE copular predicates from a native speaker. The objective of Frassica’s research was to determine the process in reading the predicate in an AAVE copulas predication. The findings of Frassica’s research were: (1) the use of copula is not arranged by the structure of stage-level predication; (2) the ways to examine AAVE’s copular forms include the use of pragmatic constraint of null-copula and contradictive proposition methods; (3) it is significant for other researchers to make sure the equivalent of propositions in the case of contracted and null forms of copula in AAVE.

Another study was conducted by Ryang Adisty F. (2010), entitled “An Analysis of the Syntactic Variations of Black English Found in Eminem’s Rap Lyrics of Singles in *Encore* Album”. Her study used a mixed method. The first was quantitative method to measure the percentage of the data which is related to the types syntactic variation of AAVE, and the second was qualitative method to discuss the findings. The objectives of her study were: (1) to identify the types of syntactic variations of Black English in the rap lyrics of Eminem’s singles in *Encore* album; (2) to describe how Eminem uses the rules of each type of the syntactic variations of Black English; and (3) to explain the reasons why Eminem uses the rules of the syntactic variation that way. The results of her study were: (1) there are five types from twelve types of syntactic variations found; (2) there are twelve syntactic variation types which are not found in the lyrics, they are: the Invariant ‘be’, the Remote Time ‘been’, the Perfective Marker ‘done’, the Negative Inversion, the Absence of Possessive Morpheme ‘-s’, the Absence of Plural Marker, the Aspectual Steady, the Future Completive or Perfective ‘be done’, Undifferentiated Pronoun, Subject Expression, Past Marker, and the Absence of Verbal –s; and (3) the reason why Eminem does not use all the syntactic variation types is the lack of knowledge of Black English. The five types of syntactic variations found in Eminem’s lyrics in *Encore* album are the zero copula, the use of “ain’t”, the existential ‘it’, the double or multiple negation, and future form.

This research is different from the two previous researches in terms of the specific theory and the object of study. This research uses the theory of syntactic

variations of AAVE stated by Chaika. The object of study in this research is the utterances produced by the main character in *Hustle & Flow* movie. The setting of this movie is Memphis, the Southern part of the U.S., which supports the researcher in analyzing the functions of syntactic variation of AAVE because it provides the additional information where the main character took his utterances. The different object and objectives of this research present different findings compared to the previous ones.

B. Conceptual Framework

The relationship between language and society is the main concern of sociolinguistics. English is one of the world's languages which still have many variations. It can be classified into two categories, i.e. standard and non-standard English. One of the examples of non-standard English is African American Vernacular English (AAVE). The variations of AAVE include vocabulary (lexical), phonological, and syntactic variations. The native speakers of AAVE usually produce many variations of AAVE during their daily interaction speech, because that is their way to communicate and show their existence. In this research, the researcher analyzes the grammatical forms of the main character's utterances to identify the types and functions of syntactic variations of AAVE.

This research applies a qualitative method that is used to identify the types and to classify the functions AAVE reflected in *Hustle & Flow* movie. The object of analysis in this study is the utterances of DJay, the main character in *Hustle & Flow* movie. The objectives of this study are to identify the types of syntactic

variations employed by DJay, the main character in *Hustle & Flow* movie, and to classify the functions of using certain syntactic variations of AAVE reflected in *Hustle & Flow*.

The researcher employs Chaika's idea of the types of syntactic variations of AAVE, i.e. verb inflection, irregular verb, double negative form, negative form, and preposition. The functions of syntactic variations are taken from Holmes' idea related to the functions of the speech in use, i.e. expressive, directive, phatic, referential, metalinguistic, and poetic functions. Other theories used in this study are from electronic sources, such as journals and articles.

To answer the objectives, the researcher uses the diagram presented on the following page as the guidance.

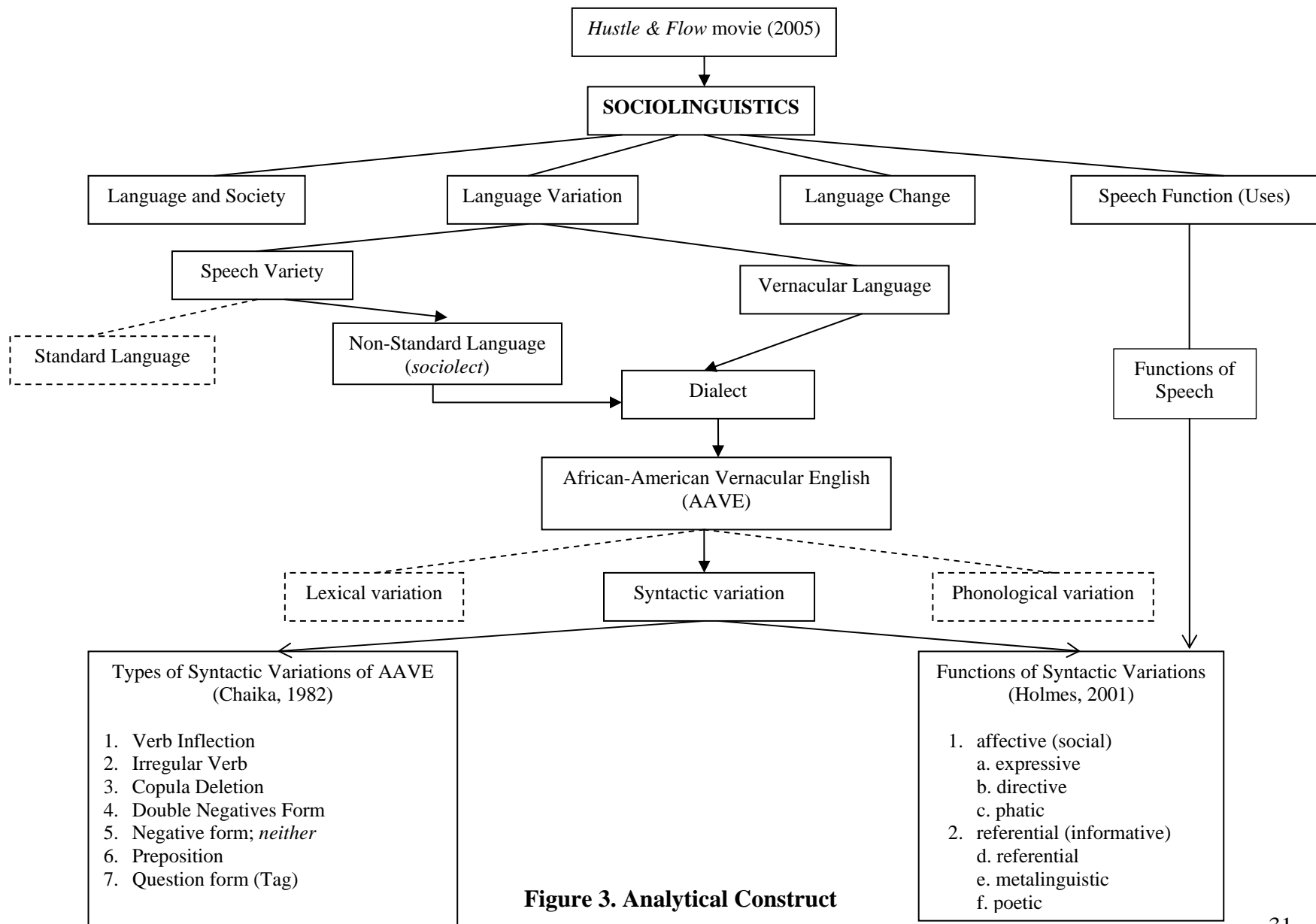


Figure 3. Analytical Construct

CHAPTER III

RESEARCH METHOD

This chapter discussed the research method used in investigating the types and functions of syntactic variations of AAVE used by the main character in *Hustle & Flow*. It consisted of six parts: type of research, data and source of the data, research instruments, data collection techniques, data analysis, and data trustworthiness.

A. Type of Research

In this research, the researcher analyzed the syntactic variations of AAVE of Black people in the Southern part of the United States. The discussion was mostly about the existence and relationship of language components in a particular society. Therefore, the most suitable type of research used in this research was qualitative research. In conducting qualitative research, the researcher should use procedures that include some perspectives that exist within the scope of qualitative research. By using descriptive – qualitative research, the researcher attempted to reveal the phenomena of syntactic variations of AAVE such as the types and functions of syntactic variation used by DJay, the main character in *Hustle & Flow*. In general, the study attempted to describe the phenomena of syntactic variations of AAVE that occur in the movie as richly as possible in the forms of description of sociolinguistic approach for a better understanding.

This research used descriptive method. This method tends to describe and interpret the question ‘what is’ (Cohen et al., 2000: 169). That is why it is suitable to be combined with the qualitative method in order to gain a deep and comprehensive interpretation as well as description of the data provided. The result of qualitative research can be reached when it presents a range of perspectives or information related to the topic (Vanderstoep and Johnston, 2009: 188).

B. Data and Source of the Data

Bogdan and Biklen (1992: 106) state that qualitative data are considered to be the “rough materials researcher collects from the world they are studying; they are the particulars that form the basis of analysis.” This research took the data in the form of words, phrases, clauses, or sentences from the main character’s utterances in *Hustle & Flow* movie. The main character’s utterances were used to analyze the types and functions of syntactic variations of African American Vernacular English (AAVE). The primary source of the data was the movie entitled *Hustle & Flow*. The secondary source of data was the movie script of *Hustle & Flow* retrieved from http://www.script-o-rama.com/movie_scripts/h/hustle-and-flow-script-transcript.html.

C. Research Instruments

Lincoln and Guba (1981) via Vanderstoep and Johnson (2009: 188-189) state that the best instrument for qualitative naturalistic inquiry is human. It is

because human instrument is shaped by experience and therefore he has the ability to respond and adapt to the research encounter. Therefore, this study used the researcher herself as the main instrument. She listed the things needed. The researcher designed the research focus, formulated research questions and references of theory, collected the data, classified the data in order to answer the research questions, analyzed the data, presented them in the findings, and wrote conclusions. Another instrument used in this research was a data sheet. It was used to record the data of syntactic variations of AAVE into their types and functions. The format of the data sheet is shown in the following table.

Table 1. Types and Functions of Syntactic Variations of AAVE Reflected in DJay's Utterances in *Hustle & Flow*

Types of Syntactic Variation

Functions of Syntactic Variation

Note:

TSV : Types of Syntactic Variation
 S1 : number of scene
 VI (1) : Verb Inflection
 IV (2) : Irregular Verb
 2NF (3) : Double Negatives form
 NT (4) : Negative form
 PP (5) : Preposition

Note:

FSV : Functions of Syntactic Variation
 01 : number of data
 exp (a) : expressive ref (d) : referential
 dir (b) : directive meta (e) : metalinguistic
 pha (c) : phatic poe (f) : poetic

No.	Code	Data	Types					Functions						Explanation		
			V I	I V	2 N F	N T	P P	E x p	D i r	P h a	R e f	M e t a	P o e			
			1	2	3	4	5	a	b	c	d	e	f	Types	Functions	
1	S1/01/TSV S1/01/FSV	DJay : See, man <u>ain't</u> ¹ like a dog. And when I say "man," (<i>I'm talking about man as in mankind, not man as in men</i>) ^d . Because men, well, <u>we a lot</u> ¹ like a dog. You know, we like to piss on things. Sniff a bitch when we can. Even get a little pink hard-on the way they do. We territorial as <u>shit</u> , you know, (<i>we gonna protect our own</i>) ^a . But man, <u>he know</u> ¹ about death. Got him a sense of history. Got religion.	✓			✓		✓				✓				<p>1. ...man <u>ain't</u> like... → ...man <u>is not</u> like... ∴ Negative form.</p> <p>2. <u>we a lot like</u> a dog → <u>we are a lot like</u> dog ∴ Verb Inflection. It needs a predicate in the form of Simple Present tense.</p> <p>3. ...we <u>gonna</u> protect... → ...we <u>are going to</u> protect... ∴ Verb Inflection. Present Continuous tense.</p> <p>4. ...he <u>know</u>... → ...he <u>knows</u>... ∴ Verb Inflection. Simple Present tense.</p> <p>There are two functions of syntactic variation in this scene, referential and expressive. DJay's first utterance is referential when sharing information about the topic "man" he is talking in his monologue. The expressive function is showed in DJay's statement when he tries to protect everyone's right.</p>

D. Data Collection Techniques

The data in this research were collected from DJay's utterances in *Hustle & Flow* movie, as the native speaker of AAVE. There were two techniques or methods in collecting data which were appropriate to be used in this research. They were *Simak* method and *Catat* technique. Mahsun (2005: 92-93) states that *simak* method is done by paying a careful attention to the use of language. The qualitative data were collected by watching and observing *Hustle & Flow* movie, then checking the transcript of DJay's utterances in the movie. The researcher focused her attention on the types and functions of syntactic variations of AAVE that were reflected in *Hustle & Flow* movie.

The researcher listened and watched to the main character's dialogue in the movie repeatedly and compared it with the movie transcript. She made some notes describing the scenes of the movie and separated them into smaller parts related to the main character's acts in each scene. The main character's utterances in the movie transcript were compared with those in the movie and were put into the data sheet by using *catat* technique.

After the transcript was ready, the next specific step was doing the data analysis. Before doing it, the researcher did coding. According to Denscombe (1998: 210), the process of putting a reference code on the various places of data so that parts can be identified and stored in an organized manner is called *coding*. These steps were very useful in organizing the data categorization and displaying the data sheet as the research instrument. The coding categories of data in this

research included the types of syntactic variation (TSV) and the functions of syntactic variation (FSV).

E. Data Analysis

A process of categorization, description, and synthesis in qualitative research is called *data analysis* (Wiersma, 1995: 218). This research applied the methods for analyzing qualitative data stated by Goetz and LeCompte (1994) via Savenye and Robinson (p.1059-1062) for the data analysis. The data which had been collected were processed in many steps such as data reduction, data coding, and data management. The data management included some steps in organizing the data. The steps in organizing data included examining, sorting, and re-examining the data. The next specific step was called organizing the data using computers. In this step, the data were managed and analyzed. After that, the researcher drew some conclusions.

The data analysis in this research focused to answer the two objectives related to the types and functions of syntactic variations of AAVE reflected in the utterances of DJay, the main character in *Hustle & Flow* movie.

F. Data Trustworthiness

The fixed qualitative data after data coding and data management process established the validity of research. They acted as a determiner in the level of research accuracy toward the readers, participant, and the researcher herself

(Creswell and Miller in Creswell, 2003: 195-196). There are three criteria of validity, namely trustworthiness, authenticity, and credibility.

Gall, Borg, and Gall in Creswell (2003: 203-204) state that triangulation can be defined as the use of multiple data collection devices, sources, analysts, etc to establish the validity of the data and findings. Therefore, the researcher employed internal validity triangulation strategy to ensure the reliability of this study. In this study, the researcher applied theory triangulation and investigator triangulation. Theory triangulation was done by analyzing the data by using experts' theories that have been presented in the literature review section.

The second triangulation was investigator triangulation. It was done to provide clear and accurate data for the topic that was used in this study. Here, the researcher conducted the second triangulation with two students of Linguistics concentration, Saptiwi Pujiharjanti and Novanda Alim Setya Nugraha. She also consulted her writing with her first consultant, Rahmi D. Andayani, M.Pd. and second consultant, Titik Sudartinah, M.A.

CHAPTER IV
FINDINGS AND DISCUSSION

In order to answer the objectives of the study, the data which have been collected from *Hustle & Flow* movie are analyzed to identify the types and classify the functions of syntactic variations of African American Vernacular English (AAVE). The results of the analysis are explained in the findings and discussion sections. In the findings section, the data which have been analyzed are presented. The explanation of the data analysis is discussed more deeply in the discussion section.

A. Findings

The findings of this research are divided into two sections. The first identifies the types of syntactic variations of AAVE reflected in the utterances of the main character in *Hustle & Flow* movie. The second classifies the functions of syntactic variations of AAVE reflected in the utterances of the main character in *Hustle & Flow* movie.

1. Types of Syntactic Variation

Analyzing 89 data, the researcher found 5 markers of types of syntactic variations of AAVE in 74 utterances.

Table 2. Markers of Syntactic Variations of AAVE in *Hustle & Flow*

No.	Markers of syntactic variations of AAVE	Characteristics of AAVE
1	Verb Inflection	Deletion of 'to be', misuse of form of 'verb', 'gonna', misuse of 'go' copula, singular or plural form of 'y'all'
2	Irregular Verb	Misuse of 'irregular verb' in the past participle form
3	Double Negative form	Use of combination of 'ain't' and other negations, a negation and 'no', a negation and 'none', 'ain't' and 'nothing' in a negative sentence
4	Negative form	Use of 'ain't', misuse of 'neither' form, error construction of the negative form
5	Preposition	Misuse of prepositions 'with', 'at', and 'in' in the context of speech

The first marker of syntactic variations of AAVE which is employed by the main character in *Hustle & Flow* is the verb inflection. Verb inflection is a kind of language phenomena acceptable in Standard English's grammatical structure. The habits of DJay, the main character in *Hustle & Flow*, who tends to change the verb position and use incorrect tenses made the use of verb inflection of AAVE interesting to be analyzed. The characteristics of the verb inflection that is used by DJay are the deletion of 'to be', misuse forms of 'verb', the use of *gonna* to replace 'to be + going to', misuse of *go* copula, and the use of singular or plural form of *y'all* when DJay produces his utterances.

The second marker of syntactic variations of AAVE in this movie is the irregular verb. Irregular verb is commonly used in English grammatical sentence structure. An example of irregular verb is *see* (Present Tense Verb) – *saw* (Past Tense Verb) – *seen* (Past Participle Verb). The misuse of the form of irregular verb done by DJay, the main character in *Hustle & Flow*, is shown in his past tense utterance. It is because DJay uses the present tense verb form of 'see' to replace the irregular verb in the past tense form utterance. The misuse of irregular verb form can be classified into a slip that is done by DJay when producing utterances.

The third marker of syntactic variations of AAVE employed by DJay, the main character in *Hustle & Flow*, is the double negative form. Double negative form usually appears in the conversations of native speakers of AAVE. The double negative form is easy to find in general language phenomena where a speech community uses AAVE. The characteristics of the double negative form which is used by the main character in *Hustle & Flow* are the use of combination

of *ain't* and other negations, a negation and *no*, a negation and *none*, and *ain't* and *nothing*. All of the characteristics of the Double Negatives of AAVE are used by DJay when he produces his utterances, but the combination of a negation and *none* is only categorized as a slip in DJay's speech production.

The fourth marker of syntactic variations of AAVE that is found in the main character in *Hustle & Flow*'s utterances is the negative form. The characteristics of the negative form employed by DJay are the use of *ain't* to replace 'to be + not', misuse of *neither* form, and error construction of the Negative form. The use of *ain't* as the characteristic of the negative form of AAVE is usually used by DJay when he produces utterances. Other characteristics of negative form of AAVE are only categorized as slips when the main character in *Hustle & Flow* produces his utterances in daily conversations. It is because DJay prefers to use Double Negatives rather than the Negative form.

The last marker of syntactic variations of AAVE employed by DJay, the main character in *Hustle & Flow*, is preposition. There are three prepositions used in the syntactic variations of AAVE, i.e. 'with', 'at', and 'in'. They became a kind of markers of types of syntactic variations of AAVE because they are usually misused by DJay when he produces his utterances. It is interesting to note that prepositions *with*, *at*, and *in* as the markers of syntactic variations of AAVE are used in wrong occasions and incorrect speech contexts.

The indicators in analyzing the utterances of main character in *Hustle & Flow* are Chaika's theory and the use of characteristics of types of syntactic variations of AAVE can give different implicit meanings which are stated by Holmes in speech functions. After analyzing, the findings found that DJay's

utterances in *Hustle & Flow* reflected the use of man's language in AAVE in certain society, the use of colloquial language in daily interaction, individual style in speaking related to tone and raising intonation, and how the lack of educational background influence personal utterances.

2. Functions of Syntactic Variation

The second objective of this research is to classify the functions of syntactic variations of African American Vernacular English (AAVE) in *Hustle & Flow* movie. Analyzing 89 data, the researcher found 5 functions of syntactic variations of AAVE.

Table 3. Functions of Syntactic Variations of AAVE in *Hustle & Flow*

No.	Functions of Syntactic Variations of AAVE	Functions of Speech in Use
1	Expressive	to show anger and express DJay's feeling
2	Directive	to command other people around DJay to do some actions
3	Phatic	to show DJay's agreement related to statement of empathy, to show solidarity, and to express information
4	Referential	to provide messages and information about the speech context, to explain the purpose of the speech, and to show the list of information details to the hearer
5	Poetic	to show DJay's implicit meanings when speaking, to give criticism or opinion related to phenomena that occur around him, to show a gratitude to others, and to make shorter utterances by using common poetic phrases

The first function of syntactic variations of AAVE that is found in the main character's utterances in *Hustle & Flow* movie is the expressive function. The expressive function belongs to the referential scale, because the interactions with an expressive function are more concerned with feelings as they aim to express the speaker's feelings. In DJay's utterances, expressive function is to

show his anger and express his feeling. In order to employ the expressive function in his utterances, DJay uses positive and negative forms of sentences as well as direct speeches.

The second function of syntactic variations of AAVE employed by DJay is the directive function. The directive function belongs to the affective scale as the fundamental functions of language in a certain interaction. The interactions with a directive function usually are intended to get someone to do something. In DJay's utterances, directive function is to command other people around him to do some actions. In order to employ the directive function in his utterances, DJay uses positive sentences in negative contexts of speech and imperatives.

The third function of syntactic variations of AAVE that is found in DJay's utterances in *Hustle & Flow* movie is the phatic function. The phatic function belongs to the affective scale as the important point in sociolinguistics' perspective. It is because the phatic function used to express solidarity and empathy to others. The phatic function of syntactic variation of AAVE found in DJay's utterances purposes to show his agreement related to statement of empathy, to show solidarity, and to express information. The use of this function shows the level of social relationship in a certain society. In order to employ the phatic function in his utterances, DJay uses sentences in positive meaning to show his solidarity with other native speakers of AAVE around his speech community.

The fourth function of syntactic variations of AAVE that is employed by the main character in *Hustle & Flow* is the referential function. The referential function belongs to the referential scale since it acts as the message which is sent or shared by the speaker and the addressee (hearer). It is the reason why the

interactions are more concerned with information and messages. In DJay's utterances, the referential function is used to provide messages and information about the speech context, to explain the purpose of speech, and to show the list of information details to the hearer when taking a speech. In order to employ the expressive function in his utterances, DJay uses positive and negative forms of sentences as well as direct speech to inform the referential function to the hearer.

The fifth function of syntactic variations of AAVE that is found in DJay's utterances in *Hustle & Flow* movie, is the poetic function. The poetic function belongs to the affective scale because the aesthetic features of language inside the main character's utterances imply the context of meaning (semantics). The interactions with the poetic function are concerned more with the implicit meaning inside utterances. In DJay's utterances, the poetic function is used to show DJay's implicit meanings when speaking, to give criticism or opinion related to phenomena that occur around him, to show a gratitude to others, and to make shorter utterances by using common poetic phrase. In order to employ the poetic function in his utterances, DJay uses positive and negative sentence forms in either positive or negative implicit meanings inside the speech context and utterance which contain poetic words.

B. Discussion

The second part of this section discusses the findings more deeply to answer the problem formulations stated in Chapter I. Some utterances from the data are taken as the examples. To explain the setting of the scene, the researcher takes the original script of *Hustle & Flow* written by Craig Brewer as a reference.

1. Markers of Syntactic Variations of AAVE

The types of syntactic variations of AAVE can be identified by analyzing the markers of the sentence structure. There are five markers, i.e. verb inflection, irregular verb, double negative form, negative form, and preposition. Each of the markers is presented in the following parts.

a. Verb Inflection

Verb inflection is the first marker of syntactic variations that can show the major differences when native speakers of English use the forms of ‘to be’ (*am, is, are, was, were*) and the singular form of ‘verb’ in either present or past tense. It changes the form of the sentences into informal (non-standard) ones. Some characteristics of AAVE in term of the use of verb inflection are presented in the following.

1) Deletion of ‘to be’

Deletion of ‘to be’ is the first characteristic of AAVE used by DJay. In datum 01 scene 16, DJay is showing off his newest song to Clyde because he needs to be helped in his musical project. The kind of deletion of ‘to be’ is illustrated as follows.

Clyde : That sound all right.
 DJay : The whole time, it's gonna have this thing going like: Then I come in...
 Clyde : When you gonna start a rhyme?
 DJay : Just gotta get my mode on, man, just give me a second. All right.
 <singin> And **I give**¹ you what **you ask for**...
(S16/01/TSV)

The example taken from the conversation is the utterance ‘And **I give** you what you ask for...’. When uttering that, DJay wants to show what Clyde will get if he helped DJay’s project. The sentence is incorrect, because the statement is related to something that can be expected by Clyde in the future. It means that this

sentence needs ‘to be’ in the form of future and present continuous tense to make it completed. The subject *I* belongs to singular pronoun in the form of future tense, so that it should be followed by *will*. In the case where *you* which belongs to second singular pronoun in the present continuous tense form became the object of this sentence, it is followed by *are*. Therefore, the correct sentence form is ‘And **I will give** you what **are you asking** for...’.

Another example of deletion of ‘to be’ in verb inflection can be observed in DJay’s utterances below.

- Harold : Wait, wait, wait. Check this out. Check this out. Check this out. What can I get for this?
 DJay : **You¹ think** I look like a pawnshop, man? Is that...? I got “pawnshop” written on my forehead?
 Harold : Come on, DJay, fuck with me. Fuck with me, DJay.
 (S5/02/TSV)

In datum 02 scene 5, DJay shows his dislike to Harold. This conversation occurs in Arnell bar’s parking area, when DJay listens to Harold’s explanation about his small keyboard that is offered to DJay. DJay uses a poetic word ‘pawnshop’ to express his dislike. The sentence ‘**You think...?**’ is not correct in the question sentence structure of simple present tense. Therefore, it must be added by *do* and the question sentence form should be changed into ‘**Do you think...?**’.

2) Misuse of form of ‘verb’

Another characteristic of AAVE in term of the use of verb inflection is the misuse of form of verb. DJay, the main character in *Hustle & Flow*, always deletes and makes shorter the verb that he used. The conversation between DJay and Arnell about drugs business and DJay’s experience when he was selling his herbs to Arnell’s brother in datum 01 scene 3 reflects this.

- Arnell : Hey, you remember that sticky herb you brung up to my brother's house for playoffs?
 DJay : Yeah, I remember that shit. That ain't this, now, man. **We talking¹** about... That's a whole other zip-up bag on that. That's fucking prime product right there.

(S3/01/TSV)

DJay talks about his past experience when he was selling drugs to Arnell's brother. In datum 01 scene 3, there is a marker that reflects the misuse of form of verb. The utterance '**We talking** about...' is not correct. Therefore, it should be changed into '**We are talking** about...'. It is because of the topic that is discussed by DJay and Anell is belonging to past events, so DJay wants to give an emphasis related to their conversation time. By adding 'to be' *is* before verb-ing form of 'talk', DJay wants to reflect present continuous tense in his utterance.

Another example of misuse of form of verbs in verb inflection can be observed in DJay's utterance below.

- DJay : **Them was¹** the days.
 Clyde : I see you still doing the same.
 DJay : Oh, yeah, you know, like the post office: Through rain, sleet or snow.
 Clyde : You looking good, though, man.

(S9/03/TSV)

The conversation in datum 03 scene 9 occurs when DJay and Clyde are speaking in Elroy's shop and they still try to remember their memory when they were senior high school's students. DJay, misuses the past tense verb form and does not use the proper subject 'they' in his past tense utterance. Therefore, the utterance must be changed into '**They were** the days...'. It is because DJay wants to give the statement that the memorable events were happened. DJay's utterance must be formed in the past tense that is why he uses verb *were* to change 'was' which is come after the subject 'they'.

3) 'gonna'

The use of 'gonna' is another characteristic of AAVE in term of verb inflection. The word *gonna* stands for 'to be + going to', which is usually used in the future tense sentence form. The use of 'gonna' can be identified as the most visible characteristic of AAVE. An example of the use of 'gonna' in DJay's utterance is illustrated as follows.

Skinny : Yeah, they pimping me. I ain't gonna lie about that. Gotta break bread with all these number-crunching motherfuckers, man. It ain't like it used to be.

DJay : Hey, baby, you ain't gotta explain a damn thing to me, man. Because **I'm always gonna¹ be** here for you. Same way we was here for you way back in the day.

(S49/06/ TSV)

The utterance produced by DJay in datum 06 scene 49 is said when DJay is trying to ask for Skinny Black's help to listen to his music demo and bring it for a recording process. The marker of verb inflection which appears in this utterance is 'gonna'. This word is a marker of syntactic variation of AAVE which is the easiest to be identified. In an utterance, this word is commonly used in a Present Continuous sentence. Therefore, the utterance '**...I'm always gonna be here...**' should be changed into '**...I am always going to be here...**'.

Another example of the use of 'gonna' in DJay's utterances is reflected in the conversation between DJay and Lexus below.

DJay : Man, it's Skinny goddamn Black, you know... Hey! There goes Skinny Black, man. Hey, Lex. Lex, (come here)^b, baby! Look right there, look at that. That is Skinny Black, man. **Me and him gonna¹** be kicking it over at Arnel's club on the Fourth of July. Ain't that some shit, huh?

Lexus : Who, you?

DJay : Yeah, **me and Skinny gonna¹ do** us some little catching up.

(S6/01/TSV)

The utterances produced by DJay occur when he has a conversation with Lexus at home. In that occasion, he is boasting about the achievement he ever got

with his friend, Skinny Black. The utterance ‘**Me and him gonna be...**’ expresses DJay’s enthusiastic feeling when he watches a live report of Skinny Black’s tour in television. In the utterance ‘**...me and Skinny gonna do...**’, DJay imagines about what he will do together with Skinny Black on the fourth July private party at Arnell’s bar. The subject of DJay’s utterances, ‘me and him’ and ‘me and Skinny’, can be changed into ‘we’. Therefore, the first utterance should be ‘**Me (I) and him (we) are going to...**’ and the second example must be changed into ‘**...me and Skinny (we) are going to do...**’.

Another conversation using ‘gonna’ between DJay and Roger, Lexus’ son, occurred when he tries to make Roger stop crying while Lexus was taking a bath.

Lexus : He don't need to be playing. That's what I'm talking about.
 DJay : Every time he gets settled, you gotta come fuck with him! I'm telling you, **you gonna¹ give** that little boy a twitch!
 (S7/02TSV)

In datum 02 scene 7, DJay produced an utterance that is used to complain Lexus who has taken his son, Roger, when DJay is playing keyboard and having quality time. The utterance ‘**...you gonna give...**’ uses the form of present tense sentence. It means ‘to be’ that must be used for the subject ‘you’ is ‘are’. Therefore, it must be changed into ‘**...you are going to give...**’.

4) Misuse of ‘go’ copula

The misuse of ‘go’ copula is also found in AAVE. In the Standard English grammatical rules, a third singular pronoun must use ‘go + -es’ in the sentence structure. DJay, the main character in *Hustle & Flow*, does the misuse of ‘go’ copula in his utterance as in datum 01 scene 30. The example is taken from his conversation with Shelby as follows.

DJay : Yo, peep. I got this shit right here that... I keep this notepad so that I can just jot down some shit. It's something... get the fuck out of here,

man. **It go¹ like** this, man. Y'all sure y'all don't_wanna, like, burn one first, man?

Shelby : No, man. We can toke up later. Let's hear what you got.

DJay : Fine, man. I got... Okay.

(S30/01/TSV)

In datum 01 scene 30, DJay shows the song lyrics that he has written to Clyde and Shelby in his recording studio. The utterance '**It go like...**' occurs when DJay wants to show his ability in writing lyrics, that he will be a professional one. The use of subject 'it' refers to another verse that he has written. The utterance should be changed into '**It goes like...**'. Among the 74 data observed, there is only one case of misuse of 'go' copula. Thus, this is only categorized as a slip since DJay only produces it once.

5) Singular or plural form of *y'all*

a) Singular form of *y'all*

The word *y'all* in singular form refers to 'you'. The use of *y'all* becomes the characteristic of AAVE which is used by the native speakers of AAVE. The first example of the use of singular form of *y'all* is discussed as follows.

DJay : I got a stack of demos right there in the car. I want you to get Key and them... Key, **y'all¹ put** my shit on CD!

Clyde : All right, man!

(S53/03/ TSV)

Datum 03 in scene 53 illustrates how DJay commands Clyde to do something when he is arrested. He asks him to keep trying hard for their music project even though he will not be with Clyde anymore. In that utterance, the marker of the use of singular form of *y'all* appears. It functions as a replacement for the second person pronoun 'you'. Therefore, '**...y'all put...**' should be changed into Standard English form '**...you put...**'.

Another example in using the singular form of *y'all* in DJay's utterances is shown in the conversation between DJay and Skinny about how Skinny struggles to be a famous Black rapper.

- DJay : Hey, Skinny! What the fuck happened to you, man? What the fuck happened to you, man?
 Skinny : What the fuck did you just say?
 DJay : I don't mean no disrespect and all. I just remember when your first underground crunk hit the motherfucking streets, man, that shit flew through Memphis like a motherfucking typhoon. **Y'all¹ was there**, man. Nigga couldn't even walk halfway down the block without the pavement crumbling underneath his feet because some cat was bumping your shit out the back of his Caddy, man. We just miss you, Skinny, that's all.

(S49/04/TSV)

DJay talks to Skinny that he is missing him so much as an old friend in datum 04 scene 49. In the utterance '**Y'all was there...**', DJay changes the use of singular term of second-person pronoun with *y'all*. The use of *y'all* in this utterance replaces the position of 'you'. The verb 'was' after the subject 'you' is not acceptable, so that it should be changed into 'were'. Therefore, the utterance must be changed into '**You were there...**'.

b) Plural form of '*y'all*'

The word *y'all* in plural form refer to 'you all' or 'guys' and 'all of you'. The use of the plural term of *y'all* is one of the characteristics of AAVE which is spoken by its native speakers. An example of the use of plural form of *y'all* is shown in the conversation between DJay and Yvette below.

- Yvette : Well, we was just having dinner.
 DJay : **I'm so sorry, y'all¹**. And I'd have left them in the car, but this one right here, man, she just sniff out an air-conditioning unit like an old bloodhound bitch.

(S13/01/TSV)

The conversation occurs in Clyde's house, when DJay came and took Nola and Lexus to meet Clyde and discuss the plan of his musical project. In datum 01

scene 13, DJay expresses his guilty feeling because he disturbs Clyde and Yvette in their dinner. In the utterance '**I'm so sorry, y'all**', the word *y'all* can be changed into 'you all' or 'guys'. Therefore, the standard form of '**I'm so sorry, y'all**' is '**I am so sorry to you all**' or '**I am so sorry, guys**'.

Another example of the use of plural form of *y'all* in DJay's utterances is discussed in the conversation between DJay and Shug about a white man who is looking for DJay as follows.

Shug : Answer the door, that's fine with me.

DJay : To say I'm working.

Shug : It ain't for me!

DJay : Every time I'm fucking working, **y'all¹ come and bothering** me.

(S26/02/TSV)

In datum 02 scene 26, DJay wants to say that everyone around him disturbs his mood in the recording process. The utterance '**...y'all come and bothering...**' is used by DJay to change the phrase 'all of people around him' with *y'all*. The use of *y'all* in this utterance functions as the plural form of second-person pronoun of 'all of you'. Therefore, the utterance can be changed into '**...all of you have come to bother...**'.

b. Misuse of Irregular Verb

The use of irregular verbs according to the tenses shows the social class of the speaker. The different or various uses of irregular verb in the form of sentences are related to tenses. This is shown in DJay's utterance below.

DJay : Hey, **I see² you** packing tonight, huh?

Arnell : Do a bear shit in the woods?

(S47/01/TSV)

In datum 01 scene 47, a marker of the irregular verb can be found. Commonly, an AAVE utterance is identified by the wrong use of irregular verbs

for present perfect sentences. The sentence ‘**I see you...**’ is used to strengthen DJay’s speaking context when he is watching Skinny’s tour report on television. It happens before DJay meets him. That sentence uses *present tense verb* which is not suitable with the speaking context. To make it suitable with the speech context, the sentence should be in the form of past tense. Therefore, it should use the word ‘*see*’ which has been changed into *past tense verb*. The sentence will change into ‘**I saw you...**’ because the conversation occurred in the past and in this case there is the misuse of form of irregular verb of ‘see’. Among the 74 data observed, there is a case of the misuse of irregular verb that is found, that is a reason why this is categorized as a slip in DJay’s speech production.

c. Double Negative Form

The double negative form is commonly used by English’s native speakers in casual or informal conversations because they try to imitate the nature of less-educated class, which is informality. There are some markers of double negative forms applied in DJay’s utterances, i.e. the use of combination of *ain’t* and other negations, a negation and ‘no’, a negation and ‘none’, and *ain’t* and ‘nothing’ in a negative sentence.

1) *ain’t* and other negations

The use of *ain’t* which is combined with other negations is one of the ways Double Negatives are used in AAVE. An example of the use of *ain’t* and other negations is illustrated in datum 02 scene 1. It occurs when DJay does his monologue to Nola about human’s freedom.

DJay : See, a dog. Man, a dog don't know shit about no birthdays or Christmas or Easter bunny, none of that shit. And one day god gonna come calling, so, you know, they going through life carefree. But people like you and me, man, we always guessing. Wondering, "What if?" You know what I mean, so when you say to me, "Hey, I don't think we should be doing

this," I gotta say, baby, I don't think we need to be doing this neither, but we **ain't³ gonna get no³** move on in this world, lying around in the sun, licking our ass all day. I mean, we man. I mean, you a woman and all, but we man.

(S1/ 02/TSV)

In that utterance, the marker of double negatives is identified by the use of *ain't* and 'no'. In the sentence '**...we ain't gonna get no move in...**', the correct auxiliary verb to be used is *are*. The word *gonna* inside the sentence is changed into 'are going to'. Therefore, the sentence will be '**...we are not going to get no move in...**'. The use of *ain't* and 'no' in DJay's utterance has the positive meaning. In that utterance, DJay wants to illustrate that he and Nola need to do an innovation in their musical project to get a big change for their future. This double negatives sentence can be functioned as the kind of offering a solution or motivation sentence for somebody who will start a new thing.

Another example of double negative form is presented in DJay's utterances below.

Clyde	: No, look... It's okay, man. I think that's tight. It's just that we want radio play, right? You got a song called "Beat That Bitch," they might hear that and think that's degrading.
Shelby	: But that's if you're calling a woman a bitch. This sounds like a tearing-the-club-up song.
DJay	: Man, I ain't³ trying to call no³ ho no³ bitch. Yeah, I mean, besides, most of the bitches I know are guys.

(S30/ 02/TSV)

There is only one marker of double negative form which can be found in datum 02 scene 30. In this scene, the double negative form is identified by the use of *ain't* followed by 'no'. The sentence '**I ain't trying to call no ho no...**' is in the form of simple present tense, therefore the 'to be' should be *am*. The sentence will change into '**I am not trying to call no ho no...**'. The double negatives utterance has the positive meaning in order to support DJay's self defense. In DJay's

utterance, he gives his reason which does not tell that all whores are seducers and want to add the degrading unsure toward women in general related to the songlyrics that he has written. The use of double negatives form in DJay's utterance aims to give self defense or denial to others' opinion.

2) a negation and 'no'

The use of a negation which is combined with 'no' in a sentence is another manifestation of Double Negatives. The negation which is usually constructed as 'to be + not' combined with *no* can be used as the sentence to make the hearer's feelings better, which is more related to psychological aspect. An example of the use of the combination of a negation and 'no' in datum 02 scene 7. It occurs when DJay tries to make Roger, Lexus' son, stop crying in his recording studio.

DJay : Come on, man. Hey. Hey. Hey, man. No, no, man. The bitch gotta go take a shower, man. You relax your ass, man. Come here. Come here, man. Hey, man, **you can't³ be crying around like no³ bitch**, man. Hey. Hey, get rid of them tears, man. No. Cut them tears shit out, man. Come on. Come on. Come on. Come on, come on. Here we go. Here we go, man. Come on, come on. Let me try something. All right, push that one. Do that. What is this right here? Hey, I like that, man. Do that again. Listen to that, man. Now, that shit buck, ain't it, man? Do it again, man.

Lexus : What the fuck you doing with my boy? Come on, give him to me.

(S7/02/TSV)

The marker of Double Negatives in datum 02 scene 7 is the combination of a negation and 'no' in the form of a negative sentence. The use of 'no' after a negation shows a kind of characteristic in the Double Negatives. The utterance '**...you can't be crying around like no bitch...**' shows the identification of double negative form by using the combination of negations in a simple present sentence and minimizing the negative form of auxiliary verb 'can'. Therefore, the complete form of the Double Negatives sentence will be changed into '**...you cannot be crying around like no bitch...**'. The double negatives sentence used by DJay has

a positive meaning in order to persuade Roger to stop crying. DJay uses Double Negatives to illustrate that Roger cannot cry and behave like a girl. Therefore, the use of a negation and *no* is functioned to persuade others.

Another example of Double Negatives is in DJay's utterance when he talks to Nola in his car.

- DJay : Better go easy, girl. **Man can't³ be no³ open candy store.** We tight this whole week. Put your shine on, man. I hear this one coming. What's happening with you, man? **Don't³ act scared, man, she don't³ bite.** She just nibbles a little bit. Come on... Hey, hey. Damn.
- Nola : Why can't I work the motels anymore, D? At least they got air.
(S8/01/TSV)

Datum 01 scene 08 shows the application of some double negative forms. The first is the use of 'no' after another negative marker inside a sentence. In the sentence '**Man can't be no open candy store**', markers of double negatives can be found. In this case, there were two markers of negative sentence namely 'can't' and 'no'. The use of ... *can't... no...* in '**Man can't be no open candy store**' is functioned in giving the explanation that can strengthen someone's opinion. In his utterance, DJay wants to show that there is no good result without hard efforts. By using the double negatives sentence, DJay wants Nola to work harder and save up some money because their money will be used as the fund in DJay's musical project.

In the second example which is taken from DJay's utterance in datum 01 scene 8, two negative sentences are combined into one. The sentence is in the form of simple present tense. As it has the subject 'she', the auxiliary verb which should be used is *does*. Therefore, the utterance '**Don't act scared, man, she don't bite**' should be changed into '**Do not act scared, man, she does not bite**'. The use of double negatives form in '**Don't act scared, man, she don't bite**' is

used to make the hearer, the old man driving a van, be trusted and agreed to use Nola's service. In his utterance, DJay wants to make his hearer believe it and become calm down in order to persuade and convince others.

3) a negation and 'none'

The combination of a negation and 'none' in a negative sentence belongs to the marker of Double Negatives form. An example of the combination of a negation and *none* is illustrated in datum 01 scene 39 below.

Clyde : DJay, the mikes we using, they got a wider pattern, D. They go flat. So when you start screaming, man, they just distort and pop out.

DJay : Man, nigga, **I don't³ know** shit about **none³** of that shit! All I know is that shit in there was live, man! And every time I get my motherfucking mode up, you come and fuck with it!

(S39/01/TSV)

In datum 01 scene 39, there is a marker of double negative form when a negation and 'none' are combined in a negative sentence. The utterance '**I don't know...none...**' reflects that the Double Negatives also identify the marker which combines a negation and 'none' in simple present tense and minimizes the negative form of *do* in the subject 'I'. Therefore, the complete form in Standard English sentence should be changed into '**I do not know...anything...**'. The use a negation and *none* in '**I don't know...none...**' is more related to the negative meaning of it. In his utterance, DJay shows his sensitivity by using Double Negatives. It is because he feels that he does not know anything about recording equipments and compare his knowledge with unimportant things in life. The use of a negation and 'none' aims to show feelings and someone's sensitivity by comparing it with other things. Among the 74 data that have been observed, there is a datum of the combination of a negation and 'none' found, that is why this

marker of the Double Negatives is only categorized as a slip when DJay's utterances are produced.

4) *ain't* and 'nothing'

The combination of *ain't* and 'nothing' in a negative sentence belongs to the marker of the Double Negatives. An example of the combination of *ain't* and 'nothing' is described in the conversation between DJay and a shop owner when DJay finds out that the shop owner loves Nola.

- DJay : I mean, what you looking at, man?
 Shop Owner : Nothing.
 DJay : Don't worry, Sparky, man. **I ain't³ gonna¹ pop or nothing³** like that. Look here, man. The thing is, that gal over there, right? I got it in real good with her. I mean, she's my gal and all, but she don't necessarily belong to me. You see, a gal like that, man, she the type of girl that wanna shut them doors, lock them, see what type of specials you got going on in the back. And me, I'm the kind of man that just walk out of here and leave a girl like that behind because, like I say, she with me and all, but she don't belong to me. Not necessarily. And maybe when she leaves...she can take something that don't necessarily belong to her neither. It's like you say, man, you want quality, you got to pay for that.

(S40/ 02/TSV)

Datum 02 scene 40 shows the application of *ain't* and 'nothing' as the marker of double negative form. The use of *ain't* before 'nothing' in the utterance '**I ain't gonna pop or nothing...**' shows the marker of the Double Negatives and the Verb Inflection 'gonna'. The word *gonna* is changed into the form of 'to be + going to' in the Standard English rules. The sentence is in the form of simple present tense. Since the subject is 'I', the 'to be' which should be used is 'am'. Therefore, the utterance '**I ain't gonna pop or nothing...**' must be changed into '**I am not going to pop or nothing...**'. The use of *ain't* and 'nothing' in '**I ain't gonna pop or nothing...**' is used to convince the hearer about the content of

DJay's utterance. DJay uses the Double Negatives form in order to make the shop owner believe that he does not have any relationship with Nola and make a negotiation to get the microphone with studio quality. The use of *ain't* and 'nothing' in DJay's utterance is functioned as the way to convince his hearer and make a negotiation.

Another example of the use of *ain't* and 'nothing' is in DJay's utterance when he talks to Skinny Black in Arnell's bar.

Skinny : Miss me? Get up, bitch. Hold up. Hold up. Hold up. Miss me? Nigga, I don't even... Fuck this nigga, man. So wait, wait, wait, wait. You trying to say I can't cut it no more? Like I ain't the shit? That's what you trying to tell me?

DJay : I **ain't**³ saying **nothing**³ like that.

(S49/ 04/TSV)

In datum 04 scene 49, there is a marker of the Double Negatives found in the combination of *ain't* and 'none' in a negative sentence form. In the utterance '**I ain't saying nothing...**', there is double negative form which is constructed by the combination of *ain't* and 'nothing' in simple present tense structure and minimized the negative form of 'to be' *am* in the subject 'I'. Therefore, the complete form of double negatives sentence must be changed into '**I am not saying anything...**'. The use of *ain't* and 'nothing' in '**I ain't saying nothing...**' aims to give a denial toward the statement that he was not talking about. In DJay's utterance, he wants to reject Skinny Black's statement to him. DJay tries to get Skinny's help in the recording process by lying that he had a good friendship with him in the past.

d. Negative Form

The negative forms are still used by original speakers of AAVE in their daily conversation. It is also a marker of social class. The syntactic variation of

AAVE spoken by DJay in his utterances is identified by the use of *ain't*, misuse of *neither* and error construction of the negative form.

1) *ain't*

The word *ain't* refers to 'to be + not'. The first example of the use of *ain't* is described as follows.

Arnell : Hey, you remember that sticky herb you brung up to my brother's house for playoffs?

DJay : Yeah, I remember that shit. That **ain't⁴ this**, now, man. We talking about... That's a whole other zip-up bag on that. That's fucking prime product right there.

(S3/01/TSV)

The utterance '**That ain't this...**' should be in the past tense form as it tells about DJay's memory of his cooperation with Arnell's brother. This utterance has the subject 'that', which is singular. Therefore, the 'to be' that is needed is 'was' and the utterance will change into '**That was not this...**'.

Another example of the use of *ain't* in DJay's utterance is illustrated in datum 01 scene 53 below.

Policemen : Right there! Away from the door.

DJay : Hey, man, **I ain't⁴ armed**. It's in the glove. It's in the glove, man.

(S53/01/TSV)

In datum 01 scene 53, there is an application of the use of *ain't* as a marker of the negative form. The utterance '**...I ain't armed**' is used to explain DJay's condition related to the policeman's direction. The word *ain't* should be replaced with the word 'am not' because the negative sentence stands in the form of present tense. Therefore, the utterance must be changed into '**...I am not armed**'.

2) Misuse of 'neither' Form

The misuse of *neither* form shows one of the characteristics of negative form in AAVE. The use of *neither* must be preceded by a positive phrase. It is

because *neither* will make the sentence's orientation change into a negative one.

The first example of the misuse of *neither* as the marker of the Negative form is in DJay's utterance below.

DJay : See, a dog. Man, a dog don't know shit about no birthdays or Christmas or Easter bunny, none of that shit. And one day god gonna come calling, so, you know, they going through life carefree. But people like you and me, man, we always guessing. Wondering, "What if?" You know what I mean, so when you say to me, "Hey, I don't think we should be doing this," I gotta say, baby, I **don't**⁴ think we need to be doing this **neither**⁴, but we ain't gonna get no move on in this world, lying around in the sun, licking our ass all day. I mean, we man. I mean, you a woman and all, but we man.

(S1/02/TSV)

In the sentence '**I don't think we need to be doing this neither**', *neither* is placed after the negative form. The use of this word should be preceded by a positive sentence. To make it correct, the word *either* should be used to replace the word *neither*. Therefore, the sentence is changed into '**I do not think we need to be doing this either**'.

Among the 74 data observed, there is only one case of misuse of *neither* form. That is why this marker of the Negative form is categorized as a slip produced by DJay in his utterances.

3) Error Construction of the Negative Form

Error construction includes the use of uncommon subject and the deletion of 'to be' preceding the word *not* in a negative sentence structure. The speech context is helpful in the process of correcting the form of negative sentence by reading where the orientation of the conversation. An example of error construction of the Negative form is described as follows.

DJay : Whoever that is, huh? You know, Shug, you and me, we got history, right? I mean, you been tricking for me for a few now, so we got that, right? And **me not**⁴ **pimping** you because of... your demonstration, it just puts us in a whole... different kind of place, you know what I mean?

Shug : You want me to leave.
 DJay : Hell, no.

(S11/01/TSV)

In datum 01 scene 11, there is an omission of the auxiliary verb and the misuse of *me* as the subject of the sentence. In the sentence ‘**And me not pimping...**’, DJay uses the past continuous tense because he is memorizing the incident in which he and Shug were involved. The word *me* is inappropriate if it is used as a subject, and thus, it should be changed into *I* and followed by ‘was’. Therefore, the sentence will change into ‘**And I was not pimping...**’.

Among the 74 data observed, there is a case of error construction in negative sentence form. This error construction is also categorized as a slip in DJay’s speech production.

e. Preposition

The use of preposition is determined by the grammar rather than the meaning of the preposition itself. Prepositions are often used by DJay, the main character in *Hustle & Flow*, i.e. ‘with’, ‘at’ and ‘in’ in the wrong occasion and context of speech.

1) ‘with’

Preposition *with* is a kind of prepositions use in syntactic variations of AAVE. The preposition ‘with’ gives the ‘defining’ information in the sentence. DJay, the main character in *Hustle & Flow*, often misuses the preposition ‘with’ in certain occasion and speech context as the characteristic of syntactic variations of AAVE. The first example of the misuse of preposition ‘with’ in DJay’s utterance is described as follows.

DJay : So **with**⁵ this said... you tell me what it is you wanna do **with**⁵ your life.
 Nola : I don’t know. I mean, I guess I could, like...

(S1/03/TSV)

Datum 03 scene 1 contains two prepositions ‘with’. In the first phrase ‘...**with this said...**’, DJay uses the correct occasion and speech context in using the preposition *with*. The second phrase ‘...**you wanna do with your...**’ shows the misuse of preposition *with* in the context of orientation to do something. He would better use the preposition ‘to’ as the connector. Therefore, the utterance should be ‘...**you wanna do to your...**’.

Another example of the use of preposition ‘with’ in DJay’s utterance is illustrated as follows.

Clyde	:	One of y'all leave the TV on?
Shug + Nola	:	No.
DJay	:	Goddamn. This day is really starting to fuck with ⁵ my mode, man.

(S36/01/TSV)

The use of preposition ‘with’ is illustrated in datum 01 scene 36. The utterance ‘**This day is really starting to fuck with my mode**’ shows the misuse of preposition ‘with’ to provide the information that has annoyed DJay’s mood in the recording session. In this case, the preposition *with* must be changed into preposition ‘in’. It is because the preposition ‘in’ is more suitable to provide information about the cause of events. Therefore, the utterance should be changed into ‘**This day is really starting to fuck in my mode**’.

2) ‘at’

Preposition ‘at’ is a kind of prepositions used in syntactic variations of AAVE. The preposition *at* provides the ‘location’ information. The main character in *Hustle & Flow* uses the preposition *at* in the incorrect occasion and speech context as the characteristic of syntactic variations of AAVE. An example is taken from DJay’s utterance as follows.

DJay : Shit, I was just doing the same thing, just over **at**⁵ my school. Ask anybody, man. Go ask Carlos on the corner, he'd tell you. He was in my grade. Ask him.

Shug : We gotta get that extension, D.

(S6/03/TSV)

In DJay's utterance '**...just over at my school**', the preposition 'at' is used to show the location when DJay tells his past experience to the hearer. Based on the context of speech, the preposition 'in' is more suitable to be placed in the utterance to provide the information. Therefore, the utterance must be changed into '**...just over in my school**'.

Another application of preposition 'at' is illustrated in DJay's utterance below.

Clyde : Oh, we tight. How many outlets you need?

Shelby : Three. I brought my MPC. Smart move.

DJay : Hey, Key. Let me holler **at**⁵ you for a second, man.

(S28/01/TSV)

In datum 01 scene 28, the misuse of preposition *at* is shown when DJay asks Clyde to talk with him. The utterance '**Let me holler at you...**' provides the misuse of preposition *at* when it is used to provide the information that DJay wants to do something to Clyde (the hearer). The correct context of speech can be fulfilled by the use of preposition 'to'. Therefore, the utterance will be '**Let me holler to you...**'.

3) 'in'

Actually, the use of preposition 'in' is for providing information of 'time' to the readers. The interesting point of the use of preposition 'in' in AAVE by DJay, the main character in *Hustle & Flow*, is that he uses it in incorrect occasions and speech contexts. An example of the misuse of preposition *in* is illustrated when DJay and Lexus were arguing as presented in datum 01 scene 7 below.

DJay : Bitch. Shit, back **in**⁵ the day, I was triple platinum. Ask anyone.
 Lexus : D. I think I'll take a shower. Here.
 DJay : I don't give a fuck, man.
 Lexus : I need you to watch Roger for me.

(S7/01/TSV)

In the utterance ‘...**back in the day**’, preposition ‘in’ is wrongly used for showing the past event to inform that he ever got platinum. The misuse of preposition ‘in’ is one of the characteristics that frequently appears when identifying the markers of types of syntactic variations of AAVE. In this case, the preposition *in* should be changed into preposition ‘on’. It is because the preposition ‘on’ is more suitable to link the phrase of day and date to represent and describe events. Therefore, the utterance will be changed into ‘...**back on the day**’.

Another example of the misuse of preposition ‘in’ is shown in DJay’s utterance below.

DJay : You know, **in**⁵ real life, man, you know, if you give me a shot...you know, just... Just give me a chance to get my voice heard, man, you know, I wouldn't...I think I wouldn't even have words for that shit, man.
 Skinny : Let me tell you something, man. Look here. Got something I wanna tell you.

(S50/04/TSV)

Datum 04 scene 50 provides the example of misuse of preposition ‘in’ in simple present tense sentence. The utterance ‘...**in real life**...’ shows the misuse of preposition ‘in’ in order to show the condition of DJay’s life which is very hard. The preposition ‘in’ in this utterance does not match with DJay’s speech context; the preposition ‘on’ is better. It is because the preposition ‘on’ is more suitable to be a link of the phrase which represents the recorded or performed events in life. Therefore, the utterance will be changed into ‘...**on real life**...’.

2. Functions of Syntactic Variations of AAVE

In daily interactions, there are six common functions that can be observed in the use of language, including the *expressive*, *directive*, *phatic*, *referential*, *metalinguistic*, and *poetic*. In the data analysis, there are only 5 functions of syntactic variations of AAVE found in 89 DJay's utterances in *Hustle & Flow* movie. The metalinguistic function is not present. The discussion of each function is described as follows.

a) Expressive

Expressive function belongs to affective scale. As it is affective, the interactions are more concerned with feelings. The expressive function of syntactic variation of AAVE aims to show anger and express DJay's feeling. The first example of the use of expressive function is in the conversation between DJay and Lexus about Skinny Black's behind the stage activities on his live World Tour report on television.

- DJay : *Man, it's Skinny goddamn Black^a, you know... Hey! There goes Skinny Black, man. Hey, Lex. Lex, come here, baby! Look right there, look at that. That is Skinny Black, man. Me and him gonna be kicking it over at Arnel's club on the Fourth of July. Ain't that some shit, huh?*
- Lexus : *Who, you?*
- DJay : *Yeah, me and Skinny gonna do us some little catching up.*
- (S6/01/FSV)

DJay's utterance shows his feeling when he watches Skinny Black on television. In datum 01 scene 6, DJay expresses his happiness and enthusiastic feeling. He also asks Lexus, as the hearer, to pay attention to that news. Although expressing something without referencing shows the low scale of affective, it implies the strength of expressive function.

The second example of the use of expressive function is described in DJay's utterance in the conversation between DJay and Harold in Arnell bar's parking area when Harold tries to offer his small keyboard to DJay.

DJay : *Hey!*^a
 Harold : D. DJay.
 DJay : Get your ass away from our car. What the fuck's wrong with you?
 (S5/01/FSV)

The conversation in datum 01 scene 5 contains DJay's utterances which show his anger by using the expressive function. In the utterance '*Hey!*', DJay expresses his anger expression to Harold because he is not interested to Harold's dirty physical appearance and forced DJay to buy small keyboard. The use of imperative form to reflect anger expression in DJay's utterance implies that the application of expressive function is not only used in the positive or negative sentence form.

b) Directive

Directive function belongs to the affective scale. The directive function is used by DJay, the main character in *Hustle & Flow*, to command other people around him to do some actions. An example of directive function is shown in the following dialogue when he commands Harold, an old and ugly man, to go away from DJay's car.

DJay : Hey!
 Harold : D. DJay.
 DJay : *Get your ass away from our car*^b. What the fuck's wrong with you?
 Harold : Hey, D! It's only me, it's Harold.
 DJay : Get the fuck away from my car!
 (S5/01/FSV)

The directive function shows DJay's dislike toward Harold. To state his feeling, DJay commands him to go away from his car. In the utterance '*Get your*

ass away from our car', DJay raises his voice when asking someone to do something as he likes.

Another directive function is illustrated in a dialogue between DJay and Lexus below.

Lexus : I need you to watch Roger for me.
 DJay : Hey, *give him to Shug!*^b
 Lexus : Shug say it's her chill time. Come on.

(S7/01/FSV)

The dialogue in datum 01 scene 7 above shows the directive function when DJay gives a command to Lexus. In the utterance '*...give him to Shug!*', he asks Lexus to give her baby to Shug because he is exhausted and needs a chill time. This directive function aims to tell others that he wants privacy and resting time.

Another directive function is illustrated in the dialogue of how to use the microphone in the first session of the recording process. The microphone needs a kiss from DJay's main investor and it influences DJay's mood in recording process. This dialogue happens between DJay, Shelby, and Clyde.

DJay : Look, this track here, man, this... This is my heart, man, so... Before I do my thing, put my mouth to this mike, I wanna bless it with a kiss from my primary investor, all right? *Come on, baby.*^b
 Shelby : Go on, girl.
 Clyde : Hey, just like our primary investor, that mike is hot. So kill them fans.

(S44/02/FSV)

DJay's utterance in that dialogue shows the directive function. In datum 02 scene 44, DJay asks Nola to kiss his newest studio-quality microphone because he respects her as the primary investor. The directive function aims to make the microphone as the tool that can make the result of recording session becomes perfect.

c) Phatic

Phatic function is one category of the affective scale. It aims to show DJay's agreement related to statement of empathy, to show solidarity, and to express information. An example of the use of phatic function is illustrated in the conversation between DJay and Arnell when DJay shows his agreement with Arnell which reflects the statement of empathy related to DJay's musical project.

Arnell : But he's still in Memphis. He and his brother Tigga hook up with their friends every Fourth of July. I shut the place down, make it all private for them (Skinny Black and his brother). And they just buy me out.

DJay : Bullshit.

Arnell : No shit.

DJay : Yo, Skinny rolling like that, man?

Arnell : Best get your ass up here with that good shit. Those boys don't want none of this dirt weed.

DJay : So you're trying to hurt my feelings, right?

Arnell : Just trying to help out a friend.

DJay : *For sure, man* ^c.

(S3/03/FSV)

The conversation in datum 03 scene 3 shows DJay's agreement towards Arnell's statement of his empathy. DJay's musical project is a key to gain success in order to reach a better future in his life. The phatic function is illustrated in DJay's agreement and his way to express solidarity to Arnell who wants to show and give information to DJay about the way to success with his musical project by using the recommendation of Skinny Black.

d) Referential

Referential function belongs to the referential scale. The main point in the referential scale is the interaction which is made to build an informative communication. The referential function aims to provide message and information about the speech context, to explain the purpose of speech, and to show the list of information details to the hearer.

The conversation between Elroy and DJay below is an example of referential function which happens when DJay gives a shopping list to Elroy, the shopkeeper and explains about it.

Elroy : You got something for me?

DJay : Yeah. *I got a grocery list for you too. I need a... A brick of that Big Easy bud.*^d

(S9/01/FSV)

From the conversation, the readers can get a message and information about DJay's speech context that he comes to the shop for shopping. The evidence is supported by DJay's shopping list. The referential function in datum 01 scene 9 aims to give messages and information. The context of the scene is that DJay does not come as a jobseeker but as a customer in Elroy's shop.

Another example of the application of referential function appears in DJay's utterances when he and Nola are talking about the main investor in DJay's musical project. The conversation is described as follows.

Nola : So, you know... I wish there was something I could do. You know, just...

DJay : Shit, baby, *you my whole operation. You might be what they call a... Like, a primary investor*^d, you know? Making this shit happen one trick at a time.

(S24/01/FSV)

Datum 01 scene 24 shows the referential function. The referential function in the utterance '*you my whole operation. You might be what they call a... Like, a primary investor*' aims to give Nola confidence as the main investor in the music project. By using the referential function, DJay wants to explain his utterance's purpose that Nola is an important person in his musical project.

Another referential function is described in an utterance that is produced by DJay to Clyde and Shelby when they will start the recording session as follows.

DJay : All right, man. *This is what I got so far.*^d
 <singing> [Man, it seems like I'm duckin'. Dodgin' bullets every day. Niggas hatin' on me. 'Cause I got ho's on the blade. But I gotta stay paid. Gotta stay above water. Couldn't keep up with my ho's. That's when shit got harder North Memphis, where I'm from I'm Seventh Street bound where niggas all the time end up lost and never found. These gals take me through things leave a big headache. I'm hopin' every night. They don't end up being dead weight.]

(S35/01/FSV)

In the utterance '*This is what I got so far*', DJay wants to give information about the song lyric which he has written. In datum 01 scene 35, the referential function is used by DJay to inform that he can write his own song lyric. The referential function in this scene aims to make the people around him respect his effort to write a song lyric. By using notes of song lyric, DJay produces his utterance which employs the referential function with the list of information details toward the hearer.

e) Poetic

Poetic function is one category of referential function. It is focused more on the language aesthetics. The purposes of using the poetic function in DJay's utterances are to show his implicit meanings, to give criticism or opinion related to phenomena that occur around him, to show a gratitude to others, and to make shorter utterances by using common poetic phrases.

An example of the use of poetic function to show DJay's implicit meaning and his criticism about phenomena that occur around him is illustrated in the conversation between he and Harold when talking about the small keyboard that is offered to DJay. The conversation is as follows.

DJay : Nigga, I'm gateway mother... Man, don't waste my time on no bullshit
 Harold : Wait, wait, wait. Check this out. Check this out. Check this out. What can I get for this?

DJay : You think I look like a pawnshop, man? Is that...? *I got "pawnshop" written on my forehead* ^f?
(S5/02/FSV)

In DJay's utterances, there is an utterance which contains poetic function. The utterance '*I got "pawnshop" written on my forehead*' in datum 02 scene 5 shows that he is not happy when Harold offers the small keyboard to him. The poetic function in DJay's utterance aims to mock and criticize Harold although it does not result in any effect. Harold still tries to offer the small keyboard and forces DJay to buy it.

Another example of the application of poetic function is described in DJay's utterances which aimed to get discount when he is buying a studio-quality microphone from the shop owner below.

DJay : I just don't understand why I gotta pay so much more money for that microphone right there when the one right next to it look just like it but cost half, man. Let's do it this way, man. If I buy two of them, say you give them to me both for 90\$.
Shop Owner : This is studio quality. It costs 250\$. Now, why would I sell you two of them for 90\$ apiece?
DJay : Just because of that statement, man, "*The customer's always right,*" ^f ain't you heard?
(S40/01/FSV)

Datum 01 scene 40 shows the use of poetic function to make shorter utterances by using common poetic phrases. This scene shows DJay's effort to get discount from the shop owner. The utterance "*The customer's always right,*" is used by DJay to illustrate the stereotype in the society that the customers are kings and it is DJay's effort to ask for little discount for the microphone.

Another example of the use of poetic function is illustrated in the conversation between DJay and two prison guards about their rapper group which is named Five-O as follows.

- Prison Guard : Yeah, you know what I'm saying? We got it going on both sides of the law, being from the streets and being officers of the law. You know what I'm saying? Our stage name, Five-O. They call me Big Five-O.
- Block Manager : Look, man, when you get a chance in the rec room or something like that, check out our demo and tell us what you think.
- DJay : Well, you know what they say. *Everybody gotta have a dream.*^f
- (S55/01/FSV)

The conversation in datum 01 scene 55 illustrates the application of poetic function and also becomes the best quotation which can be taken from *Hustle and Flow*. The conversation is started by the block manager and the prison guard, who have a rapper group named Five-O who know that DJay's rap single is very famous in many radio stations in Memphis.

In order to ask for DJay's help in the recording process, they give him their demo CD. DJay only answers with an utterance '*Everybody gotta have a dream*'. This utterance means that all people can have a dream as high and beautiful as they want but they have to find their own way to reach that dream. The poetic function in this utterance is functioned as a motivating sentence about how to try hard for the aim and the success of life. By using poetic function that is applied in his utterances, DJay wants to express his gratitude to the prison guards who like his rap single and motivate them to get their own success.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

Based on the results of both the findings and discussion in Chapter IV, some conclusions can be drawn. They are stated as follows:

1. There are five markers of syntactic variations of AAVE found in 74 utterances of DJay, the main character in *Hustle & Flow* movie. They are verb inflection (deletion of 'to be', misuse of form of *verb*, *gonna*, misuse of *go* copula, singular or plural form of *y'all*), irregular verb (misuse of 'irregular verb' in the past participle form), double negative form (use of combination of *ain't* and other negations, a negation and *no*, a negation and *none*, *ain't* and *nothing* in a negative sentence), negative form (use of *ain't*, misuse of *neither* form, error construction of the negative form), and preposition (misuse of prepositions *with*, *at*, and *in* in the context of speech).
2. The functions of syntactic variations of AAVE include expressive, directive, phatic, referential, metalinguistic, and poetic. All functions of syntactic variations of AAVE are found except metalinguistic function. The expressive function in DJay's utterances is to show his anger and express his feeling. In order to employ the expressive function, DJay uses positive and negative forms of sentences in his utterances. The directive function is used to command other people around him to do some actions by using positive sentences in negative contexts of speech and imperatives. The phatic function

of syntactic variation of AAVE is employed by DJay to show his agreement related to a statement of empathy, to show solidarity, and to express information. The referential function aims to provide messages and information about the speech context, to explain the purpose of speech, and to show the list of information details to the hearer when taking a speech. The poetic function is used to show DJay's implicit meanings when speaking, to give criticism or opinion related to phenomena that occur around him, to show a gratitude to others, and to make shorter utterances by using common poetic phrases.

3. The main character's utterances in *Hustle & Flow* can be used to reflect the use of man's language in AAVE in certain society, the use of colloquial language in daily interaction, the individual style of speaking which is related to the tone and raising intonation, and how the lack of educational background can influence DJay's personal utterances.

B. Suggestions

In this study, the researcher proposes some suggestions to the following parties:

1. The readers

It is suggested that they learn more about African American Vernacular English (AAVE) as a speech variety of English especially in terms of the types and functions of syntactic variations. They can also know more about the markers and the functions of syntactic variations of AAVE. Moreover, it is expected that

this research can give some inspiration and knowledge to the readers about the uniqueness of the syntactic variations of AAVE.

2. Students of English Department

This research shows that a movie can be used as a means of studying the syntactic variations of AAVE especially in term of its markers and functions. It is one of the advantageous media for those who are willing to enrich their knowledge about the syntactic variations of AAVE. Learning the types and functions of syntactic variation through a movie will give experiences to the students, especially English Department students to understand more about the phenomenon of speech variety in English which is a part of sociolinguistic study.

3. Other Researchers

This research is only a little part of sociolinguistic research, especially focusing on African American Vernacular English (AAVE). It is expected that this research can give some inspiration to other researchers, who are interested in sociolinguistics especially in terms of markers and functions of syntactic variations of AAVE, to conduct more research on AAVE variations' phenomena by using other theories and objects.

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APPENDIX

Appendix. Types and Functions of Syntactic Variations of AAVE Reflected in DJay's Utterances in *Hustle & Flow*

The Types of Syntactic Variation

Note:

- TSV : Types of Syntactic Variation
- S1 : number of scene
- VI (1) : Verb Inflection
- IV (2) : Irregular Verb
- 2NF (3) : Double Negatives form
- NT (4) : Negative form
- PP (5) : Preposition

The Functions of Syntactic Variation

Note:

- FSV : Functions of Syntactic Variation
- 01 : number of data
- exp (a) : expressive
- dir (b) : directive
- pha (c) : phatic
- ref (d) : referential
- meta (e) : metalinguistic
- poe (f) : poetic

No.	Code	Data	Types					Functions						Explanation			
			VI	IV	2NF	NT	PP	<i>Exp</i>	<i>Dir</i>	<i>Pha</i>	<i>Ref</i>	<i>Meta</i>	<i>Poe</i>				
			1	2	3	4	5	a	b	c	d	e	f				
1	S1/01/TSV S1/01/FSV	DJay : See, man ain't ⁴ like a dog. And when I say "man," (<i>I'm talking about man as in mankind, not man as in men</i>) ^d . Because men, well, we a lot ¹ like a dog. You know, we like to piss on things. Sniff a bitch when we can. Even get a little pink hard-on the way they do. We territorial as <i>shit</i> , you know, (<i>we gonna protect¹ our own</i>) ^a . But man, he know ¹ about death. Got him a sense of history. Got religion.	✓			✓			✓			✓				<ol style="list-style-type: none"> 1. ...man ain't like... → ...man is not like... ∴ Negative form. 2. we a lot like a dog → we are a lot like dog ∴ Verb Inflection. It needs a predicate in the form of Simple Present tense. 3. ..we gonna protect... → ...we are going to protect... ∴ Verb Inflection. Present Continuous tense. 4. ...he know... → ...he knows... ∴ Verb Inflection. Simple Present tense. 	There are two functions of syntactic variation in this scene, i.e. referential and expressive. DJay's first utterance is referential. When sharing information about the topic "man", he is talking in his monologue. The expressive function is showed in DJay's statement when he tries to protect everyone's right.
2	S1/02/TSV S1/02/FSV	DJay : See, a dog. Man, a dog don't ^{1, 3} know shit about no ³ birthdays or Christmas or Easter bunny, none of that shit. And one day god gonna ¹ come calling, so, you know, they going ¹ through life carefree. (<i>But people like you and me, man, we always guessing. Wondering</i>) ^a , "What if?" You know what I mean, so when you say to me, "Hey, I don't think we should be doing this," I gotta say, baby, I don't ⁴ think we need to be doing this neither ⁴ , but we ain't ^{1, 3} gonna ¹ get no ³ move on in ⁵ this world, lying around in the sun, licking our ass all day. I mean, we man. I mean, you a woman and all, but we man.	✓		✓		✓								<ol style="list-style-type: none"> 1. ...a dog don't know^{1, 3} shit about no³... → ...a dog does not know shit about no... ∴ Verb Inflection and Double Negatives form. Present tense. 2. And one day god gonna¹ come calling, so, you know, they going¹ through life carefree. → And one day god is going to come calling, so, you know, they are going through life carefree. ∴ Verb Inflection. The use of "gonna" after subject god will be changed into "is going to". After the subject <i>they</i> need to add to be "are" in order to make the complete meanings sentence. 	There is a function of syntactic variation in this scene, i.e. expressive. DJay shows his expression when talking about human who always guess what will happen in the future.	

No.	Code	Data	Types					Functions					Explanation	
			VI	IV	2NF	NT	PP	Exp	Dir	Pha	Ref	Meta		Poe
			1	2	3	4	5	a	b	c	d	e		f
			Types						Functions					
														<p>3. I don't⁴ think we need to be doing this neither⁴... → I do not think we need to be doing this either... ∴ Negative form. This form must use "either".</p> <p>4. ...we ain't^{1,3} gonna¹ get no³ move on in⁵ this world, ... → ...we are not going to get no move on in... ∴ Double negatives, Verb Inflection, and Preposition. The markers of syntactic variation of AAVE while using "ain't...no...", "gonna", the preposition (in).</p>
3	S1/03/TSV S1/03/FSV	<p>DJay : So with⁵ this said... you tell me what it is you wanna do with⁵ your life.</p> <p>Nola : I don't know. I mean, I guess I could, like...</p> <p>DJay : (<i>Hold up a second</i>)^b. What's happening with you, man? You like what you see, huh? (<i>Look here</i>)^b, baby, it break¹ down like this: (<i>Twenty in the front, forty in the back</i>)^d. Hello? Why don't you walk over there and explain it to that motherfucker.</p>	✓				✓	✓		✓			<p>1. with⁵ ∴ Preposition. Preposition "with" is one characteristic of AAVE.</p> <p>2. ..it break down like.. → ..it has breaking down like.. ∴ Verb Inflection. Past Continuous tense.</p>	<p>There are two functions of syntactic variation in this scene, i.e. directive and referential. DJay is saying two utterances that reflect directive function when he asks Nola to stop talking for a while and asks the man who uses a van to look at DJay also offers his prostitute.</p> <p>The referential function is showed in DJay's statement explaining about the price related to his job as a pimp.</p>
4	S2/01/TSV S2/01/FSV	<p>Man : Please! Fucking with me, man! Hey!</p> <p>DJay : (<i>Hey, hey, hey!</i>)^a Hey, what the hell?!</p> <p>Arnell : Pull that shit again.</p> <p>DJay : Motherfucker, how¹ you like that?</p> <p>Arnell : Boot your ass to hell. You heard me! Get the fuck up out of here. Deranged son of a bitch!</p>	✓				✓						<p>1. ...how¹ you like... → ...how do you like... ∴ Verb Inflection. The deletion of "do" shows the Verb Inflection because it makes the question form of this sentence not complete.</p>	<p>There is a function of syntactic variation in this scene, i.e. expressive. DJay's utterance shows his anger when meeting a drunken man in Arnell's bar.</p>
5	S2/02/TSV S2/02/FSV	<p>DJay : You¹ all right, Nola?</p> <p>Arnell : Thanks, D. Come on in, man. Come on in here.</p> <p>DJay : (<i>Damn</i>)^a, man, you gotta get some security up in here.</p> <p>Arnell : I'm the only motherfucking security in here.</p>	✓				✓						<p>1. You¹ all right, Nola? → Are you all right, Nola? ∴ Verb Inflection. The deletion of "are" shows the Verb Inflection because it makes the question form of this sentence not complete.</p>	<p>There is a function of syntactic variation in this scene, i.e. expressive. DJay's utterance shows his anger. It is related to the accident experienced by a drunken man in Arnell's bar.</p>

No.	Code	Data	Types					Functions						Explanation		
			VI	IV	2NF	NT	PP	Exp	Dir	Pha	Ref	Meta	Poe			
			1	2	3	4	5	a	b	c	d	e	f			
						Types						Functions				
6	S3/01/TSV S3/01/FSV	<p>Arnell : Sure is good not to be cracking heads. DJay : So, what you need¹, man, a half or full O? Arnell : Ounce will do good. Fourth coming up and all. DJay : (<i>Righteous</i>)^a, man. Arnell : Hey, you remember that sticky herb you brung up to my brother's house for playoffs? DJay : Yeah, I remember that shit. That ain't⁴ this, now, man. We talking¹ about... (That's a whole other zip-up bag on that. <i>That's fucking prime product right there</i>)^d.</p>	✓			✓		✓			✓				<p>1. ...what you need¹... → ...what do you need... ∴ Verb Inflection. The deletion of “do” shows the Verb Inflection because it makes the question form of this sentence not complete. 2. That ain't⁴ this... → That is not this... ∴ Negative form. Present tense that belongs to singular pronoun, so ‘to be’ used in this subject is ‘is’. 3. We talking¹ about... That's¹... → We are talking about... That is... ∴ Verb Inflection. The deletion of “are” and “is” shows the Verb Inflection because it makes the positive sentences of Present tense form not complete.</p>	<p>There are two functions of syntactic variation in this scene, i.e. expressive and referential. DJay’s utterance is expressive when he comments about Arnell’s statement “the Fourth of July party for Skinny Black”. The referential function is showed by DJay’s statement when explaining about his best drug product which is offered to Arnell.</p>
7	S3/02/TSV S3/02/FSV	<p>Arnell : We got some big company coming in here for the Fourth. Thought you may want to get you some money. DJay : (<i>Big company</i>)^b? Arnell : Yeah. DJay : Like what? Arnell : You know Skinny Black? Skinny Black. DJay : Yeah, that... Yeah, I know who Skinny is, man. I know Skinny from way back in⁵ the day. (<i>See</i>^b, <i>I know Skinny when he was hustling his underground tapes down at the drive-in, out the back of his Cutlass</i>)^d Arnell : Not no more he ain't. Last one he put out went platinum. DJay : Platinum¹? Arnell : Yeah. DJay : That's more special than gold, right?</p>	✓				✓	✓	✓				<p>1. in⁵ ∴ Preposition. Preposition “in” is one characteristic of AAVE. 2. Platinum¹? → What platinum is that? ∴ Verb Inflection. The word question phrase and raise intonation of word “platinum” is used to show DJay’s doubt and his curiosity. He hopes will get Arnell’s explanation.</p>	<p>This scene provides three functions of syntactic variation, i.e. expressive, directive, and referential. DJay’s utterance is expressive when he comments about Arnell’s statement “the Fourth of July party for Skinny Black” and asks the quantity of benefit that he can get by attending Skinny’s private party. The directive function is shown when DJay wants to tell Arnell about his past experience with Skinny. The referential function in his utterance is used to give further explanation related to his experience in the past events before Skinny got success.</p>		
8	S3/03/TSV S3/03/FSV	<p>Arnell : But he's still in Memphis. He and his brother Tigga hook up with their friends every Fourth of July. I shut the place down, make it all private for them. And they just buy me out. DJay : (<i>Bullshit.</i>)^a</p>	✓					✓		✓				<p>1. ...you're¹ trving to... → ...you are trving to... ∴ Verb Inflection. In the form of Present Continuous tense, the subject ‘you’ use to be ‘are’.</p>	<p>There are two functions of syntactic variation in this scene, i.e. expressive and phatic. DJay’s utterance shows the expressive function when expressing his</p>	

No.	Code	Data	Types					Functions					Explanation				
			VI	IV	2NF	NT	PP	Exp	Dir	Pha	Ref	Meta		Poe			
			1	2	3	4	5	a	b	c	d	e		f			
											Types	Functions					
		Arnell : No shit. DJay : Yo, Skinny rolling like that, man? Arnell : Best get your ass up here with that good shit. Those boys don't want none of this dirt weed. DJay : So you're¹ trying to hurt my feelings, right? Arnell : Just trying to help out a friend. DJay : (<i>For sure, man</i>) ^c .														doubt that Skinny Black's coming every fourth of July will give benefit to Arnell. The phatic function is showed by DJay's utterance which is agreed by Arnell's statement of empathy.	
9	S5/01/TSV S5/01/FSV	DJay : (<i>Hey!</i>) ^a Harold : D. DJay. DJay : (<i>Get your ass away from our car</i>) ^b . What the fuck's wrong with⁵ you? Harold : Hey, D! It's only me, it's Harold. DJay : Get the fuck away from my car! Harold : It's me, Harold, Djay. DJay : Get away from my car, man. Harold : It's your dog. You're lucky as shit, that's normally my barrels under my fucking seat, motherfucker. DJay : It's DJay, nigga! Harold : Okay, Djay, I didn't mean no harm. You got any of that cranky-crank shit?					✓									1. ...with⁵ you? ∴ Preposition. Preposition "with" is one characteristic of AAVE..	There are two functions of syntactic variation in this scene, i.e. expressive and directive. DJay's utterance shows expressive function when he dislikes Harold's action near his car to attract his attention. The directive function is used to give alert to Harold. He wants him to go away from his car.
10	S5/02/TSV S5/02/FSV	DJay : Nigga, I'm gateway mother... Man, (<i>don't waste my time on no bullshit</i>) ^a Harold : Wait, wait, wait. Check this out. Check this out. Check this out. What can I get for this? DJay : You¹ think I look like a pawnshop, man? Is that...? (<i>I got "pawnshop" written on my forehead</i>) ^c ? Harold : Come on, Djay, fuck with me. Fuck with me, Djay. DJay : Where you get it? Harold : You know the business.	✓						✓						✓	1. You¹ think... → Do you think... ∴ Verb Inflection. The deletion of "do" shows the Verb Inflection because it makes the question form of this sentence not complete.	There are two functions of syntactic variation in this scene, i.e. expressive and poetic. DJay's utterance shows expressive function when commenting to Harold's offer because he thinks that Harold is talking about unimportant things. The poetic function is implied in DJay's statement about a pawnshop. He wants to alert Harold that he dislikes him and does not want to care about his problem.
11	S5/03/TSV S5/03/FSV	DJay : You took that shit from little kids? Harold : No, none of that, man. I used to play this thing myself, all the time.	✓						✓							1. wasn't as big, though. → It was not as big, though. ∴ Verb Inflection.	There are two functions of syntactic variation in this scene, i.e. expressive. DJay's utterance

No.	Code	Data	Types					Functions					Explanation			
			VI	IV	2NF	NT	PP	Exp	Dir	Pha	Ref	Meta		Poe		
			1	2	3	4	5	a	b	c	d	e		f		
												Types		Functions		
		DJay : <i>(That shit work)^a?</i> Harold : Man, like a pro! DJay : Let me see that motherfucker, man. Yeah, man, I used to have one of these when I was a little kid. Shit 'wasn't as big, though' . Harold : But that's bigger and better. Fuck with me, now, D. Fuck with me, DJay!													A subject is needed before the verb. In this Simple Past sentence Verb Inflection is found, it needs copula to make the correlation in this sentence, subject 'it' added with "was".	shows expressive function when he commenting about Harold's small keyboard because of his doubt and curiosity that it works.
12	S5/04/TSV S5/04/FSV	DJay : <i>(Shut the fuck up, man)^b</i> . Nigga, I'll give you a quarter for it. Harold : A quarter? Man, you mean a half and some. I can get more than that at the pawnshop. DJay : Take that shit to the pawnshop, let's see what you get. Harold : No, take it over there, man. DJay : Give them your thumbprint. Harold : You on. You got it, you got it. DJay : <i>(Hey, give me that bag)^a</i> , man. Shit. Harold : You the man. You got it going on. It's all good. DJay : Nigga, you¹ advertising my shit right now. Harold : It's okay, I'm gonna fuck with you anyhow. It's all good. DJay : You¹ fucking with⁵ me already.	✓				✓	✓					1. you¹ advertising → you are advertising ∴ Verb Inflection. Present Continuous tense, 'you' as Subject needs to be 'are' as copula. 2. You¹ fucking → You have fucked ∴ Verb Inflection. Present Perfect tense, 'you' as Subject needs to be 'have' as copula. 3. with⁵ ∴ Preposition. It shows the characteristic of AAVE.	There are three functions of syntactic variation in this scene, i.e. expressive, poetic, and directive. DJay's utterance shows expressive function when he wants Harold to give the bag to him quickly. It also implies the poetic function that DJay uses to tell that he agrees to buy Harold's small keyboard and wants to take it home. The directive function is implied in DJay's command to Harold. He wants Harold to turn on his small keyboard because DJay wants to test it before paying for it.		
13	S6/01/TSV S6/01/FSV	Shug : Motherfucking Carl Lewis or something. I called the power company about getting an extension on the light bill. They say I gotta come down there, stand in line. I can't be standing in line how they do down there, not if I got Roger with me. You know, D? DJay : <i>(Man, it's Skinny goddamn Black)^{a, d}</i> , you know... Hey! There goes Skinny Black, man. Hey, Lex. Lex, <i>(come here)^b</i> , baby! Look right there, look at that. That is Skinny Black, man. Me and him gonna¹ be kicking it over at Arnel's club on the Fourth of July. Ain't⁴ that some shit, huh? Lexus : Who, you? DJay : Yeah, me and Skinny gonna¹ do us some little catching up.	✓		✓		✓	✓			✓		1. Me and him gonna¹ → I and him (we) are going to ∴ Verb Inflection. 'gonna' stands for 'to be' + going to, so that 'me and him' can be changed into 'we' and needs to be 'are'. 2. Ain't⁴... → Are not... ∴ Negative form. 'some shit' can be changed into 'they', so that it needs 'are' as to be. 3. ...me and Skinny gonna¹ do → ...me and Skinny (we) are going to do ∴ Verb Inflection. 'gonna' stands for 'to be' + going to, so that 'me	There are three functions of syntactic variation in this scene, expressive, directive, and referential. DJay's utterance shows expressive and referential functions when he watches a live report of Skinny Black's tour in television. The directive function is shown when DJay asks Lexus to join him watching television.		

No.	Code	Data	Types					Functions					Explanation				
			VI	IV	2NF	NT	PP	Exp	Dir	Pha	Ref	Meta		Poe			
			1	2	3	4	5	a	b	c	d	e		f			
		Lexus : So am I supposed to piss myself or something? DJay : Okay, let's see who it is that you know is somebody, huh?															and Skinny' can be changed into 'we' and needs to be 'are'.
14	S6/02	Lexus : Nobody in this here crib, that's for damn sure. Where my baby, Roger, at? Shug : No, no, Lex, please! I just put him to sleep, Lex!															
15	S6/03/TSV S6/03/FSV	DJay : (<i>Skinny used to DJ over at Booker T. The same way I did at Westwood</i>) ^d . Shug : D, I know it's my job and all... DJay : Ain't⁴ like he the only nigga can spit flow. Shug : But why she gotta wake Roger up? Ain't like he the only nigga can spit some flow. D, I need time for me too, now: DJay : Shit, (<i>I was just doing the same thing, just over <u>at</u>⁵ my school</i>) ^d . Ask anybody, man. Go ask Carlos on the corner, he'd tell you. He was in my grade. (<i>Ask him</i>) ^b . Shug : We gotta get that extension, D.				✓		✓			✓						<ol style="list-style-type: none"> <u>Ain't⁴ like</u> → It is not like... ∴ Negative form. This negative sentence needs Subject. 'it' is suitable for this sentence and 'is' can be used as to be. <u>at</u>⁵ ∴ Preposition. Preposition 'at' shows the characteristic of AAVE. <p>There are two functions of syntactic variation in this scene, i.e. directive and referential. DJay's utterance shows directive function when he tells Shug to ask Carlos about his past experience with Skinny. The referential function is shown when DJay tells Shug about his experience in the past with Skinny in Westwood and that they have done the same thing at school.</p>
16	S7/01/TSV S7/01/FSV	DJay : Bitch. Shit, back <u>in</u> ⁵ the day, (<i>I was triple platinum. Ask anyone</i>) ^a . Lexus : D. I think I'll take a shower. Here. DJay : I don't give a fuck, man. Lexus : I need you to watch Roger for me. DJay : Hey, (<i>give him to Shug!</i>) ^b Lexus : Shug say it's her chill time. Come on. DJay : (<i>When is my chill time</i>) ^{a?}					✓	✓	✓								<ol style="list-style-type: none"> <u>in</u>⁵ ∴ Preposition. Preposition 'in' shows the characteristic of AAVE. <p>There are three functions of syntactic variation in this scene, i.e. expressive, directive, and referential. DJay's utterance shows referential functions when he tells about Skinny's platinum to Lexus. The directive function is shown when DJay asks Lexus to give Roger to Shug. The expressive function is implied in DJay's utterance when complaining about his chill time to Lexus.</p>
17	S7/02/TSV S7/02/FSV	DJay : Come on, man. (<i>Hey. Hey. Hey, man</i>) ^a . No, no, man. The bitch gotta go take a shower, man. You relax your ass, man. Come here. (<i>Come here, man</i>) ^b . Hey, man, <u>you can't³ be crving around like no³ bitch</u> , man. Hey, Hey,	✓		✓			✓		✓							<ol style="list-style-type: none"> ...you <u>can't</u>³ be crying around like <u>no</u>³... → ...you <u>cannot</u> be crying around like <u>no</u>... ∴ Double negatives form. <p>There are two functions of syntactic variation in this scene, i.e. expressive and directive. DJay's utterances show</p>

No.	Code	Data	Types					Functions					Explanation		
			VI	IV	2NF	NT	PP	Exp	Dir	Pha	Ref	Meta		Poe	
			1	2	3	4	5	a	b	c	d	e		f	
												Types		Functions	
		<p>get rid of them tears, man. No. Cut them tears shit out, man. Come on. Come on. Come on. Come on, come on. Here we go. Here we go, man. Come on, come on. Let me try something. All right, push that one. (<i>Do that</i>)^p. What is this right here? Hey, I like that, man. Do that again. Listen to that, man. Now, that shit buck, ain't it, man? Do it again, man.</p> <p>Lexus : What the fuck you doing with my boy? Come on, give him to me.</p> <p>DJay : We just¹ playing. Give him to me. (<i>Come on...</i>)^a</p> <p>Lexus : He don't need to be playing. That's what I'm talking about.</p> <p>DJay : Every time he gets settled, you gotta come fuck with⁵ him! I'm telling you, you gonna¹ give that little boy a twitch!</p>												<p>It is purposed to connect two negative sentences in an utterance. It is the kind of characteristics of AAVE.</p> <p>2. We just¹ playing → we were just playing</p> <p>∴ Verb inflection.</p> <p>Past Continuous tense (tense that used in the utterance is not suitable).</p> <p>3. with⁵</p> <p>∴ Preposition.</p> <p>Preposition 'with' shows the characteristic of AAVE.</p> <p>4. you gonna¹ give → you are going to give</p> <p>∴ Verb inflection.</p> <p>'gonna' stands for 'to be' + going to, so that 'you' needs to be 'are'.</p>	<p>expressive function when he is confused and tries to make Roger stop crying, he also asks him to be silent many times.</p> <p>The directive function is shown when DJay asks Roger to come and join him playing his small keyboard. Another directive function is shown when DJay commands Roger to play the keyboard as what he has done before.</p>
18	S8/01/TSV S8/01/FSV	<p>DJay : Better go¹ easy, girl. Man can't³ be no³ open candy store. (<i>We tight this whole week.</i>)^d Put your shine on, man. I hear this one coming. What's happening with you, man? Don't³ act scared, man, she don't^{1,3} bite. She just nibbles a little bit. (<i>Come on... Hey, hey. Damn.</i>)^a</p> <p>Nola : Why can't I work the motels anymore, D? At least they got air.</p> <p>DJay : At least they take a cut is what they do. Thirty dollars an hour on top of what we already charging, for what, a five-minute nut? Taking money out of my pocket trying to keep your little country ass cool.</p> <p>Nola : God, D, all I did was ask about a motel and you get so ugly with me.</p> <p>DJay : He's coming back.</p> <p>Nola : I'm all wet and sticky.</p>	✓		✓			✓			✓		<p>1. Better go¹ easy, girl → You had better be at ease, girl</p> <p>∴ Verb inflection.</p> <p>This utterance needs 'you' as Subject and 'at ease' as Adverb also 'had' copula to help establish the speaking context in expressing the speaker's point.</p> <p>2. Man can't³ be no³ open candy store → Man cannot open candy store</p> <p>∴ Double negatives form.</p> <p>It is purposed to connect two negative sentences in an utterance. It is the kind of characteristics of AAVE.</p> <p>3. Don't³ act scared, man, she don't^{1,3} bite → Do not act scared, man, she does not bite</p> <p>∴ Double negatives form and Verb Inflection.</p> <p>It is purposed to connect two negative sentences in an utterance. It is the kind of characteristics of AAVE.</p> <p>The verb inflection is showed in the use of 'to be' for singular pronoun 'she' in Simple Present tense.</p>	<p>There are two functions of syntactic variation in this scene, i.e. expressive and referential. DJay's utterance shows the referential function when he tells Nola to minimize the expense, because they get a financial problem.</p> <p>The expressive function is shown when DJay tries to make a negotiation with the old man that is interested to Nola and he gets angry because the man ignores and leaves them.</p>	

No.	Code	Data	Types					Functions					Explanation					
			VI	IV	2NF	NT	PP	Exp	Dir	Pha	Ref	Meta		Poe				
			1	2	3	4	5	a	b	c	d	e		f				
												Types		Functions				
																It must be 'does'.		
19	S8/02/TSV S8/02/FSV	<p>DJay : You gonna¹ have to put a show on for this one. Do that little shit you do with your tongue. Now, come on, he's coming back. (<i>Get your mind right, okay?</i>)^b Come on, come on, come on, come on. Fuck. Fuck, man!</p> <p>Nola : How come Lex gets to work out of that strip club, and I can't?</p> <p>DJay : Because we done been over this ten times, Nola. You got¹ what they call a bad equilibrium. And it ain't⁴ your fault, you just knock into shit. I put you on that stage in them heels, tricks gonna be yelling, "Timber".</p> <p>Nola : I'm in heels out here every day. You don't see me fall down once...</p> <p>DJay : Because you sitting, Nola. Ain't⁴ that much of a fall to the floor. Look it, why don't you just let me do the thinking for you, okay? You do what you do, and you let me do what I do.</p> <p>Nola : One day, you'll have to tell me about that.</p> <p>DJay : About what?</p> <p>Nola : What the fuck it is you do.</p> <p>DJay : (<i>What did you just say to me?</i>)^a</p> <p>Nola : Hi, honey. Wanna see me walk in these heels all the way to your lap? I'll be right there. Looks like he got air in his car, D. Must be working hard as you.</p>	✓			✓											<ol style="list-style-type: none"> You gonna¹ have → You are going to have ∴ Verb inflection. 'gonna' stands for 'to be' + going to, so that 'you' needs to be 'are'. You got¹... → You have got... ∴ Verb inflection. The past events, but in the speaking context use Present Perfect tense. And it ain't⁴ your fault → And it is not your fault ∴ Negative form. Ain't⁴ that... → It is not that... ∴ Negative form. This negative sentence needs Subject. 'it' is suitable for this sentence and 'is' can be used as to be. 	<p>There are two functions of syntactic variation in this scene, i.e. expressive and directive. DJay's utterance shows directive function when he tells Nola to refresh her mind, because she must work as DJay's prostitute, professionally.</p> <p>The expressive function is shown when DJay gets angry to hear Nola's utterances. She is mocking his musical project.</p>
20	S9/01/TSV S9/01/FSV	<p>Elroy : Fuck you doing, man? Doing my job? I got a mop for you.</p> <p>DJay : Elroy, I'm having me a day that won't quit, so (<i>I'll need you to shed just a little light on me</i>)^f, okay?</p> <p>Elroy : You got something for me?</p> <p>DJay : Yeah. (<i>I got a grocery list for you too. I need a... A brick of that Big Easy bud.</i>)^d</p> <p>Elroy : What the fuck is this, man? Got your stank all over this. I don't even like my own sweat, D.</p> <p>DJay : (<i>What the fuck is this?</i>)^a Okay. Let's do it this way, then. Let's give it some of my sweet juices on it... and tell me you ain't⁴ gonna¹ take that.</p> <p>Elroy : You better watch yourself, D. Let me get you on your way.</p> <p>DJay : You cool¹ yet? (say it to Nola)</p>	✓			✓		✓						✓	<ol style="list-style-type: none"> ...you ain't⁴ gonna¹ take... → ...you are not going to take... ∴ Negative form and Verb Inflection. 'gonna' stands for 'to be' + going to, so that 'you' needs to be 'are'. You cool¹ yet? → Are you cool yet? ∴ Verb Inflection. The deletion of "are" shows the Verb Inflection because it makes the question form of this sentence not complete. 	<p>There are three functions of syntactic variation in this scene, i.e. expressive, referential, and poetic. DJay's utterance shows poetic function when he says something to Elroy. He hopes he will serve him friendly and not discriminate him.</p> <p>The referential function is shown when DJay gives a grocery list to him. The expressive function is shown by DJay's angry expression due to Elroy's discrimination.</p>		

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			1	2	3	4	5	a	b	c	d	e		f		
											Types	Functions				
21	S9/02/TSV S9/02/FSV	<p>Clyde: You still into that shit, man? I remember Coach Rosallis used to let you flow over the intercom in gym class, back when we used to beatbox like the Fat Boys, remember that? Dude, man, we went to East Middle together. Clyde. Called me Key.</p> <p>DJay : Nigga, what's up, man? How¹ you feeling, man? Yeah, you used to spin them little records at the after-school joints.</p> <p>Clyde : Yeah, yeah. It's not like I was scratching or nothing like that. I just made sure "Purple Rain" got played for the ladies, that's all. Let me get these batteries, man.</p> <p>DJay: ("Purple Rain.")^d Hey, give over, man. (<i>He cool.</i>)^a He cool. East Middle, man. Them was the days, man.</p> <p>Clyde: Yeah, man.</p>	✓					✓			✓				<p>1. How¹ you feeling, man? → How is your feeling, man?</p> <p>∴ Verb Inflection.</p> <p>The deletion of "is" shows the Verb Inflection and the use of 'you' is not suitable in this form.</p>	<p>There are two functions of syntactic variation in this scene, i.e. expressive and referential. DJay's utterance shows expressive function when he tells about Purple Rain, a famous singer when they were studying in Westwood.</p> <p>The expressive function is shown when DJay expresses how cool "Purple Rain" is.</p>
22	S9/03/TSV S9/03/FSV	<p>DJay : Them was¹ the days.</p> <p>Clyde : I see you still doing the same.</p> <p>DJay : Oh, yeah, you know, (<i>like the post office: Through rain, sleet or snow</i>)^f.</p> <p>Clyde : You looking good, though, man.</p> <p>DJay : So, what, you got¹ you a dildo or something?</p> <p>Clyde : A do-what?</p> <p>DJay : I mean, what's all the batteries for?</p> <p>Clyde : It ain't for no dildo, I'll tell you that right now.</p> <p>DJay : (<i>I'm just fucking with you</i>)^a, man.</p>	✓					✓				✓		<p>1. Them was¹... → They were...</p> <p>∴ Verb Inflection.</p> <p>Them cannot be used as Subject, so that it is changed into 'they'. The verb inflection is showed in the use of 'to be' for plural pronoun 'they' in Simple Past tense. It must be 'were'.</p> <p>2. ...you got¹ you a dildo or something → ...do you get them for your dildo or something</p> <p>∴ Verb Inflection.</p> <p>In this utterance, DJay asks whether all batteries bought by Clyde are used. The deletion of 'do' as the copula for 'you' in Present tense, 'them' is stood for 'all batteries', 'for' is conjunction before 'dildo or something' as Object of the sentence.</p>	<p>There are two functions of syntactic variation in this scene, expressive and poetic. DJay describes his job as a low-class pimp and drug dealer by using the poetic words. It means that his job is not profitable to him. It makes his life poor and difficult.</p> <p>The expressive function is shown when DJay expresses his curiosity when waiting for Clyde's answer about his job.</p>	
23	S9/04/TSV S9/04/FSV	<p>Clyde: Okay, okay. They for my microphones, man.</p> <p>DJay : (<i>Microphones</i>)^a?</p> <p>Clyde: Yeah.</p> <p>DJay : So, what do you do?</p>						✓							<p>There is a function of syntactic variation in this scene, i.e. expressive. DJay's utterance shows expressive function when he asks for Clyde's answer. DJay's utterance reflects how much he is curious about Clyde's job.</p>	

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			VI	IV	2NF	NT	PP	Exp	Dir	Pha	Ref	Meta		Poe			
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											Types	Functions					
24	S10	When DJay was crying in the church, he watched a singer singing.															
25	S11/01/TSV S11/01/FSV	<p>DJay : Hey, Shug. Shug. (<i>Wake up.</i>)^b</p> <p>Shug : What, I gotta watch the baby?</p> <p>DJay : No, everybody asleep¹. So he kicking now, huh?</p> <p>Shug : Usually after I eat. He real active during the day, though. He must get that after his daddy. He sure don't get that from me.</p> <p>DJay : Whoever that is, huh? You know, Shug, you and me, we got history, right? I mean, you been tricking for me for a few now, so we got that, right? (<i>And me not⁴ pimping¹ you because of... your demonstration, it just puts us in a whole... different kind of place</i>)^d, you¹ know what I mean?</p> <p>Shug : You want me to leave.</p> <p>DJay : Hell, no.</p>	✓													<p>1. ...everybody asleep¹ → ...everybody is asleep</p> <p>∴ Verb inflection. Present tense.</p> <p>2. ...me not⁴ pimping¹ → ...I was not pimping</p> <p>∴ Verb inflection and Negative form. The past events, but the speaker context was doing the acts (Past Continuous tense).</p> <p>3. you¹ know → do you know</p> <p>∴ Verb Inflection. The speaker was doing something. Therefore, the tense should be Past Continuous tense.</p>	<p>There are two functions of syntactic variation in this scene, i.e. directive and referential. DJay shows directive function when he asks Shug to wake up. The referential function is shown by DJay's utterance when he tells the reason why they were separated at that time.</p>
26	S11/02/TSV S11/02/FSV	<p>Shug: Why would you say something like that?</p> <p>DJay: (<i>I just feel like... Like I'm having one of them midlife crisis</i>)^a, you know? I mean, my daddy... (<i>you know, his heart gave out on him when he was, like... Well, shit, when I was 12 years old. Shit, he was my age.</i>)^d And that shit just been... Just been fucking with my mind, you know?¹ It got me feeling like this is it for me. I just don't know what I'm supposed... Supposed to do.</p> <p>Shug : I get bad dreams. Dreams like me giving birth to dead dogs. Sometimes I'm breast-feeding a big old ugly catfish.</p> <p>DJay : (<i>For real?</i>)^a</p> <p>Shug : Yeah. But that's just my mind touching in on something I ain't said yet.</p> <p>DJay : What's that?</p> <p>Shug : I'm scared, D. Sometimes I just get so scared...</p>	✓													<p>1. ...you know?¹ → do you know</p> <p>∴ Verb Inflection. The deletion of "do" shows the Verb Inflection because it makes the question form of this sentence not complete.</p>	<p>There are two functions of syntactic variation in this scene, i.e. expressive and referential. DJay expresses his feelings about his life condition. He tells that his life is poor and difficult. Another expressive function is shown when he makes a short utterance to make Shug sure.</p> <p>The referential function is used to describe his father's death and his father's life condition when he was in the same age as DJay now.</p>
27	S12	Clyde and his wife got dinner together in their house															
28	S13/01/TSV S13/01/FSV	<p>Clyde : Damn. What the hell you doing here, Djay?</p> <p>DJay : Hey, (<i>look here,</i>)^b baby. I know you about sick and tired of seeing me right now, but I just wanted to be able...</p> <p>Yvette : Clyde. Who is it?</p> <p>Clyde : It's just...</p>	✓													<p>1. I'm so sorry, y'all¹ → I'm so sorry, guys</p> <p>∴ Verb inflection. "y'all" is the plural term of second-person pronoun of 'you all'. It is one of characteristics of AAVE.</p> <p>2. ...anyplace you and me could¹ → do you have</p>	<p>There are two functions of syntactic variation in this scene, i.e. directive and referential. DJay's short utterance shows directive function. He interrupts</p>

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											Types	Functions			
		DJay : <i>(Just an old school buddy, ma'am. From back in the day)^d.</i> Yvette : Well, we was just having dinner. DJay : <u>I'm so sorry, v'all¹</u> . <i>(And I'd have left them in the car, but this one right here, man, she just sniff out an air-conditioning unit like an old bloodhound bitch)^d.</i> Clyde : Hey. Hey, man, respect my house. DJay : Look, man, <u>anyplace you and me could¹</u> just sit down and talk for a minute?												<u>anyplace for you and me could...</u> ∴ Verb Inflection. In this utterance, DJay asks about a place where they can talk in a comfort situation. The deletion of 'do' as the copula for 'you' in Present tense, 'have' is conjunction before 'anyplace for you and me' as Object of the sentence.	Clyde's statement that DJay's coming is an annoying thing. The referential function is shown in DJay's utterances when he tells about his past experiences with Skinny Black and explains to Clyde about the reason he took his hos (prostitutes).
29	S14/01/TSV S14/01/FSV	Clyde : DJay, things don't always come together just because you want them to, all right, man? Look, just because you got the bacon, the lettuce and tomato, hell, man, that don't mean I'm gonna give you my toast. Look, man, I know you done learned a whole mess of shit hustling out on the street, right? Let me tell you what I learned while working on my job. DJay : <i>(Thank you.)^a</i> Clyde : There are two types of people: Those that talk the talk and those that walk the walk. People who walk the walk, they sometimes talk the talk. But most of the time, they don't talk at all, because they walking. Now, people who talk the talk, when it comes time for them to walk, you wanna know what they do? DJay : What is that? Clyde : They talk people like me into walking for them. DJay : Look, I'm just asking you... <i>(Just listen to what I got here, man)^b</i> , all right? Just listen to it. And if you ain't... <u>If you ain't⁴ feeling it</u> , man, I'm out your life, okay?				✓		✓	✓					1. If <u>you ain't⁴ feeling it</u> → If <u>you are not feeling it</u> ∴ Negative form.	There are two functions of syntactic variation in this scene, i.e. expressive and directive. DJay's short utterance shows his gratitude when Clyde tells him about what Clyde learns in life. The directive function is shown in DJay's utterance when he asks Clyde to listen to what he sings although it is just for a while.
30	S15	Yvette, Clyde's wife is talking with Lexus and Nola in the livingroom.													
31	S16/01/TSV S16/01/FSV	Clyde : That sound all right. DJay : The whole time, <u>it's gonna¹ have</u> this thing going like: Then I come in... Clyde : When you gonna start a rhyme? DJay : Just gotta get my mode on, man, just give me a second. <i>(All right)^c</i> . <singing> And <u>I give¹</u> you what <u>you ask</u> for...	✓					✓						1. <u>...it's gonna¹ have...</u> → <u>...it is going to have...</u> ∴ Verb inflection. 'gonna' stands for 'to be' + going to, so that 'it' needs to be 'is'. 2. <u>...I give¹</u> you what <u>you ask</u> for... → <u>...I will give</u> you what <u>are you asking</u> for... ∴ Verb inflection.	There is a function of syntactic variation in this scene, i.e. expressive. DJay's short utterance shows his expression when Clyde gives him a chance to show his ability in rapping.

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			VI	IV	2NF	NT	PP	Exp	Dir	Pha	Ref	Meta	Poe					
			1	2	3	4	5	a	b	c	d	e	f					
												Types	Functions					
																	The speech context is DJay only wants to show off his ability and he will go after finished it. Therefore, this utterance employs Future tense and Present Continuous tense when DJay offers something will get after Clyde helped him.	
32	S17	Lex makes argument within Nola and Yvette, the topic is hair do.																
33	S18/01/TSV S18/01/FSV	Clyde and DJay <singing> Clyde : What's up, nigga, you run out of spit? DJay : (No, man, <u>I¹ just</u>) ^a ... Yvette : Clyde! What are you doing? Clyde : Walking. (working)	✓					✓									1. <u>...I¹ just</u> → <u>...I am just</u> ∴ Verb Inflection. The deletion of “am” shows the Verb Inflection because it makes the form of this sentence not complete.	There is a function of syntactic variation in this scene, i.e. expressive. DJay’s utterance expresses his shock when Clyde’s wife sees what they are doing.
34	S19	DJay tried to make his own lyrics outside his house																
35	S20	DJay makes lyrics in his daily, inside house																
36	S21	DJay makes his own studio, and Clyde has helping him																
37	S22	DJay makes lyrics between his daily activities, and took money from Lexus																
38	S23/01/TSV S23/01/FSV	DJay : It's like all my days, I've been hearing this beat in my head, man, like a pounding. I mean, sometimes it's real raw, like a eightball joint, but then sometimes, man, it get real soft, like Otis Redding and shit, man. And this beat, this pounding, man, that's what I been calling my mode, this feeling. And, Key, if my mode is cracking, man, it's like I can't be stopped, man. It's like I'm Mike, and it's showtime. Clyde : Nigga, it's on, you know what I mean? DJay : <u>You know</u> ^{1?} Because, shit, (when I'm out here on this track I gotta keep my game tight, man) ^a . Because it's hard out here for a pimp, man. For real, man. (Hold on) ^b , I like that, man. (“It's hard out here for a pimp.”) ^d	✓					✓	✓			✓					1. <u>You know</u> ^{1?} → <u>Do you know?</u> ∴ Verb Inflection. The deletion of “do” shows the Verb Inflection because it makes the question form of this sentence not complete.	There are three functions of syntactic variation in this scene, i.e. expressive, directive, and referential. DJay expresses his feeling by using an utterance that implies that his job is not as easy as everybody judges, he also has his own strategy in working. The directive function is shown when he asks Clyde to replay the verse. The referential function is shown in DJay’s song title which can cover all the things that he wants to write in his song.
39	S24/01/TSV S24/01/FSV	DJay : (This is messing with my mode. This is a bunch of bullshit) ^a , man. This is all I got. So <u>I keeps</u> ¹ it hot. How I'm supposed to not? Read your post to plot “Read your post to plot.” Baby, this is some hard shit right here.	✓					✓				✓					1. <u>I keeps</u> ¹ it → <u>I kept it</u> ∴ Verb Inflection. The speech context is DJay wants to keep his mode hot or meaningful.	There are two functions of syntactic variation in this scene, i.e. expressive and referential. DJay expresses his anger when

No.	Code	Data	Types					Functions						Explanation		
			VI	IV	2NF	NT	PP	Exp	Dir	Pha	Ref	Meta	Poe			
			1	2	3	4	5	a	b	c	d	e	f			
												Types		Functions		
		<p>Trying to take what's in your head, man, and put it into words that fit together like a puzzle.</p> <p>Nola : So, you know... I wish there was something I could do. You know, just...</p> <p>DJay : Shit, baby, (<i>you my whole operation. You might be what they call a... Like, a primary investor</i>)^d, 'you know'? Making this shit happen one trick at a time.</p>													<p>2. 'you know'? → do you know?</p> <p>∴ Verb Inflection.</p> <p>The deletion of "do" shows the Verb Inflection because it makes the question form of this sentence not complete.</p>	<p>many things around him disturb his mode in rapping.</p> <p>The referential function is shown when he tells Nola about her position as DJay's primary investor in his musical project.</p>
40	S24/02/TSV S24/02/FSV	<p>DJay : Hey, Nola.</p> <p>Nola : What?</p> <p>DJay : 'Remember when I first met you'? Right where I found you at? Remember, you was at the truck stop? (<i>Smallest little lot lizard I'd ever seen, tricking them truckers for change. But you had balls, man. Big gorilla balls.</i>)^f I got love for you, Nola. Big love. And I ain't³ talking about a way a man love a woman or nothing³ like that. I'm talking about like a brother. Hey, do me a favor. I want you to put your hands right here. Both of them. Now, I'm gonna¹ put my hands here too. 'Know what this means?</p> <p>Nola : What?</p> <p>DJay : It means we in charge. It means we got our hands on the wheel. We in charge. Not⁴ them tricks out there, man. We in charge. I wanna hear you say it... so I can believe in you the same way you believe in me.</p> <p>Nola : We in charge.</p> <p>DJay : That's¹ the best you can do? (<i>Say it like you mean it.</i>)^b</p> <p>Nola : We in charge.</p>	✓		✓			✓				✓	<p>1. 'Remember when I first met you'? → Do you remember first time I met you?</p> <p>∴ Verb inflection.</p> <p>In this utterance, DJay asks Nola about their first time meeting. Therefore, this utterance employs Simple Present tense. The addition of 'do' and changed 'when' into the phrase of 'first time' is more suitable with this sentence form.</p> <p>2. I ain't³ talking ... nothing³ → I am not talking ... nothing</p> <p>∴ Double Negatives form.</p> <p>It is purposed to connect two negative sentences in an utterance. It is the kind of characteristics of AAVE.</p> <p>3. I'm gonna¹ put ... → I am going to put ...</p> <p>∴ Verb inflection.</p> <p>'gonna' stands for 'to be' + going to, so that 'I' needs to be 'am'.</p> <p>4. 'Know what...?' → Do you know what...?</p> <p>∴ Verb Inflection.</p> <p>The deletion of "do" shows the Verb Inflection because it makes the question form of this sentence not complete.</p> <p>5. Not⁴ them tricks out → It is not that they trick out</p> <p>∴ Negative form.</p> <p>'them' cannot stand as a Subject, so that it is changed into 'they'. The position of negative form is placed after a copula and before a verb, 'is' and 'trick' are chosen.</p> <p>6. That's¹ the best...? → Is that the best...?</p> <p>∴ Verb inflection.</p>	<p>There are two functions of syntactic variation in this scene, i.e. directive and poetic. DJay's utterance shows poetic function when he tells about the first time he met Nola. This poetic function means that Nola was in a bad condition when she met DJay but he believed in Nola's talent from the first sight they met.</p> <p>The directive function is shown when DJay asks Nola to say 'we in charge' by using his best belief and spirit, just to make sure they can do their musical project successfully.</p>		

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																		In this utterance, DJay asks about Nola's certainty about their musical project. Therefore, this question form employs Simple Present tense.
41	S25	Clyde has getting argument with his wife, Yvette about the musical project with DJay.																
42	S26/01/TSV S26/01/FSV	DJay : What's all this shit again? Clyde : Egg holders. Poor man's soundproofing. DJay : So you ain't ^d so dumb, huh? Shug : D? DJay : (<i>What?</i>) ^a Shug : There's someone at the door for you.				✓		✓										1. you ain't ^d → you are not... ∴ Negative form. There is a function of syntactic variation in this scene, i.e. expressive. DJay expresses his anger when Shug calls him in his working time to tell that someone is waiting for him.
43	S26/02/TSV S26/02/FSV	DJay : Well, shit, baby, you know my rates. Shug : I don't think he want no weed. DJay : Then wake Nola's ass up. Shug : I don't think he want that either. DJay : (<i>Shit, man. We have to come up with some fucking rules in this house!</i>) ^a Shug : Well, if you just tell me not to DJay : (<i>I wanna put a red light bulb up there</i>) ^f Shug : Answer the door, that's fine with me. DJay : To say I'm working. Shug : It ain't for me! DJay : Every time I'm fucking working, y'all ^l come and bothering me.	✓					✓						✓			1. y'all ^l come and bothering... → all of you have come and bother... ∴ Verb Inflection. “y'all” is the plurality of second-person pronoun of you all. In this speech context, DJay wants to say ‘all of people around him’ with “y'all”. The addition of ‘have’ is used to show who messing DJay’s mood are. There are two functions of syntactic variation in this scene, i.e. expressive and poetic. DJay’s utterance expresses his temper when Shug calls him to meet the guest. The poetic function in this scene means that he dislikes anything annoying him while he is working.	
44	S27/01/TSV S27/01/FSV	Shelby : Hey, man. DJay : (You, Mormons is ^l some <i>brave motherfuckers.</i>) ^a Shelby : No, I'm Shelby. DJay : Okay, you Shelby.	✓					✓									1. You, Mormons is ^l some → You, Mormons are some ∴ Verb Inflection. The Subject or Mormon is in the plural term. Therefore, the verb should be ‘are’. There is a function of syntactic variation in this scene, i.e. expressive. DJay expresses his anger when Shelby came to his house. He also is teasing him because of Shelby’s skin color.	
45	S28/01/TSV S28/01/FSV	Clyde : All right, look. Hey, turntable's set up, and the mixer that D got has room for four inputs. Shelby : Cool. You got a power strip? Clyde : Oh, we tight. How many outlets you need? Shelby : Three. I brought my MPC. Smart move. DJay : (<i>Hey, Key. Let me holler</i> at ⁵ <i>you for a second</i>) ^b , man.						✓	✓								1. at ⁵ ∴ Preposition. Preposition ‘at’ shows the characteristic of AAVE. There is a function of syntactic variation in this scene, i.e. directive. DJay’s utterance shows directive function when he asks Clyde to stop working for a while and talk to him.	

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												Types		Functions		
46	S29/01/TSV S29/01/TSV	Clyde : What's up, man? DJay : <i>(Who the fuck is this nigga)^a</i> , man? Clyde : That's Shelby. He play piano down in my church. You know, I figure we bring him in, help him develop our sound. DJay : You¹ know he white, right? Clyde : No, he just light-skinned.	✓					✓							1. <u>You¹ know...? → Do you know...?</u> ∴ Verb Inflection. The deletion of “do” shows the Verb Inflection because it makes the question form of this sentence not complete.	There is a function of syntactic variation in this scene, i.e. expressive. DJay's question to Clyde expresses that he dislikes Shelby very much.
47	S30/01/TSV S30/01/FSV	DJay : Yo, peep. I got this shit right here that... I keep this notepad so that I can¹ just jot down some shit. It's something... get the fuck out of here, man. It go¹ like this, man. Y'all¹ sure v'all don't⁴ wanna, like, burn one first, man? Shelby : No, man. We can take up later. Let's hear what you got. DJay : <i>(Fine, man. I got...)^d</i> Okay. <singing> [I bet you won't beat that bitch. Whoop that bitch. Got me acting buck and shit. Ho's telling me to calm down. But I'm like, "Fuck that shit". I'm already on that Hpnotiq and that Grey Goose, a couple of shots of Hen. That just gave me a...]	✓			✓				✓				1. <u>I can¹ just jot down → I can jot down...</u> ∴ Verb Inflection. The use of 'double verbs' construction shows the Verb Inflection. 2. <u>It go¹ like → It goes like...</u> ∴ Verb Inflection. The use of 'go' copula shows the Verb Inflection. It is the kind of characteristics of AAVE. 3. <u>Y'all¹ sure v'all don't⁴ → Are all of you sure that you do not...</u> ∴ Verb Inflection and Negative form. The use of “y'all” as the plural term of second-person pronoun of you and all is showed the Verb Inflection.	There is a function of syntactic variation in this scene, i.e. referential. DJay's utterance informs that he understood the mechanism of recording session was explained by Shelby and he is ready to sing.	
48	S30/02/TSV S30/02/FSV	DJay : What the fuck wrong? You don't like that shit? Clyde : No, D, look. DJay : I got other shit, man. Clyde : No, look... It's okay, man. I think that's tight. It's just that we want radio play, right? You got a song called "Beat That Bitch," they might hear that and think that's degrading. Shelby : But that's if you're calling a woman a bitch. This sounds like a tearing-the-club-up song. DJay : Man, I ain't³ trying to call no³ ho no³ bitch. Yeah, I mean, besides, most of the bitches I know are guys. Clyde : Look, man, y'all preaching to the choir, all right? Shelby : If you had to say something different, other than "beat that bitch," what would you say? DJay : I don't know. Shit. Stuff like... "Stomp that ho." Clyde : Who gonna play that?			✓			✓						1. <u>I ain't³ trying...no³...no³... → I am not trying...no...no...</u> ∴ Double Negatives form. It is purposed to connect two negative sentences in an utterance. It is one of characteristic of AAVE.	There is a function of syntactic variation in this scene, i.e. expressive. DJay's behavior shows that he does not have any idea about the title of song.	

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			1	2	3	4	5	a	b	c	d	e		f				
												Types	Functions					
		DJay : (<i>Fuck. Shit</i>) ³ , "whoop that trick." Clyde : No, no, no. Go back. DJay : What? "Whoop that trick." Clyde + Shelby : That's it.																
49	S30/03/TSV S30/03/FSV	DJay : <u>Like what¹?</u> Clyde : Like a chant, man. Whoop that trick Clyde + DJay : Whoop that trick? Get 'em. Whoop that trick. Get 'em. Whoop that trick. Get 'em. Whoop that trick. Get 'em. Whoop that trick. Get 'em. DJay : (<i>Oh, shit, man, yeah</i>) ³ . Get 'em. Whoop that trick. Get 'em. Whoop that trick. Get 'em. Whoop that trick. Get 'em. Whoop that trick. Get 'em. Whoop that trick. Clyde : Come on, Shel, find it, man. Find it. Speed it up. Speed it up. There you go. I like that clap. Not bad to be light-skinned, huh? DJay : Whoop that trick. Get 'em. Whoop that trick. Get 'em. Whoop that trick. Get 'em. Whoop that trick. Get 'em. Whoop that trick. Get 'em. Whoop that trick. Get 'em. Whoop that trick. Get 'em. Whoop that trick. Get 'em. Whoop that trick. Clyde : go! DJay : < singing > Shelby : Okay, let's go smoke that joint.	✓					✓									1. <u>Like what¹?</u> → <u>What does it like?</u> ∴ Verb Inflection. The deletion of subject and “does” show the Verb Inflection. The subject ‘it’ in the question form refers to ‘the song title that offers by DJay to Shelby and Clyde’. The deletion of “does” makes the Simple Present tense question form in this sentence not complete.	There is a function of syntactic variation in this scene, i.e. expressive. DJay expresses his spirit and mood when recording his song.
50	S31	Shelby talking too much about history of Rap and his believe to this musical project with Clyde, Nola, and DJay.																
51	S32	Nola talking with Shelby in the Center Palace Roller Skating																
52	S33/01/TSV S33/01/FSV	Clyde : Hey, man. So this Skinny Black shit, that's real? Look, man, because even if he does listen to what we got, man, we still don't know what he gonna do, you know what I mean? It's a one-in-a-million shot, D. DJay : (<i>If I can pimp 20\$ ho's out the back of this motherfucking Chevy, I can pimp Skimmy.</i>) ¹ Nigga, you just get me where I gotta be at. I'm telling you, this dog got him some tricks, man. Clyde : You mean "old dog," right? DJay : I didn't mean it like that, man. Clyde : My wife, man, she a...She a good woman. She feeds me.	✓											✓			1. <u>What¹ she do?</u> → <u>What did she do?</u> ∴ Verb Inflection. The deletion of “did” shows the Verb Inflection because it makes the Simple Past tense question form in this sentence not complete.	There is a function of syntactic variation in this scene, i.e. poetic. DJay uses poetic words to express his optimism and how easy it is to ask for Skinny’s help in taking DJay to a recording label.

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											Types	Functions					
		<p>She get freaky on my birthday.</p> <p>DJay : What¹ she do?</p> <p>Clyde : None of your business. But sometimes I feel, man, like...Like I talked such a good game when we was young, man, about my own studio and my own label that...Shit, DJay, now I'm just paying rent, man. This shit right here, it gotta work. It gotta work, man, because it ain't over for me.</p>															
53	S34/01	Lexus arguing Shug and his son crying.															
54	S34/02	Lexus trying to teasing and shouting to DJay.															
55	S34/03/TSV S34/03/FSV	<p>Lexus : You know what, DJay? You ain't never gonna be nothing more than what you is right now, and that's my motherfucking chauffeur. I make the money up in here. Know what? Matter of fact, I think I feel like making me some money right now. Feel like popping my pussy, maybe shaking my ass. Go on, boy. Go on, get my car for me. You heard me. Go on, now, little bitch.</p> <p>DJay : What the fuck you just say to me?</p> <p>Lexus : That's right, keep...</p> <p>DJay : <i>(What the fuck you call me?)^a</i></p> <p>Lexus : Called you a motherfucking bitch! Now, do something about it, damn it! Do something!</p> <p>DJay : You and me...we done¹, okay? <i>(We done)^a</i>.</p> <p>Lexus : You know what? We been done.</p>	✓						✓							<p>1. <u>...we done¹ → ...we have done</u></p> <p>∴ Verb Inflection.</p> <p>Present Perfect tense.</p>	<p>There is a function of syntactic variation in this scene, i.e. expressive. DJay expresses his anger when Lexus calls him by using a bad nickname and giving a stress to his statement that they relationship has ended.</p>
56	S34/04	DJay has casted Lexus and her son out from his house.															
57	S35/01/TSV S35/01/FSV	<p>DJay : All right, man.<i>(This is what I got so far.)^d</i> <singing> [Man, it seems like I'm duckin'. Dodgin' bullets every day. Niggas hatin' on me. 'Cause I got ho's on the blade. But I gotta stay paid. Gotta stay above water. Couldn't keep up with my ho's. That's when shit got harder North Memphis, where I'm from I'm Seventh Street bound where niggas all the time end up lost and never found. These gals take me through things leave a big headache. I'm hopin' every night. They don't end up being dead weight.]</p> <p>Clyde : Hold on. Hold on, one second. My bad. Baby. Look, I'm in</p>	✓								✓				<p>1. <u>¹You ready to work...? → Are you ready to work...?</u></p> <p>∴ Verb Inflection.</p> <p>The deletion of “are” shows the Verb Inflection because it makes the question form of this sentence not complete.</p>	<p>There is a function of syntactic variation in this scene, i.e. referential. DJay explains to everyone in his recording studio that it is the best he can do. It is related to his song lyrics.</p>	

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												Types		Functions		
		<p>a session right now, all right?</p> <p>Yvette : What time you coming home?</p> <p>Clyde : I can't give you that time. If I give it to you, you're gonna hold me to that.</p> <p>Yvette : I don't see why you can't give a time.</p> <p>Clyde : Because I'm not gonna do it. L... Look... If you just let me talk, I can be able to tell you that I can't do it... Because I said so, that's why!</p> <p>DJay : <u>1You ready to work</u>, lover-boy?</p>														
58	S35/02/TSV S35/02/FSV	<p>Clyde : Hey, Shelby, bring that beat back, man. From the top. You know what? Just kill it.</p> <p>DJay : <i>(Fuck, man. I got this flow I need to spit.)</i>^a</p> <p>Clyde : Look, look, Djay. Now, we gonna have to make a choice, man. Either we just gonna lay down some freestyle freefall, or we gonna lay down a track. You know, something that's gonna get us some radio play.</p> <p>DJay : I thought that's what we was doing right here.</p> <p>Clyde : No, no, no. What we doing is a whole bunch of flow. That's all we doing. And it just go on and on and on. Man, the shit don't ever stop.</p> <p>Shelby : Yeah, D, what he's saying is that we ain't got a hook.</p> <p>DJay : Well, shit, <i>(give it some hook, then!)</i>^b I mean, fuck, you the producer, man. You just tell me what you want me to do, then.</p> <p>Clyde : We need to lay down something, Djay. Anything. Even if it's shit.</p> <p>DJay : And I keep telling you, <u>I ain't³ putting no³</u> shit on top of <u>no³</u> shit, man. I ain't trying to sell no cash shit here.</p> <p>Clyde : Well, that's the wonder of audiotape, Djay. We can just record over shit. Go on, bring it back up, Shel. Go on, bring it up!</p>			✓			✓						<p>1. <u>I ain't³ putting no³</u> shit on top of <u>no³</u> → <u>I am not putting no</u> shit on top of <u>no...</u></p> <p>∴ Double Negatives form.</p> <p>It is purposed to connect two negative sentences in an utterance. It is one of characteristic of AAVE.</p>	<p>There are two functions of syntactic variation in this scene, i.e. expressive and directive. DJay's utterance shows his anger when Clyde asks Shelby to replay the beat from the top. It makes DJay's in a bad mood in singing.</p> <p>The directive function is shown in DJay's command to give a hook inside his song.</p>	
59	S35/03/TSV S35/03/FSV	<p>DJay : <u>You¹ need</u> some ass, nigga?</p> <p>Clyde : What?</p> <p>DJay : Because I got a room full of pussy right in there for you.</p> <p>Clyde : Fuck you, Djay.</p> <p>DJay : Oh, fuck me?</p> <p>Clyde : Yeah, fuck you.</p> <p>DJay : No, no, fuck Yvette, man. Because <u>she¹ the one got</u> your</p>	✓					✓					<p>1. <u>You¹ need...?</u> → <u>Do you need...?</u></p> <p>∴ Verb Inflection.</p> <p>The deletion of "do" shows the Verb Inflection because it makes the question form of this sentence not complete.</p> <p>2. <u>she¹ the one got</u> → <u>she is the one got</u></p> <p>∴ Verb Inflection.</p>	<p>There is a function of syntactic variation in this scene, i.e. expressive. DJay expresses his anger to Clyde by using his utterance.</p>		

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			VI	IV	2NF	NT	PP	Exp	Dir	Pha	Ref	Meta		Poe		
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												Types		Functions		
		<p>ass wound up like a motherfucking clock.</p> <p>Clyde : Look here, you dirt-rascal pimp, you keep my wife's name out your mouth, you hear me?</p> <p>Shelby : Hey, guys, come on, keep it light.</p> <p>DJay : Sound like your wife, she the one need to put something in her motherfucking mouth. You know¹ what I'm saving¹?</p> <p>Clyde : Fuck you say, man?</p> <p>DJay : <i>(You heard me, nigga!)</i>^a</p> <p>Clyde : What the fuck you say, man?</p> <p>DJay : That's what!</p> <p>Shelby : Stop it, man! Sit down!</p> <p>DJay : <i>(What?! What?!)</i>^a</p> <p>Clyde : What's up, man?!</p> <p>Shelby : Can you please stop it? Do we have to do this? Can't we just smoke a joint, for chrissake?!</p>													<p>Passive form in the Present tense.</p> <p>3. You know¹ what I'm saving¹? → Do you know what I am saving?</p> <p>∴ Verb Inflection.</p> <p>Deletion of 'do' and Present Continuous tense.</p>	
60	S35/04/TSV S35/04/FSV	<p>DJay : Who is it?</p> <p>Shug : It's me, Shug.</p> <p>DJay : <i>(Look, bitch, we¹ working right now!)</i>^a</p> <p>Shug : I got something for you.</p> <p>DJay : <i>(Come on)</i>^b, man.</p> <p>Shug : Sorry to interrupt y'all's recording session, but they had this interview with Skinny Black on TV and look like he had one of these in his studio where he uses, so I thought I'd go out and buy you one. Y'all have fun.</p>	✓					✓	✓					<p>1. we¹ working... → we are working...</p> <p>∴ Verb Inflection.</p> <p>Present Continuous tense.</p>	<p>There are two functions of syntactic variation in this scene, i.e. expressive and directive. DJay's utterance shows his bad mood when Shug knocks at the door during his recording process. The directive function is shown when DJay asks Shug to speak fast because he thinks they have many things to do.</p>	
61	S35/05/TSV S35/05/FSV	<p>DJay : That's a bottom bitch for you. I mean, we¹ got everything we need right here. And all this stuff in this...This little-bitty space, man, it just looks so much bigger now. <i>(I'm here trying to squeeze a dollar out of a dime)</i>^d, and I ain't⁴ even got a cent, man.</p> <p>Clyde : It takes time, Djay.</p> <p>Shelby : Do y'all believe in omens?</p>	✓			✓				✓				<p>1. we¹ got... → we have got...</p> <p>∴ Verb Inflection.</p> <p>Present Perfect tense.</p> <p>2. I ain't⁴ even got → I do not even get...</p> <p>∴ Negative form.</p> <p>Negative sentence in the form of Simple Present tense.</p>	<p>There is a function of syntactic variation in this scene, i.e. referential. DJay's utterance aims to tell and explain to Clyde and Shelby that his musical project is a kind of his efforts to get money for life.</p>	
62	S35/06/TSV S35/06/FSV	<p>Clyde : Okay, Shug, put your headphones on. Move closer to the mike. Okay. Can you hear yourself? Say something.</p> <p>Shug : Hello. Oh, yeah.</p> <p>Shelby : Okay, Shug, what we need right now is called a "hook." That's like the chorus of the song. Now, you're gonna be</p>						✓								<p>There is a function of syntactic variation in this scene, i.e. expressive. DJay expresses his spirit and mood when he starts his recording session.</p>

No.	Code	Data	Types					Functions					Explanation			
			VI	IV	2NF	NT	PP	Exp	Dir	Pha	Ref	Meta		Poe		
			1	2	3	4	5	a	b	c	d	e		f		
											Types	Functions				
		<p>singing what's on DJay's pad. DJay. DJay : <i>(All right, now)</i>^a. <singing> Shelby : "Jumping ship." Okay. Now, Shug, I got an idea how this should go. Now, I suck, but, I'm gonna sing it with you until you get it down, all right? Okay. You know it's hard out here for a pimp. When you tryin' to get the money for the rent. With the Cadillac and gas money spent. Will cause a whole lot of bitches Jumpin' ship. Okay, sing with me. Shug : Can I have that? Okay. Shelby + Shug : <singing> DJay : Bitches jumpin' ship Shug + Shelby : Bitches jumpin' ship, Jumping ship. Shelby : That's right. Okay? Shug : Okay. Clyde : No, hold on, hold on. Nola, kill them fans. Okay, here we go. Shug : Okay. <singing></p>														
63	S35/07/TSV S35/07/FSV	<p>Shelby : Shug, I'm gonna need you to sing out, okay, baby? Shug : Okay. Clyde : Shug. Feel that. Shug : <singing> Can I say "for"? <singing> DJay : <i>(Push that shit out. Come on)</i>^b. Shug : <singing> Shelby : That's it right there. That's the money take. You got that? Clyde : Hold on, we gonna see in a minute. Nola : Hey, D, I wanna do one. I wanna put one down. DJay : No. Hush up, Nola. Shelby : You got that, or don't you? Clyde : Hold on, hold on, hold on. We got something. We need to work. Y'all need to leave the studio right now. DJay : Did I fuck up? Shelby : You didn't fuck up. Just go. Clyde : Hey, Shelby, close the door. Shelby : We need to work. DJay : This is my motherfucking house, man. Ain't⁴ that some shit?</p>				✓								<p>1. <u>Ain't⁴ that...?</u> → <u>Is that is not that?</u> ∴ Negative form. Negative sentence in the form of Question Tag.</p>	<p>There is a function of syntactic variation in this scene, i.e. directive. DJay shows his spirit and asks Shug to do her best when the hook's recording session occurred.</p>	
64	S36/01/TSV	<p>DJay : <i>(Come on, fuck all that)</i>^a, man.</p>					✓	✓							<p>1. <u>with</u>⁵</p>	<p>There is a function of</p>

No.	Code	Data	Types					Functions					Explanation		
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												Types		Functions	
	S36/01/FSV	Shelby : You're on, dog. Clyde : All right, D. We about to lay you down now, man. That means we got a fixed length, right? So that means don't say no more than what you got on that pad. DJay : I got you, man. Clyde : Nola, kill the fan. Hold on, hold on. Shelby, you hear that? Shelby : Yeah. What is that? Clyde : One of y'all leave the TV on? Shug + Nola : No. DJay : (<i>Goddamn</i>) ^a . This day is really starting to fuck <u>with</u> ⁵ my mode, man.												∴ Preposition. Preposition 'with' shows the characteristic of AAVE.	syntactic variation in this scene, i.e. expressive. DJay expresses his anger when Shelby and Clyde ask him to move while they are processing the hook. Another expressive function is shown in DJay's utterance related to the noise when he took his verse.
65	S37/01/TSV S37/01/FSV	DJay : Hey, man, R.L. Over here? R.L., look, man, I'm sorry to disturb you and all. And I know you and me, (<i>we done had words in the past and some of them weren't too friendly. But right now, man, I got some shit taking place in my crib that just requires a little bit of silence</i>) ^d . <u>You¹ know what</u> I mean? Now, I'd never demand of you, I can only request...with a gesture of neighborly friendliness, you know what I mean, that you please, please consider the mute button just for a spell, man. R.L. : All right, man.	✓								✓			1. <u>You¹ know what...? → Do you know what...?</u> ∴ Verb Inflection. The deletion of "do" shows the Verb Inflection because it makes the question form of this sentence not complete.	There is a function of syntactic variation in this scene, i.e. referential. DJay is explaining about the recording process to R.L. By using his explanation, DJay hopes R.L.'s house will be quiet for a while.
66	S38/01/TSV S38/01/FSV	Clyde : Stand by, everybody. Standing by. DJay : I'm standing by. <singing> Clyde : Cut it. Cut it. DJay : (<i>What? Wait, man. I got another verse, man!</i>) ^a Clyde : DJay, we need to talk, man.									✓				There is a function of syntactic variation in this scene, i.e. expressive. DJay is expressing his protest when Clyde cuts his recording process.
67	S39/01/TSV S39/01/FSV	Clyde : Look, I just want it to be perfect. And this mike, it ain't shit. DJay : <u>What¹ the fuck</u> wrong with it? <u>That shit</u> record, <u>don't¹ it?</u> Clyde : DJay, the mikes we using, they got a wider pattern, D. They go flat. So when you start screaming, man, they just distort and pop out. DJay : Man, nigga, <u>I don't³ know</u> shit about <u>none³</u> of that shit! All I know is that shit in there was live, man! (<i>And every time I get my motherfucking mode up, you come and fuck with it!</i>) ^a Clyde : It ain't me. That shit, it ain't gonna be live like that again. DJay : I don't give a fuck what mike I'm on!	✓		✓					✓				1. <u>What¹ the fuck...? → What is the fuck...?</u> ∴ Verb Inflection. The fuck, something in singular [C], uses to be 'is' in Present tense. 2. <u>That shit</u> record, <u>don't¹ it?</u> → <u>Does that shit (it) record, does not it?</u> ∴ Verb Inflection. This sentence uses Simple Present tense in the form of Question Tag. 3. <u>I don't³ know ... none³... → I do not know ... anything...</u>	There is a function of syntactic variation in this scene, i.e. expressive. DJay's utterance expresses his protest when Clyde asks him to talk about the microphone's quality. It is related to the sound quality produced by their mike. Another expressive function is shown in DJay's short utterance related to his tired feeling about this musical project.

No.	Code	Data	Types					Functions						Explanation		
			VI	IV	2NF	NT	PP	Exp	Dir	Pha	Ref	Meta	Poe			
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												Types	Functions			
		Clyde : DJay, that shit was live in there, but it was also distorted, man. DJay : (God!) ^a													∴ Double Negatives form. It is purposed to connect two negative sentences in an utterance. It is the kind of characteristics of AAVE.	
68	S40/01/TSV S40/01/FSV	DJay : (I just don't understand why I gotta pay so much more money for that microphone right there when the one right next to it look just like it but cost half) ^a , man. Let's do it this way, man. (If I buy two of them, say you give them to me both for 90\$) ^d . Shop Owner : This is studio quality. It costs 250\$. Now, why would I sell you two of them for 90\$ apiece? DJay : Just because of that statement, man, ("The customer's always right,") ^f ain't⁴ you heard? Shop Owner : Not in this case, sir, no.If you want quality, you have to pay for it.				✓			✓		✓		✓	1. ...ain't⁴ you heard? → ...do not you heard? ∴ Negative form. 'that statement' can be changed into 'it'. The Subject 'you' needs to be 'do'.	There are three functions of syntactic variation in this scene, i.e. expressive, referential and poetic. DJay's utterance shows expressive function when he asks the reason why the microphone with studio quality is very expensive. DJay's utterance shows referential function when he is comparing the studio quality's microphone with others. He wants to get discount from the shop owner. The poetic function is shown in DJay's utterance related to the stereotype that the customer is a king. DJay still tries to get a discount for the mike.	
69	S40/02/TSV S40/02/FSV	DJay : Look, man, can't you cut me some type of break on this stuff here? What was that? Shop Owner : What? DJay : I mean, what you looking at, man? Shop Owner : Nothing. DJay : (Don't worry, Sparky) ^a , man. I ain't³ gonna¹ pop or nothing³ like that. Look here, man. The thing is,that gal over there, right? I got it in real good with her. I mean, she's my gal and all, but she don't necessarily belong to me. You see, a gal like that, man, she the type of girl that wanna shut them doors, lock them, see what type of specials you got going on in the back. And me, I'm the kind of man that just walk out of here and leave a girl like that behind because, like I say, she with me and all, but she don't belong to me. Not necessarily. And maybe when she leaves... she can take something that don't^{1,4} necessarily belong to her neither⁴ . It's like you say, man, you	✓		✓	✓		✓						1. I ain't³ gonna¹ pop or nothing³ → I am not going to pop or nothing.. ∴ Double Negatives form and Verb Inflection. This sentence uses Simple Present tense. 'gonna' stands for 'to be' + going to, so that 'I' needs to be 'am'. 2. she can take something that don't^{1,4} necessarily belong to her neither⁴ → she can take something that does not necessarily belongs to her either . ∴ Negative form and Verb Inflection. This sentence uses Simple Present tense. This form must use "either".	There is a function of syntactic variation in this scene, i.e. expressive. DJay wants to make the shop owner trust him that everything will be all right.	

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			VI	IV	2NF	NT	PP	Exp	Dir	Pha	Ref	Meta	Poe					
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		want quality, you got to pay for that.																
70	S40/03/TSV S40/03/FSV	DJay : Hey, gal. I need that microphone. Nola : Okay. DJay : (<i>I need you to go back there and be friendly with him and bring that microphone out with you, okay?</i>) ^b Nola : No. No way. DJay : Nola, I need that microphone. Get it. <u>Y'all¹ be good</u> , now. Nola : Hey. (to the Shop Owner)	✓						✓									<p>1. <u>Y'all¹ be good</u> → <u>You will be fine...</u> ∴ Verb Inflection. The use of “y'all” as the plurality of second-person pronoun of ‘you’ showed the Verb Inflection. ‘will’ is used to describe Nola’s condition after some times, Future tense.</p> <p>There is a function of syntactic variation in this scene, i.e. directive. DJay’s utterance shows directive function when he asks Nola to accompany the shop owner then brings the microphone for him.</p>
71	S41/01/TSV S41/01/FSV	DJay : (<i>Hey.</i>) ^a Nola : Don't ever do that to me again, D. DJay : What? <u>I ain't⁴...</u> Nola : No, I ain't some fucking cash machine, where you can get shit for free. DJay : Ain't like you was in there sweating bullets. Nola : I gotta have a say in what I do! DJay : You was in there for a minute. Nola : I gotta have a say in what I do! DJay : Look, man, <u>I was gonna¹ give...</u> Nola : I'm not gonna suck dick every time you come up short! You got something for me. Do you got something for me?! Fuck you, D. Here, take it! You earned it!	✓			✓		✓									<p>1. <u>I ain't⁴...</u> → <u>I am not...</u> ∴ Negative form. Negative sentence in the form of Simple Present tense.</p> <p>2. <u>I was gonna¹ give...</u> → <u>I was going to give...</u> ∴ Verb Inflection. ‘gonna’ stands for ‘to be’ + going to, so that ‘I’ needs to be ‘was’ in the form of Past Continuous tense.</p> <p>There is a function of syntactic variation in this scene, i.e. expressive. DJay’s short utterance shows his shocking expression when Nola comes to him and she is crying.</p>	
72	S41/02/TSV S41/02/FSV	DJay : <u>What¹ the fuck's</u> wrong with you? (<i>This is expensive motherfucking...</i>) ^a (<i>Hey, Nola, bring your ass...</i>) ^b Nola : I'm fucking out of here. I don't care. DJay : Nola! Don't you do this shit right now! Nola! Bring your ass here, man! Don't you ever walk away from me!	✓					✓	✓									<p>1. <u>What¹ the fuck's</u> wrong → <u>What is the fuck's</u> wrong...? ∴ Verb Inflection. The fuck, something in singular [C], uses to be ‘is’ in Present tense.</p> <p>There are two functions of syntactic variation in this scene, i.e. expressive and directive. DJay’s utterance reflects expressive function when he thinks the microphone with studio quality is very expensive. The directive function is shown in DJay’s statement when asking Nola to come to him because DJay wants to tell something to her.</p>
73	S41/03/TSV S41/03/FSV	DJay : We do what the fuck we gotta do, man! By any means! <u>Ain't⁴ that right?</u> We take care of our shit. <u>You¹ think I</u> like this shit? You think I wanna spend the rest of my life	✓			✓		✓										<p>1. <u>Ain't⁴ that right?</u> → <u>Is that right, is not that?</u> ∴ Negative form. Negative sentence in the form of Question Tag.</p> <p>There is a function of syntactic variation in this scene, i.e. expressive. DJay tells that he</p>

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			1	2	3	4	5	a	b	c	d	e		f		
												Types		Functions		
		pimping your pimped country ass? (<i>Well, not me! I fucking hate you. I hate this shit!</i>) ^a Nola : D! Do you know what I do in the back of them cars? Do you? Everybody's got something to do! Everybody's got something important going on in their life but me, D! And I want something!													2. <u>You¹ think → Do you think...?</u> ∴ Verb Inflection. The deletion of “do” shows the Verb Inflection because it makes the question form of this sentence not complete.	dislikes his job and he does not want to make his prostitute sad, so that he employs expressive function to express his mind and feeling.
74	S41/04/TSV S41/04/FSV	DJay : What do you want? Nola : I don't really know, but I want some... DJay : (<i>What do you want?</i>) ^a Nola : I don't know. DJay : Tell me what <u>the fuck¹ you wanna do!</u> Nola : Not this, D!	✓				✓								1. Tell me what <u>the fuck¹ you wanna do!</u> → Tell me what <u>do you want to do!</u> ∴ Verb Inflection. The deletion of “do” shows the Verb Inflection because it makes the sentence not complete.	There is a function of syntactic variation in this scene, i.e. expressive. DJay shows that he is angry with Nola who teases him, so that he employs expressive function to express his feeling.
75	S41/05/TSV S41/05/FSV	DJay : <u>You¹ know</u> what, man? I just got you dressed all wrong. You know, bitch like you, man, (<i>you need to have on one of them suits. Get you a mobile phone and shit. Get an ear jack.</i>) ^a Man, <u>you gonna feel</u> different. <u>I'm gonna¹ put</u> you in some new shoes tomorrow, man. And <u>you gonna¹ feel</u> like you are in charge. Nola : D! I know when you're messing with my head. Because I let you. Because sometimes my head needs to be messed with. But right now, just don't. Okay? DJay : (<i>Okay.</i>) ^a	✓				✓		✓						1. <u>You¹ know → Do you know...?</u> ∴ Verb Inflection. The deletion of “do” shows the Verb Inflection because it makes the question form of this sentence not complete. 2. <u>I'm gonna¹ put → I am going to put...</u> ∴ Verb inflection. 'gonna' stands for 'to be' + going to, so that 'I' needs to be 'am'. Double 'am' here, one of them must be deleted. 3. <u>...you gonna¹ feel → ...you are going to feel</u> ∴ Verb inflection. 'gonna' stands for 'to be' + going to, so that 'you' needs to be 'are'.	There are two functions of syntactic variation in this scene, i.e. expressive and referential. DJay is saying the utterance that reflects referential function when he describes Nola's appearance and feels guilty because he makes Nola as low-class prostitute. The expressive function is shown in DJay's statement when he agrees with Nola's statement.
76	S42	A compilation scene between DJay's studio activities when recording and Yvette who has cooked and ate alone in her house.														
77	S43	When Yvette come to DJay's house and met with Shug.														
78	S44/01/TSV S44/01/FSV	DJay : Well, I like that first one, but you don't. Shelby : Well, I think you should throw out your best ball. And to me, that's the second one. DJay : Okay. <u>We gonna¹ gab, or we gonna¹ do</u> the damn thing? Which one? Clyde : Hey, let's beat that bitch, then, man.	✓						✓						1. <u>We gonna¹ gab, or we gonna¹ do → We are going to gab, or we are going to do</u> ∴ Verb inflection. 'gonna' stands for 'to be' + going to, so that 'we' needs to be 'are'. 2. <u>!Right. Kev? → Is it Right, is not it Kev?</u>	There is a function of syntactic variation in this scene, i.e. referential. DJay tells Yvette that Clyde is working very hard in this musical project, so that the referential function is functioned

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												Types		Functions	
		<p>Shug : Hey, everybody. This here's Yvette, Key's wife. And look, she brought everybody sandwiches.</p> <p>Yvette : Yeah, yeah. There's... There's some dill sauce there in the middle if y'all wanna dip. If you want.</p> <p>DJay : <i>(Hey, you know... Key worked really hard on this last one there, so you might wanna just take a little listen to it.)</i>^d</p> <p>Yvette : Oh, no. I don't wanna interrupt. I... It's just dinnertime. I thought y'all...</p> <p>DJay : But I think we'd like for you to stay. <u>Right, Key?</u></p> <p>Clyde : Yeah.</p> <p>Yvette : Okay.</p>												<p>∴ Verb Inflection. This sentence uses the form of Question Tag.</p>	to express Clyde's feeling by using DJay's utterances.
79	S44/02/TSV S44/02/FSV	<p>DJay : Look, this track here, man, this...<i>(This is my heart, man, so... Before I do my thing, put my mouth to this mike, I wanna bless it with⁵ a kiss from my primary investor)</i>^a, all right? <i>(Come on, baby.)</i>^b</p> <p>Shelby : Go on, girl.</p> <p>Clyde : Hey, just like our primary investor, that mike is hot. So kill them fans.</p> <p>DJay <singing></p>					✓	✓	✓					<p>1. with⁵</p> <p>∴ Preposition. Preposition 'with' shows the characteristic of AAVE.</p>	There are two functions of syntactic variation in this scene, i.e. expressive and directive. DJay shows his feelings before he takes a recording session related to the power of people who support his project around him, so that he employs the expressive function. The directive function is shown in DJay's utterance when asking Nola to kiss the microphone.
80	S45/01/TSV S45/01/FSV	<p>DJay : Thank you.</p> <p>Shug : Ain't you gonna be hot in your coat?</p> <p>DJay : No, <i>(this is good leather)</i>^d, man. The kind that keep you at the temperature you wanna be at, know what I mean? See this thing right here? This was my daddy's watch. He used to work for the school district and all...fixing them buses all over town.</p> <p>Shug : Yeah.</p> <p>DJay : Every now and then, when I see them buses go¹ by today, I get all excited because I say, "My daddy used to work on that," you know? But, you know, after he'd been there maybe about ten years or so, gave him this and... Kind of thought about burying him with it, but then again I said, "Maybe not, maybe I should keep it as an heirloom," know what I mean?</p>	✓									✓		<p>1. know what...? → Do you know what...?</p> <p>∴ Verb Inflection. The deletion of "do" shows the Verb Inflection because it makes the question form of this sentence not complete.</p> <p>2. ...when I see them buses go¹ → ...when I see buses (they) were going</p> <p>∴ Verb inflection. In this utterance, DJay wants to his past memory related to his father's work. Therefore, this utterance must employ Past Continuous tense, but 'them buses' as double plural cannot be placed here. 'buses/ they' are more suitable with the speech context.</p>	There is a function of syntactic variation in this scene, i.e. referential. DJay says that his jacket is made from good quality leather. By that, he wants to show Shug his social status.

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												Types		Functions			
81	S45/02/TSV S45/02/FSV	<p>Shug : I got you something. DJay : What¹? Shug : Well, it's like, you know, I been watching them videos and all. And it be like all them rappers, they got some chain. So...</p> <p>DJay : (<i>Oh, shit.</i>)^a Shug : Yeah. You always talking about your name being right and everything, so I thought people could see how you like it spelled out. You know, with the J-A-Y.</p> <p>DJay : Damn. (<i>This shit is perfect</i>)^a, man. Shug : Let me put it on. DJay : I wanna see it. Shug : Okay. D. DJay : What? Shug : I can't believe...I get like this because I'm pregnant and everything... but, you know letting me sing on the... On the demo and everything like you do...well, it just... It made me feel real... Real special. And... I mean, I know y'all gonna be moving on and moving up... and y'all are gonna get real good people to sing, you know, backup for you and everything...but I just... D, I need you to know it meant the world to me.</p> <p>DJay : (<i>Come here</i>)^b. Shug : Thank you so much, D.</p>	✓					✓	✓								<p>1. What⁵? → What is that? ∴ Verb inflection. In this utterance, DJay wants to ask about the thing that Shug has. Therefore, this utterance must employ Present tense, but 'that' as subject of this question form is more suitable with the speech context.</p> <p>There are two functions of syntactic variation in this scene, i.e. expressive and directive. DJay expresses his happiness when Shug gives him a beautiful chain. The directive function is used to express DJay's feeling when he asks Shug to come to his hug.</p>
82	S46/01/TSV S46/01/FSV	<p>Clyde : Djay, come on, man, you gotta be there at 9 c'clock right? DJay : (<i>Calm your ass down</i>)^b, man. He gonna¹ be there all night. I ain't⁴ scared. Shug : I know.</p>	✓			✓			✓							<p>1. He gonna¹ be there... → He is going to be there... ∴ Verb inflection. 'gonna' stands for 'to be' + going to, so that 'he' needs to be 'is'.</p> <p>2. I ain't⁴ scared → I am not scared ∴ Negative form. This sentence must stand in Present form. The Subject 'I' needs to be 'am'.</p> <p>There is a function of syntactic variation in this scene, i.e. directive. DJay wants Clyde to make him calm before he meets Skinny.</p>	
83	S46/02/TSV S46/02/FSV	<p>Clyde : Come on, man. Shelby : Wow, check it out. Clyde : Okay, look here. Djay, I put some extra demos in the car, all right, man? In case they have some label folk there. Hey, if they want CDs, they just gonna have to hit us back on that.</p>							✓							<p>There is a function of syntactic variation in this scene, i.e. directive. DJay shows his nerve when Clyde asks him to go and meet Skinny in a hurry.</p>	

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			VI	IV	2NF	NT	PP	Exp	Dir	Pha	Ref	Meta		Poe			
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												Types		Functions			
		Shelby : Man, I like that. I need to get one of those. Clyde : D. You all right, man? Shelby : You got your mode on, D? DJay : <i>(Hold up for a second)</i> ^b .															
84	S47/01/TSV S47/01/FSV	Arnell : Came to party tonight. DJay : <i>(What's happening with you)</i> ^a , man? Where¹ your boy at? Arnell : Over at the big table. DJay : I don't see him, man. Arnell : I'll take you over. You ready? DJay : Hey, let's get a drink first, man. Arnell : All right, what the hell. DJay : Hey, I see² you packing tonight, huh? Arnell : Do a bear shit in the woods?	✓	✓				✓								<p>1. Where¹ your boy...? → Where is your boy..? ∴ Verb Inflection. Your boy needs to be 'is' in Simple Present tense.</p> <p>2. I see² you → I have seen you.... ∴ Irregular Verb. The use of <i>Verb 1</i> is not suitable in this utterance, because DJay has watched Skinny's tour report in the television before they met. Therefore, this utterance must use Present Perfect tense. The word 'see' preferred changed into 'have + Verb3', but in this case 'see' belongs to irregular verb.</p>	There is a function of syntactic variation in this scene, i.e. expressive. DJay shows expressive function when he answers Arnell's joke by using a question "where is Skinny's table" to minimize his nervousness.
85	S47/02	Skinny meets his old friend, Slobs... but DJay thought Skinny has introduced him.															
86	S47/03/TSV S47/03/FSV	Arnell : You ready to go over? DJay : <i>(Hold)</i> ^b ... Hold up, man.							✓							There is a function of syntactic variation in this scene, i.e. directive. DJay shows directive function when he asks Arnell to wait before he meets Skinny, because he is nervous.	
87	S48	DJay went to the toilet before meet Skinny.															
88	S49/01/TSV S49/01/FSV	Arnell : Skinny, I think you know my man Djay. Skinny : Man, I don't know this nigga, man. DJay : Hey, baby, it's been a long time. <i>(No, it's cool)</i> ^a , man. It's nice to see you home again. Skinny : Got all these folks telling me I been gone too long. Like I'm coming back or something. Like there's a back to get back to. I say, fuck! Best place to keep Memphis is in my rear-view, you know what I'm saying? You know what I'm saying, whoever the fuck you is? You know what I'm saying? DJay : <i>(Hey, man, what's up with⁵ your boy)</i> ^a , man?					✓	✓								<p>1. with⁵ ∴ Preposition. Preposition 'with' shows the characteristic of AAVE.</p>	There is a function of syntactic variation in this scene, i.e. expressive. DJay shows expressive function when he expresses his honour related to Skinny's career and his come back home's moment. Another expressive function is shown by DJay's utterance when he is angry after Skinny tells him he does not know DJay.

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											Types	Functions			
89	S49/02/TSV S49/02/FSV	<p>Arnell : Skinny. I don't need this shit. This is the man I was telling you about.</p> <p>Skinny : Oh, this here the man?</p> <p>Arnell : This here Djay.</p> <p>DJay : You and me, we went to different...</p> <p>Skinny : Djay like short-for-something DJ, or you mean like... that type of DJ?</p> <p>DJay : No, man. It's just... (<i>It's just Djay.</i>)^d</p> <p>Skinny : Man, every time I come to Memphis, my folks hooking me up with this old dirt-ass weed out here, man. Like they grow it out the ass of some redneck or something. But my boy Arnel here say you slinging that killer. Is that real, or what?</p> <p>DJay : (<i>Baby, you be the judge for that.</i>)^a</p> <p>Skinny : How much I owe you for this, man?</p> <p>DJay : Here now, seeing how friendly you are to me and the fact we go back in⁵ the day, it's on me, okay?</p> <p>Skinny : Well, go on ahead and have a seat, my blood brother.</p>					✓	✓				✓		<p>1. in⁵</p> <p>∴ Preposition.</p> <p>Preposition 'in' shows the characteristic of AAVE.</p>	<p>There two functions of syntactic variation are in this scene, i.e. expressive and referential. DJay shows referential function when he says and stresses that his name is DJay to Skinny. The expressive function is shown in DJay's statement when he asks for Skinny's assessment related to his singing ability.</p>
90	S49/03/TSV S49/03/FSV	<p>Skinny : Hell, yeah. Check this out here. Smell that. Damn, boy. Boy, he wasn't playing around with this here! I think I'm in love.</p> <p>DJay : You remember way back in the day when you used to be hustling your tapes over at the drive-in, man?</p> <p>Skinny : What? Look at that ass, boy! God bless America in this motherfucker! What's going on, baby? It's Independence Day! It is Independence Day, right?</p> <p>DJay : You know, I got that up from... (<i>There's this little dude brought that up from New Orleans</i>)^d, man.</p> <p>Skinny's Brother : Me first! Me first!</p>	✓								✓		<p>1. You remember...? → Do you remember...?</p> <p>∴ Verb Inflection.</p> <p>The deletion of "do" shows the Verb Inflection because it makes the question form of this sentence not complete.</p>	<p>There is a function of syntactic variation in this scene, i.e. referential. DJay shows referential function when he tells Skinny that the drug which has been given to him is the one of his products that he brought from New Orleans.</p>	
91	S49/04/TSV S49/04/FSV	<p>DJay : Hey, Skinny! (<i>What the fuck happened to you, man?</i>)^a What the fuck happened to you, man?</p> <p>Skinny : What the fuck did you just say?</p> <p>DJay : I don't mean no disrespect and all. (<i>I just remember when your first underground crunk hit the motherfucking streets, man, that shit flew through Memphis like a motherfucking typhoon</i>)^d. Y'all was there, man. Nigga couldn't even walk halfway down the block without the pavement crumbling underneath his feet because some cat was</p>	✓		✓			✓			✓		<p>1. Y'all was there → You were there...</p> <p>∴ Verb Inflection.</p> <p>The use of "y'all" as the plural term of second-person pronoun 'you' shows the Verb Inflection. 'were' is used to describe Skinny's existence when he was selling his CD in all areas of Memphis, Past Continuous tense.</p> <p>2. I ain't³ saying nothing³ → I am not saying anything...</p>	<p>There are two functions of syntactic variation in this scene, i.e. expressive and referential. The expressive function is shown by DJay's utterance which aims to ask for Skinny's attention when Skinny starts to ignore him. DJay shows referential function when he describes Skinny's effort</p>	

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		<p>bumping your shit out the back of his Caddy, man. We just miss you, Skinny, that's all.</p> <p>Skinny : Miss me? Get up, bitch. Hold up. Hold up. Hold up. Miss me? Nigga, I don't even... Fuck this nigga, man. So wait, wait, wait, wait. You trying to say I can't cut it no more? Like I ain't the shit? That's what you trying to tell me?</p> <p>DJay : I <u>ain't</u>³ saying <u>nothing</u>² like that.</p> <p>Skinny: Then what the fuck is you saying? What is you saying, then?</p>													<p>∴ Double Negatives form. It is purposed to connect two negative sentences in an utterance. It is the kind of characteristics of AAVE.</p>	when he was selling his CD around Memphis.
92	S49/05/TSV S49/05/FSV	<p>DJay : Dig this right here, man. One day, <u>this whole motherfucking place is gonna¹ be gone</u>. This club, this city, man. This <u>whole U.S. Of A., man, is just gonna¹ turn to</u> dust, right? And <u>a whole new civilization is gonna¹ rise</u> from this one. And they gonna start digging, you know. <u>Theygonna¹ dig</u> up the pyramids over in Egypt. They gonna dig up the Eiffel Tower, Statue of Liberty and the Empire State. But if a nigga wanna know about me? Wanna know about Memphis? All they gotta do is find your first underground tape, nigga.North Third Thugs. Motherfuck it, man. That was the shit.</p> <p>Skinny: You know, I cut that shit in my own mama's laundry room, man. Boy, it was raw as hell, but I put everything I had into that shit, man.</p> <p>DJay : (<i>Yeah, but see, to me that was a sign of your genius</i>)^a, <u>'you know?</u> See, because it's not enough for a man to climb Mount Everest. You know, he gotta do that shit with the least amount of tools.</p> <p>Skinny : It's about the man. One man.</p> <p>DJay : One man and his skills.</p> <p>Skinny : Like the samurai say, "The sword is only as powerful as its master."</p> <p>DJay : And <u>it ain't</u>^{t4} the size of the dog in the fight, (<i>it's the size of the fight in the dog</i>)^f, nigga.</p> <p>Skinny : Of the fight in the dog.</p>	✓			✓		✓						✓	<ol style="list-style-type: none"> <u>this whole motherfucking place is gonna¹ be gone</u>. → <u>this whole motherfucking place is going to be gone</u>. ∴ Verb inflection. 'gonna' stands for 'to be' + going to, so that 'this motherfucking place/it' needs to be 'is'. <u>whole U.S. Of A., man, is just gonna¹ turn to...?</u> → <u>whole U.S. Of A., man, is going to turn into...?</u> ∴ Verb inflection. 'gonna' stands for 'to be' + going to, so that 'whole U.S. of A/ it' needs to be 'is'. <u>a whole new civilization is gonna¹ rise... → a whole new civilization is going to rise...</u> ∴ Verb inflection. 'gonna' stands for 'to be' + going to, so that 'a whole new civilization/ it' needs to be 'is'. <u>They gonna¹ dig... → They are going to dig...</u> ∴ Verb inflection. 'gonna' stands for 'to be' + going to, so that 'they' needs to be 'are'. <u>'you know? → Do you know?</u> ∴ Verb Inflection. The deletion of "do" shows the Verb Inflection because it makes the question form of this sentence not complete. <u>it ain't</u>^{t4} → <u>it is not...</u> ∴ Negative form 	There are two functions of syntactic variation in this scene, i.e. expressive and poetic. The expressive function is shown in DJay's utterance when he adores Skinny's ability in rapping and says that Skinny is a genius. DJay shows poetic function when he wants to describe how other people can be succeeded by using their hard efforts.

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						Types						Functions					
93	S49/06/TSV S49/06/FSV	<p>Skinny : My nigga. Skinny+DJay : My nigga. Shit. DJay : You know, and I know a nigga like you, man, a man gotta do what a man gotta do, right? You know, <i>(sometimes a nigga gotta surround himself with a whole bunch of motherfuckers that think they got a say in who the fuck Skinny Black is)</i>^a. Skinny : Yeah, they pimping me. I ain't gonna lie about that. Gotta break bread with all these number-crunching motherfuckers, man. It ain't like it used to be. DJay : Hey, baby, <u>you ain't^d gotta explain</u> a damn thing to me, man. Because <u>I'm always gonna¹ be</u> here for you. Same way we was here for you way back in the day.</p>	✓			✓		✓								<p>1. <u>you ain't^d gotta explain... → you have not got to explain...</u> ∴ Negative form. “gotta” in the Standard AE stands for ‘got to’ or ‘have got to’ and this sentence the subject is ‘you’. Therefore ‘gotta’ refers to ‘have got to’. “ain't” is ‘to be + not’. The form of ‘gotta’ gives ‘to be’ for negative form, so that the verb inflection in DJay’s utterance became ‘have not got to’. 2. <u>I'm always gonna¹ be → I am always going to be...</u> ∴ Verb inflection. ‘gonna’ stands for ‘to be’ + going to, so that ‘I’ needs to be ‘am’.</p>	<p>There is a function of syntactic variation in this scene, i.e. expressive. The expressive function is shown in DJay’s utterance which aims to show Skinny that his life is full of problems related to people who do not know his character well.</p>
94	S49/07/TSV S49/07/FSV	<p>Skinny’s friends : Oh, man. He got a cassette tape. DJay : <u>Remember that?</u> Skinny’s friends : This nigga tripping, man. Skinny : Man, look at this shit! Tigga, Slobs, you see what this nigga got, man? My underground, man. Where the fuck you get this from? I ain't even got no more of these left! DJay : <i>(Skinny, you got thousands of those left in you)</i>^d. All you gotta do is just come back home, man. Because <i>(we miss you)</i>^a. Come home, man. Skinny : You stand behind your product, nigga? DJay : Is a pig’s pussy pork?</p>	✓					✓			✓				<p>1. <u>Remember that? → Do you remember that?</u> ∴ Verb Inflection. The deletion of “do” shows the Verb Inflection because it makes the question form of this sentence not complete.</p>	<p>There are two functions of syntactic variation in this scene, i.e. expressive and referential. The referential function is shown in DJay’s utterance which tells Skinny that he has lost himself. DJay shows expressive function when he expresses his feeling related to Skinny’s coming home.</p>	
95	S50/01/TSV S50/01/FSV	<p>Skinny : I had this Mustang, right? Motherfucking tight-ass ride! DJay : <u>!You hear me?</u> Skinny : Hood snout. DJay : What the fuck is a hood snout? Skinny : Maple dash. It's the goddamn hood come up, like that from the sides, like a fucking nose. DJay : <i>(Okay)</i>^a. Skinny : Hood snout, maple dash. DJay : <i>(Shit)</i>^a. Skinny : You know what I mean? Two-tone metallic monster motherfucker, you know? DJay : I hear you.</p>	✓					✓							<p>1. <u>!You hear me? → Do you hear me?</u> ∴ Verb Inflection. The deletion of “do” showed the Verb Inflection because it made the question form of this sentence is not complete.</p>	<p>There is a function of syntactic variation in this scene, i.e. expressive. The expressive function is shown in DJay’s short utterances which aim to express his feeling and give response to Skinny’s utterances.</p>	

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												Types	Functions			
96	S50/02/TSV S50/02/FSV	<p>Skinny : So I go to my lady's crib over there in The Courts, right? DJay : <u>1You had</u> one in The Courts? Skinny : I had one in The Courts. You had one in The Courts? DJay : <u>1had</u> a few of them in The Courts. Skinny : So, look, man, I go up in there, right? I get my ugly on real quick, come out, my ride is gone! You hear me? DJay : (<i>Gone in 60 seconds?</i>)^a Skinny: Gone in... And I nut pretty damn fast, so them niggas must've took my ride like that! You hear me? So I call up my crew. I call my crew up, I'm like, "Come pick me up." Because I know there's only one place them niggas going riding in my car. That's motherfucking DJay : (<i>Millbranch</i>)^d, man. Skinny: Millbranch. Millbranch, right? So we go down to Millbranch, and we wait. And sure enough, just like I said, not even an hour go by, and these niggas coming in my ride, right? So we roll up in front. We box them in. Next thing you know, 20 motherfuckers come rushing at these niggas, pulling them out of my car. I'm just screaming like a little bitch, like, "Don't touch my car! Don't touch my car!" Tripping, man. I can sit back and laugh about it now, but goddamn it, it wasn't funny then. You hear me? At all.</p>	✓					✓							<p>1. <u>1You had...? → Did you have...?</u> ∴ Verb Inflection. In this utterance, DJay wants to know about Skinny's girlfriend in The Courts. Simple Past tense is most suitable in this question form.</p>	<p>There are two functions of syntactic variation in this scene, i.e. expressive and referential. The expressive function is shown in DJay's utterance which shows that he is not shocked because of Skinny's lost car. DJay shows referential function when he gives short answer about where Skinny's car can be found.</p>
97	S50/03/TSV S50/03/FSV	<p>DJay : You know, I'm sitting here listening to you, man. And <u>you ain't⁴ bragging</u> and shit, man, you just telling me how it is being on the side of the moon that you see from. And I realize <u>a nigga like me ain't³... I ain't³</u> but (<i>a slice of cheese off your motherfucking cracker</i>)^f, man. Skinny : Right. DJay : You know...but I got this thing right here. (<i>My motherfucking heart beats in this thing</i>)^a, man. Skinny : Fuck I'm gonna do with a cassette tape, man? DJay : See, that's my blood pumped in this shit, man. Skinny : Dog, do you know it's a new millennium, nigga? I can't do nothing with no cassette tape. I don't even have a cassette-tape player. What the fuck is this shit here? DJay : <u>I ain't⁴ trying to</u> play you. I appreciate the fact you talking to me man-to-man like this and shit. Hell, treating me like</p>	✓		✓	✓		✓					✓	<p>1. <u>you ain't⁴ bragging... → you are not bragging...</u> ∴ Negative form. 2. <u>a nigga like me ain't³... I ain't³ → a nigga like me is not... I am not...</u> ∴ Double Negatives form. It is purposed to connect two negative sentences in an utterance. It is one of characteristics of AAVE. 3. <u>I ain't⁴ trying to... → I am not trying to...</u> ∴ Negative form 4. <u>1you know what I mean? → Do you know know what I mean?</u> ∴ Verb Inflection. The deletion of "do" shows the Verb Inflection because it makes the question form of this sentence not complete.</p>	<p>There are two functions of syntactic variation in this scene, i.e. expressive and poetic. The poetic function is shown by DJay's utterance when saying that he is nobody in music's world in Skinny's opinion. DJay shows expressive function when he says his recording cassette is the best one that he can do in his life.</p>	

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		<p>an equal, man. And the only reason I give you that right there is because...you know, you and me, we come from the same place, <u>you know what I mean?</u></p> <p>Skinny : Right. That's the truth, man.</p> <p>DJay : Hell, we old friends, man.</p> <p>Skinny : Definitely. Definitely old friends, man. And I'm gonna tell you something. I miss you, Jay.</p> <p>DJay : Man, it's Djay, man! DJay.</p> <p>Skinny: Djay, man! Djay, my bad, nigga. My bad. Djay, Djay. Djay.</p>														
98	S50/04/TSV S50/04/FSV	<p>DJay : You know, <u>in</u>⁵ real life, man, you know, if you give me a shot...you know, just... Just give me a chance to get my voice heard, man, you know, I wouldn't...I think I wouldn't even have words for that shit, man.</p> <p>Skinny : Let me tell you something, man. Look here. Got something I wanna tell you.</p> <p>DJay : Shit, he getting up. Don't get up.</p> <p>Skinny : Listen to me, this is important. Now, this is serious. Look at me. Look at me, man.</p> <p>DJay : Okay, man.</p> <p>Skinny : You laughing, this shit ain't funny. I'm serious, now.</p> <p>DJay : <i>(Okay, I'm with you.)</i>^a</p> <p>Skinny : Everybody gotta have a dream, boy. Everybody got to have a dream. You hear me?</p> <p>DJay : I hear you, man.</p> <p>Skinny : You know what I'm talking about?</p> <p>DJay : Don't make... Don't fall, man! I can't help you, man.</p> <p>Skinny : Where the bathroom at?</p> <p>DJay : Nigga, <i>(over there)</i>^d, man. Go get it. Hey. Hey, hey, man. You better help your nigga, man. <i>(Thank you.)</i>^a</p>					✓	✓			✓			<p>1. <u>in</u>⁵</p> <p>∴ Preposition.</p> <p>Preposition 'in' shows the characteristic of AAVE.</p>	<p>There are two functions of syntactic variation in this scene, i.e. expressive and referential. The expressive function is shown in DJay's short utterances which aim to express his feeling and give response to Skinny's utterances. DJay shows referential function when he gives a short answer about where the bathroom is.</p>	
99	S51/01/TSV S51/01/FSV	<p>Arnell : I didn't think it was going in. How'd it go? Played it like a pro, man.</p> <p>DJay : My mode is just... Just pounding in my head now. I mean, and it's... It's hard in my heart right now. All that boy gotta do is just play the damn thing, and <u>it's gonna¹ be undeniable</u>, man. Undeniable, baby. I think <u>you gonna¹ have to</u> get your weed from some other hustler, man.</p> <p>Arnell : You're on your way. You're on your way.</p> <p>DJay : Hey...<i>(I got something for you)</i>^d. <i>(Thank you for</i></p>	✓					✓	✓		✓		<p>1. <u>...it's gonna¹ be...</u> → <u>...it is going to be...</u></p> <p>∴ Verb inflection.</p> <p>'gonna' stands for 'to be' + going to, so that 'it' needs to be 'is'.</p> <p>2. <u>...you gonna¹ have to...</u> → <u>...you are going to have to...</u></p> <p>∴ Verb inflection.</p> <p>'gonna' stands for 'to be' + going to, so that 'you' needs to be 'are'.</p>	<p>There are three functions of syntactic variation in this scene, i.e. expressive, directive, and referential. The referential function is shown in DJay's utterances when he shows and gives his recording cassette demo to Arnell. DJay shows expressive function when he expresses his</p>		

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											Types	Functions				
		<p><i>everything</i>)^a, man. (<i>Let me get my jacket</i>)^b, man. I'm gonna¹ take me a piss, and I'm gonna¹ roll, baby.</p> <p>Arnell : You take care of yourself.</p> <p>DJay : I will. Next time you see me, man, I'm gonna¹ be 100 feet tall, man.</p>													<p>3. I'm gonna¹ take... → I am going to take... ∴ Verb inflection. 'gonna' stands for 'to be' + going to, so that 'I' needs to be 'am'.</p> <p>4. ...I'm gonna¹ roll → ...I am going to roll ∴ Verb inflection. 'gonna' stands for 'to be' + going to, so that 'I' needs to be 'am'.</p> <p>5. I'm gonna¹ be → I am going to be... ∴ Verb inflection. 'gonna' stands for 'to be' + going to, so that 'I' needs to be 'am'.</p>	<p>gratitude because Arnell has promoted him to Skinny. The directive function is shown when DJay asks Arnell to take his jacket for him.</p>
100	S52/01/TSV S52/01/FSV	<p>Skinny : Talking all this... Shit, I can't... Nigga talking to me. I don't care about that shit, man.</p> <p>DJay : Hey, Skinny, man. !You need to take a piss? Hey, baby, let's try this shit standing up. Come on, man. Come on.</p> <p>Skinny : Now, don't try...</p> <p>DJay : Come on. Big motherfucker.</p> <p>Skinny : Nigga talking to me about his bullshit.</p> <p>DJay : Nigga, I'm talking to you, man. I'm talking to you, dog. You need a little help, okay? (<i>Stay with me here</i>)^b. I'm gonna¹ pull your pants up, nigga. I ain't⁴ no faggot or nothing. You know, shit, ain't too many men pull a nigga's dick up for him. Shit. You better show me some love for this one, man. You know, one day... One day, you and me gonna be on tour, man. I ain't⁴ gonna¹ do this shit for you.</p> <p>Skinny : Tour? What tour you taking about?</p>	✓			✓			✓					<p>1. !You need to...? → Do vo need to...? ∴ Verb Inflection. The deletion of "do" shows the Verb Inflection because it makes the question form of this sentence not complete.</p> <p>2. I'm gonna¹ pull... → I am going to pull... ∴ Verb inflection. 'gonna' stands for 'to be' + going to, so that 'I' needs to be 'am'.</p> <p>3. I ain't⁴... → I am not... ∴ Negative form.</p> <p>4. I ain't⁴ gonna¹ do... → I am not going to do... ∴ Negative form and Verb Inflection. 'gonna' stands for 'to be' + going to, so that 'I' needs to be 'am'. "ain't" is 'to be + not'. The form of 'gonna' gives 'to be' for negative form, so that the verb inflection in DJay's utterance became 'am not going to'.</p>	<p>There is a function of syntactic variation in this scene, i.e. directive. The directive function is shown in DJay's utterance when he helps Skinny to take a piss in bathroom and asks Skinny not to make a fast movement from him.</p>	
101	S52/02/TSV S52/02/FSV	<p>DJay : Shit, man. Man, you know, a fucked-up nigga would do some wild shit to you right now. Hey, hey, hey. Come on, man. Come on, come on, come on. Come on, baby. Let's get the fuck up... Hey, Skinny, man. You tell me this shit just fell out your pocket, man. Skinny? Hey, bitch. You tell me this shit fell out your pocket, man.</p>	✓						✓	✓				<p>1. I'm gonna¹ shoot... → I am going to shoot... ∴ Verb inflection. 'gonna' stands for 'to be' + going to, so that 'I' needs to be 'am'.</p>	<p>There are two functions of syntactic variation in this scene, i.e. expressive and directive. The expressive function is shown in DJay's utterance when he feels very disappointed with Skinny's</p>	

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			VI	IV	2NF	NT	PP	Exp	Dir	Pha	Ref	Meta		Poe		
			1	2	3	4	5	a	b	c	d	e		f		
												Types		Functions		
		<p>Skinny : Hey, hey, hey, man. DJay : Hey, what, man? Skinny : You know what you could do? DJay : <i>(What can I do, man? You tell me what I can do)</i>^a, man. Skinny : You can suck my dick, bitch. DJay : Hey, bitch, why don't you suck on this shit? Motherfucker! This what the fuck you want, man? This what the fuck you want, man? Oh, shit. Oh, god. Oh, Skinny, man. Hey. Hey, nigga. Hey, Skinny! Hey, Skinny, <i>(wake the fuck up)</i>^b, man! Skinny, come on, man! Come on, man. Come on, nigga. Breathe, you motherfucker! Skinny's friend : Hey, yo, Skin... What the...?! Shit! DJay : Get the fuck up! Get your ass up! Get your ass up, motherfucker! Skinny's friend : Oh, shit! DJay : Hey, motherfuckers, I'm coming out now! If I see any gleam, motherfuckers, I'm gonna¹ shoot this motherfucker in his head! People in Arnell's bar : Shoot this nigga! Get him! Shoot this nigga! Fuck off, bitch! Hey, niggas, back the fuck up! DJay : Not tonight, nigga! Not tonight! People in Arnell's bar : Shoot him! Shoot him!</p>														behavior. DJay shows directive function when he knows he has committed a crime to Skinny.
102	S53/01/TSV S53/01/FSV	<p>DJay's neighbours : There he is! There that motherfucker go! Policemen : Right there! Away from the door. DJay : Hey, man, I ain't⁴ armed. It's in the glove. It's in the glove, man. Shug : Djay! Djay! DJay : Hey, wait, man! Hey, Shug, it's okay. <i>(Hey, wait! Hey, get off my foot)</i>^b, man. Shug : Djay! DJay : Hey lay off my foot, man! <i>(Fuck you)</i>^a, man! Hey, man! Policemen : Get down on the car! DJay : <i>(Hey, get them off my girl!)</i>^{a, b}</p>				✓		✓	✓						<p>1. <u>I ain't⁴ armed</u> → <u>I am not armed</u> ∴ Negative form. In the Present tense, this sentence must stand in Passive form. The Subject 'I' needs to be 'am'.</p>	There are two functions of syntactic variation in this scene, i.e. expressive and directive. The directive function is shown in DJay's utterances when he asks many people around him to stop hitting his foot. DJay shows expressive function when he gets angry because many people around him hit his foot and disturb Shug.
103	S53/02/TSV S53/02/FSV	<p>DJay : <i>(Hey, get your hands off her!)</i>^b Hey, man! Fuck! Clyde : What the fuck's up now, nigga? DJay's neighbours : Bust his motherfucking head, man. Clyde : Nigga, come on, come on. Shug : Djay, please, what did you do?</p>						✓	✓							There are two functions of syntactic variation in this scene, i.e. expressive and directive. The directive function is shown in DJay's utterance which aims to

No.	Code	Data	Types					Functions						Explanation			
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												Types		Functions			
		Clyde : Hey, man! Come on, man! He turned himself in, man! You ain't gotta dog-pile on him like that! DJay : <i>(Hey, yo, she pregnant, man!)</i> ^a DJay's neighbours : Don't forget, man, you knock this motherfucker out. He's gonna have to come around here.														make his neighbors stop disturbing Shug. DJay shows expressive function when he asks the people to stop because he feels he cannot protect Shug.	
104	S53/03/TSV S53/03/FSV	Nola : DJay, tell me what to do, please. Please tell me what to do. DJay : Baby, take my pad. I want you to get that shit up on the radio. You put it in the DJ's hand yourself, 'you hear me? Nola : Okay, I will. Policemen : Get him up. DJay : I got a stack of demos right there in the car. I want you to get Key and them... Key, v'all! put my shit on CD! Clyde : All right, man! DJay : Nola, you in charge and shit, all right? <i>(In two weeks, I wanna hear my shit in the yard at 2:01)</i> ^b you hear me? Policemen : Get him! DJay's neighbours : Motherfucker! Bitch! Shug : Don't hit him like that!	✓					✓							1. 'you hear me? → Do you 'you hear me? ∴ Verb Inflection. The deletion of “do” shows the Verb Inflection because it makes the question form of this sentence not complete. 2. ...v'all! put... → ...you put... ∴ Verb Inflection. The use of “y'all” as the plural term of second-person pronoun of ‘you’ showed the Verb Inflection.	There is a function of syntactic variation in this scene, i.e. directive. The directive function is shown in DJay's utterances when he asks Nola to do her best in two weeks. DJay wants his song to be played in Memphis radio stations on 2:01.	
105	S53/04/TSV S53/04/FSV	Policemen : Get him! Bitch! Nola : D! DJay : I wanna hear my shit in the yard, you hear me. You in charge. <i>(I wanna hear you say that. Say it!)</i> ^b Nola : I'm in charge. DJay : You¹ my partner. Nola : I know. DJay : Say, "I'm in charge!" Nola : I'm in charge! DJay : All right, man. Policemen : Get in the car. Watch your head. Nola : I'm in charge. Me. I promise.	✓					✓							1. You¹ my partner → You are my partner ∴ Verb Inflection. Simple Present tense.	There is a function of syntactic variation in this scene, i.e. directive. The directive function is shown when DJay asks Nola to say “I'm in charge” by using her most powerful spirit.	
106	S54/01/TSV S54/01/FSV	Prison Guard : Go get down in the yard. DJay : I tried calling the house, you know... but the phone's just... Clyde : They shut them off. But me and Yvette, we... We chipping in. DJay : <i>(Thank you. She precious, man. Beautiful little girl.)</i> ^a Clyde : Named her Keisha. DJay : Keisha. That's a good handle, man. I like that. You know,	✓					✓								1. 'You know that little girl Keisha, right? → Do you know the little girl named Keisha, right? ∴ Verb Inflection. The deletion of “do” shows the Verb Inflection because it makes the question form of this sentence not complete. 2. ...she gonna¹ dream big... → ...she is going to	There is a function of syntactic variation in this scene, i.e. expressive. DJay expresses his gratitude to Clyde. He also feels happy because he knows that he has a beautiful baby girl named Keisha.

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												Types	Functions		
		<p>with all I gotta do... all these people in my life, man... feels like an eternity in here. Can't seem to find my mode now. Don't hear a damn thing.</p> <p>Clyde : Djay... did you know Skinny Black before that night?</p> <p>DJay : 'You know that little girl Keisha, right?' One day she gonna¹ dream big, the way kids do, you know. And she gonna¹ come to me and ask me when she grow up, can she become president? Now, I know that little girl got a ho for a mama and a trick for a daddy, that nobody even know where he at. But I tell you something. I'm gonna¹ look her right in the eye... and I'm gonna¹ lie. Because sometimes that's what you gotta do. How you been doing, man?</p> <p>Clyde : Back to the same old shit. The court depositions and the high school recitals. Talk about eternity, man. It's been on my mind too. It's on all our minds. We was just dead, Djay. Locked up, just like you. But ain't no sorrow gonna take away Shug's song. Let me tell you that. That woman, she got love for you. So when you talk about eternity...you think about your woman.</p>												<p>dream big...</p> <p>∴ Verb inflection. 'gonna' stands for 'to be' + going to, so that 'she' needs to be 'is'.</p> <p>3. ...she gonna¹ come to... → ...she is going to come to...</p> <p>∴ Verb inflection. 'gonna' stands for 'to be' + going to, so that 'she' needs to be 'is'.</p> <p>4. I'm gonna¹ look... → I am going to look...</p> <p>∴ Verb inflection. 'gonna' stands for 'to be' + going to, so that 'I' needs to be 'am'.</p> <p>5. I'm gonna¹ lie... → I am going to lie...</p> <p>∴ Verb inflection. 'gonna' stands for 'to be' + going to, so that 'I' needs to be 'am'.</p> <p>Therefore 'gotta' refers to 'have got to'.</p>	
107	S54/02/TSV S54/02/FSV	<p>DJay : Hey, how's¹ Nola, man?</p> <p>Clyde : Nola? Let me tell you something, man. That girl got a mode all her own. She hit the bricks running. For some reason, she got it stuck in her head that she was in charge. Man, she hit every shake joint, radio station in Memphis and Minnesota. I don't know how she did it. That girl got skills. So if you don't mind, Nola and I, we got a few points we'd like to talk about in regards to your agenda. That's if you got a minute.</p> <p>DJay : <i>(For you, Key... I got 11 months.)^a</i></p>	✓					✓						<p>1. how's¹ Nola...? → how does Nola...?</p> <p>∴ Verb Inflection. The deletion of "does" shows the Verb Inflection because it makes the Simple present question form of this sentence not complete.</p>	<p>There is a function of syntactic variation in this scene, i.e. expressive. The expressive function is shown in DJay's utterance which aims to express his happiness because his musical project has been successful and it means that Clyde should wait for his freedom.</p>
108	S55/01/TSV S55/01/FSV	<p>Block Manager : Hey, Al, hold up, hold up. Ain't this the guy on the radio with that "Whoop That Trick" song?</p> <p>Prison Guard : What you talking about?</p> <p>Block Manager: Man, this the cat who stomped on Skinny with that "Whoop That Trick" song. You know that song. Whoop that trick, get 'em Whoop that trick, get 'em</p> <p>Block Manager + Prison Guard : Whoop that trick Get 'em Yeah.</p> <p>Prison Guard : Yeah. Oh, shit, that's you?</p> <p>DJay : <i>(Yeah, man.)^a</i></p> <p>Block Manager: Look, man. We in the rap game too.</p>						✓					✓	<p>There are two functions of syntactic variation in this scene, i.e. expressive and poetic. The expressive function is shown in DJay's short utterance which aims to give response to the Block Manager and Prison Guard's utterances. DJay shows poetic function by using 'everybody gotta have a dream'</p>	

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		<p>Prison Guard : Yeah, you know what I'm saying? We got it going on both sides of the law, being from the streets and being officers of the law. You know what I'm saying? Our stage name, Five-O. They call me Big Five-O.</p> <p>Block Manager: Look, man, when you get a chance in the rec room or something like that, check out our demo and tell us what you think.</p> <p>DJay : Well, you know what they say. (<i>Everybody gotta have a dream.</i>)^f</p>																to describe that the process of being somebody is not as easy as they thought.