SYNTACTIC CHARACTERISTICS OF AFRICAN AMERICAN VERNACULAR ENGLISH IN “BAD BOYS II” MOVIE

A thesis
Submitted to Adab and Humanities Faculty in Partial to fulfillment of the Requirements for the Degree of Strata One

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Thesis: English Letters Department, Adab and Humanities Faculty, State Islamic University (UIN) Syarif Hidayatullah, Jakarta, 2015.

This research is aimed to analyze the syntactic characteristics of African American Vernacular English in “Bad Boys II” movie. The important purpose of this research is to categorize the types of syntactic characteristics of African American Vernacular English which are found in sentences in “Bad Boys II” movie.

The writer uses descriptive qualitative method to analyze and describe the syntactic characteristics of African American Vernacular English which found in sentences in “Bad Boys II” movie and to make the comparations for those sentences in Standard American English. To support the research, the writer used Cambridge Advanced Learners’ Dictionary (2008).

Finally, the writer found twenty syntactic characteristics of African American English in “Bad Boys II” movie categorized into six categories; *Auxiliaries, Existential it and dey, Negation, Genitive –'s, Questions, Verbal –s.* The comparations for them in Standard American English are *The verb be, Expletive there, Negations, Possessive inflectional form, Questions, and Inflectional suffixes –s and –es.*
APPROVEMENT

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The thesis entitled above has been defended before the Letters and Humanities Faculty’s Examination Committee on July 2nd, 2015. It has already been accepted as a partial fulfillment of the requirements for the degree of strata one.

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DECLARATION

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or the other institute of higher learning, except where due acknowledgment has been made in text.

Jakarta, July 2 2015

Mohamad Fikri Mubarok
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This thesis is presented to English Letters Departments at Adab and Humanities Faculty of State Islamic University Syarif Hidayatullah Jakarta as a partial fulfillment of the requirements for Degree of Strata One (S1).

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The Writer
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A. Background of the Study

Language is a communication system, this means that language is specialized for communication.\(^1\) It is used by human beings to communicate each other. They communicate each other in school, park, house, etc. By using it, human beings can do his role as a social creature.

English is the most used language in the world. It spreaded throughout the world. It taught in school and used in conversation. It used in writing the books for academic purposes. The english that is taught in school and used in writing the books is Standard English. So far, there are two kinds of Standard Engishes, both are Standard American English and Standard British English.

According to Victoria Fromkin and Robert Rodman "Standard American English (SAE) is a dialect of English which many Americans almost speak."\(^2\) According to Janet Holmes “dialects are simply linguistics varieties which are distinguishable by their vocabulary, grammar, and pronunciation; the speech of people from different social, as regional, groups may differ in this way.”\(^3\) Beside Standard American English as the standard dialect, there are many non-standard

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dialects that are used in the United States of America such as Hispanic English, Philadelphia dialect, Chicago dialect, and African American Vernacular English.

African American Vernacular English (AAVE) is the dialect that is used by many people in The United States. Although the dialect is labelled "African American", the dialect is used by white people also, since the whites and blacks interacts in public spaces. Then, the dialect is understood either by whites and blacks. The interraction between blacks and whites all over the country results in using the dialect all over the country.

As a dialect, it has current syntactic, phonological, and morphological characteristics. The syntactic characteristics of AAVE is the prominent characteristics of AAVE since it is used in daily conversation, entertainment, even in National Basketball Association game.

In the entertainment, AAVE’s syntactic characteristics is used in Movies and talkshows. There are many movies that contain AAVE’s syntactic characteristics, one of them is “Bad Boys II” which produced by Columbia Pictures in year 2003. The movie contains many syntactic characteristics of AAVE from many aspects, such as auxiliaries, questions, and negation.

The problem will raise when someone who watch the movie doesn’t understand the types of AAVE’s syntactic characteristics in the Movie, for example he doesn’t understand the form of the verb that is used with singular subject in AAVE, also he doesn’t understand the form of negative sentence in AAVE, he will not understand the movie well.
One type of AAVE’s syntactic characteristics that occurs in the movie is the absence of Verbal –s; The use of plural verb form in both singular and plural contexts. The sentence *It take pressure of the other cheek* is an example from the movie. In that sentence, the plural verb form *take* is used with the subject in the form of third person singular pronoun (It).

Another type of AAVE’s syntactic characteristics that occurs in the movie is the use of multiple negation. Multiple negative markers such as *don’t, no, and nothing* can be used in one sentence; only one negator which makes the whole sentence negative and the other negator(s) does not contribute any additional negative meaning to the sentence, then the sentence is considered as negative sentence. The sentence *He don’t let nobody touch his camera* is an example from the movie. There are two negators in that sentence; *don’t* and *nobody*. The first negator *don’t* makes the whole sentence negative while *nobody* does not contribute any additional negative meaning to the sentence.

It is important to analyze the types of AAVE’s syntactic characteristics that occur in the movie. The knowledge about types of AAVE’s syntactic characteristics may results in the understanding of the Movie.

Consequently, this study will analyze the types of AAVE’s syntactic characteristics in “Bad Boys” Movie, also to find whether the target readers understand on not the Movie.

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B. Focus of the Study

This research is limited on syntactic characteristics of African American Vernacular English (AAVE) discussion which occur in Bad Boys II film which produced by Columbia Pictures in year 2003.

C. Research Questions

This research uses research questions as follows:

1. What types of AAVE’s syntactic characteristics that occur in Bad Boys II movie?

2. Does the knowledge about types of AAVE’s syntactic characteristics result in the understanding of the movie?

D. Objectives of the Study

This research intends to know:

1. The types of AAVE’s syntactic characteristics that occur in Bad Boys II movie.

2. Deciding whether the knowledge about types of AAVE’s syntactic characteristics results in the understanding of the movie or not.

E. Significances of the Study

This research is expected to give a brief explanation about the usage of African American Vernacular English (AAVE) in entertainment until it can be
concluded as a reference to deepen the study toward AAVE itself. Beside that, this research is expected to give a brief explanation about African American Vernacular English dialect to the society until they are attracted to watch the dialogues, films, and other interactions by Afro-American people until they can learn their language and culture.

F. Research Methodology

1. Method

The method of the research is descriptive qualitative method. The collected data are analyzed by using the theory of AAVE’s syntactic characteristics. The research findings are exposed with the result of its analysis.

2. The Instrument of Research

The Instrument of this research is the writer himself. The writer watches the DVD, pays attention to the sentences which said by the actor/actress by comparing them with those in the script, writes down the sentences which presumed they have the syntactic characteristics of AAVE, uses the theory of syntactic characteristics of AAVE in the theoretical framework to analyze what types of the syntactic characteristics of AAVE which occur in those sentences, and exposing the result of the data analysis.

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3. Unit of Analysis

As the unit of analysis, the researcher uses Bad Boys II movie and its script those produced by Columbia Pictures in year 2003.

4. Data analysis

The data analysis process which will be done pass through some phases, there are: (a) the researcher looks for DVD/VCD Bad Boys II movie and it’s script; (b) the researcher watches that DVD/VCD while attends the sentences those said by the actors by comparing them with those in the script; (c) the researcher writes down the sentences which said by the actors/actress that presumed they have syntactic characteristics of AAVE; (e) the researcher uses the theory of syntactic characteristics of AAVE in the theoretical framework to analize what types of the syntactic characteristics of AAVE which occur in those sentences; (f) exposing the result of the data analysis.
CHAPTER II
THEOREtical FRAMEWORK

A. Previous Research

Julaeha, 2010, in her thesis by the title “A Grammatical Analysis of African American Vernacular English (AAVE) in Precious Movie”, used theory of Janet Holmes and Walt Wolfram to analyze the grammatical characteristics of AAVE which found in Precious Movie. She used also the theory of Marcella Frank and Betty Schrampf Azar to compare between AAVE’s grammatical characteristics and the Standard American English grammatical characteristics. In the data analysis, she compared the grammatical characteristics of AAVE that found in the sentences with Standard American English grammatical characteristics.

Husnul Khotimah, 2012, in her thesis by the title “The Comparison of Black English and Standard American English Grammar in the Novel Just Above my Head by James Baldwin”, used the theory of Ralph W. Fasold, J. L. Dillard, and Walt Wolfram to analyze the grammatical characteristics of Black English which found in the novel. She used also the theory of Michael Swan, Marcella Frank, A. J. Thomson and A. V. Martinet to compare between grammatical characteristics of Black English and the Standard American English grammatical characteristics. As same as the previous thesis, in data analysis, she compared the
grammatical characteristics of black English which found in the novel with Standard American English grammatical characteristics.

Different from those two previous research, this thesis which entitled “Syntactic Characteristics of African American Vernacular English (AAVE) in Bad Boys II Movie” will focus only on the syntactic characteristics of AAVE which are found in that movie without comparing it with the Standard American English Characteristics. So, in the data analysis, the writer will collect the sentences that contain AAVE’s syntactic characteristics from the movie, analyze the AAVE’s syntactic characteristics in those sentences based on Lisa J. Green’s theory, and deciding whether the understanding of the AAVE’s syntactic characteristics in the movie results in the understanding of the movie or not.

B. Sociolinguistics

There are many definitions of Sociolinguistics offered by linguists. According to Judit Szito “Sociolinguistics is a relatively new discipline: it was born in 1960s as a field of study for those who were interested in real language use and function.”13 While Coulmas offered the definition “Micro-sociolinguistics investigates how social structure influences the way people talk and how language varieties and patterns of use correlate with social attributes such as class, sex, and age.”14 Ronald Wardaugh stated in the same sense “Sociolinguistics is concerned with investigating the relationships between language and society with the goal

being a better understanding of the structure of language and of how languages function in communication.” Then, sociolinguistics is the study of language which focuses on the correlation between the variety of language that people use with the social factors (such as class, sex, and age) of them with the goal a better understanding of language structure and the language function in communication.

Variety of language, as one of the discussions in sociolinguistics is defined by Hudson and Ferguson as “a specific sets of ‘linguistic items’ or ‘human speech patterns’ (presumably, sounds, words, grammatical features, etc.) which we can uniquely associate with some external factors (presumably, a geographical area or a social group).” According to Muhammad Farkhan "Variety is a set of linguistics items including pronunciation, words, and grammar with similar distribution associated with geographical or social factors.” Then, variety of language is a set of linguistics items with similar distribution which correlated with geographical area or social factors.

Dialect, according to Muhammad Farkhan is “varieties of a language that differ in some of pronunciation, words, and grammar from the others.” George Yule wrote in The Study of Language book the term of dialect, "aspects of grammar, vocabulary, and pronunciation of a variety of a language, in contrast to accent." Natalie Schilling-Estes defined it as ”a neutral label to refer to any

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15 Ibid., p. 12.
16 Ibid., p. 25.
18 Ibid., p. 133.
variety of a language, including the standard variety.”\textsuperscript{20} Victoria Fromkin and Robert Rodman describe it as “when the language spoken in different geographical regions and social groups shows systematic differences, the groups are said to speak different dialects of the same language. The dialects of a single language may thus be defined as mutually intelligible forms of a language that differ in systematic ways from each other.”\textsuperscript{21} Then, dialect is a variety of language that differs in some of pronunciation, vocabulary, and grammar from the other dialects of the same language, and associated with geographical or social factors.

According to Ronald Wardaugh, there are two types of dialects:

1. Regional dialects

When you travel from one location to another location in a wide geographical area in which a language is spoken, and you find the differences in pronunciation, in the choices and form of words, and in syntax of the language, then you find the regional dialects of the language.\textsuperscript{22} According to Muhammad Farkhan “The dialect which associated with regional factors is called regional dialect.”\textsuperscript{23} Then, Regional Dialects are the varieties of language which differ in some of pronunciation, choices and form of words, and grammar from each other, and associated with geographical factors.

\textsuperscript{20}Ralph Fasold and Jeff Connor-Linton, eds., \textit{An Introduction to Language and Linguistics} (New York: Cambridge University Press, 2006), p. 312.
\textsuperscript{21}Fromkin and Rodman, \textit{An Introduction to Language}, p. 400.
\textsuperscript{22}Wardaugh, \textit{An Introduction to Sociolinguistics}, p. 43.
\textsuperscript{23}Muhammad Farkhan, \textit{An Introduction to Linguistics}, p. 133.
2. Social Dialects

Ronald Wardaugh wrote, “Whereas Regional Dialects are geographically based, social dialects originate among social groups, and are related to a variety of factors, the principal ones apparently being social class, religion, and ethnicity.” It can be concluded that social dialects is a dialect that has features which differ according to social factors.

Ethnic variation can be found in United States, where one variety of English is correlated with an ethnicity or ethnic group that is often referred to as “African American Vernacular English”. This dialect is the one that I should explain later.

C. African American Vernacular English

1. The Origin of African American Vernacular English

It is important to know what is the definition of African American Vernacular English before I explain the origin of it. According to Lisa J. Green in her book “African American English”, African American Vernacular English is ”a variety that has set phonological (system of sounds), morphological (system of structure of words and relationship among words), syntactic (system of sentence structure), semantic (system of meaning) and lexical (structural organization of vocabulary items and other information)
patterns.”25 ‘English’ is included in this term means that some of its features are same as or very similar to those of different varieties of English.

There are two main theories about the origin of African American Vernacular English among sociolinguists. They are as follows:

a) Dialectologist view

According to the dialectologists, AAVE has originated as the southern variety of English which spread into the north cities; Chicago, Detroit, New York, Philadelphia, and Washington,D.C., during the 1942s migration of blacks out of the southern cities such as mississippi, Alabama, Georgia, and South Carolina into the north cities. It is described in figure 126.

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b) Creolist View

According to creolist view, AAVE was originated from creole language which used by the slaves during slavery, the creole itself was originated from pidgin which was a combination from different African languages spoken by the blacks such as Hausa, Wolof, bulu, and twi and the English of the ship’s sailors who brought them from Africa to America. It is described in figure 2:

2. Syntactic Characteristics of African American Vernacular English

a) Auxiliaries

(1) Auxiliary verbs have, do, be (is, am, are, was, and were) and modal auxiliaries such as will/would, shall/should, can/could, and

\[27\] Ibid., p. 321.
*may/might* can appear in a contracted, reduced or zero forms such as ’s, ’m, ’ll (’a), ’d, Ø. (The symbol ‘Ø’ is used to show that a particular auxiliary does not occur on the surface in that position).

(a) Contracted, reduced:

- **is** : It’s the one I like
- **am** : I’m driving to Amherst
- **have** : You should’a made your mind up before I called you
- **will** : Bruce’a study when he got home
- **would** : Sometimes he’d be already sleeping

(b) Zero :

- **Are** : They Ø walking too fast
- **Will** : He Ø be there in a minute
- **Would** : Sometimes he Ø be already sleeping

(2) The contracted negator *not* (*n’t*) can connect to auxiliary.

- e.g. Bruce will not take calculus next semester
  
  Bruce won’t take calculus next semester

(3) The negator *ain’t* is different from other negated auxiliaries; it is not formed from any particular auxiliary + contracted *not* (*n’t*), it can occur in environments in which *isn’t*, *didn’t* and *haven’t* occur.

- e.g. Bruce is not taking calculus this semester
  
  Bruce ain’t taking calculus this semester
As well as in general American English, Auxiliaries are inverted in yes-no questions, which require a yes or no answer; the auxiliaries assume the positions preceding the subject of the sentences.

e.g. Dee was here

Was Dee here?

Inversion is the special property of auxiliary verbs. So only the auxiliaries which can be placed in the position preceding the subjects in yes-no questions, but not the main verbs.

e.g. Bruce can cook

Can Bruce cook?

Cook Bruce can? (ungrammatical)

Auxiliaries do not have to occur in questions, e.g.:

(a) Is Bob here?
(b) Bob here?
(c) Is Bob gon’ leave? (‘Is Bob going to leave?)
(d) Bob gon leave?

The identical questions which have different interpretations will be distinguished by the context in which they occur, e.g.:

(a) Have Bob left?
(b) Bob left?
(c) Did Bob leave?
(d) Bob left?
(8) The modals (e.g., will and should) cannot be excluded from questions in all conditions, but they can still be in the position after the subject and before the main verb, e.g.:

(a) You’a teach me how to swim?
    (‘You’ll teach me how to swim?’)
(b) Bruce can swim?

(9) Modals and the past tense auxiliary/copula be (was) cannot be excluded from questions, but they cannot be placed before the subject.

    e.g. Bruce was running?
    
    Bruce running? (wrong question pattern)

(10) In forming tag questions from declarative sentences in which zero form auxiliary appear, we form it as if an auxiliary is actually present, e.g.:

(a) Bruce Ø eating, ain’t he?
(b) Bruce Ø eating, Ø not he? (ungrammatical)
(c) Bruce Ø not eating, is he?
(d) Bruce Ø not eating, Ø he? (ungrammatical)

    In the grammatical tag in the (a) sentence, the negative element (ain’t) corresponding to the positive form of the auxiliary that would occur in the declarative if there were one is copied at the end of the sentence, and the pronoun corresponding to Bruce is copied. The (b. and (d. sentences are ungrammatical because the
tag questions cannot be formed without placing an auxiliary in the tagged part of the sentence even though there is zero form auxiliary in the declarative. Tag question formation is an important process in the study of AAVE because it can be used as a diagnostic to determine what auxiliary would appear in the declarative if one were present.

(11) In forming tags, if ain’t precedes the past form verb in the declarative, the auxiliary have (or did for some speakers) has to be used in the tag. In all other cases, the auxiliary is which has to be used, e.g.:

(a) He ain’t eating, is he?

(b) He ain’t ate, have he?

(12) The Auxiliaries can replace the deleted material in Verb-Phrase ellipsis and Verb-Phrase fronting

The term VP-ellipsis refers to structures in which an auxiliary replaces the deleted material.

e.g. Bruce Ø dancing, and Dee Ø dancing, too.

VP-ellipsis: Bruce dancing, and Dee is, too.

In this sentence, the auxiliary is replace Ø dancing, which is deleted in the second clause of the sentence.

VP-fronting means the auxiliary is left behind, while the verb and other material (VP) is moved forward.
e.g. Bruce said he would win the election, and win the election he did.

In the second clause in the sentence above, the whole verb phrase win the election moves forward to the position before the subject he, that is, fronts (as in VP-fronting); and the auxiliary (did) is left behind.28

b) Aspectual be

Aspectual be (bes is allowed in some contexts) represents habitual or iterative meaning, therefore, the activity expressed by the verb after the aspectual be is characterized as happening many times.

(1) Aspectual be precedes a verb in the –ing form.

e.g. Bruce be running

(2) Aspectual be precedes adjectives, e.g.:  
(a) During the summer, they go off for two weeks, so her checks be big.

(b) Your phone bill be high, don’t it?

(3) Aspectual be precedes prepositional phrases.

e.g. I be in my office by 7:30.

(4) Aspectual be precedes adverb phrase.

e.g. He doesn’t even allow women to wear pants at women’s Retreats and he doesn’t even be there.

(5) Aspectual be precedes adjective phrase.

28Green, African American English, pp. 36-44.
e.g. I always **be scary** stuff.

(6) Aspectual *be* precedes noun phrase.

   e.g. It **be knives** in here. It **be ice picks** in here.

(7) Aspectual *be* precedes a passive verb, ending in –*ed*.

   e.g. It don’t **be drove** hardly. It don’t **be dogged**. I grease it and oil it.

(8) Aspectual *be* also occurs at the end of the sentence.

   e.g. That’s how they be.

       (Literally: The boys’ socks are always dirty. The appearance of their socks today isn’t unusual.)

(9) Aspectual *be* precedes a prepositional phrase which is an additional description.

   e.g. No, that’s how it be at Wal-Mart.

       (Literally: The price of aspartame sweetener is always reasonable at Wal-Mart. The reasonable price today isn’t unusual.)

   In both sentences, aspectual *be* not only indicates habitual meaning, but also attributes a property to the subjects of the sentences. For example, in the first sentence, the property of being dirty is attributed to the socks, so they are usually dirty.

(10) Certain types of adverbs (e.g., those expressing frequency) precede aspectual *be* to specify precisely how often the activity occurs: always, usually, often, never, e.g.:
(a) I **always be** looking for somewhere to waste time.

(b) I **usually be** looking for somewhere to waste time.

(c) I **often be** looking for somewhere to waste time.

(d) I **never be** looking for that.

(11) The adverb *probably* precedes aspectual *be*.

   e.g. They **probably be** up there laughing.  

**c) Negation**

Multiple negators such as *don’t*, *no*, and *nothing* can be used in a single negative sentence. In multiple negation sentences, negation can be marked on auxiliaries such as *do* (*don’t*) and indefinite nouns such as *anybody* (*nobody*) and *anything* (*nothing*).

   e.g. Sometimes it **didn’t** have **no** chalk, **no** books, **no** teacher.

   In the sentence above **didn’t** does the work of marking negation; it makes the whole sentence negative and **no** in the following three noun phrases does not contribute any additional negative meaning to the sentence, then the sentence is considered as negative sentence.

   Negative inversion is closely related to the phenomenon of multiple negation. In this construction, two sentence or clause initial elements; an auxiliary and indefinite noun phrase, which obligatorily marked for negation, are positioned as the initial negated auxiliary precedes a negative indefinite noun phrase, e.g.:

   (1) **Can’t nobody** tell you it wasn’t meant for you. (attested)

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29Ibid., pp. 45-51.
Don’t nothing come to a sleeper but a dream.

In some special cases, the sentence is still acceptable if the auxiliary is negative and the following noun is not in the form of a negative indefinite, the meaning is basically identical to that in negative inversion constructions.

e.g. Freeze! Don’t another person move!

(cf. Freeze! Don’t nobody move!)\textsuperscript{30}

d) Existential it and dey

It and dey occur in sentences in AAVE that are used to indicate that something exists.

The following six sentences are called existential sentences which can have a mean ‘There is some coffee in the kitchen’:

(1) It’s some coffee in the kitchen.
(2) It got some coffee in the kitchen.
(3) It have some coffee in the kitchen.
(4) Dey some coffee in the kitchen.
(5) Dey got some coffee in the kitchen.
(6) Dey have some coffee in the kitchen.

The patterns are it’s (pronounced as [Is], like it’s without the \textit{t} sound), \textit{it} followed by \textit{got} and \textit{have}, \textit{dey} followed by a noun phrase and \textit{dey} followed by \textit{got} and \textit{have}.

\textsuperscript{30}Ibid., pp. 77-80.
The existential sentence below has an “on occasions” reading, indicated by be.

e.g. It be too many cars in that parking lot.

The existential sentence can only be constructed with an existential element (e.g., it) and a following obligatory form of be (inflected or aspectual), have or got, which will be referred to here as a linker; a linker between an existential element and the following noun phrase. The logical subject, noun phrase that the sentence is actually about (or the phrase that is linked to the existential, e.g., too many cars), follows the linker.

The existential sentences above so far have the following form:

Existential element – linker – logical subject

\[ \text{It be} \quad \text{too many cars} \quad \text{in the parking lot} \]

They are also in the form discussed above:

(7) **It was** a lot of things going on in this lesson.

(8) You say there’s a reason for it, and **it could** be.

(9) Sometimes **it didn’t have** no chalk, no book, no teacher.

(10) **It had** some breaded chicken sticks. **Dey had** some good french fries, too.

This is another example of an existential costruction:

A: There’s a brush in the bathroom.

B: It is? (It’s a brush in the bathroom?)

‘There is?’ (There is a brush in the bathroom?) \(^{31}\)

\(^{31}\)Ibid., pp. 80-83.
e) Questions

(1) Yes-no questions

There are three accounts of yes-no question formation in African American Vernacular English:

(a) The auxiliary which follows the subject in the declarative positioned before the subject in the question, e.g.:

Bruce can jump $\rightarrow$ Can Bruce jump?

This account also works for the sentence with aspectual be, e.g.:

It DO be dark $\rightarrow$ Do it be dark?

To form the question, the auxiliary do positioned before the subject it.

(b) To form the question from declarative sentence in which there is no auxiliary, we insert the correct auxiliary in front of question, e.g.:

He be sleeping $\rightarrow$ Do he be sleeping?

(Declarative without auxiliary) (Insert correct auxiliary in position in front of sentence).

(c) Question without initial auxiliary can be signaled with question intonation, e.g.:

He be sleeping $\rightarrow$ He be sleeping?
(Declarative without auxiliary) (Question signaled by intonation, without initial auxiliary).

(2) *Wh*-questions

To form *Wh*-questions in AAVE, create fabricated declarative from the AAVE question:

What did you eat? → You did eat what

(The subject is you, the auxiliary is *did*, the verb is *eat* and the object is *what*)

Fabricated declarative : You did eat what.


Step 2: What did you eat  (*did* positioned immediately before the subject).

Another example is:

How long do you be out of school?

Fabricated declarative : You do be out of school how long.

Step 1: How long you do be out of school

Step 2: How long do you be out of school
So the first pattern for **wh**-questions in AAVE is:

**WH-WORD + AUXILIARY + SUBJECT.**

The auxiliaries *was*, *ain’t*, and *don’t* follow the subjects in **wh**-questions, e.g.:

(a) What they was doing? Catching worms or something?
(b) Why they ain’t growing?
(c) Why those people don’t want to take that car?

To form the question such those above, take one example to be fabricated:

What they was doing? \(\rightarrow\) They was doing what

Fabricated declarative: They was doing what

Step 1: What they was doing \(\rightarrow\) (**What** positioned in front of sentence)

Step 2: The auxiliary is not positioned before the subject *they*; it remains its position after the subject.

So the second pattern for **wh**-questions in AAVE is:

**WH WORD + SUBJECT + AUXILIARY.**

There are also questions without overt auxiliary, e.g.:

(d) Who you be talking to like that?
(e) Where your part be at?
(f) Why you looking like that?

To form the question such those above, take one example to be fabricated:
Who you be talking to like that?

Fabricated declarative: You be talking to who like that

Step 1: Who you be talking to like that (Who positioned in front of sentence)

Step 2: There is no auxiliary in the fabricated declarative, so nothing positioned before the subject.

So, the third pattern for wh-questions in AAVE is:

WH-WORD + SUBJECT.

(3) Indirect questions

Indirect questions are introduced by question verbs and sequences of verbs such as ask, wonder, and want to see. These sentences make some type of inquiry as same as yes-no questions and wh-questions, but they do not ask questions directly. They also clause themselves (because they contain a subject and a verb) that are embedded within the larger declarative sentence.

(a) There are indirect questions which are introduced by question verbs (e.g., know, wonder, want to see), they do not contain the word if or whether; they are formed as same as direct yes-no questions are formed: by inverting the auxiliary, e.g.:

i) I wonder [do it be like the water we drink].

ii) I wanted to know [could they do it for me]

iii) I meant to ask her [did she want it].

(b) Wh-questions can also be embedded.
e.g. I wonder [what YOU doing about it].

f) *Verbal –s*

(1) The use of one verb form in both singular and plural contexts, the plural verb is oftenly used as the default form.

   e.g. when he come down, I be don talked to him.

(2) Verbal –s is used as a narrative present marker; to show that the present tense is in the narrative or recounting experience context.

   e.g. Judge: What happened?

   Woman: He had called me Wednesday afternoon and asked, "Do you want to go to the movies" ...so I gets in the car.

(3) Verbal –s occurs in habitual contexts, e.g.:

   (a) I can show you some of the stuff we tesses them on.

   (b) When I think about Palm Sunday, I gets excited.

   (c) Nobody don’t be there when it throws water everywhere?

     (Literally: Is anybody usually there when it throws water everywhere?)

   (d) Well, that’s the way it bes.

(4) The process of marking habitual with verbal –s is optional in AAVE, e.g:

   (a) Carl, you know what I notice about this? When it be making ice, a lot of water fall in it.

---

(b) They be mad at me cause when the news come on, they got to get up.

Because the *when* clause (*when it be making ice*) in sentence (a) specifies the occasions on which a lot of water falls into it, then the verb *fall* does not need to be marked habitual by verbal –s. The verb *come* in sentence (b) is within a *when* clause (*when the news come on*) that specifies the occasions on which an activity occurs, then *come* does not have to be overtly marked for habitual. Aspectual *be* in both sentences is not marked with –s.\(^{33}\)

g) Genitive –s

(1) The morphosyntactic marker genitive (i.e. possessive) –s is not needed in possessive contexts; the word order is enough for marking the possessive relationship in AAVE, so possessive –s need not to be present, e.g.:

(a) I always get bites cause we be hanging out at my mama house.

(b) Sometime Rolanda bed don’t be made up.

(2) Speakers may or may not use the –’s in such contexts:

(a) I’ll be dən reached across that counter and pulled that woman’s hair out.

(Literally: If she takes certain actions, I will immediately reach across that counter and pull that woman’s hair out’)

\(^{33}\)Ibid., pp. 99-102.
(b) If they wanna go out and do something else with it, that’s their business.

(c) She says, “Y’all be so good in here and in Miss Brown’s class, y’all be the loudest things in here.”

(d) I give the Lord his money, but it don’t be from here.

(e) They want to do their own thing, and you steady talking to them.34

D. Movie

1. Definition of Movie

According to Richard Barsam and Dave Monahan, “every movie is a motion picture: a series of still images that, when viewed in rapid succession (usually 24 images per second) the human eye and brain see as fluid movement.”35 Each image in every movie is composed from these principles (photography, painting, drawing, etc.), including the arrangement of visual elements, supported by the interaction of light and shadow.36 Every movie is constructed from individual shots—a continuing captured action by a running motion-picture camera, that results in the arrangement of visual elements and moving viewer’s perspective within any composition.37 Then, a movie is a composition of fluidly still images (usually 24 images per second);

34 Ibid., pp. 102-103.
36 Ibid., p. 5.
37 Ibid., p. 5.
each image constructed from visual elements, results in the attention of the viewer within any composition.

2. Movie Genre

There are Six major American Genres.\textsuperscript{38}

a) Gangster

It is the movie about organized crime, set in urban locations, the special parts of the setting develop as the plot progress, and the story usually begin in a very poor and crowded area, develops in a full of crime streets in the city, then ends in a luxury penthouse.

b) Film Noir

The genre is just like the western and gangster genre, by conventions of setting and conflict, but by the lower qualities of tone and mood. The setting and conflict took time after the war in the economic uncertainty condition.

c) Science Fiction

The genre’s focus is on humanity’s relationship with science and the technology as its application. The relationship is not always good; sometime there is a condition in which the technology fights against human, in the form of robot, computer, machine, etc. Most of the sci-fi movies set in the present day are about the dramatic impact of invasive aliens or time travelers.

\textsuperscript{38}Ibid., pp. 83-101.
d) Horror

The genre is about the relationship between the human and the frightening somethings which are more intimidating than technology and science: death and insanity. The death comes in the shape of ghosts, zombies, and vampires. While in sci-fi movie, the technology fights against human, in this genre, the death and insanity fight against human.

e) The Western

The genre has more to do with how about Americans see and explain themselves than with any actual event. In the movie, Americans are presented as wilds, can control frightening wilderness by their selves with common sense and direct action. The setting is in the wild west, which is a land of opportunity-both a dangerous, lawless country in need of control and an expansive territory where anyone with the right stuff can recognize himself and start a new life. It is about americans life in the west of the US in the past.

f) The Musical

The musical tells its story using characters that express themselves with song and/or dance. The actors sing every line of dialogue in a few musicals. For the most part, it is a combination of music, singing, dancing, and spoken dialogue. While traditional musicals still usually use the romantic comedy for their narrative template, contemporary musicals have used a variety of other genres and cinema style.
CHAPTER III
RESEARCH FINDINGS

A. Data Description

Movie is a composition of individual shots showing the running series of still images (usually 24 images per second); the human’s eye and brain see these series of still image as fluid movement, which every image is a combination of these elements (photograph, painting, drawing, etc), also the arrangements of visual elements by the support of interaction of light and shadow. The process of individual shots results in the attention of the viewer's perspective within any composition of the movie.

According to the Six major American genres in the previous chapter, the genre of Bad Boys II movie is a Gangster, which is a genre about organized crime, which set in urban locations, and the story usually began from the poor area, develops in the full of crime streets, and ends in the luxury penthouse.

There are many sentences which contain Syntactic Characteristics of African American Vernacular English which told by Will Smith as Mike Lowrey, Martin Lawrence as Marcus Burnett, and other characters in this Movie.

The Syntactic Characteristics of African American Vernacular English in those sentences which will be analyzed by using Lisa J. Green’s theory of AAVE’s Syntactic Characteristics are: Auxiliaries, Existential *it* and *dey*, negation, genitive marking, questions, and verbal –*s*. 
<table>
<thead>
<tr>
<th>No.</th>
<th>Types of Syntactic Characteristics</th>
<th>Description</th>
<th>Formula of AAVE</th>
<th>Corpus of AAVE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Auxiliaries</td>
<td>Auxiliary appears in zero form.</td>
<td>a lot of + S + V + -ing.</td>
<td>A lot of movement going on.</td>
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<tr>
<td></td>
<td></td>
<td>Auxiliary do not have to occur in question.</td>
<td>What + S + gonna (speech form of ‘going to’) + V₁.</td>
<td>Bad boys, bad boys, what you gonna do? What you gonna do when we come for you?</td>
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<tr>
<td></td>
<td></td>
<td>The occurrence of ain’t in environment in which am not occurs.</td>
<td>S + ain’t + V + -ing.</td>
<td>I ain’t saying I didn’t shoot you.</td>
</tr>
<tr>
<td>2.</td>
<td>Existential it and dey</td>
<td>It occur in sentences in AAVE that is used to indicate that something exists.</td>
<td>Existential it + aux + a lot of + S.</td>
<td>It’s a lot of cop work for nothing.</td>
</tr>
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<td></td>
<td></td>
<td>It occur in sentences in AAVE that is used to indicate that something exists.</td>
<td>Existential it + aux + a lot of + S.</td>
<td>It’s the negroes.</td>
</tr>
<tr>
<td>3.</td>
<td>Negation</td>
<td>Multiple negators such as don’t, no, and nothing can be used in single negative sentence.</td>
<td>S + aux + not + V₁ + another negator.</td>
<td>He don’t let nobody touch his camera.</td>
</tr>
<tr>
<td>Multiple negators such as <em>don’t, no, and nothing</em> can be used in single negative sentence.</td>
<td>S + aux + not + V₁ + O + another negator.</td>
<td><strong>I didn’t ask you no question yet!</strong></td>
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<tr>
<td>Multiple negators such as <em>don’t, no, and nothing</em> can be used in single negative sentence.</td>
<td>Possessive + S + aux + not + V₁ + O + another negator.</td>
<td><strong>My daddy didn’t leave me no trust fund.</strong></td>
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<tr>
<td>Multiple negators such as <em>don’t, no, and nothing</em> can be used in single negative sentence.</td>
<td>S + aux + not + V₁ + prep + another negator + object of preposition.</td>
<td><strong>Nope. Nope. I don’t mess with no rats.</strong></td>
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<tr>
<td>Multiple negators such as <em>don’t, no, and nothing</em> can be used in single negative sentence.</td>
<td>Expletive <em>there + ain’t + no + S.</em></td>
<td><strong>There ain’t no trust.</strong></td>
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<tr>
<td><strong>4. Genitive –’s</strong></td>
<td><strong>Morphosyntactic marker genitive (possessive) – ’s is not needed in possessive contexts.</strong></td>
<td><strong>Determiner <em>the + N + S + the verb be + adj.</em></strong></td>
<td><strong>The kitchen monitor’s out</strong></td>
<td></td>
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<tr>
<td><strong>Morphosyntactic marker genitive (possessive) – ’s is not needed in possessive contexts.</strong></td>
<td>Aux + not + V₁ + O + prep + another negator + N + object of preposition.</td>
<td><strong>Don’t touch me with no dead finger.</strong></td>
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<tr>
<td><strong>Morphosyntactic marker</strong></td>
<td><strong>Determiner <em>the + N +</em></strong>*</td>
<td><strong>The general’s office camera is out.</strong></td>
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<td>genitive (possessive) –’s is not needed in possessive contexts.</td>
<td>possessive + N + S + the verb be + adj.</td>
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<tr>
<td><strong>5. Questions</strong></td>
<td><strong>Wh-question</strong> can also be included in the larger declarative sentence. (indirect question)</td>
<td><strong>Wh-question</strong> word why + S + V + -ing.</td>
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<td></td>
<td>I don’t know <strong>why you acting so angry.</strong></td>
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<tr>
<td><strong>Wh-question without overt auxiliary.</strong></td>
<td><strong>Wh-question</strong> word what + S + V + -ing.</td>
<td><strong>What you talking about?</strong></td>
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<tr>
<td>The auxiliary follows the subject in Wh-question.</td>
<td><strong>Wh-question</strong> word who + S + aux + prep + determiner the + Object of prep.</td>
<td>Nigga, <strong>who that is at the door?</strong></td>
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<tr>
<td><strong>6. Verbal –’s</strong></td>
<td>The use of plural verb form in singular context.</td>
<td><strong>It take</strong> pressure of the other cheek</td>
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<td></td>
<td>S + V1 + O.</td>
<td></td>
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<td></td>
<td>The use of plural verb form in the singular context.</td>
<td><strong>It take</strong> a dysfunctional motherfucker to bust somebody in the head like that.</td>
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<td></td>
<td>S + V1 + determiner + adj + noun (NP).</td>
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<td></td>
<td>The use of plural verb form in singular context.</td>
<td>But that don’t mean it give me the right. <strong>It don’t.</strong></td>
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</table>
B. Data Analysis

The syntactic characteristics of African American Vernacular English which are mentioned in the table above will be analyzed by the writer. The writer uses the abbreviation “AAVE” for African American Vernacular English.

The analyses are as follows:

1. Auxiliaries

The AAVE’s auxiliaries characteristics are found in many sentences in the Movie. The characteristics will be analyzed one after another.

AAVE: A lot of movement going on.

In the AAVE’s sentence above, there is no auxiliary between the subject movement and the verb in the –ing form going. The subject movement is in the form of third person singular pronoun. The auxiliary that is suitable with the third person singular pronoun is is. So, in the AAVE’s sentence above, auxiliary is appears in zero form between the subject movement and the verb in the –ing form going.

In this movie, after Mike and Marcuss singing “bad boys, bad boys, what you gonna do? What you gonna do when we come for you?”, Marcuss tried to continue the song, but Mike said that Marcuss has to learn the words,
Marcuss responded that he and Mike usually only do the chorus. Then Mike and Marcuss contacted each other with the rest of police squad waiting their calling for back up. Suddenly, the poteet brothers tried to trap them, Marcuss got trapped, but Mike intimidated the poteet brothers. After seeing a lot of movement, one police who spied in the water said to others "a lot of movement going on."

The zero form of auxiliary appears also in the sentence below:

AAVE: *Bad boys, bad boys, what you gonna do?*

In the AAVE’s question above, *gonna* as the speech form of *going to* (*going* is a verb in the –ing form) is located after the subject *you*, but there is no auxiliary between wh-question *what* and the subject *you*. The auxiliary that is suitable with the subject *you* in the question construction above is *are*. So, in the AAVE’s question above, the auxiliary *are* appears in zero form. It can be concluded that the auxiliary do not have to occur in question.

In this movie, after opening his veil and suit and surprised the poteet brothers who have got the drug by shouting “blue power, motherfucker, Miami P. D.” after they shouted ”white power”, Mike and
Marcuss sang "bad boys, bad boys, what you gonna do?, what you gonna do when we come for you?."

There is another AAVE’s auxiliary characteristic appears in this sentence:

AAVE: I ain’t saying I didn’t shoot you.

While the two previous AAVE’s sentences have no auxiliary, there’s something different with the AAVE’s sentence above. In the AAVE’s sentence above ain’t as a negator or negated auxiliary is located between the subject I and the verb in the –ing form saying. The proper negated auxiliary to be located between I (first person singular pronoun) and saying is am not. So, ain’t occurs in positon in which am not occurs.

In this movie, in the gun fight with the poteet brothers, Mike shot the neck of poteet brother who want to shoot Marcuss, but Mike shot rear part of Marcuss’ body also, unintendedly. After the living poteet brothers were caught by police squad, Captain asked if they were okay, Mike said so, but Marcuss didn’t agree, he said that somebody shot him in his rear part of body, Mike asked who, Marcuss told that Mike who shot him in his rear part of body, but Mike didn’t know if he did eventhough he did a lot of shooting.
The *ain’t* appears also in this sentence:

**AAVE:** *Nigga, you a big, tall, Ludacris-looking motherfucker, ain’t you?*

In the AAVE’s sentence above, the main verb *are* appears in zero form between the subject *you* and the adjective *a big*. The declarative sentence *you a big, tall, Ludacris-looking motherfucker* is followed by a tag question *ain’t you?*. A negator *ain’t* corresponds to the main verb *are* which appears in zero form between *you* and *a big*. Finally, it can be concluded that *ain’t* occurs in position in which *are not* occurs.

In this movie, Reggie who came to Marcuss’ home to take Megan out was a big, tall, Ludacris-looking, that’s why Mike asked to Reggie by pointing his gun to Reggie’s head “**Nigga, you a big, tall, Ludacris-looking motherfucker, ain’t you?”**

**Existential *it* and *dey***

In case of showing the existence of something, AAVE has its own existential construction which include the existential *It* and *dey*. It is found in this sentence:
AAVE: *It’s a lot of cop work for nothing!*

In the AAVE’s sentence above, *It* is followed by the inflected auxiliary *is*, then *is* is followed by a noun phrase *a lot of cop*. The construction of the AAVE’s sentence above is the existential sentence construction (Existential *It* + inflected auxiliary *be* + noun phrase). Then, it can be concluded that *It* occurs in sentence in AAVE that is used to indicate that something exists.

In this movie, after a gun fight with the poteet brothers who got the drugs, the police squad only got two lousy bags, that’s why the senior police who ordered Mike and Marcuss to get the biggest drugs shipment from poteet brothers said to Mike *”it’s a lot of cop work for nothing.”*

Existential *It* appears also in this sentence:

AAVE: *It’s the negroes.*
In the AAVE’s sentence, *It* is followed by the inflected auxiliary *is*, then *is* is followed by a noun phrase *the negroes*. The construction of AAVE’s sentence above is the existential sentence construction (Existential *It* + inflected auxiliary *be* + a noun phrase). Then, it can be concluded that *It* occurs in sentence in AAVE that is used to indicate that something exists.

In this movie, Mike and Marcuss were undercover, they became two of the poteet brothers using suit and veil. The poteet brothers were waiting for the drugs drop. Then after Mike and Marcuss shouted “white power”, Mike surprised the poteet brothers by shouting “blue power, motherfucker, Miami P. D.”. Marcuss continued ”aw, damn, it’s the negroes.”

3. Negation

The AAVE’s negation characteristic is found in this sentence:

![Image](image1.png)

**AAVE: He don’t let nobody touch his camera.**

There are two negators in the AAVE’s sentence above; *don’t* and *nobody*. The first negator *don’t* makes the whole sentence negative, while the second negator *nobody* doesn’t contribute any additional negative meaning to the sentence, then the sentence is considered as negative sentence. It can be concluded that multiple negators can be used in single negative sentence.
In this movie, after the gun fight with the zoepounds, Mike and Marcuss intimidated the blonde dread, Marcuss kicked his face twice, Mike asked him a lot of questions. Finally, Mike asked him from where he knew the money drop, he answered he didn’t know anything, his friend recorded the video about the place for dropping the money, and his friend doesn’t let anybody touch his camera.

The multiple negation is found also in this sentence:

AAVE: I didn’t ask you no question yet!

There are two negators in the AAVE’s sentence above; didn’t and no. The first negator didn’t makes the whole sentence negative, while the second negator no doesn’t contribute any additional negative meaning to the sentence, then the sentence is considered as negative sentence. It can be concluded that multiple negators can be used in single negative sentence.

In this Movie, when intimidating the blonde dread after the gun fight with the zoepounds, the blonde dread said that he doesn’t know anything although Mike didn’t ask him a question yet.
Another multiple negation is found also in this sentence:

**AAVE: my daddy didn’t leave me no trust fund.**

There are two negators in the AAVE’s sentence above; *didn’t* and *no*. The first negator *didn’t* makes the whole sentence negative, while the second negator *no* doesn’t contribute any additional negative meaning to the sentence, then the sentence is considered as negative sentence. It can be concluded that multiple negators can be used in single negative sentence.

In Bad Boys I movie, it told that Mike was granted a lot of money from his parents before their death, that’s why he lived different from other police; he had a luxury apartment full of furniture and households, a luxury car, and a lot of money and this condition continued until Bad Boys II movie. Different from Mike, Marcuss, as an ordinary police which his father didn’t leave him a trust fund, he got a real world condition to face.
Another multiple negation is found also in this sentence:

AAVE: *Nope. Nope. I don’t mess with no rats.*

There are two negators in the AAVE’s sentence above; *don’t* and *no*. The first negator *don’t* makes the whole sentence negative, while the second negator *no* doesn’t contribute any additional negative meaning to the sentence, then the sentence is considered as negative sentence. It can be concluded that multiple negators can be used in single negative sentence.

In this Movie, in order to know what Johnny Tapia’s up to, they had to spy the home of Jhonny Tapia’s mother. After knowing that Johnny Tapia’s staff needed a pest controller, Marcuss and Mike think that Johnny Tapia’s staff needed an insect terminator. After learning about household insects, they went to the home of Johnny Tapia’s mother as an insect terminators, but Johnny Tapia’s staff needed a rats controller. In order to do their plan, Mike made sure that they can control the rats too with a little different approach, but Marcuss refused to do so, so he said “*Nope. Nope. I don’t mess with no rats.*”
Ain’t can be combined with another negator as in this sentence:

AAVE: There ain’t no trust.

There are two negators in the AAVE’s sentence above; ain’t and no. The first negator ain’t makes the whole sentence negative, while the second negator no doesn’t contribute any additional negative meaning to the sentence, then the sentence is considered as negative sentence. It can be concluded that multiple negators can be used in single negative sentence.

In the AAVE’s sentence above too, since no doesn’t contribute any additional negative meaning and ain’t is located before the singular noun trust as the subject, then ain’t occurs in position in which is not occurs.

In this Bad Boys II movie, Marcuss burnett assumed that Mike Lowrey kept the secret about his relationship with Marcuss’ syster; Syd, although they are partner, that’s why Marcuss said ”there ain’t no trust.” In fact, Mike just waited the right time to tell Marcuss about his relationship with his sister, Syd.

4. Genitive – ‘s

Genitive means possessive; the possession of something. AAVE has the different way to show the possessive relationship.
AAVE: The kitchen monitor’s out.

In the AAVE’s sentence above, there is no genitive –’s to show the possessive relationship between kitchen and monitor; the word order (kitchen monitor) is enough to show the possessive relationship between kitchen and monitor, means that monitor is belong to kitchen or monitor is a part of kitchen.

In this movie, in the house of Johnny Tapia’s mother, Mike sprayed the kitchen’s monitor with the liquid to turn off the monitor in order the room inspector couldn’t see what Mike was doing, after the room inspector realized that the kitchen’s monitor was out, he said “the kitchen monitor’s out.”

The absence of genitive -‘s is found also in this sentence:
AAVE: Don’t touch me with no dead finger.

In the AAVE’s sentence above, there is no genitive –’s to show the possessive relationship between dead and finger; the word order (dead finger) is enough to show the possessive relationship between dead and finger, means that finger is belong to dead; a dead person.

In this movie, after getting a dead’s finger from the house of Johnny Tapia’s mother, Mike brought it to his friend to be checked whose finger was that finger. Before that, Mike poked Marcuss’ ear with the finger twice, after Marcuss realized that Mike poked his ear with dead’s finger, Marcuss said “don’t touch me with no dead finger.”

Another absence of genitive –’s is found in this sentence:

AAVE: the general’s office camera is out.

In the AAVE’s sentence above, although there is –’s in general’s office to show that there is the possessive relationship between general and office; office is belong to general, but there is no –’s after office to show that there is possessive relationship between general’s office and camera. The word order (general’s office camera) is enough to show the possessive
relationship between general’s office and camera, means that camera is belong to general’s office or camera is a part of general’s office.

In this movie, Mike wanted to know what Tapia’s up to, then he walked around the house. When he reached the Tapia’s office (Tapia is the general of the organized drugs dealer), he broke the camera in order the room inspector couldn’t see what he was doing. The room inspector realized that the general’s office’s camera was out, he said “the general’s office camera is out.”

5. Questions

In AAVE, the absence of auxiliary occurs also in the question, which contributes in its formation, such as the following example of auxiliary absence which found in the movie:

AAVE: What you talking about?

In the AAVE’s question above, there is no auxiliary in it or there is no auxiliary before the subject you. This question is in the form of the third pattern for wh-questions in AAVE; WH-WORD + SUBJECT. The two other patterns are: WH-WORD + AUXILIARY + SUBJECT and WH-WORD + SUBJECT + AUXILIARY.
In this movie, after returning from the battle with the drugs dealer gang, Marcuss was proud for Mike to date his sister. As a response, Mike said that he and Syd have thought about their relationship; because Marcuss’ behaviour was so crazy, so it was best for them to don’t date anymore. Marcuss was so angry with Mike’s response, he thought that Mike just want to take an advantage from his sister, he asked if Mike was already breaking his sister’s heart. As a response, Mike said ”What you talking about?.”

Another AAVE’s wh-questions pattern is found in this sentence:

AAVE: who that is at the door?

While there is no auxiliary in the previous AAVE’s question, in the AAVE’s question above, the auxiliary is which is suitable with the subject that is positioned after that. This question is in the form of the second pattern for wh-questions in AAVE; WH-WORD + SUBJECT + AUXILIARY.

In this Movie, the black boy came to Marcuss’ house. After Marcuss welcomed this boy, he asked the boy his name, the boy answered his name Reggie, he came to take Megan (Marcuss’ daughter) out. Marcuss became angry, then asked the boy his age, the boy answered 15, Marcuss didn’t believe. Then Marcuss asked the boy to show his ID, the boy said that he
didn’t have any ID, then Marcuss pushed the boy to the door, then he investigated the boy. Mike who heard what was happening asked Marcuss "Nigga, who that is at the door?."

AAVE has its own indirect question characteristic, it is found in this sentence: 

AAVE: I don’t know why you acting so angry.

The indirect question above is introduced by a question verb know, it is a wh-question which is embedded in the larger declarative sentence. The wh-question is in the form of the third pattern for wh-questions in AAVE; WH-WORD + SUBJECT. So, it can be concluded that the indirect question above is in the form of wh-question in AAVE.

In this movie, Mike admitted that he shot Marcuss in his rear part of the body, but Marcuss acted so angry, that’s why Mike said “I don’t know why you acting so angry.”

6. Verbal –s

The use of plural verb form in singular context was found in this sentence:
AAVE: It take pressure off the other cheek.

In the AAVE’s sentence above, the plural verb form *take* is used as the simple present verb with the subject in the form of third person singular pronoun (*It*), so the plural verb form is used in singular context.

In this movie, Mike brought Marcuss a donut, a medical thing from maternity store. Pregnant women use it, they can put one cheek in one side, then the cheek putting takes pressure off the other cheek till it becomes relax. The donut could be used to relaxize Marcuss’ cheeks’ nerves after He was shot by Mike in the rear part of his body.

The use of plural verb form in singular context is found also in this sentence:
AAVE: It take a dysfunctional motherfucker to bust somebody in the head like that.

In the AAVE’s sentence above, the plural verb form *take* is used as the simple present verb with the subject in the form of third person singular pronoun (*It*), so the plural verb form is used in singular context.

In this movie, Mike, Marcuss, and Syd were in fight with Johnny Tapia and his member. After Tapia’s member was killed by Syd, Marcuss shot Tapia’s head till he felt down on the land mines, then he exploded. Marcuss could shoot Tapia’s head in the underpressure condition; in the fight.

The use of plural verb form in singular context has an effect on the use of *don’t* instead of *doesn’t* with the subject in the form of third person singular pronoun, because *don’t* consists from the auxiliary verb *do* and *not*.

The use of *don’t* instead of *doesn’t* was found in this sentence:

AAVE: But that don’t mean it give the right, though. It don’t.

In the AAVE’s sentence above, *don’t* is used instead of *doesn’t* with the subject *It* which is a third person singular pronoun because *don’t* consists of the auxiliary verb *do* and *not*. So the plural verb form is used in singular context.
In this movie, Marcuss and Mike came to Zoepounds’ house to ask them if they knew about the money dropping cause they tried to steal the money that brought by Syd, Marcuss invited them to talk about the money dropping, but they didn’t notice and kept shooting. Finally, Mike and Marcuss killed three of them, then Marcuss said to the last zoepound that eventhough he was disrespect but Marcuss didn’t have the right to do whatever to him.

Through the analysis, there are many AAVE’s syntactic characteristics found in the movie. Each syntactic characteristic was analyzed briefly; in what case it can be used. The analysis show also the constructions of the sentences in which AAVE’s syntactic characteristics occur. The analysis show also the contexts of the story in which those constructions occur. Based on those facts, the readers of this thesis can understand all the conversations in "Bad Boys II" movie and the plot of this movie. It can be concluded that the knowledge about types of AAVE’s syntactic characteristics results in the understanding of the movie.
CHAPTER IV
CONCLUSIONS AND SUGGESTIONS

A. Conclusions

In the previous chapter, the writer has analyzed twenty AAVE’s syntactic characteristics. The twenty AAVE’s syntactic characteristics is grouped into six major groups; Auxiliaries, existential It and dey, negation, genitive –‘s, questions, and verbal –‘s. Each group of AAVE’s syntactic characteristics has the important role in the sentences construction in AAVE.

Here are the conclusions that made based on the research findings:

1. There are two kinds of auxiliaries of AAVE that are found in the movie. First, the appearance of auxiliary as zero form; the auxiliary appears in zero form in the sentence a lot of movement going on and in the question what you gonna do?. Secondly, ain’t as a negated auxiliary occurs in position in which am not and are not occur; am not = I ain’t saying I didn’t shoot you and are not = You a big, tall, Ludacris-lookins motherfucker, ain’t you?.

2. Existential It occur twice in the sentences such as It's a lot of cop work for nothing and It's the negroes. Both sentences indicate that something exists.
3. Multiple negation of AAVE occurs in many sentences in the movie, such as *He don’t let nobody touch his camera* and *I didn’t ask you no question yet!* In first sentence only *don’t* which contributes a negative meaning to the sentence, and in the second sentence only *didn’t* which contributes a negative meaning to the sentence. *Ain’t* can be combined with another negator as in the sentence *ther ain’t no trust.*

4. Genitive -’s is not used to show the possessive relationship in AAVE. The word order is enough to show the possessive relationship, such as in the sentences *The kitchen monitor’s out* and *Don’t touch me with no dead finger.*

5. There are two patterns for *wh*-questions in AAVE. First, WH-WORD + SUBJECT as in the sentence *What you talking about?*. Secondly, WH-WORD + SUBJECT + AUXILIARY as in the sentence *who that is at the door*. In AAVE, the indirect question is embedded within the larger declarative sentence as in the sentence *I don’t know why you acting so angry.*

6. Plural verb form is used in singular context as in the sentences *It take pressure of the other cheek* and *It take a dysfunctional motherfucker to bust somebody in the head like that.* The use of plural verb form in singular context has an effect on the use of *don’t* instead of *doesn’t* as in the sentence *But that dont mean it give me the right, though. It don’t.*
B. Suggestions

Through this study, the writer suggests for those who are interested in learning syntactic characteristics of African American Vernacular English could improve their knowledge about Standard American English Grammar also as a comparation to analyze AAVE’s syntactic characteristics.

In addition, the writer suggests for all readers of this thesis especially all students of English Letters Department at Adab and Humanity Faculty of the State Islamic University Syarif Hidayatullah Jakarta in order to study Linguistics branches such as Morphology, Syntax, Semantics, Pragmatics, Sociolinguistics, and Psycholinguistics further. The writer hopes also some students could analyze AAVE’s phonological characteristics in the next time.

Finally, the writer hopes that this study will be useful for improving his Linguistics knowledge and English ability.


APPENDICES

SYNOPSIS OF BAD BOYS II MOVIE

Stars Martin Lawrence and Will Smith return along with director Michael Bay and producer Jerry Bruckheimer for this sequel to the 1995 sleeper hit Bad Boys, the film that sparked the careers of both actors, as well as Bay. Once again, Lawrence and Smith play hotshot, wisecracking Miami narcotics officers Marcus Burnett and Mike Lowrey. This time around, Burnett and Lowrey have been assigned to head up a task force to investigate the illegal trafficking of ecstasy into the city. They discover that an underground gang war has been instigated by drug kingpin Johnny Tapia (Jordi Molla). In order to cut off the flow of the designer drug, they have to take down Tapia. Unfortunately, there's a wrench thrown into the gears in the form of Burnett's sister Syd, whom Lowrey takes a liking to and begins a relationship with. Tensions rise between the partners, threatening both their friendship and the investigation and putting Syd in harm's way. Also returning from the first film are Joe Pantoliano as Captain Howard, Theresa Randle as Burnett's wife Theresa, and former-NBA star John Salley as 'Hacker' Fletcher. Among the supporting players new to this entry in the series are Peter Stormare and musician, spoken-word artist, and sometimes-actor Henry Rollins.

Synopsis was taken from: Bad Boys II (2003) - Michael Bay _ Synopsis, Characteristics, Moods, Themes and Related _ AllMovie.htm
Picture 5.

It's a lot of cop work for nothing!

Picture 6.

Aw, damn. It's the Negroes.

Picture 7.

He don't let nobody touch his camera.

Picture 8.

I don't know nothing.
-I didn't ask you no question yet!
Picture 9.

You know, unlike you, my daddy didn't leave me no trust fund.

Picture 10.

Nope. Nope. I don't mess with no rats.

Picture 11.

-You know--
-There ain't no trust.

Picture 12.

The kitchen monitor's out.
-Run the print.
-Don't touch me with no dead finger.

-... the general's office camera is out. 
-Everything in this house is broken.

What you talking about?
-She not good enough for you?

-Wigga, who that is at the door?
-It's Reggie.
I don't know why you acting so angry.

They can put one cheek here. It take pressure off the other cheek.

It take a dysfunctional motherfucker to bust somebody in the head like that.

But that don't mean it give me the right, though. It don't.