MORPHOSYNTACTIC ANALYSIS OF AFRICAN AMERICAN VERNACULAR ENGLISH IN *MOONLIGHT* MOVIE

A THESIS

In Partial Fulfillment of the Requirements

for the Sarjana Degree Majoring Linguistics in English Department

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PRONOUNCEMENT

I honestly confirm that the thesis entitled "Morphosyntactic Features of African American Vernacular English in Moonlight Movies" is entirely compiled by myself without taking any results from other researchers in S-1, S-2, S-3 and in diploma degree of any university. I also ascertain that I do not cite any material from other publications or someone's paper except those mentioned in the references.

Semarang, 25th April 2018

Hesti Mainingrum

MOTTO AND DEDICATION

You create the possibility of reaching your desired destinations if you have the courage to begin your journey.

Debasish Mridha

Finding your passion isn't just about careers and money. It's about finding your authentic self. The one you've buried beneath other people's needs.

Kristin Hannah

Once Prophet Muhammad said**: "***Just so you know that victory comes with patience, relief with affliction, ease with hardship.***"**

Hadist Tirmidhi

This thesis is sincerely dedicated to

my beloved family, trustworthy friends, the readers and

to everyone who have supported me to accomplish this thesis.

APPROVAL

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ABSTRACT

African American Vernacular English or AAVE has been discussed by linguists since it has its own distinctive morphosyntactic features and bad prejudice. This research focuses on the morphological and syntactic features of AAVE in *Moonlight* movie. The aims of the study are to elaborate the morphological and syntactic features of AAVE found in the movie and to analyze the similarities and differences discovered in the movie and those in the previous findings. The writer uses non-participant observation and comparative method to conduct the study. The theories of word formation, morphophonemic process, and grammatical categories are used to analyze the data. The finding shows that the morphological feature of AAVE in the movie is the use of slang terms composed through certain morphological and morphophonemic processes, while the syntactic features are related to the deletion, alteration and duplication use of several grammatical categories. There are also some new findings of morphosyntactic features of AAVE found in the movie. The conclusion which can be drawn is that the present research can give further detail analysis of morphosyntactic features of AAVE which differs and cannot be found in the previous findings.

Keywords: AAVE, Morphological features, Syntactic Features, Previous findings

ABSTRAK

African American Vernacular English atau AAVE telah lama diperbincangkan oleh para linguis karena keunikan ciri morphologi dan sintaksisnya dan buruknya pandangan terhadap AAVE. Fokus penelitian ini adalah ciri morfologi dan sintaksis AAVE di film *Moonlight.* Tujuan dari penelitian ini adalah untuk menjelaskan ciri morfologi dan sintaksis bahasa AAVE yang ditemukan di film tersebut dan untuk menganalisis persamaan dan perbedaaan ciri morfologi dan sintaksis yang ditemukan di film dan yang disebutkan di temuan-temuan sebelumnya. Penulis menggunakan Metode Observasi Non-partisipan dan Metode Padan untuk menjalankan studi ini. Teori yang digunakan dalam penelitian ini meliputi teori proses pembentukan kata, morfofonemik dan teori kategori tata bahasa. Temuan penelitian ini mengungkapkan bahwa ciri morfologi dari bahasa AAVE yang ditemukan di film adalah adanya penggunaan istilah slang yang terbentuk melalui proses morfologis dan morfofonemik tertentu, sedangkan ciri sintaksis yang ditemukan berhubungan dengan pelesapan, perubahan dan duplikasi penggunaan beberapa kategori tata bahasa. Selain adanya temuan tentang persamaan dan perbedaan ciri, terdapat pula beberapa temuan baru tentang ciri morfologi dan sintaksis AAVE dari film *Moonlight*. Kesimpulan yang dapat diambil adalah bahwa penelitian ini bisa memberi penjelasan lebih rinci mengenai temuan ciri morfologi dan sintaksis AAVE yang berbeda dan tidak ditemukan di penelitian sebelumnya.

Kata kunci: AAVE, Ciri Morfologi, Ciri Sintaksis, Temuan Sebelumnya

CHAPTER I

INTRODUCTION

1.1 Background of the Study

While African American Vernacular English or AAVE has long been discussed by linguists (see Lisa J. Green 2002 and John Baugh 2002 for more discussion and literature review of AAVE), apparently the widespread use of AAVE continues to increase these days. AAVE usage grows into everyday communication as in music, literature, art, media, and movie. Since AAVE has the distinctive features and vocabularies, other English speakers including white and other colored-people around the world also apply AAVE features in their talk for social purposes.

AAVE has a sacred function as a symbol of solidarity and indicates a socio-dialect among the speakers in certain social groups (Holmes, 2000). Unfortunately, the historical and social background between white and black people (Green, 2002) constructs the bad stigma and prejudice of AAVE (Rickford, 1999). As a result, AAVE is called as non-standard, sub-standard or broken English in some cases or assumed by some people (Baugh, 2000).

Some researchers may prefer to deal with the most common-used Standard English dialect. Consequently, there are only a small number of studies focusing on AAVE features which are still restricted to descriptive studies. The previous researchers particularly discussed the morphological and syntactic features of AAVE in general and frequently acquired the data from

informal, written text, textbooks, literature, weblog or internet and spoken interaction boundaries. Unexpectedly there is no previous study that discusses the comparison of morphosyntactic features between the general characteristic of AAVE and those discovered in other media such as a movie. The previous studies tend to generalize the result implying that all AAVE speakers have similar linguistic features, whereas, in fact, different object and backgrounds may affect the intensity of the linguistic features of AAVE spoken.

Based on the mentioned reasons above, the writer is interested in doing the present research because AAVE dialect has the most unique and distinctive morphosyntactic characteristics which are easily noticeable. Although AAVE is widely used in various circles, AAVE is yet regarded as non-standard English having a low prestige or negative association. The research on morphological and syntactic features of AAVE is limitedly discussed particularly using film as the object. At last, by performing a comparative study, this research will lead the initial generalization of AAVE to be the more developed level of theoretical AAVE features based on a case of study.

1.2 Research Problems

The current study will answer the research problems mentioned below:

1. What are the morphological and syntactic features of AAVE discovered in *Moonlight* movie?

2. What are the similarities and differences between the morphological and syntactic features of AAVE in general and those found in the movie?

1.3 Purpose of the Study

Based on the research problems above, the purposes of the study are as follow:

1. To elaborate the morphological and syntactic features of AAVE found in *Moonlight* movie.

2. To analyze the similarities and differences between the morphological and syntactic features of AAVE discovered in *Moonlight* movie and its general features.

1.4 Scope of the Study

The dialect variety of a particular language can be identified based on the phonological, morphological and syntactical features. However, the current study partially focuses on the morphophonemic process, morphological and syntactical aspects. The study presents the similarities and differences between the morphological and syntactic features of AAVE in the previous findings and those found in *Moonlight* movie. Besides, some new findings are discussed to show the latest finding of the movie. The data are collected from all African-American characters of the movie who speak AAVE.

1.5 Significance of the study

Theoretically, this research may be used as a model of analysis to develop the study of AAVE. The research can give the insight to understand the morphosyntactic features of AAVE as well. While practically, it can be an alternative resource for the society to learn AAVE dialect in hoping that its bad prejudice will disappear. English teachers may use it as teaching materials to educate the students in comprehending English varieties such as AAVE.

Since the study of AAVE is still rare, the research may encourage other researchers to conduct similar analytical research so that other English dialects can be well-discussed thoroughly. They may also use this research as a new study reference.

1.6 Previous Study

A study about morphological and syntactic features of AAVE by John Rickford (1999) is one of the most influential studies which lead other researchers to develop the same kind of study. In 2008, Nizamuddin conducted a study of syntax features of AAVE in two different novels. Using descriptive linguistic theory, he found that AAVE has its own syntax styles which are clarity, brevity, and fluency. His finding revealed that AAVE polite expressions are used when greeting people. Besides, AAVE features also include the use of "please" when asking permission, mentioning title when showing respect and using the complete name of the addressee to show that the speakers are angry.

Similarly, Tomi (2013) did qualitative-quantitative research to describe the use of AAVE in literary works by observing three different novels. He found the morphological and syntactic features of AAVE in those novels differ to general English literacy. He said that the lexical choices of AAVE are the most distinguishable features used to give more literacy-sensed and build the atmosphere the authors want. Alice (2003) also did similar research in observing the morphological and syntactic features of AAVE in written-text.

She found similar finding with Tomi but added an explanation that these lexical differences create the prejudice from GAE speakers at that time.

Walt Wolfram (2012) has done a comparative study of syntactic or grammatical features of AAVE varieties through library research. He compared the grammar of Urban AAVE, Rural AAVE, Earlier AAVE, Southern AAVE, and Northern AAVE and found that those varieties share the basic grammar features without significant differences. Later in summer 2014, Aglaia performed comparative research to analyze the dialect features of Urban AAVE and Northern White dialect and discovered that they have some basic similarities on the syntactic features. The difference is that while Urban AAVE frequently uses double negation in constructing the sentence, Northern White dialect tends to be noticeable in the negative inversion feature. Meanwhile, in her dissertations, Emily (2000) chose the more specific topic about the case of AAVE copula absence. She discovered that linguistic competence on how to understand the syntactic or grammatical rules of that language is the influential factor affecting most of her data population making the copula absence. Furthermore, Xiaozhao (1996) and Emily (2000) shared the same research topic which is to prove that syntactic variation of AAVE is an evidence of convergence of English language. These research are an effort to defend the position of AAVE as a socio-dialect.

Basically, the mentioned previous studies focus only on specific morphological or syntactic features of AAVE. The method used is commonly observation or library research and can be categorized as descriptive studies.

Besides, the data gained are particularly from written texts and novels. Therefore, unlike the previous studies, the highlight point of this research is the use of comparative and observation methods in conducting the study. The data were gained from the latest African-American movie entitled *Moonlight* (2016). In addition, the research observes the entire morphosyntactic features of AAVE found in the movie. Since the study selecting AAVE as the object of study is limitedly observed particularly in Indonesia, indeed this will be a breakthrough analytical research which is beneficially worthy to conduct.

1.7 Organization of Thesis Writing

This thesis consists of five chapters which are arranged as follow:

CHAPTER I   INTRODUCTION

The first chapter consists of background of the study, research problems, purpose of the study, scope of the study, significance of the study, previous study and organization of thesis writing. This chapter will give an overview of what will be analyzed in the next following chapters.

CHAPTER II   THEORETICAL FRAMEWORK

This chapter provides an explanation about AAVE, morphological and syntactic theories used. The writer reviews the theories to overcome the research problems and analyze the data.

CHAPTER III   **RESEARCH METHODS**

The third chapter contains the methods used to conduct the current research covering type of research, data population, sample and sampling, method of collecting data and method of analyzing data.

CHAPTER IV   **RESULT AND DISCUSSION**

This chapter covers the discussion of the findings and the theoretical framework implemented.

CHAPTER V   **CONCLUSION**

The last chapter provides the conclusion of the findings as presented in the previous chapter.

CHAPTER II

THEORETICAL FRAMEWORK

2.1 A Brief Overview of African American Vernacular English

African American Vernacular English has numerous terms such as African American English, Black English, Black English Vernacular, Ebonics and Black Vernacular. The term "vernacular" refers to non-standardized language having no official status and low prestige (Holmes, 2001 & George, 2010). Jacquelyn (2008) said that vernacular is a variety indicating solidarity within informal communication among ethnic communities, certain domain or tribes in a particular country. Based on notation by Chambers (2001:130) "socially, the vernacular universals appear to fall into well-defined patterns in the acrolect-basilect hierarchy", Markku Filppula et al. (2009) concluded that the variety of vernaculars continually fluctuate in the conflict against the prescriptive norms. Thus African American speakers choose to apply AAVE features in their speaking to show their identity and actual existence in society.

Generally, AAVE shares some similar characteristics to Standard American English since according to George (2010) they have influenced each other. Therefore AAVE is simply a social dialect since it is a linguistic variation of English language which has different features on its vocabulary, grammar, and pronunciation (George, 2010: 261 & William, 2010). Since AAVE reflects the domain, region, and the speech registers within their social community (George, 2010:130-134), its morphological and syntactic features

are the most distinguishable features. The general characteristics of morphological and syntactical features of AAVE by Lisa J. Green (2002: 76-102) and C.M Millward (2001: 361-363) are mentioned below:

No	Features	C.M Millward	Lisa J.Green
1.	Loss of inflection	The –s suffix as plural marker in the countable nouns	
		The –s & –ed suffix as present and past verbal markers	
		Possessive marker 's in genitive cases	
2.	Negation construction	Multiple negations use	*Ain't* cannot distinguish the meaning
3.	Preposition	Deviant preposition use	
4.	Definite article	The use of *a* before nouns beginning with a vowel sound	
5.	Inversion	Inversion after an interrogative adverb introducing a subordinate clause	
6.	Subject	Redundant subjects	The use of *y'all* as second person plural
7.	Copula	The use of *ain't* instead of *haven't* as an auxiliary	*Have* is used for singular and plural subject
		Be is used to indicate repeated actions	*Have* is used to distinguish present perfect context
		Done is used to indicate the action happened in the recent past	*Did* is used to distinguish past perfect context
		Been is used to indicate the action happened in the distant past.	

			The omission of copula *be*
8.	Tense	Deviant verb form in the present tense	No distinction between present and past tense verb form
			No distinction between past and present perfect tense verb form
			The use of *had + v2* to mark past context
			The use of *gon'* and *gonna* as the future tense marker

Table 1: General morphosyntactic features of AAVE by Lisa J. Green (2002, 76-102) and C.M Millward (2001, 361-363)

2.2 Morphology and Word Formation Process

Morphology is a study of word formation and its internal structure. This study is concerned with the identification of morpheme i.e the minimal meaningful unit of words that may constitute a word. Since morpheme cannot stand alone, it will be meaningful only and if only it is combined with others.

Word formation is a process contributing to the arrangements of forming a word. Word formation is a creation of a new word by combining several morphemes or altering morphemes. The current research uses word formation process by Prof. Laurel J. Brinton and Donna M. Brinton (2010, 94-110) as its theoretical approach. Based on the way the new words are created, there are eight types of word formation as mentioned below:

2.1.1 Derivation

Derivation is a word formation process by adding a certain affix to the word. This process may change the phonological, orthographical aspect of the root, semantic meaning and also the word class category of the derived morphemes.

2.2.2 Reduplication

Reduplication occurs when the entire syllables of the word are doubled. This process is classified into exact reduplication such as *so-so,* ablaut reduplication such as *zig-zag,* and rhyme reduplication such as *hocus pocus.*

2.2.3 Compounding

The most common way to form a new word in English is by compounding. Compounding combines two or more morphemes from any word class category into a new word with a new different meaning. There is a component called head i.e the morpheme to determine the new category of the word.

2.2.4 Conversion of Functional Shifts

Conversion is a word formation process by changing an existing word into a new syntactic category. This process does not involve affixation process and only occurs restrictedly to a single morpheme.

2.2.5 Blending

Blending is created by combining two or more morphemes into one yet deleting or changing several parts of the morphemes. Through this process, there will be also phonological changes as an outcome.

2.2.6 Back Formation

This process happens when there is a deletion of a particular affix of the morpheme. Back formation may change the lexical category and the semantic meaning of the newly formed word.

2.2.7 Clipping or Shortening

Clipping is a word formation process that clips off several parts of a word. There are three types of clipping based on the place of the cut word which can be seen below:

a) Fore-clipping: a clipping process by deleting the initial parts of the word such as in *burger-<u>ham</u>burger.*

b) Back clipping: a clipping process by deleting the final parts of the word such as in *ad- ad<u>vertisement.</u>*

c) Middle clipping: a clipping process by deleting the initial and final parts of the word while retaining the middle part of it such as in *flu-in<u>flu</u>enza.*

2.2.8 Root Creations or Coinage

Root creation or coinage is an invention of a new word from scratch. This process involves the extent reference of a certain word from a particular language.

2.3 Morphophonemic Types

Morphophonemics studies the change of phonetic representation that occurs as an influence of morphemes assembly in the different environment. Based on the change of the base morpheme, the morphophonemic process can be classified into six following types.

2.3.1 Assimilation

Assimilation happens when a particular sound of the morpheme is made similar to another sound. The sound change may be influenced by the preceding sound (regressive assimilation) or the following sound (progressive assimilation).

2.3.2 Loss of Sounds

Unlike the previous types, loss of sound is a process where the sounds of the base of the morpheme are dropped off.

2.3.3 Vowel Change

Vowel change typically happens when there is a change of a certain vowel sound of the morpheme.

2.3.4 Stress Shift

A stress shift commonly happens when a particular morpheme gets some suffixes so that the stress is shifted to another part of the word.

2.3.5 Addition of Sounds

This process occurs when the basic morpheme gets additional sounds. One of the examples is the word *stronger* [strɑːŋgə] which occurs when the addition of sound [g] appears once the additional -er suffix is added.

2.3.6 Dissimilation

Unlike assimilation, dissimilation occurs when the similar sounds of the morpheme influence each other yet the outcome sound is made dissimilar.

2.4 Syntactic Theory and Grammatical Categories

According to Noam Chomsky (2002), syntax is a study of rules or principles and process of constructing the sentence of a particular language. It can also be said that syntax studies the arrangements of certain words or phrases into sentences to form syntactical constructions.

To identify the syntactic features of a certain language, we have to understand the grammatical category of that language. Grammatical category refers to the property or item of the word which can cause the change form of the related words. Therefore, the syntactic theory of grammatical categories by Prof. Laurel J. Brinton and Donna M. Brinton (2010: 113-132) is applied to analyze the data. The following grammatical categories are classified into the nominal category and verbal category yet it is also related to pronoun and adjective as well. The grammatical categories used are mentioned below:

2.4.1 Number

The rule of number basically tells about the concept of one (singular) and the concept of more than one (plural). There are five ways to identify number:

a) Countable nouns: generally by adding the -s suffix

b) Demonstrative: the concept of *this* or *these* and *that* or *those.*

c) The first and third person of pronouns

   -Personal pronoun (I/we)   - Reflexive pronoun (myself /ourselves)

   - Possessive pronoun (mine/ours) - Possessive determiners (My/our)

d) Certain pronouns and adjective forms

   -Singular : every, each, someone, anybody, a/an

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-Plural : all, many, few, several, most

e) Inflected forms of *be*

-Singular am/ is/ are for the subject he, she, it

-Plural are/ were for the subject I, we, you, they

2.4.2 Person

Grammatical category of person consists of personal pronoun, personal possessive determiner, personal possessive pronouns, and personal reflexive pronouns. There are three categories of person which are mentioned below:

a) First person: the speaker, the person speaking i.e I, my, mine, myself

b) Second person: the addressee or the person spoken to i.e you, your, yourself

c) Third person: the person or thing spoken about i.e he/they, his/their, his/ theirs, himself/themselves.

2.4.3 Case

Case is a relationship of a noun phrase to a verb or other noun phrases in the sentence. There are three types of cases mentioned below:

a) Nominative case: the function of subject i.e I, we, you, he, she, it, they, who

b) Genitive case: the function of possessor i.e my/ mine, our/ours, his, her/hers, their/ theirs, whose

c) Objective case: the function of object i.e me, us, you, him, it, them, whom.

2.4.4 Definiteness

Definiteness is related to the function of definite article *the* and indefinite article *a/an* to distinguish the referent or entities noun or noun phrase.

2.4.5 Tense

Tense is an indication of the time of a certain action happened. Basically, there are three types of tense which are past tense, present and future tense. To indicate the tense, the inflection is commonly attached as a verbal marker.

2.4.6 Aspect

Aspect is a view taken of an event. There are two types of aspect as follow:

a) Perfective aspect: is seen as a complete and whole event. For example, as in past tense *yesterday, I rode my bike*

b) Imperfective aspect: is seen as an incomplete and ongoing event which is not yet ended. For example, as in progressive tense *he is smoking*.

2.4.7 Mood

Mood is an indication of the speakers' attitude toward something he is talking about. There are two types of mood as follow:

a) Mood of fact or indicative mood: which is expressed by the simple and compound tense of verbs

b) Mood of non-fact: includes wishes, desires, request, warning, prohibition, command and any contrary-to-fact occurrences. Imperative and subjunctive sentences are the example of this type of mood.

CHAPTER III

RESEARCH METHODS

There are several components of research methods used to conduct the study which is shown below:

3.1 Type of Research

This research is qualitative since it is an analytical or exploratory research without using statistic procedures. The underlying cause, perspective, opinions, and motivations in the qualitative discussion will give an understanding and more insights to solve the problems. Non-participant observation is also the type of research since the writer observed the data without having a contribution and without directly involved in collecting the data.

3.2 Data, Population, Sample, and Sampling

The data were gained from the utterances of the characters in *Moonlight* movie speaking AAVE. The primary data are the morphological and syntactic features of AAVE discovered in the movie. Meanwhile, the sample was collected using non-random or purposive sampling method from each morphosyntactic utterance type found in the movie dialogue.

3.3 Method of Collecting Data

To collect the data, the writer used *Simak* method or Observation method (Mahun, 2005: 90). The first step done was to download the authentic script of the movie and the movie itself then compare them to know the precise story, setting, and the phonetic transcription of the dialogue. Besides reading the script and watching the movie several times, tapping techniques i.e by listening and note taking were also applied to gain more accurate data.

3.4 Method of Analyzing Data

In analyzing the data, *Padan* method or Comparative method (Sudaryanto, 1933:90) was used. This method was applied to analyze the similarities and differences between the morphological and syntactic features of AAVE and those found in the previous studies. In the morphological aspect, the main focus was on the word formation of the lexical items belonging to AAVE. Meanwhile, the syntactic aspect was to analyze the syntactic structures of AAVE and compare them with those mentioned by Lisa J. Green and C.M Millward.

CHAPTER IV

RESULT AND DISCUSSION

4.1 Morphological Features

The morphological feature of AAVE found in the movie is the frequent use of slang terms. The concept of slang itself is informal or non-standard words or phrases used in conversation by restrictedly certain domains or particular social groups to reflect their social identity (Holmes, 2001). To test whether the morphological data belong to slang terms or not, the Urban Dictionary (Peckham, 2005) is used to assist the categorization.

There are 56 words and phrases of slang terms discovered in the movie. The construction of slang terms as AAVE morphological features can be identified through word formation process. The morphophonemic process is an additional theory since the focus of the analysis is based on the pronunciation transcription. The distribution of processes involved in this slang formation can be seen in the table below:

No	Word Formation	Total	Frequency of Occurrences	Morphophonemic Types	Frequency of Occurrences
1.	Derivation	4	7.2%	Assimilation	3%
2.	Blending	14	25%	Addition of sound	18%
3.	Compounding	14	25%	Loss of sound	56%
4.	Conversion	4	7.2%	Vowel change	23%
5.	Clipping	11	19,6%		
4.	Reduplication	1	2%		
5.	Root Creations	8	14%		

Table 2: Word formation and morphophonemic processes of slang terms

It can be seen that the highest frequency of the word formation process to form the slang terms in the movie is compounding and blending i.e 25%, while the least frequency process is reduplication which is only 2%. Meanwhile, loss of sound has the highest frequency to happen while the lowest frequency of the morphophonemic process happened is assimilation.

4.1.1 Derivation

The first way to form slang term is through derivation which is by adding a certain affix into the word. The affix involved in this derivation is the addition of the –ing suffix into nouns to form verb (Noun + -ing > Verb). Therefore, the process changes not only the orthography of the root but also the semantic and word class category. There are three examples found in the movie i.e *basing, vibing*, *banging* and *trapping.*

While the former meaning of *base* refers to *a main place*, *basing* shifting into slang term means *someone doing base or rock cocaine.* In addition, once noun *vibe* changes into verb, the meaning shifts into *an act of building a romantic relationship.* Moreover, the new meaning of *banging* is *doing a sexual intercourse* whereas *trapping* is *doing a profession to make money and support oneself by selling drugs.*

4.1.2 Blending

Blending is a word formation process by joining two or more morphemes from any word class category into one morpheme though there are some parts of the morphemes will be omitted or changed. The process begins by dropping

several parts of either the initial, middle or final part of the first or second morpheme while remaining the rest of it to be combined into a new word with a new meaning.

Basically, there are three types of blending process found in the movie which also involves deletion, addition, and change of sound. Based on these, there are five types of sub-blending processes to analyze the data since there is also an occurrence of those combinations of three morphophonemic processes.

4.1.2.1 Blending with Deletion of Sound

This first type of blending can occur in several word class categories such as determiners, adjectives, pronouns, and nouns. The deletion of the sound found in the movie data only occurs whether in the last part of the first morpheme, at the beginning of the second morpheme or the combination of both of them.

a) Deletion of Final Sound of the First Morpheme

This process begins by clipping off the final sound of the first morpheme, while the entire second morpheme is left unchanged.

e.g: *Y'all or y'alls* from *you all* (pronoun-determiner compound)

[juː] + [ɑːl] = [ju̸ː.ɑːl] ⟶ [jɑːl] or [jɑːl*s*]

The process begins when the final sound of the first morpheme [u] is deleted. However, some AAVE speakers tend to add [s] suffix to the end of the word so that they pronounce it as *y'alls* instead.

b) Deletion of Initial Sound(s) of the Second Morpheme

This blending process occurs when there is an omission of the initial sound(s) of the second morpheme while retaining the other parts unchanged.

e.g: *Homie* from *home boy* (noun-noun compound)

[hoʊm] + [bɔɪ] = [hoʊm.b̶ɔ̶ɪ] ⟶ [hoʊmɪ]

As a slang term, *homie* means *good friend* used to address someone having high intimacy to the speaker. The process to form this word is simply by removing two initial sounds [b] and [ɔ] of the second morpheme. The final sound [ɪ] and the entire sounds of the first morpheme have remained intact.

c) Deletion of Final Sound of the First Morpheme and Initial Sound of the Second Morpheme

This process happens when two morphemes are combined followed by the deletion of final sound of the first morpheme and initial sound of the second morpheme.

e.g: *A'ight* from *all right* (determiner-adjective compound)

[ɑːl] + [raɪt] = [ɑː.l̶r̶aɪt] ⟶ [ɑːaɪt]

Due to the deletion of sound [l] in the final part of the first morpheme and [r] in the initial part of the second morpheme, it has fewer sounds to pronounce.

4.1.2.2 Blending with Vowel Change

This word formation type occurs on the categories of verbs, pronouns, and prepositions. The change of sound as a result of this blending process occurs due to assimilation process. Assimilation takes place commonly when the final sound of the first morpheme and the initial sound of the second morpheme influence each other as seen in the following example.

e.g: *Lemme* from *let me* (verb-pronoun compound)

[let]+ [mɪ] = [le̲t̲.m̲ɪ] ⟶ [le̲m̲mɪ]

Progressive assimilation process is involved in which the sound [t] of the first morpheme is influenced by the following sound [m] so that it alters into [m].

4.2.1.3 Blending with Vowel Change and Deletion of Sound(s)

This blending type involves not only the combination of two morphemes but also three morphemes at once. This type not only causes the vowel change but also the deletion of sound occurring in the first, second or third morpheme.

a. *Wassup* from *what is up* (pronoun-to be-adverb compound)

[wɑːt] + [is] + [ʌp] = [wɑ̱ː.is.ʌp]   →   [wɒ̱.sʌp]

b. *Gotta* from *have got to* (auxiliary-verb-preposition compound)

[həv] + [gɑːt] + [tu] = [h̶ə̶v̶.gɑ̱ː.tu̱] → [gɑː.tə̱]

c. *Kinda* from *kind of* (adjective-preposition compound)

[kaɪnd] + [ɑːv] = [kaɪnd.ɑ̶ː̶v̶] → [kaɪndə̱]

Example (a) is formed by deleting the initial sound [i] of the second morpheme then omitting the final sound [t] of the first morpheme. The middle sound [ɑː] is also modified into [ɒ]. Indeed there is a slight stress shift as well. The entire first morpheme and the final sound of the second morpheme in (b) are deleted while the final sound [u] is changed into [ə]. The blending process in (c) only affects the second morpheme once the sound [v] of the second morpheme is cut and sound [ɑː] of the second morpheme is changed into [ə].

d. *Wanna* from *want to* (verb-preposition compound)

[wɑːnt] + [tu] = [wɑːn̶t̶.tu] → [wɑːnə̱]

e. *Imma* from *I'm going to* (pron-aux-verb-prep compound)

[aɪm.g̶o̶ʊ̶.i̶ŋ̶.tu̱]   →   [aɪmə̱]

The process happening in (d) is by deleting the similar sounds [t] of the first and second morphemes then changing the final sound [u] into [ə]. Meanwhile, as the slang term, *Imma* has deliberately the same context as to refer an upcoming action. To form *Imma,* the first process done is to cut off the entire second morpheme and the initial sound [t] of the last morpheme. While the whole first morpheme remains the same, the final sound [u] of the last morpheme is changed into [ə].

4.2.1.4 Blending with Vowel Change and Addition of Sound

Through this blending process, vowel change and the addition of sound appear as an outcome. The only example found from the data is written below:

Gotsta from *got to* (verb-preposition compound)

[gɑːt] + [tu] = [gɑːt.t<u̲>] → [gɑːt**s**.t<ə̲>]

As the similar sounds [t] of the first and second morphemes influence each other, the outcome sound is made dissimilar. As a result, the additional sound [s] arises as the final sound of the first morpheme. Besides, the final sound of the second morpheme [u] is changed into [ə].

4.2.1.5 Blending with Vowel Change, Deletion, and Addition of Sound(s)

The last type of blending process involves three morphophonemic types which are vowel change, the deletion and addition of sounds.

a. *Lotta* from *lot of* (noun-preposition)

[lɑːt] + [ɑːv] = [lɑːt.<ɑːv̶>] → [lɑːt.**t**<ə̲>]

b. *Outta* from *out of* (preposition-preposition compound)

[aʊt] + [ɑːv] = [aʊt.<ɑːv̶>] → [aʊt.**t**<ə̲>]

Both (a) and (b) share similar process which occurs initially by cutting off the final sound of the second morpheme [v] and adding sound [ə] as the final sound. However, there is also the additional sound [t] appears as a duplication of preceding sound [t] once it encounters the final sound [ə].

> *c. Gonna* from *going to* (verb-preposition compound)
>
> [goʊ.iŋ] + [tu] = [goʊ.i̶ŋ̶.t̶u̶]   ⟶   [gɑː.**nə**]
>
> *d. Tryna* from *trying to* (verb-preposition compound)
>
> [traɪ.ɪŋ] + [tu] = [traɪ.ɪ̶ŋ̶.t̶u̶]   ⟶   [traɪ.**nə**]

Both examples (c) and (d) share similar process which is by deleting the final sounds [ɪ] and [ŋ] of the first morpheme. The initial sound [t] of the second morpheme is also deleted yet the extra sound [n] emerges to replace it. Although the base verb form *try* remains unchanged, there is a slight difference in forming *gonna* where the diphthong [oʊ] is altered into [ɑː].

4.1.3 Compounding

Another way to form a new word can be done by compounding two or more morphemes from different lexical categories to be a new word with a different meaning. Unlike blending, compounding continues to preserve the wholeness part of the combined morphemes without any affixation or sound removal. Since the new construction appears as a slang term, the Urban Dictionary is used to comprehend the new meaning. There are 5 types of the compounding of several word class combinations found in the movie as mentioned below:

4.1.3.1 Verb-preposition Compounding

This compounding involves the main verb and preposition *off* and *out.* Here, the head which controls the new meaning is the first morpheme i.e the verb. The examples of this compounding type are *fuck off, get off* and *chill out* in which the process can be simply written as "Verb + Preposition > Verb". The meaning of the phrasal verbs *fuck off* and *get off* is similar to *back off* which is to command someone to move away or step back. Meanwhile, c*hill out* means to relax or to calm.

4.1.3.2 Verb-noun Compounding

This compounding type occurs when there are two or more free morphemes combined into one where the head or the controller of new meaning is the noun of the second morpheme. Since the compounding process is "Verb + Noun > Noun", so the new word class category of the slang terms formed is verb. There are two examples found which are *crackhead* and *creakhead-ass* in which according to the Urban Dictionary, the new meaning of the words can be interpreted as *a person who loves to do or consume drugs*.

4.1.3.3 Noun-preposition Compounding

One of the compounding types found in this movie is the combination of noun and some prepositions where the head of the newly formed morpheme is the first morpheme. There are several examples of this type such as *fuck up, mess up* and *knockdown* which are categorized as noun.

According to the Urban Dictionary, f*uck up* means big problem or serious trouble while m*ess up* means *mishandled situation* or *a state of being*

in a mess. Meanwhile, the meaning of *knock down* in the Urban Dictionary is different to the Standard American dictionary. *Knock down* as slang term indicates *the equal meaning to the unconscious state of being beaten.*

4.1.3.4 Noun-noun Compounding

Combined from both lexical category nouns, the head of this type of compounding is the noun of the second morpheme. Since the process can be drawn as "Noun + Noun > Noun", the new word class category of those words is noun as well. Some examples found in the movie are *motherfucker, knucklehead, bullshit,* and *lightweight.*

The word *motherfucker* is commonly used as an intense insult to address someone who makes you upset, whereas *kucklehead* is used to refer *a stupid or idiot person*. Meanwhile, *bullshit* is used to indicate *an obvious nonsense or a fragrant lie told by someone*. At last, *lightweight* means *someone that is getting drunk really fast or cannot stand for much alcohol*.

4.1.3.5 Adjective-noun Compounding

The last type of the compounding process is by combining the adjective and noun where the process may be written as "Adjective + Noun > Noun". In this type, the second morpheme acts as the head of the noun phrase. The examples discovered are the slang term *freehead* which is used to express *a particular sex favor offered by man to woman* and *quick head* which means *a real quick blowjob.*

4.1.4 Conversion or Functional Shift

Conversion involves the changing of a certain word class category into a new syntactic category without any affixation or zero derivation involved. However, the new meaning of the shifted word may be changed through this process. Based on these, there are three major types of conversion occurred in the movie i.e noun to verb, verb to noun and adjective to noun.

4.1.4.1 Noun to Verb Conversion

This type of conversion happens due to the function of a certain word which is previously as a noun changes into a verb. The process is commonly written as N > V. The example found from the movie data are mentioned below:

Holla as in *"If you ever come down here, man, you holla at me"*

Originally, *holla* is derived from *hallo* or *hello* used as a greeting, yet in this movie, the term *holla* functions as the verb to perform an action. As in the movie dialog, the speaker said this by the phone call. Thus the intended goal of using *holla* is to perform the action *to contact or to call the speaker by the instrument telephone.*

4.1.4.2 Verb to Noun Conversion

This conversion happens when a particular word which formerly functions as verb currently shifts into noun. The process can be written as V > N.

e.g: Cut as in *"it's in the cut"*

The word discovered in the movie dialog refers to a place of action. *Cut* here means *a hidden place to do or hide something illegal.* Thus this process not only shifts the word class category but *cut* here also has a functional meaning shift.

4.1.4.3 Adjective to Noun

This type of functional shift happens when a word which formerly acts as an adjective then converses into a noun (Adj > N).

> *Knockdown* as in *"...the game? Knockdown/ stand down?"*
>
> *Blunt* as in *"...about to put you onto this blunt, nigga."*

The former meaning of *knockdown* as an adjective is *an extremely cheap price*, while as the noun in slang term it means *an unconscious state*. Thus, the conversion occurred at this point change the meaning completely. Meanwhile, the former meaning of *blunt* is *something sharp* while the current meaning when it changes into the noun is *a cigarette filled with marijuana.*

4.1.5 Clipping or Shortening

The additional way to form a new word is by clipping off some part of a polysyllabic word to make it shorter or simpler. It can be done by deleting either the beginning, middle, final or a combination of those parts of the morpheme. This process can occur to any lexical category without changing the meaning yet reducing the number of sounds since the focus of this word formation process is the sounds or pronunciation transcription instead.

Based on the word-cutting position, there are three main kinds of classification which are fore-clipping, back-flipping, and middle clipping. However, what found in the movie only cover two types i.e fore and back-clipping. There are other two additional clipping processes as combinations of those three types appeared.

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4.1.5.1 Fore-clipping

The new word formed from this process happened by deliberately cutting off the beginning syllable of the word yet still retaining the same meaning as before. There are few examples of this process as mentioned as follow:

a) Omission of the Initial Sound

The fore-clipping simply occurs by omitting the initial sound of the word while retaining the rest.

> *e.g: a. 'Bout* from *about* (preposition) => [ə'baʊt] > [baʊt]
>
>   *b. 'Em* from *them* (pronoun) => [ðəm] > [əm]

While in (a) the omitted sound is [ə], in (b) [ð] is the deleted sound retaining the rest of the word parts unchanged.

b) Omission of the Two initial sounds

This process happens when the first two sounds of the word are deleted so that it becomes monosyllabic pronunciation word.

> *e.g: 'Til* from *until* (preposition) => [ʌn'tɪl] > [tɪl]

From the examples above we can see that in the deleted sounds are [ʌ] and [n] while others stay the same.

4.1.5.2 Back-clipping

Conversely, this process occurs by intentionally deleting the final syllables of the morpheme while keeping the exact meaning of the former form. This process can be experienced by any lexical categories of the word.

a) Deletion of the Final Sound

This clipping process begins by deleting the final sound of the word whereas the others are retained unaffected.

  e.g: *Nigga* from *Nigger* (noun) => [nɪg.ə**r**] > [nɪg.ə]

We can see from the example that the final sound [r] is cut. The word is used to address the black people.

b) Deletion of the Two Final Sounds

This process happens when the reduction of two final sounds of the word occurred.

  e.g: a. *Chick* from *chicken* (noun) => [tʃɪk.**ɪn**] > [tʃɪk]

    b. *Bruh* from *brother* (noun) => [brʌ**ð.ə**] > [brʌ**h**]

The new meaning of *chick* as slang term refers to *a woman or girl.* Meanwhile, besides the deletion of the sounds [ð] and [ə], there is also the addition of sound [h] to form the word *bruh* which is used by African American males to greet another.

4.1.5.3 Middle-clipped Words

While middle clipping is a clipping process by deleting some parts of the word retaining the middle part, the process of this type precisely clips off the middle parts of the word maintaining the initial and final part. There are two examples to support this such as *hos* and *li'l.*

The removal process is simply occurs by omitting the middle sound of the word. Through this process, the middle parts of the word are omitted so that the initial syllable and the final syllable are left unchanged.

e.g: a. *Hos* from *hoes* (noun) => [ho**ʊ**s] > [hos].

b. *Li'l* from *little* (adjective) => [lɪ**t**.l] > [lɪl].

From the example we can see that the middle sound [ʊ] is deleted thus the initial diphthong sound [oʊ] once is changed into [o]. Meanwhile, the meaning of this slang term is equivalent to *whore or slut*. The example (b) is a result of the deletion of sound [t] while retaining the final sound [l] as the final part of the new word.

4.1.5.4 Middle-end-clipped Word

This process happens when there is a deletion of the middle and final sounds of the word while retaining the rest of it.

e.g: *Juvie* from *juvenile* (noun) => [dʒuː.v**n.aɪl**] > [dʒuː.vɪ].

To make *juvenile* shorter, there are some middle parts of the word are being omitted. As in some sound such as [n, v, a, l] are dropped retaining the pronunciation into [dʒuː.vɪ]. While the previous meaning of this word is *a young person*, in slang term it has the similar meaning to *prison for the young person committed crimes*.

4.1.6 Reduplication

In the English language, there is no reduplication word found in any lexical category. However, there is an example case of reduplication discovered in AAVE language used in the movie.

e.g: *play-play* - *"Your li'l **play-play** mama ain't put something in your hand?"*

This reduplication occurs in verb class category. The word formation process called exact reduplication where the whole word is doubled. In the movie, the term *play-play* expresses the disparagement of the speaker to the addressee.

4.1.7 Root Creations or Coinage

The final way to create a new word in slang term through word formation is root creation or coinage. By absolutely forming a new word from scratch, this process is used typically to make names or brand. There are some new words experience such unpredictable process, therefore, the rule or pattern of the following words cannot be outlined. Unlike other word formation processes, the change of these words does not take place due to the influence of their surrounding environment but simply the words variety made by speakers.

However, sometimes slang terms are created by using former English word as the reference yet with the different meaning. There are few instances acquired from the movie mentioned below:

a) Dawg (noun)   : a slang term to refer *homie* or *close friend*.

b) Hooker (noun) : a slang term which means *prostitutes*.

c) Faggot (noun) : an offensive word to address gay or homosexual people. However, some speakers may use *faggot* simply to insult people as stupid or loser despite the fact whether they are really homosexual or not.

d) Hole (noun)   : refers to *the unpleasant or a wretched place.*

e) Jitney (noun) : an *unlicensed taxicab where the route is usually in the high-crime area*. Frequently the driver may accept an alternative payment such as rock cocaine or sexual favor from the passenger.

f) Grade A (adjective)   : means *a high quality.*

g) Grade C (adjective)   : means *a bad quality or below the average.*

h) Bitch (noun)   : an often offensive word to address *bad woman.*

4.1.8 Complex Morphological Process

Complex morphological process is a new discovery where there is a combination of several word formation processes i.e blending and clipping while involving morphophonemic process as well. There are several slang terms found in the movie as mentioned below:

4.1.8.1 Blending and Back-clipping Process

This process is a combination of word formation blending with vowel change, deletion and addition of sound(s) and back- clipping. G*on'* is the example.

-   *Gonna* from *going to* (verb-preposition compound)

      [goʊ.iŋ] + [tu] = [g̲o̲ʊ̲.i̶ŋ̶.t̶u̲]   ⟶   [gɑː.**nə**]

-   *Gon'* from *gonna* (verb phrase) ⟶   [gɑː.n**ə̲**] > [gɑː.n]

    The first step to form this term is through blending process of *going to* to form *gonna* by deleting the final sounds of the first morpheme [iŋ] and the initial sound of the second morpheme [t]. Adding the sound [n] to the initial part of the second morpheme then changing sounds [oʊ] of the first morpheme into [ɑ] and the final sound [u] into [ə] are the next step done. Afterward, the back-clipping process happens when there is a deletion of the final sound [ə].

4.1.8.2 Blending and Fore-clipping Process

Unlike the former type, this process is a combination of word formation blending with vowel change and deletion of sounds and fore-clipping. The example found in the movie is the word *'sup.*

- *Wassup* from *what's up* (pronoun-to be-adverb compound)

  [wɑːts] + [ʌp] = [wɑ̠ːts.ʌp] ⟶ [wɒ̠.sʌp]

- *'Sup* from *wassup* ⟶ [**wɒ̠**.sʌp] > [sʌp]

It can be seen from the written process above that the first step to do is by deleting the sound [t] and changing the vowel [ɑ] into [ɒ] of the first morpheme while altering the stress shift as well. Once *wassup* is formed, the two initial sounds [w] and [ɒ] are dropped off to form *'sup.*

4.2 Syntactic Features

The distinguishable syntactic features of AAVE are the deviant use of several syntactic categories that can be categorized into three main classifications as the deletion, the alteration, and the duplication use. These several syntactic features of AAVE found in the movie can be seen below:

4.2.1 The Deletion

The deviant use by deleting some parts of the appropriate component in sentence happens in several categories such as the definite marker, auxiliary, and verb infinitive. Since AAVE speakers tend to leave the copula or auxiliary verb indicating the current time of the action, the distinction between each statement without the adverbial time is vague. Thus the interpretation of the sentence meanings is based on the context of the dialog uttered.

4.2.1.1 Loss of Inflection

The most common syntactic feature of AAVE is the loss of inflection. This happens on several grammatical criteria related to the number, case, and tense.

a) Number

The first inflection loss occurred is in the countable nouns. There is an omission of the –s suffix as countable noun plural marker such as in an example *three word.* However, it is a common action to disregard the suffix particularly if the intended meaning is clear enough without it.

b) Genitive case

The deviant use of genitive case is also one of AAVE syntactic characteristic. Generally, AAVE deletes the possessive genitive marker i.e the *'s* suffix as in *chef special comin' right up.*

c) Tense Marker

Loss of inflection also occurs in syntactic category tense. There is the loss of suffix as verbal tense marker of present tense, progressive tense and past tense.

   i.   Present Tense (-s/-es)

AAVE speakers regularly tend to ignore the rule of the subject-verb agreement of simple present tense rule. The absence of the –s/-es suffix indicating verbal ending marker of third person singular is the loss of inflection of present tense example.

       e.g: a. *It **make** me wanna cry* – It **makes** me want to cry

          b. *She **give** free ride* – She **gives** a free ride

The examples have present tense context since from the dialog (a) and (b) the speakers mention a fact happening at the present time in their statements.

ii. Past Tense (-ed)

AAVE tends to ignore simple past tense rule as well by dropping the -ed suffix as a verbal ending marker of past tense whether in speaking or writing.

e.g: *This dude just **remind** me of you* - This dude just **reminded** me of you

From the example above, we can see that there is a lack of –ed marker of the verb since the dialog refers to event happened in the past.

iii. Present Progressive (-ing)

Meanwhile, in present progressive tense the absent of the –ing suffix indicating present continuous verbal ending occurred likewise. While the rule of present continuous or progressive tense in SAE is Subject + to be + Ving, AAVE has its own pattern by omitting the –ing suffix of the progressive verbal marker.

e.g: *now I **ain't feel** good* – now I **am not feeling** good.

From the example above it can be easily interpreted that the dialog contains progressive context since it refers to the event currently happens at the moment. There is also an adverb of time to indicate the progressive aspect.

4.2.1.2 The Deletion of the Definite Marker

The deviant use of definiteness only happens in the deletion of the indefinite marker. Commonly, there is a tendency of neglecting the indefinite article *a.*

*e.g: so you **Cuban** now?* – So you are **a Cuban** now?

This sentence misses the indefinite article *a* since the meaning refers to proper noun Cuban.

4.2.1.3 The Omission of the Auxiliaries

The deletion of the auxiliary verbs has high tendency to occur. The auxiliaries involved in this process are the copula *be, do, does, did*, and *has, have, had*.

a) Copula *be*

The deletion of copula *be* happens in to be marker of present tense, present progressive and past tense. Few examples of this finding are as follow:

> e.g: a. *He good that way* – He **is** good that way
>
> b. *He **talking** now* – He **is talking** now

In (a) the speaker refers to the habit of the addressee thus the sentence needs to be *is* to indicate present tense. Meanwhile since (b) refers to the action happening right at the moment, the sentence needs to be to mark the present progressive tense used.

b) Helping verb *do, does* or *did*

AAVE speakers tend to say such sentence by raising the intonation to indicate a question instead of using the helping verb. The reduction of this auxiliary type has frequently occurred in the interrogative sentences.

> e.g: *You hear me*? – **Do** you hear me?

Since one of the rules of the interrogative sentences is helping verb + subject + main verb + object depending on the tense used, the example above lacks of the helping verb. As the context refers to the present tense, it needs *do* to form a proper sentence.

c) Perspective auxiliary *has, have* or *had*

AAVE is also often to drop auxiliary of the perfect tense marker.

> e.g: *Juan been dead a minute* – Juan **has been** dead a minute

Because the sentence contains the perfective aspectual marker, the sentence needs auxiliary to construct a correct form of the sentence.

4.2.1.4 The Deletion of WH Question Words

Besides deleting the copula, the deletion of WH Question words is also common for some AAVE speakers when constructing the interrogative sentences.

> e.g: *the fuck you waiting on?* – **what** the fuck are you waiting for?

4.2.1.5 Lack of *to* in Infinitive Verb

AAVE speakers commonly omit *to* as indicating verb infinitive.

> e.g: *I don't **want talk** to you anyway* – I don't **want to talk** to you…

Since a sentence cannot have two verbs at once, infinitive *to* is supposed to be added after the first main verb to describe its function as direct object explaining the action of the main verb *want*.

4.2.1.6 The Deletion of Existential Marker

AAVE speakers regularly reduce the existential marker *there is* or *there are* to form a declarative sentence.

> e.g: *No place you can go in the world* – **There is** no place you can go...

To mark a certain referent's existence, the addition of the existential marker is necessary to put in that AAVE sentence.

4.2.2 The Alteration Use

This type of deviant use is occurred by altering the use of a certain word into different purpose. The occurrence is not only experienced by several syntactic categories but also word class category as mentioned below:

4.2.2.1 The Deviant Use of Pronoun

a) Object Pronoun

Related to pronoun and number, AAVE uses object pronoun to replace a demonstrative article. e.g: *all **them** gay niggas* – all **these** gay niggas

b) Reflexive Pronoun

There is a deviant use of reflexive pronoun of the third singular person.

e.g: *he usually can take care of **hisself*** **-** he is usually can take care of **himself**

AAVE speakers use *hisself* instead to indicate that the subject and object is the same person.

c) Possessive Adjective Pronoun

AAVE the speakers tend to use the incorrect possessive adjective pronoun to refer something possessed by the subject.

e.g: *trying to drown **they** sorrows* ….to drown **their** sorrow.

d) Relative Pronoun

The deviant use of some relative pronouns that connect the clause to the pronoun or noun are also found in the movie data as mentioned below:

e.g: *kind of dude **what** just sat down* –kind of dude **who** just sat down

*let me see **who** ass getting drop today* – let me see **whose** ass getting drop..

4.2.2.2 The Different Use of Ain't for Negation

The use of multiple negations may occur in declarative, imperative or interrogative sentences and in the present, past and perfect tense. Basically, *ain't* is a combination of auxiliary *be* and negator *not* hence it can be used to indicate several purposes below:

a)   Ain't as the Present Tense Auxiliary Verb

In AAVE language features, commonly *ain't* can be used as a combination of the auxiliary verb of present tense and negator *not*.

> *e.g: a. I **ain't goin'** with that, man*! – I **am not** with that man!
>
>   b. *You **ain't** soft..* – you **are not** soft
>
>   c. *He **ain't** talking though? –* He **is not** talking though?

From the examples above, *ain'*t is used to replace present tense *to be* markers which are *am not, are not* and *is not* whether to form the declarative, imperative or interrogative sentences.

> d. *Teresa **ain't** give you nothing, huh?-* Theresa **does not** give you…
>
> e. *Why **you ain't** just come home later..-* Why **you do not** just come…
>
>   Meanwhile, in (d) and (e) *ain't* can also be used for auxiliary verb *do*

not and *does not* as well depends on the subject of the sentence.

b)   Ain't as the Past Tense Auxiliary Verb

The use of *ain't* in this is by combining the auxiliary verb of past tense form and negator *not.*

> e.g: I **ain't said** that – I **did not** say that

Since the sentence uses the past tense verbal form *said* and the context refers to the event happening in the past time thus the correct way to use the auxiliary is *did not* instead of *ain't.*

c) Ain't as the Perfect Tense Auxiliary Verb

The last type of the use of *ain't* as negation happens in the perfect tense sentences. The auxiliary that marks the perfective tense is combined with *not*.

> e.g: *I **ain't seen** you in like a decade* – I **have not seen** you…

Basically, those examples can be interpreted as the way they are due to the context and the referent time of the dialog spoken by the movie characters.

4.2.2.3 The Alteration Use of Auxiliary Verbs in Question Tag Constructions

According to Brinton (2010), the question tag is modified depending on the appropriate subject, tense used, modal or auxiliary verb and the polarity of the main clause. However, there is a deviant of question tag usage since AAVE simply puts *ain't* as the question tag ignoring neither the pronoun nor the auxiliary of the preceding clause.

> e.g: "*that Juan lady, **ain't it**?*- that's Juan's lady, **isn't she**?"
>
> "*I'm yo' mama, **ain't I**?*- I'm your mama, **aren't I?"**

The proper question tag used in the first example is supposed to be *isn't she* since the subject is the third singular person *she* while the auxiliary used is *is.* The appropriate question tag used in the second example is *aren't I?* because the subject is *I* and the auxiliary used is *am.* Indeed, the AAVE method of considering the tense used and the polarity of the main clause to

form a question tag is already correct. However, it is also possible to believe that AAVE uses question tag *ain't* although the main clause is in negative polarity.

4.2.2.4 The Change of Inversion Rule

There is an alteration of inversion in interrogative sentences of AAVE which differs to the general Standard English. Particularly there is no inversion of auxiliary verb and subject in the direct question of AAVE sentence form.

e.g: *What? **It's** bleeding?* – What? **Is it** bleeding?

This feature is found in the movie dialog said by almost all characters whenever they produce the interrogative sentences. Nevertheless, usually the speakers raise their intonation at the end of the statement to express the question forms.

4.2.2.5 The Deviant Prepositional Use

Frequently, AAVE speakers tend to use the incorrect preposition in sentences.

e.g: *what you **waiting on**?* – while it is supposed to be *what are you **waiting for**?*

4.2.2.6 The Use of Verb *Got*

There is a different purpose of using verb *got* in AAVE feature which is to show the speaker's intention of having something.

*She **got** a crush on you* – she **has** a crush on you

*I ain't **got** no worries* – I **have** no worries.

4.2.3 The Duplication Use

The deviant of duplication use occurs in several categories such as person, auxiliary *be*, mood, and negation construction.

4.2.3.1 The Redundant Subjects

One of AAVE syntactic characteristic is the use of redundant subjects. AAVE speakers usually put some subjects repeatedly in a sentence. Meanwhile, instead of repeating the same subject, we can indeed simply use a subject and put conjunction or connector to form the more effective sentence.

e.g: *"this **old lady**, **she** stop me and **she** say to me,"* whereas it can be simplified into "***this old lady** stopped me and said to me"* so that there will be only a main subject.

4.2.3.2 The Use of Double Modals in Subjunctive

The duplication of mood category only happens in non-fact mood or subjunctive type. To express the attitude of the speakers toward something they are talking about, it is usual for AAVE speakers to put double modal at the subjunctive sentence.

e.g: *you **might could** think I'm short –*

This sentence is actually can be simply said using the main modal as *you **might** think I'm short*. The use of double modal typically occurred when the speakers want to give more emphasize on the degree of context certainty.

4.2.3.3 The Use of Multiple Negations Markers

One of the most distinctive syntactic features of AAVE is the use of multiple negations. To form a negative sentence, AAVE generally put several negation

markers at once. There are several ways to form negative sentence whether by using auxiliary *don't* or *didn't*, negators *no* and *ain't*, adverb *never* also indefinite nouns such as *nobody*, *nothing*, and *no one*. However, *ain't* is the most-used negator in the movie which is frequently found in every negative sentences formed by the speakers.

Logically if we put double negations in a sentence it will form affirmative statement and contain positive polarity (Bishop Lowth, 1762). However, the use of multiple negations in AAVE language contains negative polarity. Indeed, from the data found in the movie concerning the context of all the sentences using *ain't,* it can be determined that these sentences contain negative meaning such as in the following examples:

> e.g: a. ***Ain't no*** *place in the world **ain't** what got **no** black people*
>
> b. *That **ain't no** name for you **no more***
>
> c. *Teresa **ain't** give you **nothing,** huh?*
>
> d. *You **ain't never** done **nothing** like that before, huh?*

4.3 Discussion of the Findings

From the findings above, there are some similarities and differences between AAVE in Moonlight movie and the general characteristics of morphosyntactic features of AAVE mentioned by C.M Millward (2001) and Lisa J. Green (2002). There are also some new findings of morphosyntactic features of AAVE in the movie which surely can complete the general characteristics of AAVE. These similarities, differences and new findings are explained in the next following sub-chapters below.

4.3.1 The Similar Features

The table below shows the similar morphological and syntactic characteristics of AAVE dialect found in the movie data and those mentioned in the previous findings.

No.	Features	Similarities
1.	Morphology	Loss of inflection
2.	Negative construction	The use of multiple negations
		Negator *ain't* cannot distinguish meaning
3.	Subject	The occurrence of redundant subjects
		Deviant use of subjects
4.	Copula	The omission of copula *be*
		The use of *been* to indicate event happening in the distant past
		Have is used for singular and plural subject
5.	Preposition	Deviant use of preposition
6.	Tense	Deviant use of verbal tense form
7.	Inversion	Deviant use of inversion rule construction

Table 3: The similar morphosyntactic features of AAVE between those mentioned in the previous findings and the movie data

The first similarity is the loss of inflection of the –s suffix as the plural marker of countable nouns, –s as the present tense verbal marker, –ed suffix as the past tense verbal marker and the loss of *'s* suffix in the genitive cases. Another similarity is the use of multiple negations to form a negative sentence containing negative meaning and polarity. Since the use of negator *ain't* can represent several forms of auxiliary verbs from any tenses, *ain't* cannot distinguish the meaning of the speaker's intention unless the context and the referent time of the event spoken about is clear.

Related to the subject, there is the use of redundant subjects and the deviant use of *y'all* as the second person plural. Other similarities discovered both in the previous findings and the movie data are the deletion of copula *be,* the use of *been* to indicate event containing perspective aspect and the use of *have* for singular and plural subject. There are also deviant uses related to prepositions and verbal tense forms. AAVE speakers tend to use the incorrect form of the verb to make a particular sentence so that there is no clear distinction between simple present, past, or perfect verbal tense. The use of *gon'* and *gonna* in a sentence indicating future marker is also the similar features found.

4.3.2 The Different Features

Besides the similar features, there are also different morphosyntactic features of AAVE between the previous findings (Green, 2002: 76-102 & Millward, 2001: 361-363) and those found in the movie data which can be seen below:

No	Features	Differences	
		Previous Findings	**Movie Finding**
1.	Morphological feature	Loss of inflection without any information of word formation	Slang term formation through word formation process
2.	Definiteness	Use of *a* for countable nouns beginning with a vowel sound	The deletion of definite article *a* for all countable nouns
3.	Inversion	Inversion after an interrogative adverb initiating a subordinate clause	Inversion rule change in interrogative sentences
4.	Copula	*Be* and *done* to indicate	**Not found in the movie**

		continuing actions and past event	
		have and *did* to distinguish present or past perfect tense	
5.	Tense	The use of *had* +*V2* to indicate past tense context	

Table 4: The different morphosyntactic features of AAVE between those mentioned in the previous findings and the movie data

From table 4, it can be seen that the morphological feature found in the movie is the formation of slang terms through word formation and morphophonemic processes. Meanwhile, the previous findings only say that the morphological feature of AAVE is the loss of inflection without any information of word formation process involved. Related to definiteness, instead of using *a* for nouns beginning with the vowel sound, the movie finding shows that AAVE speakers in the movie tend to drop the indefinite article *a* for the countable nouns. Further difference finding from the movie is that there is no inversion of the subject and the auxiliary verb to form the interrogative sentences.

Meanwhile, there are several features of AAVE mentioned in the previous findings that do not appear in the movie. The first one is the use of *be* and *done* to indicate a certain event happening in repeated actions or in the past. There is no movie data found to prove that *have* and *did* can be used to distinguish present perfect or past perfect tense context. Even though the previous findings also declare that past tense context may be indicated by the use of *had + V2,* there is no data from the movie found to support it.

4.3.3 The New Findings

Besides the mentioned similar and different morphosyntactic features, there are also several new findings of morphosyntactic features of AAVE found in *Moonlight* movie as mentioned in the table below:

No.	Features	New Findings
1.	Morphological	Slang terms formation
2.	Loss of inflection	The absence of the –ing suffix indicating the present continuous verbal marker
3.	Infinitive verb	The deletion of *to* in verb infinitive constructions
4.	Existential marker	The omission of existential marker *there*
5.	Pronoun	The deviant use of object pronoun, reflexive pronoun, possessive adjective pronoun and relative pronoun
6.	Question tag	The use of *ain't* in question tag constructions
7.	Verb	The deviant use of verb *got*
8.	Auxiliary	The double use of auxiliary *be*
9.	Modal	The use of double modal in subjunctive sentences
10.	WH Question	The deletion of WH Question Words in interrogative sentences

Table 5: The new findings of AAVE morphosyntactic features in *Moonlight*

There are several new morphosyntactic features of AAVE discovered in the movie. From morphological aspect, the new finding is the slang terms formation which is analyzed by using the Urban Dictionary since the new formed word can be different from Standard English. Meanwhile, the new finding of the syntactic features covers the deletion, change and duplication use of certain grammatical categories.

Related to the deletion, the first discovery in the movie is the loss of inflection of the –ing suffix of progressive verbal marker. Another feature found from the movie data is the deletion of *to* for infinitive verb construction, the existential marker in declarative sentences and WH question words in the interrogative sentences as well. In addition, there is also a slight alteration use of a syntactic category of pronoun i.e object pronoun, reflexive pronoun, possessive adjective pronoun and relative pronoun. The writer also finds a deviant use of *ain't* as a question tag for the present, past and perfect sentences containing both negative and positive polarities. The AAVE speakers in the movie also tend to use verb *got* instead of *has, have* or *had* to indicate that the speakers have or possess something. Another discovery is the duplication use of modal in the subjunctive sentences to show the mood or attitude of the speakers about the topic spoken.

CHAPTER V

CONCLUSION

The dialect of AAVE language found in *Moonlight* movie has its own distinctive morphological and syntactic features. The morphological feature found in the movie is the use of slang terms composed through word formation and morphophonemic processes. The word formation processes cover derivation, blending, compounding, conversion, clipping, reduplication, and root creations while the morphophonemic types found are assimilation, the addition of sound, loss of sound, and vowel change. Meanwhile, the distinctive syntactic features discovered in the movie are related to deletion, the alteration and the duplication use of several grammatical categories such as number, person, case, definiteness, mood, and negation rule construction.

The analysis of the comparison between the general characteristics of the previous findings and the findings in *Moonlight* movie shows that the morphological similarity is the loss of inflection of plural marker, present and past verbal tense marker, possessive suffix, while the similar syntactic features are related to the definiteness, inversion rule, copula, and tense aspects. Meanwhile, the difference is the dominance discovery of slang terms as the morphological feature of AAVE found in the movie while the syntactic features covers the different use of several grammatical categories such as definiteness, inversion rule, copula and tense. Furthermore, the new findings found in the movie are slang terms formation, the loss of progressive verbal

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marker, the deletion of existential marker and WH question words, the deviant use of some pronouns, the use of *ain't* in question tag construction and the deviant use of verb *got.*

This thesis has illustrated an analysis of morphological and syntactic features of AAVE from a certain movie as the object of the study. Hence it can contribute to explain the morphosyntactic features of AAVE as a dialect used in society. Hopefully, it will be a useful resource for other researchers to conduct a relevant study so that the English language can be investigated thoroughly.

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APPENDIXES

A. List of the Slang Terms Found in *Moonlight* Movie:

Compounding		Blending	
	1. Crackhead		1. A'ight
	2. Crackhead ass		2. Gotta
	3. Fuck up		3. Gonna
	4. Motherfucker		4. Imma
	5. Free head		5. Gotsta
	6. Get off		6. Wassup
	7. Quickhead		7. Lotta
	8. Knockdown		8. Y'all
	9. Knucklehead		9. Wanna
	10. Chill out		10. Homie
	11. Lightweight		11. Outta
	12. Fuck off		12. Kinda
	13. Freak out		13. Tryna
	14. Mess up		14. Lemme
	15. Bullshit	Conversion	1. Cut
Clipping	1. Nigga		2. Blunt
	2. 'sup		3. Holla
	3. Hos		4. Knockdown
	4. 'em	Root Creation	1. Dawg
	5. Juvie		2. Faggot
	6. Li'l		3. Hole
	7. 'bout		4. Grade A
	8. Gon'		5. Grade C
	9. 'til		6. Rock
	10. Chick		7. Bitch
	11. Bruh		8. Jitney
Reduplication	Play-play		9. Hooker
Derivation	1. Trapping	3. Vibing	
	2. Basing	4. Banging	

A. The Movie Dialogs Containing the Syntactic Features of AAVE

(1) Terrence: What's going on, dawg?

(2) Azu: What's up, what's up. How you doing?

(3) Terrence: What you need?

(4) Terrence: No, I can't do it, bro. You gotta keep it moving, bro.

(5) Terrence: Come on, man. What you talkin' 'bout.

(6) Terrence: Police out here, man. Keep it movin', bro.

(7) Terrence: How you doing? What's good with you?

(8) Azu   : Look, man, I don't mean no disrespect or nothing to you,

(9) Terrence: You can't get nothing, man. You know what time it is, bruh?

(10) Terrence: If he ain't got it, get to stepping, nigga.

(11) Azu   : Hey, you know you my man, right, Juan?

    Juan   : Azu, don't bring that noise. I got sells, not samples.

(12) Juan   : This nigga... Yo. You trippin', man.

(13) Terrence: Nigga, get the fuck outta here, man. Go on!

(14) Little boy : Oh, get that nigga, man

(15) Terrence: It's in the cut. Everybody cleaned out if you need anything.

(16) Juan   : Business good?

(17) Terrence: I got something for you

(18) Juan   : How your mom feelin' now?

(19) Terrence: Oh, she doing good. She doing excellent.

    Juan   : Better?

    Terence: She doing better. You know.

(20) Little Boy: Get him!   Why you always runnin'?

(21) Little Boys: Goin' around with that faggot ass, bro!

        Ain't gonna catch him!

        Kick his ass! Catch his ass!

        Run, then, nigga!

        Catch that faggot ass nigga.

        Come on, bro!

        Catch that nigga! Catch that nigga!

(22) Juan   : What you doin' in here, li'l man? You don't talk to strangers?

A'ight. It's cool. We cool. I'm 'bout to go get something to eat.

Come on now. Can't be no worse out here.

You not gonna tell me what yo' name is? Hmm?

How 'bout where you live?

I gotta get you home, li'l man.

Can't have you just runnin' around these dope holes.

You understand?

Oh, man, you know I ain't gonna do you like that.

(23) Juan   : She gon' make you talk.

(24) Juan   : Wasn't no crackheads up in there.

He by himself. He ain't talking though, so why don't you see if you can get him to say something?

(25) Teresa: You ain't got to talk 'til you get good and ready.

(26) Teresa : Well, Imma call you by your name, then. Where you from,

Chiron?

    Chiron : Liberty City.

    Teresa : You live with your mama?   You want us to take you home, then, after you get finished eating your food?

(27) Juan   : Yeah, you gotta tell us where you live, bruh.

(28) Paula   : And who is you?

(29) Juan   : Found him in a hole on 15th. Some boys chased him in the cut. He's scared more than anything. He wouldn't tell me where he lived 'til this morning.

(30) Paula   : He usually can take care of hisself. He good that way, but...

(31) Paula   : You a real damn prize, Chiron. You know that? You gotsta come home when you meant to come home. You hear?

(32) Paula   : Mama just glad you're home.

(33) Paula   : TV privileges revoked.

(34) The Kid: Where the ball at?   I don't got the ball no more!

(35) Kevin : <mark>Wassup,</mark> man?

(36) Kevin : What? <u>It's bleedin'</u>?

(37) Kevin : <u>You funny</u>, man.

(38) Chiron : <u>Why you say</u> that?

(39) Chiron : <u>What you mean?</u>

(41) Kevin : <u>You always letting</u> them pick on you.

    Chiron : So? What I <mark>gotta</mark> do?

    Kevin : All you <mark>gotta</mark> do <u>is show</u> these niggas <u>you ain't soft</u>.

    Chiron : But <u>I ain't soft</u>.

    Kevin : I know, I know. But <u>it don't mean nothing if they don't know</u>.

(40) Kevin : I knew <u>you wasn't soft</u>.

(41) Juan   : I'm not <mark>gon'</mark> let you go.

(42) Juan   : I think <u>you ready.</u>

(43) Juan   : you <mark>gotta</mark> move <mark>'em</mark> side to side like, like <u>you making waves</u>

(44) Juan   : I think <u>we got a swimmer.</u>

(45) Juan   : <u>You <mark>wanna</mark> try? You ready to swim?</u>

(46) Juan   : <u>No place you can go in the world ain't got no black people.</u> <u>We's</u> the first on this planet. <u>I been here</u> a long time. But I'm from Cuba. <mark>Lotta</mark> black folks in Cuba,

(47) Juan   : I was a wild <mark>li'l</mark> shorty, man, just like you.

(48) Juan   : <u>This old lady, she stopped me. She said.</u>"Running around, catching up all that light. In moonlight black boys look blue. <u>You blue</u>. That's what I <mark>gon'</mark> call you.

(49) Chiron : So <u>your name Blue</u>?

(50) Juan   : At some point you <mark>gotta</mark> decide for yourself who you <mark>gon'</mark> be. <u>Can't let nobody make that decision for you.</u> <u>How you like swimming</u>, man?

(51) Portable boys : Man, <mark>y'alls</mark> the same as mine.

        At least <u>mine don't look</u> like Freddy Krueger.

        <u>Yours ugly</u> as hell.

        <u>Mine don't look like no peanut.</u>

Telling you, mine does not look like no peanut.

Who let his ass in?

Somebody with you?

(52) Man, ain't no foul! Ain't no foul!

S'up?!

(53) It ain't what I bought.

(54) Terrence: Man, that's Grade A quality.What else you want me to do?

A Man : Nigga, this shit look more like Grade C.

Terrence: Man, look. I ain't goin' with that, man!

A man : I want my money back.

Terrence: What?! Ain't no refund, man.

(55) Juan   : Thought you was on vacation or some shit.

(56) Juan   : How Peanut working out?

Terrence: Peanut good, man. I got him in check.

(57) Juan   : They basin'?

Terrence: Hell no, you know I ain't gonna let that go down.

Juan   : Yo, nigga, you lettin' people light up at the spot, now?

(58) Terrence: I ain't gonna let that happen, man.

(59) Yo, nigga, What's up?

(60) Juan   : Fuck you doing?

(61) Paula   : Who the hell you think you is? Huh?

Juan   : Bitch, get the fuck outta here.

Paula   : What, so you gon' raise my son now? Huh? You gon' raise my son? Yeah... that's what I thought. You gon' raise him?! You gon' keep sellin' me rocks?

Juan   : Motherfucker.

Paula   : Don't give me that "You gotta get it from somewhere" shit, nigga.

(62) Paula   : You ever see the way he walk, Juan?

(63) Paula   : You gon' tell him why the other boys kick his ass all the time? Huh? You gon' tell him? You ain't shit.

(64) Juan   : The fuck y'all lookin' at?

(65) Teresa: <u>You talking to me today</u>?

(66) Teresa: I don't <u>want talk to you</u>, anyway.

    Juan   : You know <u>she got a crush on you</u>, right? <u>You all right?</u> <u>You walk</u>
        <u>all the way here?</u>

(67) Juan   : How you <mark>gon'</mark> know if somebody creepin' up on you. All right,
        <u>see that?</u>

(68) Juan   : That's all I'm <mark>gon'</mark> say about that.

(69) Chiron : What's a <mark>faggot?</mark>

    Juan   : A <mark>faggot</mark> is... a word used to make gay people feel bad.

    Chiron :   Am I a <mark>faggot?</mark>

    Juan   : No. You can be gay, but you <mark>gotta</mark> <u>let nobody call you no faggot.</u>

(70) Teresa: <u>You ain't</u> <mark>gotta</mark> <u>know right now,</u> all right?

(71) Chiron : <u>She do</u> drugs, right?

(72) Mr. Pierce: I know <u>y'all </u>don't know what that means, but just hang with
          me for a second.
          Chiron, <u>you need something</u>?

(73) Terrel : Hey, yo, that <mark>nigga</mark> forgot to change his tampon.

(74) Terrel : <u>He just having</u> woman problems today. <u>Ain't that right</u>, Little?

(75) Terrel : <u>How much you need</u>, Little?

(76) Terrel : <mark>Imma</mark> be waitin' for your ass, Little.

(77) Kevin : Damn, <mark>nigga.</mark> You straight spaced, <mark>dawg.</mark> Yo, <u>school been out.</u>
        <u>You ain't going home?</u>

   Chiron : Uh... <u>What you doin' here?</u>

(78) Kevin : Damn, <u>you nosey,</u> <mark>nigga.</mark>

(79) Kevin : Look, I wanted some <mark>quick head</mark>, you know, but this <mark>chick</mark> all
        like, "Hit that shit, Kevin. Hit it with that big dick." <u>Why she got to</u>
        <u>compliment a</u> <mark>nigga</mark> <u>for?</u> So I'm like, "<mark>A'ight</mark>, like, shit, we can do
        this", you know? So I started <mark>banging</mark> her back out, <mark>dawg</mark>. I'm
        talking I'm <mark>banging</mark> her back out.

(80) Kevin : So <u>Aimes come in</u>, acting like 5 0 and shit, almost had my ass
        suspended, <mark>dawg.</mark>

(81) Kevin : <u>That stay between us</u>, <mark>a'ight</mark>? Yeah. I know you can keep a secret, <mark>dawg</mark>. Real talk though, I <mark>gotta</mark> go, <mark>a'ight?</mark>

(82) Paula : <u>I got company coming</u>.

(83) Teresa: But <u>we ain't doing that up in here</u>, shorty. <u>You don't think my joke was funny?</u>

(84) Teresa: No. <u>I seen good</u> and <u>you ain't it</u>.

(85) Teresa: <u>You feel me?</u>

(86) Teresa: Now, if you <mark>gon'</mark> stay here, though, you <mark>gonna</mark> have to learn how to make a bed better than this, boy.

(87) Teresa: <u>What you mean,</u> "What"? Give me that. <u>That ain't how you make up no bed</u>. <u>You think you slick</u>, too.

(88) Teresa: I know <u>what you doing</u>. Oof, you and Juan. <mark>Y'all</mark> two, thick as thieves. <mark>Lemme</mark> tell you

(89) Teresa: All right, I'm <mark>gonna</mark> wake you up in the morning.

(90) Kevin : <u>You good, Black</u>?

(91) Paula : Well, <u>I'm yo' mama</u>, <u>ain't I</u>? <u>Why you ain't just come home later,</u> boy? You had me worried about you. I guess <u>you getting grown</u>

(92) Paula : Anyway, baby, <u>how Teresa doing</u>? <u>I ain't seen her</u> since the funeral.

(93) Paula : <u>Don't you ask me no shit</u> like that.

(94) Chiron : I <u>don't have no</u> money

Paula : No, no. Don't lie to me, boy. I'm your mama. That <mark>bitch</mark> over there <u>ain't no kin of you</u>.

(95) Paula : Now <u>I ain't feeling good.</u>

(96) Paula : <u>Teresa ain't give you nothing</u>, huh? Your <mark>li'l</mark> <mark>play play</mark> mama <u>ain't put something in your hand?</u>

(97) Chiron : <u>I don't have no money</u>!

(98) Paula : I know that <mark>bitch</mark> like a <mark>hooker</mark> know her trick. <u>You my child,</u> okay? And tell that <mark>bitch</mark> she better not forget it. Go on to school. <u>Ain't you late?</u>

(99) Mr. Pierce: <u>Ain't nobody's leaving this classroom</u> until I get a response.

(100) Terrel : <u>Where you going to so fast</u>, huh?

(101) Terrel : <u>You think we stupid</u>?

(102) Pizzo : Oh, no,<u> he going to </u>Teresa house.

Terrel : Teresa? <u>That's Juan lady</u>, <u>ain't it</u>? Oh, yeah. <u>She fine</u> as hell. <u>Juan been dead a minute</u>, though.<u>You right.</u>Hell, she give <mark>free head</mark>? Or does she charge like Paula? Hell, <u>Paula getting cheap</u>, though.

Chiron : Talkin' like a <mark>rock</mark> can get your <mark>rock</mark> sucked!

Terrel : <mark>Nigga</mark>, what was that?!

Chiron : <mark>Get off</mark> me, <mark>dawg.</mark>

(103) Terrel : Now <u>I ain't with that gay shit,</u> but if you fuck with me, I'll give your ass more than you can handle, <u>have you runnin' to your</u> <mark>crackhead ass</mark> <u>mama.</u>

(104) Chrion : Fuck <mark>y'all</mark> <mark>niggas</mark>!

(105) Terrel : <mark>A'ight,</mark> you better stay your ass right there if you know what's good for you.

Yo, <u>why your jeans so tight</u>? Pizzo, <u>you see these nigga's jeans be?</u>

(106) Terrel : I see <u>them shits</u>. <mark>Nigga</mark> nuts must be chokin' in those shits, boy, I swear!

(107) Terrel : <mark>A'ight,</mark> night, Little.

(108) Kevin : <u>You was waitin' for me</u>?

(109) Kevin : <u>What you doing out here</u>, man? Nigga, <u>what you doing out here</u>?

Oh, what, <u>you smoke out here too</u>?

(110) Chiron : <u>Why you always calling me that</u>?

Kevin : <u>You don't like it?</u>

(111) Chiron : The kind of dude <u>what just sat down</u> and is about to put you onto this <mark>blunt</mark>, <mark>nigga.</mark>

(112) Kevin : Yeah. <u>You like the water</u>?

(113) Kevin : <u>It ain't</u> <mark>gonna</mark> <u>bite you</u>. <u>That breeze feel good</u> as hell man.

Chiron : Yeah, <u>it do.</u>

(114) Kevin : <u>It just come through the hood</u> and it's like everything stop for a second... 'cause everyone just <mark>wanna</mark> feel it.

(115) Kevin : Hell, <u>shit make you</u> <mark>wanna</mark> cry, <u>feel so good.</u>

Chiron : <u>You cry?</u>

(116) Kevin : <u>What you cry about?</u>

Chiron : Shit, I cry so much, sometimes I feel like <mark>Imma</mark> just turn into drops.

(117) Kevin : Roll out into the water like all these other motherfuckers around here <mark>tryna</mark> <u>drown they sorrows.</u>

Chiron : <u>Why you say that?</u>

Kevin : I'm just listening to you<mark>,nigga.</mark> Sound like something you <mark>wanna</mark> do.

Chiron : I <mark>wanna</mark> do a lot of things that don't make sense.

Kevin : I didn't say <u>it don't make sense.</u>

(118) Kevin : <u>Chiron cursing now</u>, huh?   <u>You tryna get smart with me</u>?

(119) Kevin : <u>What you <mark>gotta</mark> be sorry for?</u> <u>You ain't never done nothing like that before</u>, huh?

(120) Paula : <u>You don't love me no more...</u>

(121) Terrel : Hey, you know a <mark>nigga</mark> <u>don't see school no more.</u>

(122) Kevin : Nah<u>, the food wasn't never good.</u>

Terrel : Man, <u>I ain't talkin'</u> <mark>'bout</mark> <u>the food.</u>

(123) Kevin : Yeah, I feel you, <mark>a'ight.</mark>

Terrel : Nah, but <u>you remember in middle school, that game we used to play?</u>

Kevin : "<mark>Knock down</mark>/stay down"?

Terrel : <u>You remember that white kid you</u> <mark>fucked up</mark>?

(124) Terrel : But <mark>niggas</mark> <u>don't do that shit no more.</u>

(125) Kevin : <u>What you sayin'?</u>

Terrel : I'm sayin' is, if I point a nigga out... <u>is you</u> <mark>gonna</mark> <u>knock his ass down?</u>

Kevin : That's the game, <u>ain't it</u>?

Terrel : <mark>A'ight. A'ight</mark>, Kev.

(126) Kevin : Let me see who ass gettin' dropped today.

(127) Terrel : Don't be drinking none of this gummy juice. Shit'll kill you.

(128) Terrel : Hit that nigga.

Pizzo : Yeah, hit his faggot ass!

Terrel : The fuck you waitin' on?

(129) Terrel : How you like that, Chiron? Yo, I think he want another one.

(130) Kevin: Don't you get up, bruh.

(131) Terrel : Yeah, if he get up, knock his faggot ass back down.

(132) Principal Williams: You think all this just started, boy?

Chiron : I ain't no boy.

Principal Williams: The hell you ain't. If you were a man, there'd be four other knuckleheads sittin' right next to you.

(133) Get the fuck off me, nigga!

(134) Chiron : Hello, homie.

Chiron's friend: Yo, what's good with you, B?

Chiron : Vibing, vibing?

Chiron's friend: What's good?

Chiron : You vibin'? So where the hos at? Nigga, you smiling and shit like you don't know what the fuck I'm talking about.

(135) Chiron's friend: There's this bitch that stay down the corner.

(136) Chiron : You making it up.

(137) Chiron : I ain't never seen you with no bitch,

Chiron's friend: She only come out at night.

(138) Travis : I mean, you might could think I'm trouble, when I handed it to you it was all there.

(139) Chiron : It's a'ight. If it's all there, then count that shit then, Trav.

(140) Chiron : You sayin' I'm a liar?

Travis : I ain't say that.

(141) Chiron : That's you calling me a liar.

(142) Chiron : Count good.

(143) Paula : I figured <u>you ain't never been one much for sleep</u>. <u>Atlanta ain't but so big.</u> It seems to me <u>you come see your mama</u> from time to time. Hope <u>you gettin' some rest,</u> baby

(144) Kevin : <u>You there</u>?

(145) Kevin : <u>Been a while</u>.

(146) Kevin : So, uh, <u>where you at now</u>, man?

(147) Kevin : Real shit, <mark>dawg</mark>, I am.

(148) Kevin : So, uh... <u>what you doin' up there, man</u>?

(149) Chiron : <u>You a cook</u>?

(150) Kevin : They put me on the kitchen line, man, and... <mark>kinda</mark> took to it.

(151) Kevin : This dude, man... <u>Just remind me of you</u>. So, uh...Hey, man, if you ever come to town, man, <u>you come <mark>holla</mark> at me</u>.

(152) Paula : <u>How you been</u>?

(153) Chiron : <u>I ain't sleepin'.</u>

(154) Paula : Yeah, <u>it sound funny</u> to me too. <u>You talk to Teresa? How she doing?</u>

(155) Chiron : <u>When you go home</u>, Ma?

(156) Paula : I mean, <u>they allowing me to stay and work as long as I like.</u>

(157) Paula : So, <u>you still in them streets</u>?

(158) Chiron : <mark>Imma</mark> go. <mark>lmma</mark> go

(159) Paula : I <mark>messed up</mark>. I fucked it all the way up. I know that. But <u>yo' heart ain't <mark>gotta</mark> be black like mine</u>, baby.

(160) Paula : I mean, <u>you ain't <mark>gotta</mark> love me</u>. So <u>you ain't <mark>gotta</mark> love me</u>. But you <mark>gon</mark>' know that I love you. <u>You hear?</u> <u>You hear me</u>, Chiron?

(161) <u>How <mark>y'all</mark> doin'</u>?

(162) Kevin : Damn man, <u>why you ain't say nothin'</u>?

    Chiron : <mark>'Sup</mark>, Kev?

    Kevin : Damn, man, what…<u>What you doing down here</u>?

(163) Kevin : <u>You here now</u>, man, that's all that matter.

(164) Kevin : <u>You ain't changed one damn bit</u>. You still can't say more than <u>three word</u> at a time, huh?

Chiron : Said <mark>you was gon'</mark> cook for me.

(165) Kevin : Don't look like your ass been missing no meals.

(166) Kevin : What you want?

(167) Kevin : Hey... I could just hit you with that chef special.

(168) Kevin : We here, Chiron.

(169) Kevin : One chef special... coming right up.

(170) Chiron : Oh, so you Cuban now?

(171) Kevin : Yo, sit down, man, or are you <mark>gon'</mark> eat standin' up? You want a drink?

(172) Kevin : <mark>Nigga</mark>, I ain't seen you in like a decade. You <mark>gon'</mark> drink with me.

(173) Chiron : Nah, <mark>bruh</mark>, nah, <mark>bruh</mark>. What you doing, man?

(174) Kevin : You don't <mark>wanna</mark> waste none of that, do you? It tastes good.

(175) Kevin : <mark>Chill out</mark>, man.

(176) Kevin : Man, please, it's better than Chef Boyardee, ain't it?

    Chiron : <mark>Chill out</mark>, bruh. My Spaghetti O's go hard, man.

(177) Kevin : you remember Samantha? Fine ass Samantha.

(178) Kevin : Wasn't no way I could go back the streets, man. Not after this.

    Chiron : <mark>Y'all</mark> still down?

    Kevin : Me and Sam? Nah. I mean, we...we cool.   We <mark>gotta</mark> be, you know, 'cause of <mark>li'l</mark> man,

(179) Kevin : <mark>Nigga</mark>... tell me somethin'. I mean, what you doin'? Who you doin'?

(180) Chiron : I'm <mark>trappin'</mark>.When they sent me to Atlanta, put me straight into <mark>juvie</mark> for beatin' the old boy.

(181) Kevin: <mark>Bullshit</mark>, man. That ain't what it is. That ain't you, Chiron.

    Chiron : <mark>Nigga</mark>, you don't know me.

(182) Kevin : Why you got them damn fronts, man?

(183) Kevin : You wasn't playin' 'bout them traps, huh?

(184) Chiron : So, how you be gettin' to work?

    Kevin : Bus. <mark>Jitney</mark>. Sometimes Samantha shoot me out there when I got <mark>li'l</mark> Kev.

(185) Chiron : <u>Can't have yo ass on no <mark>Jitney</mark></u>.

(186) Chiron : What..<u>what you looking at me like that for</u>?

(187) Kevin : Like <u>you was just on one</u>... and you hit the highway?

(188) Kevin : So <u>where you <mark>gon'</mark> stay tonight</u>, man?

(189) Kevin : <u>This the spot.</u>

(190) Kevin : <u>You <mark>a'ight</mark></u>?

    Chiron : No. Yeah, no, <u>I just got a little headache.</u>

    Kevin : Man, <u>you a <mark>lightweight</mark></u>.

    Chiron : Nah, <u>you was pouring that mug</u>. <u>You was pouring it</u>.

    Kevin : "I can't taste this". <mark>Chill out</mark>, man.

(191) Kevin : <u>Who is you</u>, man?

    Kevin : Yeah, <mark>nigga</mark>. You. I'm saying, man, <u>them fronts</u>. That car. <u>Who is you</u>, Chiron?

    Chiron : I'm me, man. <u>I ain't tryin' to be nothin' else</u>.

    Kevin : Oh, okay. So <u>you hard now</u>?

    Chiron : <u>I ain't say that</u>.

    Kevin : Well, then what? <u>I ain't tryin' to hem you up</u>, man, it's just... <u>I ain't seen you in a minute</u> and...

(192) Kevin : <u>You remember the last time I saw you</u>?

(193) Kevin : <u>I wasn't never</u> really worth shit.<u>I wasn't never</u> really myself.

(194) Kevin : Now <u>I got <mark>li'l</mark> Kev</u>. Got this job. Another 18 months of probation.

(195) Kevin : <u>I ain't never had that before</u>. Like, I'm tired as hell right now, man, and <u>I ain't making no more than shoe money</u>, but... <u>I ain't got no worries</u>, man. Not <u>them kind</u> what I had before.