

CHAPTER III

ANALYSIS AND FINDINGS

In this chapter, the writer is going to describe the grammatical features of Black English that is used by Celie and Shug Avery in Alice Walker's *The Color Purple*. The writer will divide the discussion into two sub-headings, which are analysis and findings. The analysis will contain the grammatical features analysis of Celie and Shug Avery's language. The findings will illustrate the result of the analysis that will be put in the table.

3.1 Analysis

The writer analyses the utterances based on Traugott and Pratt's theory. There are six features of Black English in Celie and Shug Avery's utterances. After classifying those features, the writer puts the data into a table.

Table 2. The Black English Grammatical Features

No.	The Grammatical Features
1.	Verbal auxiliaries
a.	Been
b.	Invariant be
2.	Absence of copula
3.	Multiple negation
4.	Question transformation

5.	Ain't
6.	Pronoun

In the next part, the writer will discuss the grammatical features of Celie and Shug Avery's utterances.

3.1.1 The Grammatical Features Analysis

In this discussion, the writer will show some examples of Celie and Shug Avery's Black English grammatical features. There are 197 sentences that belong to Celie and 170 sentences belong to Shug Avery. The writer does not use all the utterances to be analysed. The rest of the utterances that have been analysed will not be shown because the process of the analysis is the same. The whole result of analysis can be seen in the appendix.

3.1.1.1 Celie's Grammatical Features

In Celie's utterances, there are six BEV grammatical features, which are 'verbal auxiliaries' that contain 'been' and 'invariant be', 'absence of copula', 'multiple negation', 'question transformation', 'ain't', and 'pronoun'. In this part, the writer shows some of Celie's utterances.

3.1.1.1.1 Celie's Verbal Auxiliaries

Here, the writer will show the 'verbal auxiliaries' in BEV's sentences.

a. Been

Table 3. Celie's Been

No.	Verbal Auxiliaries	Pattern	
1.	Ain't I <u>been</u> helpful? * Haven't <u>been</u> helpful?	Been + adj * Have+not+S+been+ adj	I
2.	Y'all is <u>been</u> working hard * All of you <u>have been</u> working hard	Been + Ving * Have + been + Ving	II
3.	... what she <u>been</u> through * ... what she <u>has been</u> through	Been + adv * Has + been + adv	III
4.	And no white folks <u>been</u> in Africa ... * And there <u>have been</u> no white folks in Africa ...	Been + prep.phr *Have+been+N+prep.phr	IV

In the table above, the writer wants to show the verbal auxiliary 'been' that is used in the novel. The writer did not find the verbal auxiliary 'done' in this novel. In the table above, 'been' can be directly followed by an adjective, a verb, an adverb, and a preposition phrase. The sentence with the (*) sign indicates as a bridge to understand easily BEV. The (*) sentence shows that there is a part in SAE that is missing in BEV. There are four varieties of 'been' as the verbal auxiliary that is found in this novel.

The first pattern is "been + adj". Here, adj stands for adjective. In this pattern, 'been' is immediately followed by an adjective. From the sentence with (*) sign, it can be seen that a form like 'been' cannot function as a complete verb.

This form needs a 'helping verb' such as 'have'. In this case, sentence I (1), "Ain't I been helpful?", equals "Haven't I been helpful?" It means that "I have helped you for a long time". Therefore, the action "help" has been committed for a long time and the action is completely finished.

"Been + Ving" as the second pattern means 'been' can be followed by a present progressive verb (V + ing). This pattern is different from the former pattern because 'been' is attached to a verb. In sentence II (2), "Yall is been working hard", there are two forms of 'be' which are 'is' and 'been' that come after the subject. These two forms of 'be' show the overlapping of 'be' forms that sometimes happen in BEV. 'Yall' is used to emphasize the plural form. According to Quirk *et al.*, the singular/plural distinction has been re-formed through suffixation of the originally plural form: *You-all* (y'all) is widely used on all social levels in Southern America (344). Therefore, the sentence, "Yall is been working hard", parallels to "All of you have been working hard". Here, the sentence with (*) sign displays that 'been' cannot stand-alone and it requires the auxiliary 'have'.

The third pattern is "been + adv". Here, adv stands for adverbs that means 'been' can be directly connected to an adverb. In sentence III (3), "... what she been through", indicates that 'been' can stand by itself as a complete verb. This sentence does not need a form like 'have' so that the form of 'been' is immediately attached to an adverb (through). The (*) sentence, "... what she has been through" with its pattern "Has + been + adv", demonstrates the equal form of sentence III (3), "... what she been through" which has the pattern "been + adv".

There is still one verbal auxiliary pattern that Celie used in the novel, which is “been + prep.phr”. Prep.phr stands for preposition phrase. In this pattern IV ‘been’ is connected to a preposition phrase. Sentence IV (4), “And no white folks been in Africa ...”, parallels to sentence (*), “And there have been no white folks in Africa...” with its pattern “Have + been + N + prep.phr”, that signifies ‘have’ preceding the ‘been’ form. Therefore, SAE requires adverbs to distinguish something that has happened a long time, meanwhile, BEV only needs a verbal auxiliary ‘been’.

b. Invariant Be

Table 4. Celie’s Invariant Be

No.	Invariant Be	Pattern	
1.	Any woman <u>be</u> proud * Any woman <u>is</u> proud	Be + adj * Be (is) + adj	I
2.	This life soon <u>be</u> over * This life soon <u>will be</u> over	Be + adv * Will be + adv	II

Traugott and Pratt explain that invariant be shows the form ‘be’ is uninflected according to person or number (332). Despite using the variant forms of ‘be’ (is, are, am), BEV simply utilizes ‘be’ as the auxiliary. Invariant be indicates habitual action (Chaika, 300). There are two patterns of invariant be in the table above. “Be + adj” in first pattern means that ‘be’ is followed by an adjective (adj). In sentence I (1), “Any woman be proud”, ‘be’ directly followed by an adjective (proud). The sentence with (*) sign uses ‘is’ as a form of ‘be’

because the tense of the sentence I (1) is present tense. Therefore, the sentence I (1) equals “Any woman is proud”.

According to Traugott and Pratt, invariant *be* is also used to express intention (332). It occurs in the second patterns. The second pattern which is “*be* + *adv*” means that ‘*be*’ can be attached to an adverb. In sentence II (2) ‘*be*’ is connected to an adverb (*over*). The (*) sentence denotes that ‘*will be*’ substitutes ‘*be*’ in the sentence II (2). This sentence is derived from “This life soon will be over” so that it can be used to express intention.

3.1.1.1.2 Celie’s Absence of Copula

Here, the writer will show the ‘absence of copula’ in BEV’s sentences.

Table 5. Celie’s Absence of Copula

No.	Absence of Copula	Pattern	
1.	<u>They back</u> * <u>They are back</u>	S + adv * S + be (are) + adv	I
2.	<u>You not old</u> enough to marry * <u>You are not old</u> enough to marry	S + not + adj * S + be (are) + not + adj	
3.	<u>She sleeping</u> * <u>She is sleeping</u>	S + Ving * S + be (is) + Ving	II
4.	<u>She a lot better</u> now * <u>She is a lot better</u> now	S + comp. * S + be (is) + comp.	III
5.	<u>Sofia in jail</u> * <u>Sofia is in jail</u>	S + prep.phrase * S + be (is) + prep.phrase	

6.	<u>Sofia one of them</u> * <u>Sofia is one of them</u>	S + nom.group * S + be (is) + nom.group	
7.	<u>Nobody home</u> * <u>Nobody is home</u>	Ind.pron + N * Ind.pron + be (is) + N	IV
8.	<u>It mine</u> * <u>It is mine</u>	S.sing.pron + poss.pron *S.sing.pron+be(is)+poss.pron	V

Traugott and Pratt state that the inflected 'be' is deleted in the sentences to signal the present tense (332). It helps the reader to determine that the sentences are in the present not in the past. Black English speakers do by leaving out the copula (a form of be) when expressing a non-durative or non-habitual circumstance (Chaika, 300). As seen from the sentence with the (*) sign, it is noted that the form of 'be' is omitted in BEV. There are seven varieties of 'absence of copula' found in this novel.

In sentence 1 to 2 represent the pattern (I) which is "S + adv" and "S + not + adj". Here, S stands for subject. It means that a subject can be followed by an adverb and an adjective. The form 'be' is deleted in the sentence I (1) and (2) because those sentences do not describe habitual actions. For example, in the sentence I (1), "They back", the subject (they) is followed by an adverb (back). Therefore, sentence 1, "They back", equals, "They are back". Pattern "S + not + adj" which is in sentence I (2) is similar to the first pattern; however, in this pattern there is 'not' precedes the adjective. In BEV, a sentence like "You not old enough to marry", demonstrates that the subject is directly followed by the element 'not'. While in SAE, noted in the sentence with (*) sign, "You are not old

enough to marry” with its pattern “S + be (are) + not + adj”, the subject is attached to ‘be’ before the element ‘not’ appears. The (*) sentence describes that ‘are’ is the missing element in the sentence I (1) and (2).

“S + Ving” is the second pattern (II) that occur in sentence 3. Here, Ving stands for “Verb + ing” which is a present progressive verb. This pattern is not similar to the former pattern because in this pattern, a subject can be connected to a verb, which shows the tense of the sentence. It assists the reader to determine the ‘absence of copula’ in sentences, which use this pattern. In sentence II (3), “She sleeping”, a subject precedes a present progressive verb (Ving). The reader is easier to determine that the missing element in this sentence is the element ‘is’ because of the tense marker. From the (*) sentence, it is noted that sentence II (3) “She sleeping” equals “She is sleeping”.

There are three varieties in the third pattern which are, “S + comp”, “S + prep.phrase”, and “S + nom.group”. These varieties occur in sentence 4 to 6. Here, comp stands for comparative, prep.phrase stands for preposition phrase, and nom.group stands for nominal group. In these patterns, subjects can be directly attached to a comparative, preposition phrase, and nominal group. In sentence III (4), “She a lot better now”, a subject (she) immediately precedes a comparative (better). Then, in sentence III (5), “Sofia in jail”, displays a preposition phrase that comes after a subject. This sentence parallels to “Sofia is in jail” that can indicate the missing element in the sentence III (5). Furthermore, sentence III (6), “Sofia one of them”, shows that a subject can be corresponded to nominal group (one of

them). Here, the (*) sentence shows that there is a missing element in the sentence III (4) to (6), which is the element of 'is'.

Pattern IV is "Ind.pron + N" that takes place in sentence 7. Here, Ind.pron stands for Indefinite pronoun. In this pattern, an indefinite pronoun is followed by a noun (N). Therefore, in the sentence IV (7) "Nobody home", a noun (home) is preceded by the indefinite (nobody). The sentence with (*) sign shows that 'is' is the missing element in this sentence.

Another pattern that is used in Celie's utterance is pattern V which is "S.sing.pron + poss.pron". This pattern happens in sentence 8. Here, S.sing.pron stands for Subject singular pronoun and poss.pron stands for possessive pronoun. In this pattern, a subject singular pronoun is connected to a possessive pronoun. Sentence V (8), "It mine", demonstrates that after a subject singular pronoun (it) appears the possessive pronoun (mine). The (*) sentence shows the equal form of sentence 8 which is, "It is mine" that has the pattern "S.sing.pron+be (is)+ poss.pron".

3.1.1.1.3 Celie's Multiple Negation

Here, the writer will show the 'multiple negations' in BEV's sentences.

Table 6. Celie's Multiple Negation

No.	Multiple Negation	Pattern	
1.	I <u>ain't never</u> struck a living thing * I <u>never</u> struck a living thing/I <u>haven't</u> struck...	Ain't + never + V2/V3 * Never + V2/Haven't + V3	I

2.	He <u>ain't</u> got <u>nothing</u> else to do * He <u>hasn't</u> got anything else to do	Ain't + V3 + nothing * Hasn't + V3 + anything	
3.	I <u>ain't</u> <u>no</u> man * I <u>am not</u> a man	Ain't + no + N * Am + not + N	
4.	You <u>ain't</u> <u>never</u> done <u>nothing</u> for him? * Haven't you <u>ever</u> done <u>anything</u> for him?	Ain't+never+V3+nothing * Haven't+ever+V3+ anything	
5.	He <u>don't</u> <u>never</u> go in there ... * He <u>never</u> goes in there ...	Don't + never + V1 * Never + V1	II
6.	I <u>don't</u> know <u>nothing</u> bout it * I <u>don't</u> know <u>anything</u> about it	Don't + V1 + nothing * Don't + V1 + anything	
7.	Us <u>don't</u> git <u>nowhere</u> much * We <u>don't</u> get <u>anywhere</u> much	Don't + V1 + nowhere * Don't + V1 + anywhere	
8.	I <u>don't</u> know <u>nothing</u> bout <u>no</u> others, ... * I <u>don't</u> know <u>anything</u> about <u>any</u> others, ...	Don't+V1+nothing... no * Don't + V1+ anything...any	
9.	... <u>never</u> hurt <u>nobody</u> * ... <u>never</u> hurt <u>anybody</u>	Never + V1 + nobody * Never + V1 + anybody	III
10.	I <u>never</u> ast you for <u>nothing</u> * I <u>never</u> ask you for <u>anything</u>	Never + V1 + nothing * Never + V1 + anything	
11.	But I <u>never</u> had <u>no</u> house * But I <u>never</u> had <u>any</u> house	Never + V2 + no * Never + V2 + any	
12.	Shug <u>not</u> shame <u>no</u> how * Shug <u>is not</u> shame <u>any</u> how	Not + adj + no * Be + not + adj + any	IV

13.	They <u>hadn't</u> <u>hardly</u> thought <u>no</u> more about it * They <u>had</u> <u>hardly</u> thought <u>anymore</u> about it	Hadn't + hardly + V3 + no * Had+hardly+ V3 + anymore	V
14.	<u>Can't</u> <u>nobody</u> tell 'em <u>nothing</u> even today * <u>Nobody</u> can tell them <u>anything</u> even today	Can't + nobody + V1 + nothing * Nobody + V1 + anything	

Whatley reveals that multiple negation occurs when the negation is repeated in the sentence (102). In BEV, negative words such as *nobody*, *nothing*, or *never* are used with negative verbs to give a negative meaning. There are five patterns that are used by Celie in this novel.

Pattern I is negative with 'ain't'. This pattern occurs in sentence 1 to 4. There are four varieties of negative 'ain't' which are "Ain't + never + V2/V3", "Ain't + V3 + nothing", "Ain't + no + N", and "Ain't + never + V3 + nothing". Here, 'ain't' can be followed by negative markers such as *never*, *nothing*, and *no*. Sentence I (1) to (3) are considered as double negative. Therefore, the mathematics rule about two negatives becomes positive does not apply in BEV. Meanwhile, sentence I (4) is regarded as multiple negation because there are three negatives markers such as the auxiliary 'ain't', 'never', and 'nothing'.

Sentence I (1), "I ain't never struck a living thing", has a pattern "Ain't + never + V2/V3". In this pattern, a negative marker 'never' is preceded by 'ain't'. The (*) sentence shows that the auxiliary 'ain't' is not used in SAE. Therefore, sentence I (1), "I ain't never struck a living thing", is similar to "I never struck a living thing" or "I haven't struck a living thing". The pattern in sentence I (2),

“He ain’t got nothing else to do”, is “Ain’t + V3 + nothing”. Here, ‘ain’t’ is followed by V3 that precedes the element ‘nothing’. The verb in this sentence can help the reader to define the meaning of ‘ain’t’, which is ‘has not’. From the (*) sentence, it can be indicated that the pattern “ain’t + V3 + nothing” parallels to “hasn’t + V3 + anything”. While in the sentence I (3), “I ain’t no man”, a noun (N) comes after the element ‘no’ and ‘ain’t’. Here, ‘ain’t’ replaces “be + negative” which can be *am not*, *is not*, *are not*, *was not*, or *were not* depends on the subject and adverb of time. The (*) sentence shows that in the sentence I (3), “I ain’t no man”, ‘ain’t’ equals *am not*.

Sentence I (4), the pattern is “Ain’t + never + V3 + nothing”, describes multiple negation because ‘ain’t’ is accompanied by negative markers *never* and *nothing*. In this sentence, “You ain’t never done nothing for him?”, ‘ain’t’ parallels to *haven’t* because the verb is V3. Hence, a sentence like “You ain’t never done nothing for him?” parallels to “Haven’t you ever done anything for him?”.

Furthermore, sentence 5 to 8 represent the second pattern that is negative auxiliary *don’t*. Here, *don’t* is accompanied by negative markers *nothing*, *no*, *nowhere*, and *never*. Sentence 5 to 7 are regarded as double negative and sentence 8 as multiple negation. In sentence II (5), “He don’t never go in there like he say”, has the pattern “Don’t + never + V1”. Instead of using the negative auxiliary *doesn’t*, BEV speakers’ use *don’t* as the negative auxiliary because they use the verb inflections with all person. Thus, the negative auxiliary *don’t* can be used without depending on the subject.

In sentence II (6), “I don’t know nothing bout it”, the pattern is “Don’t + V1 + nothing”. Here, a negative marker *nothing* is used with the negative auxiliary *don’t*. The sentence with (*) sign displays that *nothing* is replaced by *anything*. Similar to sentence II (6), in sentence II (7), “Us don’t git nowhere much”, there are two negations, which are *don’t* and *nowhere*. In SAE, ‘git’ means ‘get’. From the (*) sentence, “We don’t get anywhere much”, it is shown that the element *nowhere* equals *anywhere*. Meanwhile, in sentence II (8), “I don’t know nothing bout no others, ...”, is considered as multiple negation because its pattern is “Don’t + V1 + nothing... no”. In this pattern, there are three negative markers such as the negative auxiliary *don’t*, *nothing*, and *no*. The (*) sentence, “I don’t know anything about others, ...”, shows that only *don’t* is used as the negative auxiliary without any negative markers.

The third pattern is negative marker *never* that is attached to negative markers *nothing*, *nobody*, and *no* in sentence 9 to 11. Sentence III (9), “... never hurt nobody” with its pattern “Never + V1 + nobody”, denotes that the negative marker *nobody* is utilized with *never*. In the (*) sentence, “... never hurt anybody”, *never* stands alone as the negative marker. This also happens in sentence III (10) and (11).

Pattern “Not + adj + no” as the fourth pattern is shown in the sentence 12. In this sentence, “Shug not shame no how”, the copula is absent. Thus, the element ‘not’ comes directly after the subject and an adjective precedes the negative marker *no*. From the sentence with (*) sign, “Shug is not shame any how”, it is indicated that after subject there is a copula before the element ‘not’.

Here, the copula is in the present tense (is) since in BEV, the copula in present tense is absent.

Another pattern that Celie used in her utterances which is pattern five. This pattern is regarded as multiple negation because the negative keeps being repeated in the whole sentence. Pattern five utilizes negative modal auxiliary *can't* and verbal auxiliary *hadn't* with the negative marker *no*, *nothing*, and *nobody*. In sentence V (13), "They hadn't hardly thought no more about it", the pattern is "Hadn't + hardly + V3 + no". Here, the verbal auxiliary *hadn't* is used together with negative marker *hardly* and *no*. From the (*) sentence, "They had hardly thought anymore about it", it is shown that only *hardly* is used as the negative marker.

While, in the sentence V (14), "Can't nobody tell 'em nothing even today", the pattern is "Can't + nobody + V1 + nothing". In this pattern, the modal auxiliary *can't* is followed by negative markers *nobody* and *nothing*. From sentence V (14), it can be denoted that a negative reversal occurs in this sentence. This pattern is quite different from the former pattern because of its reversal. A negative reversal occurs when the position of the subject is changed by the predicate (Guth, 120). In sentence V (14), it can be seen that the modal auxiliary *can't* takes the position of the subject. Therefore, the sentence V (14), "Can't nobody tell 'em nothing even today" equals "Nobody can tell them anything even today".

3.1.1.1.4 Celie's Question Transformation

Here, the writer will show the 'question transformation' in BEV's sentences.

Table 7. Celie's Question Transformation

No.	Question Transformation	Pattern	
1.	Who her daddy? * Who <u>is</u> her daddy?	Who + N? * Who + be + N?	I
2.	When that? * When <u>is</u> that?	When + demons.pron ? * When + be + demons.pron?	
3.	How long you had your little girl? * How long <u>did</u> you have ...?/How long <u>have</u> you had your little girl?	How long + S + V2/V3? * How long + did + S + V1?/How long + have + S + V3?	II
4.	What you call her? * What <u>do</u> you call her?	What + S + V1? * What + do + S + V1?	
5.	Where she gon go? * Where <u>is</u> she going to go?	Where + S + gon + V1 * Where+be+ S + going to + V1	
6.	Where she want to be? * Where <u>does</u> she want to be?	Where + S + V1? * Where + does + S + V1?	
7.	She like you? * <u>Does</u> she like you?	S + V1 + O? * Does + S + V1 + O?	III
8.	You still bothering Sofia? * <u>Are</u> you still bothering Sofia?	S + Ving + O? * Be + S + Ving + O?	
9.	Where you find him at? * Where <u>do</u> you find him?	Where + S + V1 + O + prep? * Where + do + S + V1 + O?	IV

10.	Where Germaine at? * Where <u>is</u> Germaine?	Where + S + prep? * Where + be + S?	
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In BEV, the auxiliary verbs such as *does, do, have, has, had, did*, and the forms of 'be' are not used especially in yes/no question. Traugott and Pratt state that in yes/no question there is not auxiliary verb shift. Moreover, the question word is put simply in initial position. In this form, there is also no word order shift (334).

There are four patterns of question transformation that Celie used in her utterances. Pattern I, "Who + N?" and "When + pron ?", is used in the sentence 1 to 2. Here, the question word *who* and *when* are simply followed by the noun and demonstrative pronoun. The sentence with (*) sign indicates that the 'be' forms are absent in sentence I (1), "Who her daddy?", and sentence I (2), "When that?".

In pattern II, there are four varieties that occur in sentence 3 to 6 which are "How long + S + V2/V3?", "What + S + V1?", "Where + S + gon + V1", and "Where + S + V1?". In this pattern, the question words precede verbs such as V1, V2, V3, and gon. 'Gon' in this pattern parallels to 'going' in SAE. Because in BEV there is not word order shift and the questions words are put in initial position, sentence 3 to 6 are easily to determine whether those questions in present or past tense. In sentence II (3), "How long you had your little girl?" is indicated that this sentence could be in past tense or could be in present perfect tense because after the question word (how long) there is a past verb or past participle (V2/V3) 'had'. Thus, the pattern of this sentence is "How long + S + V2/V3?"

that parallels to the (*) sentence, “How long did you have your little girl?” with its pattern “How long + did + S + V1?” or “How long have you had your little girl?” with its pattern “How long + have + S + V3?”. The (*) sentence pattern signifies that the auxiliary *did* is used and the verb is changed into V1. However, in sentence 3, the auxiliary *did* is absent.

Meanwhile, sentence II (4) and (6) are in present tense because the question words *what* and *where* are accompanied by present verbs (V1) ‘call’ and ‘want’. Furthermore, the auxiliaries *does* and *do* are not used after the question words. Sentence II (4), the pattern is “What + S + V1?”, and sentence II (6), with its pattern “Where + S + V1?”. In sentence 6, after the question word, the verb is not inflected although the subject is different. Sentence 4, “What you call her?”, uses second person while sentence 6, “Where she want to be?”, utilizes third person. This parallels to the rule that in BEV, a verb inflection is used with all persons. Sentence 5, “Where she gon go?”, has the pattern “Where + S + gon + V1”. Here, ‘gon’ means ‘going’ in SAE. Hence, the sentence “Where she gon go?” is the same as “Where is she going to go?”.

Pattern III is considered as yes/no questions. Sentence 7 to 8 are noted by intonation since yes/no questions in BEV does not utilize the auxiliary verb and the ‘be’ form. In sentence III (7), “She like you?” the pattern is “S + V1 + O?”, and sentence (8), “You still bothering Sofia?” that has the pattern “S + Ving + O?”, it is described that Celie in her utterances does not use *does* as the auxiliary verb and *are* as the ‘be’ form. Therefore, instead of using sentence like, “Does she like you?”, she uses “She like you?”.

Sentence 9 to 10 are similar. That is why these sentences are grouped into pattern IV. These sentences use *where* as the question word. Because *where* is the question word for asking the place, Celie uses it with preposition *at* when she wants to ask where somebody is, noting these patterns: “Where + S + V1 + O + prep?” (Sentence 9) and “Where + S + prep?” (Sentence 10). The (*) sentence shows that the preposition *at* is not necessary. In other words, the sentences “Where you find him at?” and “Where Germaine at?” are similar to the sentences, “Where do you find him?” and “Where is Germaine?”

3.1.1.1.5 Celie’s ‘Ain’t’

Here, the writer will show the using of ‘ain’t’ in BEV’s sentences.

Table 8. Celie’s ‘Ain’t’

No.	Ain’t	Pattern	
1.	Why you call her Olivia if it <u>ain’t</u> her name? * Why you call her Olivia if it <u>isn’t</u> her name?	Ain’t + N * Isn’t + N	I
2.	Most times I pretend I <u>ain’t</u> there * Most times I pretend I <u>am not</u> there	Ain’t + adv * Am not + adv	
3.	It sure <u>ain’t</u> so hot * It <u>isn’t</u> so hot	Ain’t + adj * Isn’t + adj	
4.	He <u>ain’t</u> gonna like you ... * He <u>isn’t</u> going to like you ...	Ain’t + gonna + V1 * Isn’t+going to+V1	II
5.	He <u>ain’t</u> beat me much since you made him quit * He <u>didn’t</u> beat me much since you made him quit	Ain’t + V1 * Didn’t + V1	
6.	<u>Ain’t</u> I <u>been</u> helpful?	Ain’t+S+been+ adj	

	* <u>Haven't</u> I <u>been</u> helpful?	* Haven't+S+been+adj	
7.	... all I'm telling you <u>ain't</u> coming just from me	Ain't + Ving	
	* ... all I'm telling you <u>isn't</u> coming just from me	* Isn't + Ving	

The first pattern takes place in sentence 1 to 3. The patterns are “Ain't + N”, “Ain't + adv”, and “Ain't + adj”. In this pattern, ‘ain't is adjoined with a noun, an adjective, and an adverb. Since the process that occurs in those sentences is the same, those sentences are joined in one grouped (pattern I). Sentence 1 to 3 display that in this pattern ‘ain't can replace “be + negative” depends on the subject and adverb of time. In sentence 1, “... if it ain't her name”, and sentence 3, “It sure ain't so hot”, the meanings of ‘ain't’ are *is not* because the tense is in present and the subject is singular, compared to (*) sentence. While in sentence 2, “Most times I pretend I ain't there”, with its pattern is “Ain't + adv”, ‘ain't’ means *am not*. As seen from the (*) sentence, it is indicated that the sentence 2, “Most times I pretend I ain't there”, equals “Most times I pretend I am not there”, with its pattern “Am not + adv”.

Sentence 4 to 7 are grouped in the next pattern, which is pattern II. The patterns are “Ain't + gonna + V1”, “Ain't + V1”, “Ain't+S+been+ adj”, and “Ain't + Ving”. In these patterns, ‘ain't’ is connected to verbs, which show the tenses of the sentences so that it is easier to decide the meaning of ‘ain't’. Sentence II (4), “He ain't gonna like ...”, and sentence 7, “...all I'm telling you ain't coming just from me”, show that ‘ain't’ substitutes “be + negative” *is not*. Here, ‘gonna’ means ‘going to’. Therefore, from the tense and the subject, it is easier to decide the meaning of ‘ain't’. Similar to sentence 4, in sentence 5, “He

ain't beat me ...”, ‘ain’t replaces the negative auxiliary *did not*, noticed the (*) sentence. Sentence 6, “Ain't I been helpful?” with its pattern “Ain’t + S + been + adj?”, displays that ‘ain’t’ can also substitute *have not*. Therefore, from the (*) sentence, it can be described that sentence 6, “Ain't I been helpful?”, parallels to “Haven't I been helpful?”.

3.1.1.1.6 Celie's Pronoun

Here, the writer will show the ‘pronoun’ in BEV's sentences.

Table 9. Celie's Pronoun

No.	Pronoun	Pattern	
1.	<u>Them</u> Africans is a mess * <u>These/Those</u> Africans are a mess	O.pl.pron + N * Demons.pron + N	I
2.	<u>Me and Nettie</u> own a dry good store * <u>Nettie and I</u> own a dry good store	O.sing.pron + V1 * S.sing.pron + V1	II
3.	<u>Us</u> stuck close to the house * <u>We</u> stuck close to the house	O.pl.pron + V2 * S.pl.pron + V2	
4.	They made up <u>they</u> minds * They made up <u>their</u> minds	S.pl.pron + N * Poss.pron + N	
5.	... and <u>our own self</u> <u>is</u> what us have to hand * ... and <u>ourselves</u> <u>are</u> what we have to hand	Ref.pl.pron + be (is) * Ref.pl.pron + be (are)	
6.	<u>They</u> <u>yourn</u> * <u>They</u> <u>are</u> <u>yours</u>	S.pl.pron + ind.poss.pron * S.pl.pron+be(are)+ind.poss.pron	

According to Guth, BEV uses two kinds of pronouns, which are demonstrative pronoun and reflexive pronoun. A demonstrative pronoun is used to point the noun and reflexive pronoun is used to point back the noun (366). Personal, possessive, and reflexive pronouns are grouped in central pronoun since they share features as being particularly characteristic of pronouns, contrast of person, gender, and subjective/objective case (Quirk *et al.*, 345-346). Pattern I shows the demonstrative pronoun. In sentence I (1), "Them Africans is a mess" with its pattern "O.pl.pron + N", the objective pronoun 'them' appears as a demonstrative pronoun. BEV utilizes the objective pronoun 'them' as a demonstrative pronoun while in SAE, *that*, *this*, *those*, and *these* are used as demonstrative pronouns. As seen from the sentence with (*) sign, 'them' does not appear and it is replaced by *those* or *these*. Therefore, sentence I (1), "Them Africans is a mess" with its pattern "O.pl.pron + N", equals "These/Those Africans are a mess" and the pattern is "Demons.pron + N". Here, demons.pron stands for demonstrative pronoun.

Sentence 2 to 6 are joined in pattern II. Sentence 2 to 4 belongs to personal pronoun, sentence 5 is reflexive pronoun, and sentence 6 is possessive pronoun. Sentence II (2), "Me and Nettie own a dry good store", has the pattern "O.sing.pron + V1". In this sentence, 'me', the first person that is in the objective form, precedes the third person (Nettie). Whereas Quirk *et al.* explains that in informal usage, first person pronouns should occur at the end of the coordinate construction (338). The (*) sentence, "Nettie and I own a dry good store" with its

pattern “S.sing.pron + V1”, demonstrates that the third person (Nettie) precedes the first person (I). Here, *I* is the subjective form.

In sentence II (3), “Us stuck close to the house”, the pattern is “O.pl.pron + V2”. This is similar to previous pattern. BEV speakers tend to use the objective form in subject territory. In sentence 3, ‘us’ as the objective form is put in the subject territory. Comparing to the (*) sentence that in the (*) sentence, “We stuck close to the house”, ‘we’ as the subjective form is placed in the subject territory. Meanwhile, in sentence II (4), “They made up they minds” with its pattern “S.pl.pron + N”, ‘they’ as the subjective form is placed in genitive form. Here, S.pl.pron stands for subject plural pronoun. The (*) sentence, “They made up their minds”, shows the usage of the genitive form ‘their’. According to Quirk *et al.*, the genitive forms of the personal pronouns are, in accordance with grammatical tradition, called possessive pronoun (336).

Sentence II (5) is about reflexive pronoun. In this sentence, “... and our own self is what us have to hand”, the pattern is “Ref.pl.pron + be (is)”. In sentence II (5), ‘ourself’ is used as the reflexive plural pronoun that is corresponded to the singular ‘be’ form (is). To refer to plural in standard form, the ending of the pronoun that is used is ‘-selves’. The (*) sentence demonstrates the usage of the ending ‘-selves’. Therefore, sentence 5, “and our own self is what us have to hand” parallels to the (*) sentence, “and ourselves are what we have to hand”.

The last sentence in pattern II is sentence 6, “They yourn”, and it is about possessive pronoun. The pattern is “S.pl.pron + ind.poss.pron”. In this sentence,

ind.poss.pron stands for an independent possessive pronoun. Here, 'yourn', as the independent possessive pronoun, stands alone because it is not followed immediately by a noun. In standard form, the independent possessive pronoun also stands alone, noted the (*) sentence. In SAE, five of the possessive pronouns, which are *my*, *our*, *your*, *her*, and *their*, is changed by the addition of a consonant (either /n/ or /z/) to the determinative form to form independent forms (Quirk et al., 361). Similar to SAE, in BEV all the determinative forms are changed by adding a consonant (/n/) to form the independent possessive pronoun. Therefore, from the examples above, it is shown that patterns in BEV are quite similar to the system of SAE.

3.1.1.2 Shug Avery's Grammatical Features

In Shug Avery's utterances, there are six Black English grammatical features, which are 'verbal auxiliaries' that contain 'been' and 'invariant be', 'absence of copula', 'multiple negation', 'question transformation', 'ain't', and 'pronoun'. In this part, the writer shows some of Shug Avery's utterances.

3.1.1.2.1 Shug Avery's Verbal Auxiliaries

Here, the writer will show the 'verbal auxiliaries' in BEV's sentences.

a. Been

Table 10. Shug Avery's Been

No.	Verbal Auxiliaries	Pattern	
1.	Us <u>been</u> driving all night	Been + Ving	I

	* We <u>have been</u> driving all night	* Have been + Ving	
2.	He <u>been</u> there so long * He <u>has been</u> there so long	Been + adv * Has been + adv	II

The data from the table above represent the verbal auxiliary ‘been’ that is used in the novel. It was not found the verbal auxiliary ‘done’ in this novel. In the table above, ‘been’ can be directly followed by a verb and an adverb. ‘Been’ has the meaning that something has happened a long time (Traugott and Pratt, 331). There are two varieties of ‘been’ as the verbal auxiliary that found in this novel.

The first pattern is “been + Ving”. Here, Ving stands for “V + ing” which is a present progressive verb. In this pattern, ‘been’ is immediately followed by a verb. From the (*) sentence, it can be seen that a form like ‘been’ cannot function as a complete verb. This form needs a ‘helping verb’ such as ‘have’. In this case, sentence I (1), “Us been driving all night”, equals “We have been driving all night”. Therefore, the action “drive” has been committed for a long time and the action is completely finished. In this sentence, there is also a difference in using a pronoun. In BEV pronoun can be used as a subject. This issue will be discussed in the next section.

The second pattern is “been + adv”. Here, adv stands for adverbs that means ‘been’ can be directly connected to an adverb. In sentence II (2), “He been there so long”, indicates that ‘been’ can stand by itself as a complete verb. This sentence does not need a form like ‘have’ so that the form of ‘been’ is immediately attached to an adverb (there). The (*) sentence, “He has been there

so long” with its pattern “Has + been + adv”, demonstrates the equal form of sentence II (2), “He been there so long” which has the pattern “been + adv”.

b. Invariant Be

Table 11. Shug Avery’s Invariant Be

No.	Invariant Be	Pattern	
1.	There <u>be</u> a letter ... * There <u>is</u> a letter ...	Be + N * Be (is) + N	I
2.	Nettie <u>be</u> coming home before long * Nettie <u>will be</u> coming home before long	Be + Ving * Will be + Ving	II
3.	And she <u>be</u> pissed if you change on her * And she <u>will be</u> pissed if you change on her	Be + adj * Will be + adj	III

Invariant be indicates that the ‘be’ form is uninflected according to person or number (Traugott and Pratt, 332). Instead of using the variant forms ‘be’ (is, are, am), BEV simply uses ‘be’ as the auxiliary. According to Chaika, invariant be shows habitual actions (300). There are three patterns of invariant be in the table above. The first pattern is “Be + N”. Here, N stands for noun. This pattern means that ‘be’ is attached to a noun (N). In the sentence I (1), “There be a letter ...”, ‘be’ directly followed by a noun (a letter). The (*) sentence shows that be in the sentence I (1), “There be a letter ...”, parallels to *is* since invariant be is used in present tense. Therefore, the sentence (1) equals “There is a letter ...”.

Invariant be is also used to express intention (Traugott and Pratt, 332). It occurs in the second pattern that is represented by sentence 2. Sentence II (2) has

a pattern “be + Ving”. This pattern means that **be** is directly followed by a verb, which is a present progressive verb (Ving). In the sentence II (2), “Nettie be coming home before long”, ‘be’ is connected to a present progressive verb (coming). The (*) sentence indicates that ‘will be’ substitutes ‘be’ in the sentence II (2). This sentence is derived from “Nettie will be coming home before long” so that it can be used to express intention.

Meanwhile, the third pattern is “be + adj”, which takes place in sentence 3. In this sentence, ‘be’ is attached to an adjective. Sentence 3, “And she be pissed if you change on her”, is a conditional sentence. This sentence means, “if you change on her, she will be pissed” (She will be pissed forever). Therefore, sentence III (3), “And she be pissed if you change on her”, parallels to the (*) sentence, “And she will be pissed if you change on her”.

3.1.1.2.2 Shug Avery’s Absence of Copula

Here, the writer will show the ‘absence of copula’ in BEV’s sentences.

Table 12. Shug Avery’s Absence of Copula

No.	Absence of Copula	Pattern	
1.	<u>All womens not</u> alike * <u>All women are not</u> alike	S + not + adj * S + be (are) + not + adj	I
2.	<u>While we here,</u> Albert ... * <u>While we are here,</u> Albert...	S + adv * S + be (are) + adv	
3.	<u>She on her way</u> home * <u>She is on her way</u> home	S + prep.phrase * S+ be (is) + prep.phrase	II

4.	<u>It a lot prettier than you thought</u> * <u>It is a lot prettier than you thought</u>	Pers.pron + comp. * Pers.pron+be (was) + comp.	
5.	<u>This Grady</u> * <u>This is Grady</u>	Demons.pron + N * Demons.pron + be (is) + N	III
6.	<u>June a good time to go off ...</u> * <u>June is a good time to go off ...</u>	N + N.phrase * N + be (is) + N.phrase	
7.	<u>But they his</u> * <u>But they are his</u>	S + poss.pron * S + be (are) + poss.pron	IV
8.	<u>You somebody to Nettie</u> * <u>You are somebody to Nettie</u>	S + ind.pron * S + be (are) + ind.pron	
9.	<u>She look like she studying</u> * <u>She looks like she is studying</u>	S + Ving * S + be (is) + Ving	V

Traugott and Pratt explain that to signal the present tense in BEV, the inflected 'be' is omitted in the sentences (332). This regularity helps the reader to determine that the sentences are in the present not in the past. Black English speakers do by leaving out the copula (a form of be) when expressing a non-durative or non-habitual circumstance (Chaika, 300). The (*) sentence indicates that the form of 'be' is deleted in BEV. There are five types of absence of copula are found in this novel.

Pattern I is represented by sentence 1 to 2 which is "S + not + adj" and "S + adv". Here, adj stands for adjective, S stands for subject, and adv stands for adverb. It means that a subject can be connected to an adjective or an adverb.

Sentence I (1), "All womens not alike", shows that an adjective comes after the element 'not'. In BEV, a sentence like sentence 1, "All womens not alike", displays that the subject is directly followed by the element 'not'. While in SAE, noted in the (*) sentence, "All womens are not alike" with its pattern "S + be (are) + not + adj", the subject precedes 'be' before the element 'not' appears. Furthermore, sentence I (2), "While we here, Albert ...", indicates that a subject can be attached to an adverb. Here, the (*) sentence denotes the missing element in the sentence I (2), which is the element of 'are'.

The second pattern (II) occurs in sentence 3 to 4. There are two varieties in this pattern which are, "S + prep.phrase" and "Pers.pron + comp". Here, prep.phrase stands for preposition phrase and comp stands for comparative. In these patterns, subjects can be directly followed by a preposition phrase and a comparative. In sentence II (3), "She on her way home", signifies a subject precedes a preposition phrase. The (*) sentence, "She is on her way home", shows that 'is' is the missing element in sentence II (3). Sentence 4, "It a lot prettier than you thought", has the pattern "Pers.pron + comp". Here, pers.pron stands for personal pronoun. In this pattern, a comparative (prettier) comes after a personal pronoun (it). This sentence parallels to "It is a lot prettier than you thought" that can indicate the missing element in the sentence II (4).

There are two types of pattern III that take place in sentence 5 to 6. Sentence III (5), "This Grady", has the pattern "Demos.pron + N". Here, demons.pron stands for demonstrative pronoun and N stands for noun. In this pattern, a noun shows up after a demonstrative pronoun. Therefore, in sentence III

(5), “This Grady”, the demonstrative pronoun (this) is followed by a noun (Grady). As seen from the (*) sentence, it is clearly demonstrated that in sentence 5 still does not use ‘be’ form. Meanwhile, sentence 6, “June a good time to go off ...”, has the pattern “N + N.phrase”. Here, N.phrase stands for noun phrase. In this sentence, a noun is corresponded to a noun without the ‘be’ form. Therefore, sentence III (6), “June a good time to go off ...”, equals the (*) sentence, “June is a good time to go off ...” with its pattern “N + be (is) + N.phrase”.

“S + poss.pron” and “S + ind.pron” are the fourth pattern that occur in sentence 7 to 8. Here, poss.pron stands for possessive pronoun and ind.pron stands for indefinite pronoun. In the fourth pattern, subject is attached to the element ‘possessive pronoun’ and ‘indefinite pronoun’. Sentence IV (7), “But they his”, the subject (they) is followed by the possessive pronoun (his). While in sentence 8, “You somebody to Nettie” with its pattern “S + ind.pron”, the subject (you) is immediately connected to the indefinite pronoun (somebody). From the (*) sentence, it is clearly displayed that the missing elements of sentence 7 to 8 are the copula ‘are’.

Another pattern that is used in Shug Avery’s utterances is pattern V which is “S + Ving”. This pattern is represented by sentence 9. Here, Ving stands for “Verb + ing” which is a present progressive verb. This pattern is different from the former pattern because in this pattern, a subject can be attached to a verb, which signifies the tense of the sentence. It helps the reader to determine the absence of copula in sentences, which use these patterns. In sentence V (9), “She look like she studying”, a present progressive verb (Ving) shows up after a

subject. It is easier for the reader to determine that the missing element in this sentence is the element 'is' because of the tense marker. The (*) sentence denotes that sentence V (9) "She look like she studying" equals "She looks like she is studying".

3.1.1.2.3 Shug Avery's Multiple Negation

Here, the writer will show the 'multiple negation' in BEV's sentences.

Table 13. Shug Avery's Multiple Negation

No.	Multiple Negation	Pattern	
1.	I <u>don't</u> want to smell <u>no</u> stinking blankety-blank pipe, ... * I <u>don't</u> want to smell stinking blankety-blank pipe, ...	Don't + V1 + no * Don't + V1	I
2.	I <u>don't</u> miss <u>nothing</u> * I <u>don't</u> miss <u>anything</u>	Don't+V1+nothing * Don't+V1+anything	
3.	I <u>don't</u> want <u>none</u> of your damn food * I <u>don't</u> want <u>any</u> of your damn food	Don't + V1 + none * Don't + V1 + any	
4.	And she <u>didn't</u> have <u>nothing</u> , ... * And she <u>didn't</u> have <u>anything</u> , ...	Didn't+V1+nothing *Didn't+ V1+anything	
5.	She <u>never</u> love to do <u>nothing</u> had anything to do with touching <u>nobody</u> * She <u>never</u> loved to do <u>anything</u> had to do with touching <u>anybody</u>	Never+V1+ nothing + V2+ nobody * Never + V2+ anything + V2 + anybody	II

6.	He <u>never</u> <u>hardly</u> laugh * He <u>never</u> laughs/ He <u>hardly</u> laughs	Never + hardly +V1 * Never/hardly + V1	
7.	He <u>never</u> say <u>nothing</u> bout it, ... * He <u>never</u> says <u>anything</u> about it, ...	Never+ V1 + nothing * Never + V1+anything	
8.	He <u>ain't</u> funny <u>no</u> more * He <u>isn't</u> funny <u>anymore</u>	Ain't + adj + no * Isn't + adj + anymore	III
9.	<u>Ain't</u> <u>no</u> way to read the bible and <u>not</u> think God white * There <u>isn't</u> <u>any</u> way to read the bible ...	Ain't + no... not * Isn't + any + N	
10.	<u>Nobody</u> think I'm good looking <u>no</u> more, ... * <u>Nobody</u> thinks I'm good looking <u>anymore</u> , ...	Nobody ...no * Nobody...anymore	IV
11.	<u>Nobody</u> feel better for killing <u>nothing</u> * <u>Nobody</u> feels better for killing <u>anything</u>	Nobody...nothing * Nobody... anything	
12.	... he <u>can't</u> play <u>nothing</u> but flute * ... he <u>can't</u> play <u>anything</u> but flute	Can't+ V1+nothing * Can't +V1+ anything	V
13.	That <u>wouldn't</u> be <u>no</u> improvement * That would be <u>no</u> improvement	Wouldn't + be+ no * Would + be + no	
14.	You <u>not</u> made like <u>no</u> dress pattern <u>neither</u> * You are <u>not</u> made like a dress pattern either	Not...no...neither * Be + not + pp	VI

A sentence has multiple negations if there are negations that keep being repeated (Whatley, 102). Negative words, for example *nobody*, *nothing*, or *never*

are utilized in BEV with negative verbs to give a negative meaning. There are six patterns that are used by Shug Avery in this novel.

Sentence 1 to 4 represent the first pattern that is negative auxiliary *don't* and *didn't*. Here, *don't* is attached to negative markers *nothing*, *no*, and *none*. While *didn't* is accompanied by a negative marker *nothing*. Sentence 1 to 4 is considered as double negative. In sentence I (1), "I don't want to smell no stinking blankety-blank pipe, ...", has the pattern "Don't + V1 + no". Here, a negative marker *no* is used with the negative auxiliary *don't*. The (*) sentence, "I don't want to smell stinking blankety-blank pipe, ...", shows that only the negative auxiliary *don't* that is utilized in this sentence. Sentence II (2), "I don't miss nothing" with its pattern "Don't+V1+nothing", displays that there are two negations, which are *don't* and *nothing*. From the (*) sentence, "I don't miss anything", it is shown that the element *nothing* parallels to *anything*. This also occurs in sentence 3, "I don't want none of your damn food". The pattern of this sentence is "Don't + V1 + none". In this pattern, *don't* is utilized with the negative marker *none*. Therefore, sentence I (3), "I don't want none of your damn food", equals the (*) sentence, "I don't want any of your damn food". Similar to previous pattern, in sentence I (4), "And she didn't have nothing, ..." with its pattern is "Didn't + V1 + nothing", demonstrates that the auxiliary *didn't* is corresponded to the negative marker *nothing*. The (*) sentence, "And she didn't have anything ...", shows that only *didn't* is utilized as the negative auxiliary without any negative markers.

The second pattern is about the negative marker *never* that is connected to negative markers such as *nothing*, *nobody*, and *hardly* in sentence 5 to 7. Sentence II (5), “She never love to do nothing had anything to do with touching nobody” with its pattern “Never+V1+ nothing + V2+ nobody”, is regarded as multiple negation. There are three negative markers in this sentence, which are *never*, *nothing*, and *nobody*. In the (*) sentence, “She never loved to do anything had to do with touching anybody”, *never* stands alone as the negative marker. Meanwhile, sentence 6 to 7 are considered as double negatives. In sentence II (6), “He never hardly laugh”, has the pattern “Never + hardly+V1”. In this pattern, the negative marker *hardly* accompanies the negative marker *never*. As seen from the (*) sentence, “He never laughs”, it is denoted that *hardly* is not used or it can be “He hardly laughs” where *never* is left out. Therefore, sentence 6, “He never hardly laugh”, equals “He never laughs” or “He hardly laughs”. This also happens in sentence 7.

Pattern III is negative with ‘ain’t’. This pattern occurs in sentence 8 to 9. There are two types of negative ‘ain’t’ which are “Ain’t + adj + no” and “Ain’t + no... not”. Here, ‘ain’t’ can be followed by negative markers such as *not* and *no*. Sentence III (8) is regarded as double negatives and sentence (9) as multiple negation. Therefore, the mathematics rule about two negatives becomes positive does not apply in BEV.

Sentence III (8), “He ain’t funny no more”, has a pattern “Ain’t + adj + no”. In this pattern, a negative marker ‘no’ comes after ‘ain’t’. Here, ‘ain’t’ replaces “be + negative” which can be *am not*, *is not*, *are not*, *was not*, or *were not*

depends on the subject and adverb of time. The (*) sentence indicates that the auxiliary 'ain't' is not utilized in SAE. Therefore, sentence III (8), "He ain't funny no more", is similar to "He isn't funny anymore".

Meanwhile, in sentence III (9), "Ain't no way to read the bible and not think God white" with its pattern "Ain't + no... not", describes multiple negation because 'ain't' is followed by negative markers *no* and *not*. The blank in this sentence that precedes the element 'not' refers to words that come between 'no' and 'not'. This pattern is not similar to the previous sentence because there is a negative reversal takes place in this sentence. Guth states that a negative reversal occurs when the position of the subject is substituted by the predicate (120). In sentence III (9), "Ain't no way to read the bible and not think God white", shows that the position of the subject is changed by 'ain't'. Hence, a sentence like sentence III (9), "Ain't no way to read the bible and not think God white", parallels to "There isn't any way to read the bible ...".

Sentence 10 to 11 display the fourth pattern. Sentence IV (10), "Nobody think I'm good looking no more, ...", the pattern is "Nobody...no". Here, the negative marker *nobody* is used together with the negative marker *no*. The (*) sentence signifies that *no* is replaced by *any*. Therefore, sentence 10, "Nobody think I'm good looking no more, ...", is similar to "Nobody thinks I'm good looking any more, ...". Moreover, in sentence IV (11), "Nobody feel better for killing nothing", demonstrates that *nobody* is accompanied with *nothing*. From the (*) sentence, it is shown that *nothing* is substituted by *anything*.

Pattern V that occurs in sentence 12 to 13 uses negative modal auxiliaries *can't* and *wouldn't*. Sentence V (12), "... he can't play nothing but flute", indicates that the negative modal auxiliary *can't* is followed by the negative marker *nothing*. Similar to sentence IV (11), *nothing* is replaced by *anything*, noted the (*) sentence. While, in sentence V (13), "That wouldn't be no improvement", the negative modal auxiliary that is used is *wouldn't*. The pattern of this sentence is "Wouldn't + be + no". In this pattern, the modal auxiliary *wouldn't* is accompanied by negative markers *no*. Therefore, sentence V (13), "That wouldn't be no improvement" equals "That would be no improvement".

Another pattern that is utilized by Shug Avery in this novel is pattern six that is shown in sentence 14. In this sentence, "You not made like no dress pattern neither", denotes that the pattern is "Not...no...neither". Sentence VI (14) signifies that there is not a copula precedes the element 'not'. In this sentence, the element 'not' comes directly after the subject and a past participle precedes the negative marker *no*. From the (*) sentence, "You are not made like a dress pattern either", it is clearly displayed that after subject there is a copula before the element 'not' and the negative 'not' stands alone.

3.1.1.2.4 Shug Avery's Question Transformation

Here, the writer will show the 'question transformation' in BEV's sentences.

Table 14. Shug Avery's Question Transformation

No.	Question Transformation	Pattern	
1.	Who you gon tell, God? * Who <u>are</u> you going to tell, God?	Who + S + gon + V1? * Who+ be + S + going to + V1?	I
2.	What us got to eat? * What <u>did</u> we get to eat?	What + O.pl.pron + V2? * What + did + S + V1?	
3.	How you sew this damn thing? * How <u>do</u> you sew this damn thing?	How + S + V1? * How + do + S + V1?	
4.	How come he don't dance? * How come <u>doesn't</u> he dance?	How come+S+don't+V1? * How come + does + S + V1?	
5.	What her birthday? * <u>When</u> is her birthday?	What + N? * When + be + N?	II
6.	You never seen a naked woman ...? * <u>Have</u> you ever seen a naked woman ...?	S + never + V3 + N? * Have + S + ever + V3 + N?	III
7.	You still a virgin? * <u>Are</u> you still a virgin?	S + adj? * Be + S + adj?	
8.	That ain't so hot? * <u>Isn't</u> that so hot?	Demons.pron + ain't + adj? * Be + not + demons.pron + adj?	
9.	Where she at? * Where <u>is</u> she?	Where + S + prep? * Where + be + S?	IV

10.	Where your room? * Where <u>is</u> your room?	Where + N? * Where + be + N?	
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The auxiliary verbs, for example *does, do, have, has, had, did*, and the forms of 'be' are not utilized in BEV especially in yes/no question. Traugott and Pratt reveal that there is no auxiliary verb shift in yes/no question. Furthermore, the question word is put simply in initial position. In this form, there is also no word order shift (334).

Shug Avery utilizes four patterns of question transformation in her utterances. Sentence 1 to 4 represent pattern I. In this pattern, the question words precede verbs such as V1, V2, and gon. 'Gon' in this pattern is similar to 'going to' in SAE. Because of the pronunciation, BEV speakers pronounce 'going to' into 'gon'. It is easily to determine the tenses of sentence 1 to 4 since there is not word order shift and the questions words are put in initial position in BEV. Sentence I (1), "Who you gon tell, God?" shows that the tense of this sentence is in present tense because after the question word (who) there is a present progressive verb (gon). In this pattern, *who* is directly followed by a subject (you). Thus, the pattern of this sentence is "Who + S + gon + V1?" that equals the (*) sentence, "Who are you going to tell, God?" with its pattern "Who+ be + S + going to + V1?". Sentence I (2), "What us got to eat?" the pattern is "What + O.pl.pron + V2?", has the similarity to sentence I (1). Here, O.pl.pron stands for object plural pronoun. In this pattern, the question word (what) is attached to the

verb (got) that is in the past tense. The (*) sentence, “What did we get to eat?”, displays that the auxiliary *did* is utilized and the verb is shifted into V1.

Meanwhile, sentence I (3) and (4) are in present tense because the question words *how* and *how come* are connected to present verbs (V1) ‘sew’ and ‘dance’. In sentence I (3), “How you sew this damn thing?” with its pattern “How + S + V1?”, the auxiliaries *do* is not used after the question words. Sentence I (4), with its pattern “How come+S+don’t+V1?”, reveals that after the question word, the auxiliary *doesn’t* is not inflected although the subject is different. Sentence 4, “How come he don’t dance?”, uses third person. This similar to the rule that in BEV, a verb inflection is used with all persons. This case will be discussed further in the inflections section.

Pattern II occurs in sentence 5. Sentence II (5), “What her birthday?”, depicts the discrepancy of the question word. The (*) sentence, “When is her birthday?”, shows that the appropriate of the question word in this sentence is *when* since this question word is used to ask the time. Thus, instead of saying, “When is her birthday?”, Shug Avery says, “What her birthday?”.

Yes/no questions are described in pattern III that takes place in sentence 6 to 8. These sentences are noted by intonation because in BEV, yes/no questions do not utilize the auxiliary verb and the ‘be’ forms. In sentence III (6), “You never seen a naked woman ...?”, the pattern is “S + never + V3 + N?”. In this sentence, *have* is not used even though the verb is in past participle. Similar to sentence 6, in sentence III (7), “You still a virgin?” with its pattern “S + adj?”, and sentence (8), “That ain’t so hot?” that has the pattern “Demos.pron + ain’t + adj?”, it is

denoted that Shug Avery in her utterances does not utilize *are* and *is* as the 'be' forms. Here, *demonstrative pronoun* stands for demonstrative pronoun. In this pattern (8), 'ain't' substitutes *is not*. Therefore, instead of using sentence like, "Isn't that so hot?", she uses "That ain't so hot?".

Sentence 9 to 10 are grouped into pattern IV. In sentence 9, "Where she at?", *where* is utilized as the question word. Shug Avery uses *where* with a preposition *at* when she wants to ask where somebody is, noting this pattern: "Where + S + prep?". The (*) sentence shows that the preposition *at* is not necessary. In fact, sentence 9, "Where she at?", is similar to the sentence, "Where is she?". While sentence IV (10), "Where your room?", the preposition *at* is not used with the question word *where*. In this sentence only the 'be' form is omitted. Therefore, sentence 10, "Where your room?" equals "Where is your room?".

3.1.1.2.5 Shug Avery's 'Ain't'

Here, the writer will show the using of 'ain't' in BEV's sentences.

Table 15. Shug Avery's 'Ain't'

No.	Ain't	Pattern	
1.	I <u>ain't</u> that old * I <u>am not</u> that old	Ain't + adj * Am not + adj	I
2.	Good thing I <u>ain't</u> your damn wife * Good thing I <u>m not</u> your damn wife	Ain't + N * Am + not + N	
3.	... you <u>ain't</u> got good sense * ...you <u>haven't</u> got good sense	Ain't + V3 * Haven't + V3	II

4.	It <u>ain't</u> something you can look at ... * It <u>isn't</u> something you can look at ...	Ain't + ind.pron * Isn't + ind.pron	III
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There are three patterns that are used by Shug Avery in her utterances. Sentence 1 to 3 describe pattern I. The pattern of sentence 1 is "Ain't + adj". Here, 'ain't' is connected to an adjective. In this pattern, 'ain't' can substitute "be + negative" depends on the subject and adverb of time. Sentence I (1), "I ain't that old", shows that 'ain't' replaces *am not*. The (*) sentence indicates that sentence 1, "I ain't that old", is similar to, "I am not that old". Sentence I (2), "Good thing I ain't your damn wife", has the pattern "Ain't + N". In this pattern, 'ain't' is corresponded to a noun. From the (*) sentence, it is clearly shown that 'ain't' substitutes 'am not'. Thus, instead of saying, "Good thing I am not your damn wife", Shug Avery says, "Good thing I ain't your damn wife".

The next pattern is pattern II that is in sentence 3. The pattern is "Ain't + V3". In this pattern, 'ain't' is followed by a verb. For the reader, it will be easier to determine the meaning of 'ain't' if a verb follows 'ain't' because a verb can signify the tense of the sentence. In sentence II (3), "... you ain't got good sense", 'ain't' replaces 'haven't' since the verb of this sentence is V3 (got), noted the (*) sentence. Therefore, sentence 3, "... you ain't got good sense", parallels to "... you haven't got good sense" with its pattern "haven't + V3".

Another pattern that is utilized by Shug Avery in this novel is pattern III. This pattern occurs in sentence 4. In sentence III (4), "It ain't something you can look at ...", the pattern is "Ain't + ind.pron". Here, ind.pron stands for indefinite

pronoun. This pattern indicates that 'ain't' is followed by an indefinite pronoun (something). In this case, 'ain't' replaces *is not*. Therefore, sentence 4, "It ain't something you can look at ...", is similar to the (*) sentence, "It isn't something you can look at ...".

3.1.1.2.6 Shug Avery's Pronoun

Here, the writer will show the 'pronoun' in BEV's sentences.

Table 16. Shug Avery's Pronoun

No.	Pronoun	Pattern	
1.	My kids with <u>they</u> grandma * My kids are with <u>their</u> grandma	S.pl.pron + N * Poss.pron + N	I
2.	But here <u>us</u> is * But here <u>we</u> are	O.pl.pron + be (is) * S.pl.pron + be (are)	
3.	... Albert and <u>me</u> walk up ... * ... Albert and <u>I</u> walk up ...	O.sing.pron + V1 * S.sing.pron + V1	
4.	God love all <u>them</u> feelings * God loves all of <u>these/those</u> feelings	O.pl.pron + N * Demons.pron + N	II

Guth explains that BEV uses two kinds of pronouns, which are demonstrative pronoun and reflexive pronoun. A demonstrative pronoun is utilized to point the noun and reflexive pronoun is used to point back the noun (366). Quirk *et al.* state that personal, possessive, and reflexive pronouns are grouped in central pronoun because they share features as being particularly

characteristic of pronouns, contrast of person, gender, and subjective/objective case (345-346). In this novel, there are two types of pronouns that are used by Shug Avery in her dialogues. Sentence 1 to 3 is in pattern I indicate the central pronoun. Sentence 1 to 3 belongs to personal pronoun.

Sentence I (1), “My kids with they grandma”, has its pattern “S.pl.pron + N”. Here, S.pl.pron stands for subject plural pronoun. In this sentence, the subjective form ‘they’ is placed in genitive form. In the (*) sentence, “My kids are with their grandma”, it is demonstrated that ‘they’ is replaced by the genitive form ‘their’. According to Quirk *et al.*, the genitive forms of the personal pronouns are, in accordance with grammatical tradition, called possessive pronoun (336).

Moreover, in sentence I (2), “But here us is”, the pattern is “O.pl.pron + be (is)”. Here, O.pl.pron stands for object plural pronoun. In this pattern, it is shown that BEV speakers tend to use the objective form in subject territory. Sentence 2 shows that the objective form ‘us’ is placed in the subject territory and it is also attached to singular ‘be’ form *is*. The (*) sentence, “But here we are” with its pattern “S.pl.pron + be (are)”, displays that the subjective form ‘we’ is put in the subject area. Similar to sentence 2, in sentence I (3), “... Albert and me walk up ...”, ‘me’ as the objective form is placed in the subject territory with the third person (Albert). From the (*) sentence, “... Albert and I walk up ...”, it can be seen that the third person (Albert) is accompanied with the subjective form *I*.

Sentence 4, which is the second pattern, describes the demonstrative pronoun. Sentence II (4), “God love all them feelings”, has the pattern “O.pl.pron + N”. In this case, ‘them’ as the objective form emerges as a demonstrative

pronoun. In SAE, pronouns that belong to demonstrative pronouns are *that*, *this*, *those*, and *these*. The (*) sentence, “God loves all of these/those feelings”, shows that ‘them’ is substituted with ‘these/those’. Thus, sentence II (4), “God love all them feelings”, equals “God loves all of these/those feelings”. These examples indicate that patterns in BEV are quite similar to the system of SAE.

3.2 Findings

The writer only takes utterances from Alice Walker’s *The Color Purple* that contains Black English’s grammatical features of the two characters. In Celie’s dialogues, there are 197 utterances and 170 utterances belong to Shug Avery’s dialogues. Each utterance may consist of one or more BEV’s features.

After analysing the data and putting it in the table, the writer found out that all of the grammatical features based on Traugott and Pratt’s theory are used in the utterances. However, the writer discovered that there are two additional grammatical features that are used in the utterances, which are the using of ‘ain’t’ and ‘pronoun’. Here is the tabulation of all the features in the data:

Table 17. Celie and Shug Avery’s grammatical features

No.	The Grammatical Features	Celie	Shug Avery
1.	Verbal auxiliaries		
a.	Been	7	8
b.	Invariant be	4	5
2.	Absence of copula	74	68

3.	Multiple negation	19	21
4.	Question transformation	64	33
5.	Ain't	17	17
6.	Pronoun	21	32
	Total	206	184

'Absence of copula' and 'question transformation' are dominant features that are found in the utterances. In 'absence of copula', the 'be' forms are omitted. This is to signify that the utterances are in present tense. In BEV, the 'be' forms are absent in surface structure to indicate the present tense. 'Question transformation' is the second dominant feature in Celie and Shug Avery's utterances. Thus, Celie and Shug Avery's utterances are proofs that in BEV, the interrogative utterances do not use the auxiliary verbs and the question words are put in the initial position without having the word order shift. Moreover, Celie and Shug Avery share the same amount in 'ain't'.

3.2.1 Celie

From the table above, it is shown that the most dominant feature in Celie's utterances is 'absence of copula'. There are 74 utterances that belong to this feature. This shows that Celie's utterances are mostly in present tense. The second dominant feature is 'question transformation', which are 64 utterances. This indicates that in Celie's interrogative utterances, there are no auxiliary verb

and the question words are put in initial position without having the word order shift.

In detail, Celie uses six Black English's grammatical features, which are 'verbal auxiliaries' that contains 'been' (7) and 'invariant be' (4), 'absence of copula' (74), 'multiple negation' (19), 'question transformation' (64), 'ain't' (17), and 'pronoun' (21).

3.2.2 Shug Avery

It can be seen from the table above that the most dominant feature in Shug Avery's dialogues is 'absence of copula'. There are 68 utterances that belong to this feature. This indicates that mostly Shug Avery's utterances are in present tense. Meanwhile, 'question transformation' becomes second dominant feature in her utterances. There are 33 utterances that belong to this feature. This signifies that Shug Avery's utterances do not have the auxiliary verb and word order shift in her interrogative utterances.

Thus, in Shug Avery's utterances, there are 'verbal auxiliaries' that consists of 'been' (8) and 'invariant be' (5), 'absence of copula' (68), 'multiple negation' (21), 'question transformation' (33), 'ain't' (17), and 'pronoun' (32).

CHAPTER I
CONCLUSION

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