

**BLACK ENGLISH VERNACULAR
APPLIED IN THE CHARACTERS OF "RAY"
VIEWED FROM SOLIDARITY**

THESIS

**BY
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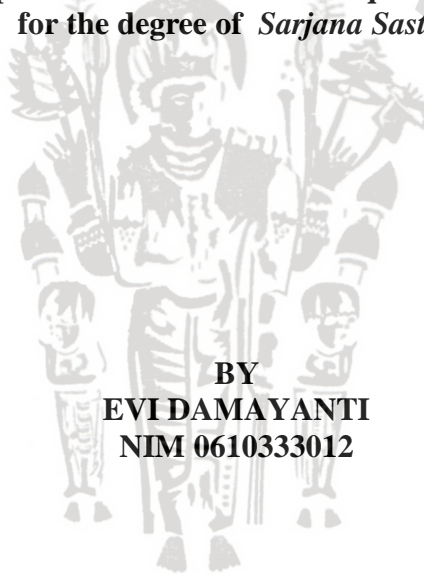
**ENGLISH STUDY PROGRAM
LANGUAGE AND LITERATURE DEPARTMENT
FACULTY OF CULTURE STUDIES
UNIVERSITY OF BRAWIJAYA**

2011

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**Presented to
University of Brawijaya
in partial fulfillment of the requirements
for the degree of *Sarjana Sastra***



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**ENGLISH STUDY PROGRAM
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UNIVERSITY OF BRAWIJAYA**

2011

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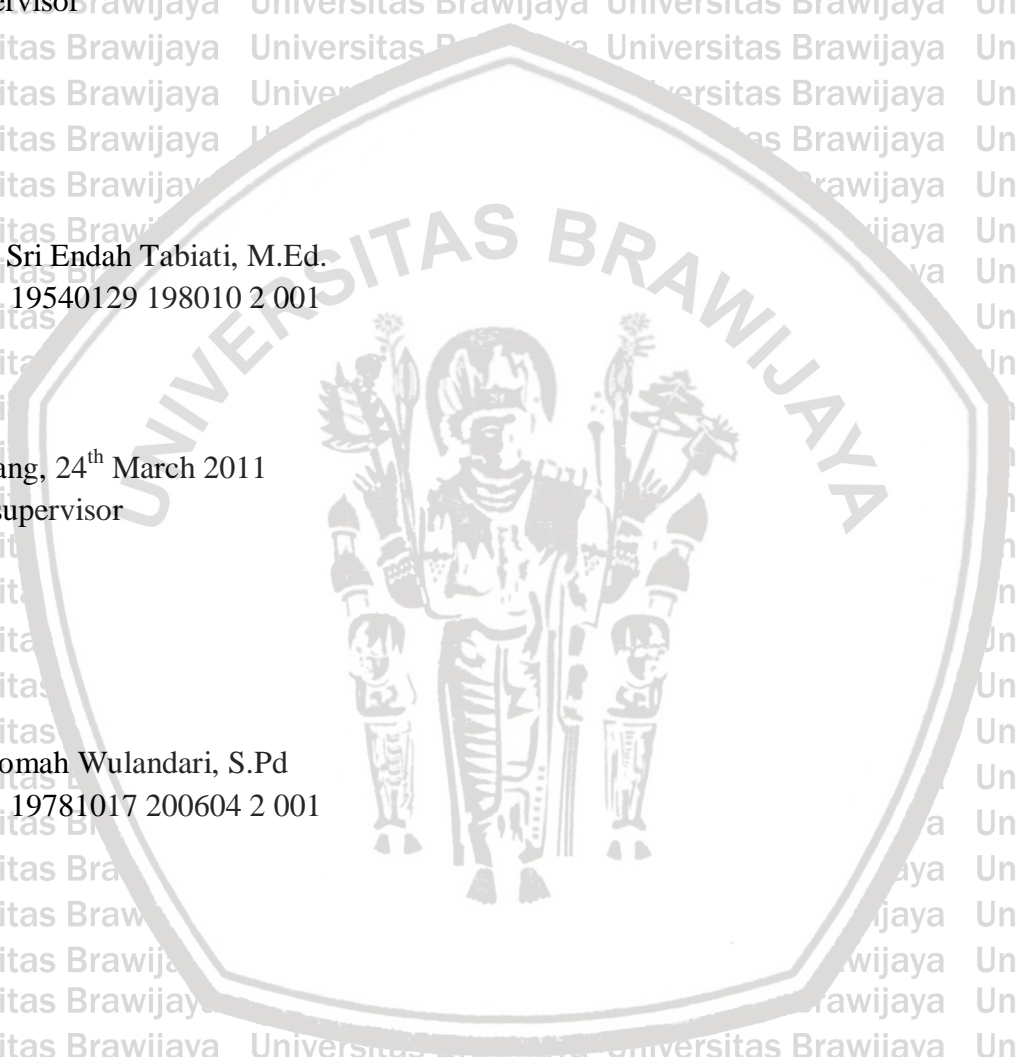
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ABSTRACT

Damayanti, Evi. 2011. **Black English Vernacular Applied in the Characters of “Ray” Viewed from Solidarity.** English Study Program, Language and Literature Department, Faculty of Culture Studies, University of Brawijaya.

Supervisor: Sri Endah Tabiati; Co-Supervisor: Istiqomah Wulandari

Keywords: Black English Vernacular, Patterns, Social Factors, Solidarity.

There are many language variations in the world; one of them that becomes a phenomenon is Black English Vernacular (BEV). This language variation is developed in the various media such as movie, song, and television program. In this case, the writer uses movie as the source of her study. The writer chooses “Ray” movie which tells a biography of someone who starts his career from childhood until he dies. The setting of this movie is the black community that is using BEV as the daily language. Therefore, this study is aimed to know the patterns of BEV which mostly occurred in “Ray” movie, social factors in the use of BEV in “Ray” movie and the types of solidarity in the use of BEV in “Ray” movie. This study uses Labov’s and Trudgill’s theories in analyzing the patterns of BEV and Holmes’ theory in analyzing solidarity.

This study uses document analysis because the data are in the form of written text which is a movie script. Accordingly, the writer has the big role in collecting and grouping the data containing BEV.

This study reveals that there are 217 data containing BEV. The patterns of BEV occurring are omission of the auxiliary, the use of *ain’t*, the absence of copula, multiple negation and aspectual system. From the analysis, it can be looked that social factors is a step to analyze solidarity. This study also reveals that there are 40 settings and 47 dialogues containing 22 high solidarity and the remaining 25 containing the low. This happens because the characters in this movie use impolite language and the high intonation in saying something.

In brief, the writer concludes that among the use of BEV, social factors and the application of solidarity are related in “Ray” movie. At the end, the writer suggests to the next researchers to conduct a research by doing direct observation in knowing the use of BEV in the real life.

ABSTRAK

Damayanti, Evi. 2011. **Vernakular Bahasa Inggris Kaum Kulit Hitam yang diaplikasikan oleh Tokoh Film “Ray” dilihat dari Solidaritas.** Program Studi Sastra Inggris, Jurusan Bahasa dan Sastra, Fakultas Ilmu Budaya Universitas Brawijaya. Pembimbing: (I) Sri Endah Tabiati (II) Istiqomah Wulandari

Kata Kunci: Vernakular Bahasa Inggris Kaum Kulit Hitam, Pola, Faktor Sosial, Solidaritas.

Ada banyak macam variasi bahasa di dunia ini, salah satu variasi bahasa yang menjadi fenomena adalah Vernakular Bahasa Inggris Kaum Kulit Hitam (BEV). Variasi bahasa ini berkembang pesat di berbagai macam media, seperti film, lagu, dan acara televisi. Dalam hal ini, penulis menggunakan film dalam mengaplikasikan studinya. Penulis memilih film Ray sebagai objek studinya yang merupakan biografi seorang musisi yang memulai karirnya dari kecil hingga dia tutup usia, berlatar belakang di komunitas kulit hitam dan menggunakan BEV sebagai bahasa sehari-hari. Maka dari itu, penulis bertujuan untuk mengungkap pola BEV yang sering dipakai dalam film “Ray”, faktor sosial dari penggunaan BEV di film “Ray” dan tipe solidaritas pada penggunaan BEV di film “Ray”. Studi ini menggunakan teori dari Labov dan Trudgill dalam menganalisa pola BEV dan teori dari Holmes dalam menganalisa solidaritas.

Studi ini menggunakan analisis dokumen karena data yang diteliti dalam bentuk tertulis yaitu naskah film. Oleh karena itu, penulis memiliki peranan yang penting dalam mengumpulkan dan mengelompokkan data yang termasuk dalam BEV.

Hasil dari studi ini menunjukkan bahwa ada 217 data yang mengandung BEV. Pola dari BEV yang paling banyak digunakan adalah penghilangan bunyi, penggunaan *ain't*, penghilangan kata kerja penghubung, multi negasi dan sistem aspektual. Dari hasil analisa, diperoleh bahwa analisa faktor sosial merupakan langkah dalam menganalisa solidaritas. Selain itu, diperoleh bahwa dari 40 setting dan 47 dialog, 22 diantaranya menggunakan solidaritas tinggi dan 25 diantaranya menggunakan solidaritas rendah. Hal ini dikarenakan tokoh di film ini menggunakan bahasa yang kurang sopan dan intonasi yang tinggi dalam berbicara.

Penulis menyimpulkan bahwa penggunaan BEV, faktor sosial dan pengaplikasian solidaritas berhubungan satu sama lain di film Ray. Pada akhirnya, penulis menyarankan kepada peneliti selanjutnya untuk mengadakan observasi secara langsung untuk mengetahui penggunaan BEV di kehidupan nyata.

ACKNOWLEDGEMENTS

The writer thanks Allah SWT. Because of the blessings and mercies, the writer can finish her study entitled, “**Black English Vernacular Applied in the Characters of Ray Viewed from Solidarity**”. The writer gives her gratitude to her supervisors Dra. Sri Endah Tabiati, M.Ed. and Istiqomah Wulandari, S.Pd, her examiners, Fatimah, M.Appl.Ling. and Isti Purwaningtyas, S.S, M.Pd, who have given advice, mental support, suggestions, chance and trust in writing this study.

The writer thanks Dyah Eko Hapsari, M. Hum. as her academic supervisor who has given support and valuable advice for finishing this study. The big gratefulness is also given to her beloved family especially mom, dad, her brother, and her little sister for their support, advice and love.

Next, the writer gives her gratitude for her lovely friends SI '06 especially to Resty, Herlyn, Febry, Panji and Ridho for their support, suggestion and criticism to conduct this study. Last, the writer also thanks her lovely dormitory house friends who give support in writing this study.

Malang, 8th April 2011

Evi Damayanti

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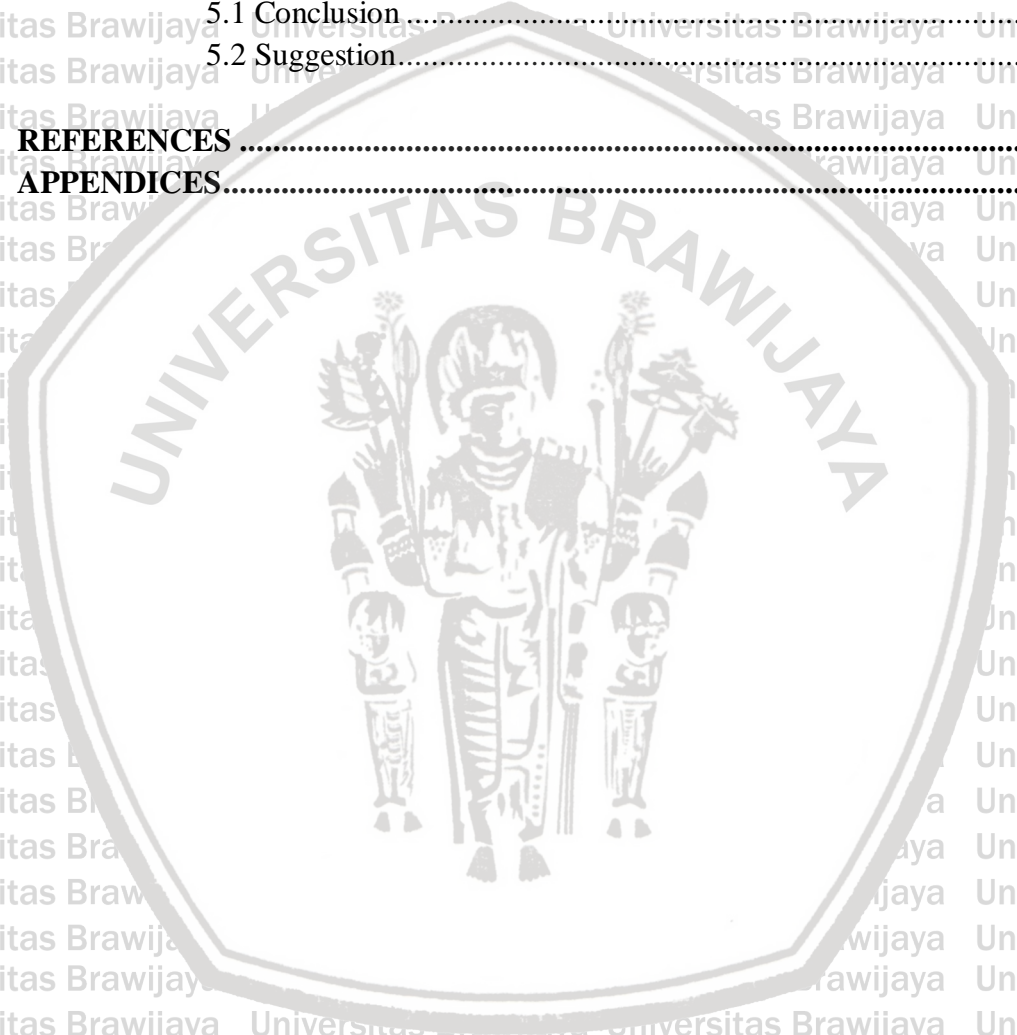
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CHAPTER I

INTRODUCTION

In this chapter, the writer would like to present the background of the study, research problems, objectives of the study and the definition of key terms.

1.1 Background of the Study

Standard English is a common variety of English used by people in formal situations such as school, business and professional setting. This variety of language is learned by people around the world as the medium of communication.

Furthermore, there is also non-standard English which is known as the variation of language, this variation of language is usually used by a certain community in informal situation and one of that is called as vernacular. Based on Holmes (2001, p. 74),

Vernacular are usually the first languages learned by people in multilingual communities, and are often used for relatively narrow range of informal functions. It is the variety used for communication in the home and with close friends and it is the language of solidarity between people from the same ethnic group. Finally, the term vernacular is sometimes used to indicate that a language is used for everyday interaction, without implying that it is appropriate only in social domains.

Vernacular is categorized as a Creole and it is developed when the slave from African family works in American want to expand their capability in speaking and to have a good communication with their masters in understanding

the language. Therefore, they use a vernacular language. In the modern area, vernacular is famous in showing the solidarity and the social status of someone.

An example of vernacular is Black English Vernacular (further mentioned as BEV). According to Holmes (1992, p.193), BEV is a dialect of which the features are not occurring in Standard American English. This language variation acts as a symbol of ethnicity and expands in the northern cities of the United States. BEV becomes a social phenomenon because there are many media which use this language variation as the prestige variety. It is explained by Brown et al. (2005, p. 134), that African American young people tend to use vernacular of hip-hop music and other entertainment as their prestige variety and they are using more BEV than their grandparents. The writer takes the example in the movies, songs, and television programs which often use the terms such as *gotta*, *ain't* and *I'ma* in saying something.

BEV is used in the various media and one of them is movie. The media show the interpretation of the world and help in understanding life by presenting it as larger-than-life, and compel us to think in terms of the audience is a movie (Wornshop, 2010, para. 18). Movie is one of the media as the appropriate object in researching the language varieties. In this media, someone can know the word that is used by certain community in showing their identity and existence.

The writer is encouraged to choose movie as one of the media of applying the theories which are gotten in sociolinguistics class. She researches "Ray" movie that is directed by Taylor Hackford, produced by Stuart Benjamin, Howard Baldwin, and Karen Baldwin. This movie is starred Jamie Foxx in the title role as

the black blind musician, by this movie; he can achieve the best Actor in the 77th of Academy award. Moreover, “Ray” is the first African American biography movie which won many awards such as 2 Academy awards, Best Actor for Jamie Foxx in Black Reel Awards, Best Picture in Golden Globe, and Best Film in MTV Movie Awards. It is a drama movie focusing on 30 years of the life of blues and rhythm of Ray Charles.

“Ray” movie tells about black community using BEV as everyday communication. The characters on that movie say in the same language because of tolerance and solidarity that come from the same community and ethnicity.

Solidarity is used in “Ray” movie because this movie is a biography of a popular musician in the 1960s who spends all of his time in the road. It is because he has to promote his albums and meet many people with the different characteristic. In other words, the differences of social factors are something that makes them use the same language as solidarity. Therefore, the characters in “Ray” movie use the same language that is vernacular as interaction and as communication to the other people. It is supported by Holmes (2001, p. 74), “vernacular is the language of solidarity between people from the same ethnic group.” By knowing the explanation from Holmes, vernacular and solidarity are related each other.

In doing this study, the writer has some significance; the first one is an expectation to expand her knowledge about Sociolinguistics especially related to BEV. Hopefully, the writer’s knowledge can be increased by applying her knowledge that is given in sociolinguistics class as the learning process and trying to conduct an analysis on one of language variations which becomes a

phenomenon of media such as in movies, songs, and television programs. The next significance of the study is become an additional understanding of the students of English Department in University of Brawijaya about BEV. The other significance of the study is it can be a reference for the next researchers who are interested in BEV. It is expected that the finding of the study can broaden the next researchers' knowledge about BEV especially about social factors in the use of BEV and the types of solidarity in the use of that.

From the explanation and significance above, the writer is interested to conduct a research about BEV which is a phenomenon of media, especially in the movie that is the representative of the black community. Therefore, the writer determines "Black English Vernacular Applied in the Characters of "Ray" viewed from Solidarity" to be the title of her study.

1.2 Problems of the Study

Based on discussion above, the problems of the study are:

1. What are the patterns of BEV that are mostly used in the "Ray" movie?
2. What are the social factors in the use of BEV among the characters of "Ray" movie?
3. What are the types of solidarity in the use of BEV among the characters of "Ray" movie?

1.3 Objectives of the Study

This study aims at finding the answer to the problems, thus, it aims:

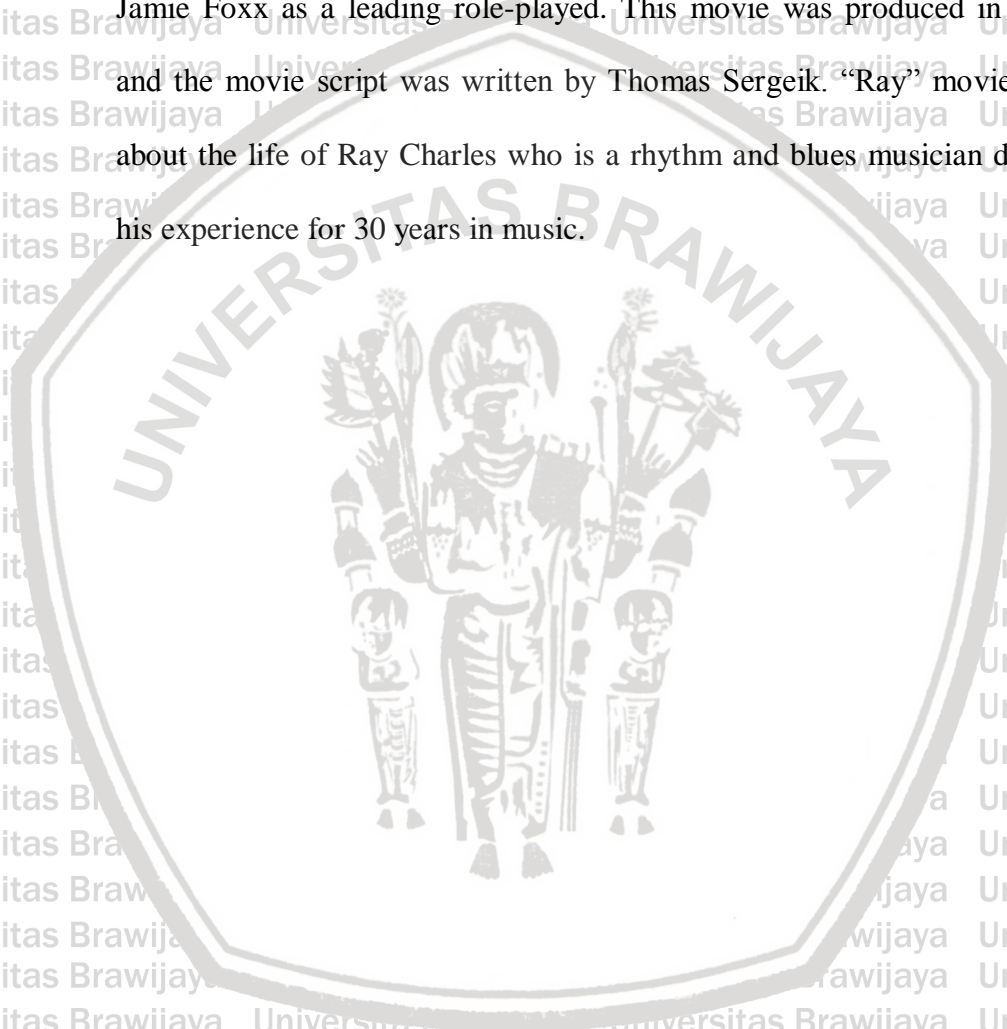
1. to describe the patterns of BEV that are mostly used in “Ray” movie;
2. to describe the social factors in the use of BEV among the characters of “Ray” movie;
3. to describe the types of solidarity in the use of BEV among the characters of “Ray” movie;

1.4 Definition of the Key Terms

1. **Sociolinguistics** is a branch of linguistics study which deals with the language in relation to society (Hudson, 2001, p.1)
2. **Vernacular** is a variation of language used by a speaker or a community as the medium of communication and home interaction (Meyerhoff, 2006, p. 249)
3. **BEV** is a regional variety of language which is non-standard and it has also been called as Ebonics or Black English or African American Vernacular English (Brown et al., 2005, p. 132)
4. **Creole** is a language which emerges between the speaker of more than two different languages (Meyerhoff, 2006, p. 247)
5. **Solidarity** is social force which has a big impact on language. This is an intimacy that marks we belong to the same group (Spolsky, 1998, p. 35)
6. **Social factors** is a kind of factor which influences someone in using the language in any linguistic situation (Holmes, 2001, p. 8)

7. **Standard English** is a dialect which is spoken by mostly people in the world as means of communication (Trudgill, 1999, para 2)

8. **Ray** is a biographical movie which the characters speak English with black variants. This movie is directed by Taylor Hackford and starring Jamie Foxx as a leading role-played. This movie was produced in 2004 and the movie script was written by Thomas Sergeik. "Ray" movie tells about the life of Ray Charles who is a rhythm and blues musician during his experience for 30 years in music.



CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter describes the theories which are related with the research. The writer reads some books and articles in order to support the statements, theories and data in this research. Some topics involved in this chapter are Sociolinguistics, Creole, Vernacular, BEV, Standard English, Social Factors, Solidarity, "Ray" movie and Previous Studies.

2.1 Sociolinguistics

Trudgill in his book "Introduction to language and Society" (2000, p. 21), defines sociolinguistics as "the branch of linguistics field which concerns with language as a social and cultural phenomenon". It investigates the field of language and society and has close connections with the social sciences, especially social psychology, anthropology, human geography, and sociology. In addition, Holmes (2001, p. 2), states sociolinguistics is the study related to language and society, common people is curious in studying this field because of the differences of social context and concerned with identifying the social functions of language and conveying the social meaning in various ways.

Meanwhile Hudson quoted by Wardhaugh (1986, p. 12), describes that "Sociolinguistics as the study of society in relation to language. It 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.”

Sociolinguistics also investigates bilingualism and multilingualism, the variation of language, the community using language, and the social phenomena that influence language and society. This field of study also defines that the society differentiates the way of speaking of someone by several reasons; it can be by the social status, solidarity, and ethnicity. Thus, it can develop language variation in the daily life, for example BEV for having successful communication.

2.2 Standard English

According to Trudgill (2000, p.7), Standard English is a linguistic variation in the form of print and normally is learned in school by educated people and commonly used in news broadcasts and other similar situations. In the Standard English itself, there are differences which tend to attract attention, for example the difference between the Standard English and the standard American in the use of verb, vocabulary, and spelling. While Holmes in her book “Introduction to Sociolinguistics” (2001, p. 76), defines Standard English as the written text which has the regularization (for example, in a grammar and a dictionary); and known as prestigious variety or code by a community.

In addition, Wardhaugh (1986, p.31), states that Standard English is codified to extent that the grammar and vocabulary of English are much the same everywhere in the world English is used; the variation among local standards is really quite minor, being differences of “flavor” rather than the ‘substance’, so that the Singapore, South African, and Irish varieties are really little different from another so far as grammar and vocabulary are concerned.

From the explanation above, the writer concludes that Standard English is the variety of language in a written form and is always used by the educated people in showing the prestigious variety or code in the community. Standard English is normally taught at schools because that place is regarded as the good image and learning place of someone. Standard English is usually used in formal situation by the upper class people in showing their education and honor.

In the daily life, we have already known about the Standard Grammar, Standard Vocabulary, and the Standard Pronunciation that are usually taught in school. In this research, the writer uses the Standard English of Grammar in analyzing the data. The writer uses the theory of grammar by Cook, et al. (1980, p. 65), to get the understanding of Standard English in the various terms, they are:

1. The Use of *Be*

The verb *be* is often called a copulative or linking verb. As a linking verb, it carries little meaning, serving mainly to “link” a noun, adjective, or adverb to a subject, as in the example below:

- They are doctors
- The tree was tall
- The boy is here

Be is usually used as auxiliary which has two functions and helps a verb to express meaning, mainly by carrying the tense (present or past) or by helping to form the progressive sentence or the passive one. That is why

“*be*” as an auxiliary is called a helping verb. This is the example below:

- He is helping them (present progressive form)
- It was raining (past progressive form)
- She was seen by them. (past passive form)
- The problem has been solved. (Present perfect passive form).

2. The Third Person Singular –S

It has been already known that any present-tense verb with a third person singular subject must have –s ending referring to third person singular agreement. The following examples are:

- That baby cries all the time
- He works in a hospital

3. Asking about Things: The Interrogative

Mostly questions in English use WH question; those questions cannot be answered by “yes” or “no” because they require information as the answer. This is the example below.

Table 2.1 the interrogative

Interrogative Word	Auxiliary	Subject	Verb
What	can	Betty	Buy?
When	is	Labor Day?	
Why	has	The noise	Stopped?

4. The Negative: Ways of Saying “No”

Commonly, to make a negative statement in English we put the negative word “not” after the auxiliary, as shown in the examples below:

- Affirmative: I could pass the course without studying

AUX

- Negative: I could not pass the exam without studying

AUX ↑

- Affirmative: We were sleeping

AUX

- Negative: We were not sleeping

AUX ↑

The variations of negative sentences in English are so widespread. A second way is by putting the adverbs of negation, such as barely, hardly ever, never, rarely, scarcely, and seldom. For example:

- I never said you were pompous

ADV AUX

The third way in forming a negative statement in English is to use the word “no”, for example:

- Erasmus owns *no* property.
- That minister has *no* faults.
- *No* tourists are allowed beyond this point.

The fourth method in forming negative statement is to use the negative prefixes such as “il-“, “im-“, “in-“, the examples are:

- She has been *unable* to improve her reading scores.
- This action is *illegal*.

The negative conjunctions neither/nor also can be used in expressing the negative expression such as:

- *Neither* the Coast Guard *nor* the Navy was able to locate the missing freighter.

The indefinites words like “any”, “anybody”, “anything”, “anywhere”, “ever”, and “either” also occur in the standard negative sentences, for example:

- I do not have *any*.
- He was not trying to see *anybody*.
- They do not want *anything*.

In brief, those 4 terms are the terms that mostly used in “Ray” movie in the standard one. The writer uses these four terms of Standard English to be a consideration in analyzing the data containing BEV in “Ray” movie.

2.3 Creole

Based on Wardhaugh (1986, p.58), Creole is one variation of language which has native speakers. Creole is a normal language but it does not has relationship with the standard language. Besides, Meyerhoff (2006, p. 247), in her book “Introducing to Sociolinguistics” defines Creole as “a language variety arising out of a situation of language contact (usually involving more than two languages)”. Creole is a mother tongue which is usually spoken by the children who are brought up in a multilingual marriage as explained by Brown et al. (2005, p.145).

From the explanation above, the writer concludes that Creole is a language variety which becomes the mother tongue of a new generation in the multilingual

marriage. Creole has native speaker and it has no relationship with standard language that is associated because it involves more than two languages in grammar and vocabulary. It can be looked from BEV that is one of the examples of Creole, this language variation becomes the new language of the new generation and now the use of BEV is widespread as the prestige variety because it is not only used by black people, but also white people as the everyday interaction.

2.4 Vernacular

According to Holmes (2001, p. 74), vernacular is the nonstandard language which does not have official status. She also defines three components of the meaning of the term vernacular. The first one is the fact that a vernacular is an uncodified or unstandardised variety. The second refers to the way it is required in the home, as the first variety. The third is the fact that it is used for relatively circumscribed functions.

In brief, vernacular is the first language of someone in the multilingual situation which is used because of the influence of solidarity and ethnicity.

Commonly, the term vernacular is used by the people who do not know about the Standard English or those who are in the process of learning the English.

Therefore, they speak with the vernacular in order to have a good communication.

For example in United States people use English as the daily communication, a language like Spanish is referred to as a Chicano child's vernacular. In contrast, Spanish become an official language in the Spain, Uruguay or Chile if Chicano

child move to that place. In short, the pattern of vernacular is not standard one and the people usually use that language because the solidarity and the same ethnicity in everyday interaction.

2.5 Black English Vernacular

According to Holmes (2001, p. 177), BEV is a variety of English which does not need the distinct variety or code as a symbolic way of differentiating themselves from the majority group since they are visibly different. While Trudgill (1995, p. 49), defines BEV as the nonstandard variety spoken by lower-class Blacks (African American) in the Northern USA and elsewhere. In addition Chaika in her book "Language; the Social Major" (2008, p. 266), defines that BEV is the ethnic dialect which marks the certain group with the specific history of American experience.

Thus, BEV is the one of language variation marking the special ethnic group. This variety of language is nonstandard and usually used by the black man or sometimes the white in showing the existence.

BEV has several patterns in indicating the use of it. Based on Labov (1972), in his book "Language in the Inner City" (cited in Marliahadi, 2007, p.7), the patterns of BEV are:

- 1. The use of *ain't*

Ain't is the substitution of the auxiliary such as "is not", "are not", "and am not".

For example: I *ain't* telling her.

2. Double Negative

The sentences are classified as the double negative when the sentences have two negative marks such as negative auxiliary *no*, negative auxiliary *nothing*, etc.

For example: I didn't go nowhere.

3. Altered syntax in question.

There is the omission of "do", "does", "did" in the interrogative sentences.

For example: How you do told him? Who the hell she think she is?

4. The absence of the possessive 's,

In BEV grammatical features, one of the characteristic is the absence of the possessive 's such as *My sister clothes*. This characteristic also includes the absence of possessive pronoun in which the possessive pronouns are replaced by pronoun form.

For example: My sister clothes, they book.

5. The nonstandard future tense form

The sentences that have the absence of the future tense 'll and the use of *I'ma*, *he'sa*, etc.

For example: You know it tomorrow, I'ma get you down.

6. The nonstandard past tense form

The nonstandard past tense form happens when the verb in past tense form is nonstandard, especially the regular past tense verb and the past tense verb with the ending *-t*.

For example: I pass the exam last week.

7. Nonstandard pronouns forms

The use of pronoun in BEV is different the standard pronoun. It sometimes has duplicate pronouns as an object.

For example: Then guys, she girls.

Trudgill in his book "Sociolinguistics: An introduction to language and Society" (2000, p. 54), mentions five patterns of BEV, they are:

1. Many BEV speakers do not have s third person singular present tense forms. This pattern is similar to English based on pidgins and English in the Caribbean Creole.

For example: - He go

- It come

2. The absence of copula is the deletion of verb *to be* in the present tense.

For example: - She real nice.

- He not American.

3. The use of the form *be* as a finite verb form which is called 'invariant *be*'.

For example: - He usually *be* around.

- Sometimes she *be* fighting.

- She *be* nice and happy.

4. The omission of the auxiliary is the simplifying of the word. It can be the simplification at the end of the original word or the combination between two phrases into one phrase.

For example: -We was *eatin'-an'*, *we drinkin'*, *too*.

5. Question inversion, 'existential it', and negative auxiliary preposition'.

The differences of BEV and Standard English can be seen in the rules of question inversion in indirect question.

- For example: - It is a boy in my class name Joey,
- It *ain't* no heaven for you to go to.
- Doesn't know that it is a God?

From the sentences above, it can be seen that the negative auxiliary (doesn't and can't) and negative indefinite (nobody and nothing) in BEV can be placed at the beginning while in the Standard English it should be placed after the subject in order to explain the clearness of the sentence.

Those patterns of BEV which are explained by Labov and Trudgill above are used by the writer in analyzing the utterances containing BEV in "Ray" movie. By using those theories, the writer can determine whether the utterances contain BEV or not.

2.6 Social Factors

Based on Holmes (2001, p. 8), social factors is relevant in accounting for the particular variety. Moreover, in any linguistics situation, the following components influence someone in using the language, they are:

1. The participants are referring to speakers of the conversation and they are speaking to whom.
2. The setting or social context of the interaction is referring to the place of the conversation and the situation occurs.

3. The topic is referring to what is being talked about.

4. The function is referring to the reason why the participants are talking.

Meyerhoff in her book "Introducing Sociolinguistics" (2006, p. 15-23), describe the theory about social factors, they are:

1. The difference of addressee is referring to the speakers that determine the choice of language variation used.

2. The social context is referring to the setting or the place where language variation is used.

3. Personal goals are referring to the goals of using the language.

4. External imposed tasks are referring to the other goal of using the language besides the personal goals of the speaker of language.

In brief, the theory of social factors by Holmes and Meyerhoff are the same in meaning. It can be looked from the first social factor, Holmes states the participants meanwhile Meyerhoff states the difference of addressee which are meant the speaker of the conversation. Besides, in the second social factor, Holmes states the setting meanwhile Meyerhoff states the social context which are meant the place of the conversation. In this case, the writer focuses on the Holmes theory that is appropriate to be reference in analyzing the data containing BEV in "Ray" movie.

2.7 Solidarity

There are many factors which influence the use of language, such as social factors, region, and ethnicity. According to Holmes in her book "Introduction to

Sociolinguistics” (2001, p. 8-9), not all factors are relevant in any particular context but they can be grouped in ways which are helpful. These four components are included in social dimensions which is one of the factors influencing the use of language.

- A social distance scale or solidarity concerns with participants relationship.
- A status scale concerns with participants relationship.
- A formality scale are relating to the setting or type of interaction,
- Two functional scales are relating to the purposes or topic of interaction.

Solidarity can be determined by age, gender, social status, whether people work together or in the part of family. Based on Holmes (2001, p. 9), Solidarity or social distance scale is concerned with participants relationship. It means this scale is emphasizing that how well we know someone as a relevant factor in linguistic choice. Solidarity itself can be divided into 2 terms, they are:

• **High Solidarity (Intimate)**

It is used between people who know each other well and have a close friendship does it have to be. In applying the high solidarity, the people tend to use the polite language in expressing or uttering something. High solidarity emphasizes in attitudes and values between the participants

• **Low Solidarity (Distant)**

It is used between people who are less familiar with each other, or where there are some reasons when people utter the rude language to whom they

talk. In contrast with high solidarity, low solidarity emphasizes less attitudes and low value between the participants.

Another expert who describes the theory of solidarity is Trudgill. In his book "Sociolinguistics: an Introduction to Language and Society" (2000, p. 90-91), he defines that solidarity is a feature of the social relationship which is focused on the pronoun selection. In many languages other than English, the position of personal pronoun selection is varies. In the Standard English, we usually use *you*, in other languages; it is distinguished between a polite and a familiar second-person pronoun.

Based on the Trudgill (2000, p. 92), the familiar pronoun is used for single individuals and the polite forms for second-person plural or third person pronouns. Moreover, the usages of Tu and Vous are expanded, the upper class in showing respect to the people who is the same by addressing with the polite pronouns. In contrast, the lower class use familiar pronoun in their talks. In this case, the solidarity factor in the Tu- usage is more possible used because the degree of intimacy and similarity are quite large.

In this study, the writer uses theory from Holmes in applying the solidarity factor in "Ray" movie. It is because Holmes' theory is appropriate in any context in "Ray" movie such as the situation and the participants. The solidarity theory by Holmes and Trudgill are actually the same in meaning. Holmes focuses on high and low solidarity; meanwhile Trudgill focuses on the polite and familiar in the pronoun selection.

2.8 “Ray” Movie

This movie is produced in 2004 and directed by Taylor Hackford. “Ray” movie is starring Jamie Foxx as Ray Charles and Kerry Washington as his wife Della Bea Robinson. It is also supported by many characters such as Sharron Warren as Aretha Robinson, Regina King as Margie Hendricks, Larenz Tate as Quinsy Jones, Clifton Powell as Jeff Brown, Denise Dowse as Marlene Adams and Bokeem Woodbine as Fathead Newman.

This movie is a biography of Ray Charles during 30 years of his experience in music. This movie is started from young Ray who went blind in the 7 years old and he lives in the struggle of independent mother. Ray has good capability in playing a piano and after take the education in the blind school, he is going to Seattle to expand his career as a musician. During Ray’s experience in music, he gets many awards and all of his albums are sold out. This movie shows how genius Ray Charles in arranging a song and he can mix many genre of music such as gospel, country, jazz and orchestra. “Ray” movie also shows the privacy of Ray Charles who is a drugs addict and womanizer. In brief, this movie tells about a black son from child until he dies in reaching his dream as a musician.

“Ray” movie is not only having great story, but also win many awards especially about the acting of Jamie Foxx who is played as Ray Charles, such as the best actor in Academy award, Black Reel awards, and BAFTA awards. The other awards that are won by “Ray” movie are the Best Film in MTV Movie Awards, the Best Picture in the Golden Globe awards, the Best Film Drama in Black Reel Award and Best Sound in BAFTA awards.

2.9 Previous Studies

Before this study is conducted, there are many studies discussing BEV, in this case the writer takes two of them. The first is conducted by Liannita (2008) entitled "The Use of African American Vernacular English on U.S Teenage Life (A study on "Save the Last Dance" movie). This study aims at revealing the African American Vernacular English (AAVE) patterns used and the influences of social factors in the uses of the language variation. The finding of this study reveals that social factors influence someone in using the language. Moreover, the social factors which influence the most in using the language are the participants and the topic of the conversation. She also explains that the seriousness of the topic and the use of setting are the reason why the characters in "Save the Last Dance" movie use AAVE instead of Standard English as everyday communication.

The second study is conducted by Andarini from Petra Christian University (2005) entitled "The African American Vernacular English in Missy Elliott's *supa dupa fly*". This study aims to show the distinctive features of AAVE especially dealing with its grammar simplification such as the use of Nonfinite Verb, Omission of Finite Verb, Concord (Subject-Verb Concord & Determiner), Semi-Modals, Determiners (the use of definite article and absence of definite article), and Transformation (Negative Transformation and Question Transformation). The results of this study shows that the black speakers tend to simplify their structures in the talks. It is supported from the various simplifications that are found such as the omission of the finite verb, absence of

definite article, the simplification of Semi Modals *be going to* into *gonna* and the simplification of *be* in many lyrics such as “I am loving you” into “I be loving you”.

The differences of the writer’s study from the previous one are this study focus on the application of solidarity in “Ray” which is biographical of a musician. Based on Liannita’s findings, it can be known that the use of social factors influence the characters in using the language, while in the writer’s study social factors are a step to analyze solidarity. Therefore, the scope of writer’s study is broader than Liannita’s study because in the writer’s study there are two factors which are analyzed, namely social factors and solidarity. Meanwhile in Andarini’s study, the difference is Andarini’s study only concerns to the grammatical features of AAVE patterns in the songs lyrics by Missy Elliot album *supa dupa fly* while the writer’s study concerns in the three aspects that are the patterns of BEV, social factors and solidarity in “Ray” movie.

CHAPTER III

RESEARCH METHOD

This chapter presented type of research, data sources, data collection, and data analysis.

3.1 Type of Research

In this research, the writer used textual analysis in gathering and describing the data. Based on Ary et al. (2002, p. 27),

Document, content analysis on analyzing or recorder material within its own context. The material may be public records, text books, letters, films, tapes, diaries, themes, reports and so on. When you see such documentary sources, the research must establish autentity of the document itself, as well as the validity of its content. Education researches for example, have used content analysis, to study text books for credibility or to determine the coverage given to certain topics.

In addition, the writer used descriptive qualitative approach in this research or document analysis which attempted to identify specific characteristics of the material; in this case the material was in the form of movie script. In qualitative research, the writer had a big role as the primary instrument in gathering and analyzing the data. Therefore, the writer must involve herself directly during the research.

3.2 Data Source

The data were in the form of text that was the movie script of “Ray”. The writer downloaded it from <http://www.script-orama.com/moviescripts/r/ray-script-transcript-jamie-foxx.html>. Although it was not the official website of “Ray”

movie, the writer got the valid and accurate data by reading the movie script and crosscheck the utterances by watching “Ray” movie.

The data were the utterances containing BEV in “Ray” movie. In this movie, there were 217 utterances containing BEV which were used by 24 characters. They were Ray Charles Robinson, Della Bea Robinson, Gossie Mckee, Marlene Andreas, Margie Hendricks, Aretha Robinson, David “Fathead” Newman, Wilbur Brassfield, Jeff Brown, Jack, The Police, Ahmet Ertegun, The visitors, Quinsy Jones, George, Jimmy, Oberon, Eula, Lowell, The Pianist, Ray’s friends, Marie Ann Fisher, Nelly and The promoter.

3.3 Data Collection

The data in this study were the utterances containing BEV produced by some characters in “Ray” movie. In collecting the data, the writer applied some steps, they were:

1. Watching the object of the research in this case was “Ray” movie.
2. Downloading the script of “Ray” movie from http://www.script-orama.com/movie_scripts/r/ray-script-transcript-jamie-foxx.html
3. Reading the script of “Ray” movie and identifying the utterances containing BEV.

After getting the data containing BEV, the writer continued the step by using the way of analyzing the data that would be mentioned in data analysis as follows.

3.4 Data Analysis

After the data were obtained, the writer analyzed the data step by step:

1. Grouping the data

In this section, the writer grouped the data by putting the data collected into the table based on the theories of BEV by Labov and Trudgill. The utterances containing BEV were entered in the table including the name of the characters and the patterns of BEV that were occurred.

The indicators of BEV in "Ray" movie

The utterances	The patterns of BEV	The characters

2. Analyzing the data containing BEV

Based on the previous step, the utterances containing BEV in "Ray" movie could be seen. In this step, the writer only analyzed some data that could represent all of them. It was because there were 217 utterances containing BEV in this movie. In this case, she only took 4-5 utterances in each pattern of BEV except for aspectual system pattern which was analyzed in the part of social factors and solidarity because there was only one data.

3. Analyzing the data containing BEV based on the social factors and solidarity.

In this step, the writer made a table which presented the description of solidarity and social factors components such as the setting, the participants, topic and function. These social factors helped the writer in

analyzing the solidarity in the used of BEV in “Ray” movie. Whereas, the example of BEV was put in this table in order to know one of the utterances containing BEV which were analyzed per setting. The use of table in this step was to make the readers simply in reading the description of social factors and solidarity that were explained deeper in the analysis part.

The description of social factors and solidarity in “Ray” movie

Setting	Participants	Topic	Functions	Solidarity	Example of BEV

4 Drawing Conclusion

This was the final step of analyzing the data; this part shown the answer of the questions that were mentioned in the chapter I. In this part, the writer did the crosscheck for all the results that were explained before to make them well presented.

CHAPTER IV FINDING AND DISCUSSION

The contents of this chapter are findings and discussion. It covers the utterances containing BEV in “Ray” movie. In addition, this chapter also covers social factors and solidarity in the use of BEV in this movie.

4.1 Finding

The writer has done some steps in collecting the data which were mentioned in Chapter III. The data were put in the table below and this table consists of 217 utterances containing BEV, the patterns of BEV and the characters of the utterances in “Ray” movie.

Table 4.1 the Indicators of BEV in “Ray” movie.

The utterances	The Patterns of BEV	The characters
1. “We <i>gotta</i> move”	Omission of the auxiliary	The Police
2. “All right, uh, there’s a window out back for <i>y’all</i> to buy sandwiches.”	Omission of the auxiliary	The Police
3. “ <i>Ain’t nothing</i> but bushes for you in the Carolinas.”	The use of <i>ain’t</i>	The Police
4. “Who you riding with?”	The absence of copula	The Police
5. “I may have left my eyes on Omaha Beach, but I <i>ain’t</i> asking <i>no</i> charity from Uncle Sam.”	The use of <i>ain’t</i> and Multiple negation	Ray
6. “Til, what the hell do you think you’re <i>doin’</i> ?”	Omission of the auxiliary	Billy
7. “He <i>ain’t gonna</i> do it here.”	The use of <i>ain’t</i> and Omission of the auxiliary	Billy
8. “Uh, you know, about <i>fallin’</i> in love”	Omission of the auxiliary	Ray
9. “I <i>gotta</i> show him in.”	Omission of the auxiliary	Ray
10. “Let’s hear it for <i>Dancin’</i> Al!”	Omission of the auxiliary	Oberon
11. “Gossie’s been <i>cattin’</i> around with one of my waitresses since he <i>got</i> here.”	Omission of the auxiliary	Marlene
12. “This is the only audition you’re going to get, <i>puddin’.</i> ”	Omission of the auxiliary	Marlene
14. “How <i>y’all</i> doing tonight?”	Omission of the auxiliary	Ray
15. “Uh-uh, what do <i>y’all</i> want to hear?”	Omission of the auxiliary	Ray

Continue

	The utterances	The Patterns of BEV	The characters
	16. "Y'all like Nat King Cole?"	Omission of the auxiliary	Aretha
	17. "Bama <i>ain't</i> bad."	The use of <i>ain't</i>	Marlene
	18. "What the hell is Ray <i>doin'</i> up there?"	Omission of the auxiliary	Gossie
	19. "He <i>ain't</i> no good without me."	The use of <i>ain't</i>	Gossie
	20. "But I'll be <i>gettin'</i> you other gigs."	Omission of the auxiliary	Marlene
	21. "Hey, y'all never change."	Omission of the auxiliary	Gossie
	22. "Ray, when you coming out?"	The absence of copula	Marlene
	23. "Where you at?"	The absence of copula	Quinsy Jones
	24. "Then why you still here?"	The absence of copula	Ray
	25. "Man, we're <i>gonna</i> be late."	Omission of the auxiliary	Gossie
	26. "Why you <i>gonna</i> mess with a good thing?"	Omission of the auxiliary	Gossie
	27. "All I'm saying is you keep <i>layin'</i> that pipe with Marlene,"	Omission of the auxiliary	Gossie
	28. "Hey, baby, you sound more like Nat than the King him self."	The absence of copula	Jack
	29. "How you doing, man?"	The absence of copula	Ray
	30. "How about us <i>making</i> a record together?"	Omission of the auxiliary	Jack
	31. "Hey, no, no, we're <i>gonna</i> let Marlene handle that."	Omission of the auxiliary	Gossie
	32. "I <i>ain't</i> the one playing you, man."	The use of <i>ain't</i>	Oberon
	33. "I'm... I'm <i>gonna</i> go my own way."	Omission of the auxiliary	Ray
	34. "Where you at?"	The absence of copula	Oberon
	35. "Who's <i>gonna</i> book your gigs?"	Omission of the auxiliary	Marlene
	36. "She <i>ain't</i> gonna give up her golden goose."	The use of <i>ain't</i>	Oberon
	37. "Ray, what did I tell you about <i>cookin'</i> in the dark?"	Omission of the auxiliary	Marlene
	38. "Are you <i>tryin'</i> to burn the house down?"	Omission of the auxiliary	Marlene
	39. "Well, you don't need to be <i>cookin'</i> anyway."	Omission of the auxiliary	Marlene
	40. "I clocked him <i>comin'</i> out the gate."	Omission of the auxiliary	Marlene
	41. "What about him <i>recordin'</i> me?"	Omission of the auxiliary	Ray
	42. "he's not <i>gonna</i> put some blind man on the road."	Omission of the auxiliary	Gossie
	43. "I mean, you... you need <i>watchin'</i> out for..."	Omission of the auxiliary	Ray
	44. "And he <i>ain't</i> got the time to look after you the way I do."	The use of <i>ain't</i>	Gossie
	45. " <i>Watchin'</i> out for me?"	Omission of the auxiliary	Ray
	46. "It's true, <i>ain't</i> it?"	The use of <i>ain't</i>	Ray
	47. " <i>You two</i> have been gamin' me since I got here."	Omission of the auxiliary	Ray
	48. "I <i>ain't</i> listening to you!"	The use of <i>ain't</i>	Ray
	49. "Then why aren't you <i>talkin'?</i> "	Omission of the auxiliary	Ray
	50. "Ray, let's not do <i>nothin'</i> stupid."	Omission of the auxiliary	Gossie
	51. "I might be blind, but I <i>ain't</i> stupid!"	The use of <i>ain't</i>	Ray
	52. "Ray, Ray, now you're <i>making</i> a big mistake."	Omission of the auxiliary	Gossie
	53. "That clown is <i>spoutin'</i> promises that he can't keep."	Omission of the auxiliary	Aretha
	54. "Ray, I <i>ain't</i> never seen you do nothing like that, man."	The use of <i>ain't</i>	Gossie
	55. "Now who's <i>gonna</i> wash these?"	Omission of the auxiliary	Eula
	56. "But don't you be <i>expectin'</i> no more work out of me!"	Omission of the auxiliary	Eula
	57. "You know, man, I know my ears <i>ain't deceivin'</i> me."	The use of <i>ain't</i> and Omission of the auxiliary	Ray
	58. "But we're <i>gonna</i> toast to that."	Omission of the auxiliary	Jack
	59. "How you <i>doin'?</i> "	Omission of the auxiliary	Lowell

Continue

	The utterances	The Patterns of BEV	The characters
60.	"Ow! Damn! I'm <i>gonna</i> use that on the cover."	Omission of the auxiliary	Ray
61.	"Hey, the man <i>ain't</i> been on the road?"	The use of <i>ain't</i>	Jack
62.	"Go home and <i>don't</i> tell Mama <i>nothin'</i> ."	Multiple negation and Omission of the auxiliary	Ray
63.	"Hey, boy, who let you in?"	The absence of copula	The Pianist
64.	"I've been seeing you <i>sneakin'</i> around here."	Omission of the auxiliary	The pianist
65.	"Fathead, where you guys headed?"	The absence of copula	Ray
66.	"I ain't <i>babysittin'</i> no blind cat."	The use of <i>ain't</i> and Omission of the auxiliary	Fathead
67.	"I been <i>shootin'</i> craps since I was 12 years old"	Omission of the auxiliary	Jeff
68.	"You know <i>ain't</i> nobody worried about me"	The use of <i>ain't</i>	Ray
69.	"I <i>don't</i> see <i>nobody</i> , nobody <i>cryin'</i> "	Multiple negation and Omission of the auxiliary	Fathead
70.	"Hey, what you doing, man?"	The absence of copula	Fathead
71.	"Where you from, Ray?"	The absence of copula	Jeff
72.	"Hey, uh, pardon me for <i>askin'</i> ,"	Omission of the auxiliary	Jeff
73.	" <i>Seein'</i> that much death <i>ain't</i> natural."	Omission of the auxiliary and The use of <i>ain't</i>	Jeff
74.	"Stop <i>cheatin'</i> , Ray."	Omission of the auxiliary	George
75.	"I'm not <i>playin'</i> no more."	Omission of the auxiliary	George
76.	"Come on, Ray. Let's go <i>swimmin'</i> ."	Omission of the auxiliary	George
77.	"Come on, George. I <i>ain't</i> <i>playin'</i> this game."	Omission of the auxiliary and The use of <i>ain't</i>	Ray
78.	"That <i>ain't</i> funny."	The use of <i>ain't</i>	Ray
79.	"Why didn't you do <i>somethin'?</i> "	Omission of the auxiliary	Aretha
80.	"Now if you got other business, you better choose, because this bus is <i>rollin'</i> on time."	Omission of the auxiliary	Wilbur
81.	"What <i>y'all</i> doing?"	Omission of the auxiliary	Ray
82.	"I'm <i>gettin'</i> ready to leave."	Omission of the auxiliary	Ray
83.	"This <i>ain't</i> no weed, Ray."	The use of <i>ain't</i>	Fathead
84.	"And we <i>ain't</i> snorting no bitch."	The use of <i>ain't</i>	Fathead
85.	"Look, I <i>ain't</i> <i>gonna</i> wait all night."	The use of <i>ain't</i> and Omission of the auxiliary	Wilbur
86.	"This train's <i>pullin'</i> out, brother."	Omission of the auxiliary	Wilbur
87.	"I <i>ain't</i> having <i>nothin'</i> to do with this."	The use of <i>ain't</i> and Omission of the auxiliary	Fathead
88.	"Where you been?"	The absence of copula	Wilbur
89.	"I <i>been</i> warned"	Aspectual system	Fathead
90.	"There <i>ain't</i> <i>nothin'</i> better than sex."	Omission of the auxiliary and The use of <i>ain't</i>	Jimmy
91.	"Well, he's got <i>somethin'</i> , <i>ain't</i> he?"	Omission of the auxiliary and The use of <i>ain't</i>	Jack
92.	"Oh, he right this time."	The absence of copula	Jimmy
93.	"We <i>gonna</i> dock your pay, man."	Omission of the auxiliary	Jimmy
94.	" <i>Ain't</i> good enough for you?"	The use of <i>ain't</i>	Wilbur
95.	"That <i>ain't</i> \$. Keep counting."	The use of <i>ain't</i>	Ray
96.	"I guess you want charity, since that record of yours <i>ain't</i> selling."	The use of <i>ain't</i>	Wilbur
97.	"Oh, <i>you lying</i> son of a bitch!"	The absence of copula	Wilbur
98.	"Listen, I <i>ain't</i> <i>runnin'</i> around <i>lookin'</i> for singles for this chump!"	The use of <i>ain't</i> and Omission of the auxiliary	Wilbur

Continue

	The utterances	The Patterns of BEV	The characters
	99. "What we <i>gonna</i> do now?"	Omission of the auxiliary	Lowell
	100. "I <i>ain't</i> for sale."	The use of <i>ain't</i>	Ray
	101. "You either sound original or you got <i>nothin'</i> ."	Omission of the auxiliary	Ahmet
	102. "I <i>gotta</i> make a living. This is what the people want."	Omission of the auxiliary	Ahmet
	103. "It <i>ain't</i> like I can read the lyrics."	The use of <i>ain't</i>	Ray
	104. "The band was <i>jumpin'</i> , the people, too."	Omission of the auxiliary	Ray
	105. "You <i>ain't</i> got to beat around the bush with me. I mean, my mama never did."	The use of <i>ain't</i>	Ray
	106. " <i>Ain't</i> nobody ever put it that sweet, I guess."	The use of <i>ain't</i>	Ray
	107. "They were doing basket- <i>weavin'</i> and wickerwork."	Omission of the auxiliary	Ray
	108. "You <i>ain't</i> got that many choices"	The use of <i>ain't</i>	Ray
	109. " <i>Seem</i> to me like you got all the choices in the world."	The absence of copula	Ray
	110. "His wife <i>don't</i> like me having male company."	The absence of copula	Bea
	111. "Well, tell him there's a soul that needs <i>savin'</i> ."	Omission of the auxiliary	Ray
	112. "You know what, Miss Antwine, you really got me <i>thinkin'</i> ."	Omission of the auxiliary	Ray
	113. "Listen, I'm... I'm <i>gonna</i> go to New York"	Omission of the auxiliary	Ray
	114. "I'm <i>gonna</i> need my own band."	Omission of the auxiliary	Ray
	115. "You're <i>gonna</i> have to make it work, Ray."	Omission of the auxiliary	Bea
	116. "Yeah, yeah, I'm <i>gonna</i> make it do what it do, baby."	Omission of the auxiliary	Ray
	117. "But you <i>gotta</i> do me a favor."	Omission of the auxiliary	Ray
	118. "Bea, you <i>gotta</i> always tell me the truth."	Omission of the auxiliary	Ray
	119. "But it <i>ain't</i> right to be changing gospel music into this."	The use of <i>ain't</i>	Bea
	120. "If I'm <i>gonna</i> do my own thing, I... I <i>gotta</i> be natural."	Omission of the auxiliary	Ray
	121. "But what the hell are we <i>gonna</i> tell Ray?"	Omission of the auxiliary	Bea
	122. "It's <i>gonna</i> take a month to do that..."	Omission of the auxiliary	Ahmet
	123. "What are we <i>gonna</i> do? We got to do somethin'....."	Omission of the auxiliary	Ahmet
	124. "Come on. Let's get together so we can show 'em this."	Omission of the auxiliary	Ray
	125. " <i>Y'all, y'all</i> , stay right there! Ray!"	Omission of the auxiliary	Ray's friend
	126. "Ray, you <i>gotta</i> carry her over the threshold."	Omission of the auxiliary	Ray's friend
	127. "What's <i>goin'</i> on, Ray?"	Omission of the auxiliary	Bea
	128. "We <i>gotta</i> have a little privacy."	Omission of the auxiliary	Ray
	129. "You know, we're <i>gonna</i> need some space while we start a family."	Omission of the auxiliary	Ray
	130. "Bea, I'm <i>gonna</i> be on the road for most of the year."	Omission of the auxiliary	Ray
	131. "You are <i>gonna</i> have one, starting right now."	Omission of the auxiliary	Bea
	132. "Stop it! <i>Y'all</i> done lost your minds!"	Omission of the auxiliary	The visitors
	133. This <i>ain't</i> right!"	The use of <i>ain't</i>	The visitors
	134. "Y'all sitting here, <i>listenin'</i> to this devil!"	Omission of the auxiliary	The visitors
	135. "You're just <i>givin'</i> your money to Satan, that's what you're <i>doin'</i> ."	Omission of the auxiliary	The visitors
	136. "That's gospel you're <i>singin'!</i> "	Omission of the auxiliary	The visitors

Continue

	The utterances	The Patterns of BEV	The characters
	137. "Don't <i>y'all</i> smile at me! All of <i>y'all</i> are in it, too!"	Omission of the auxiliary	Ray
	138. "Uh, no, I'm not <i>gonna</i> cancel the show."	Omission of the auxiliary	Ray
	139. "I'm <i>gonna</i> get your shaving kit."	Omission of the auxiliary	Bea
	140. "That <i>ain't</i> medicine to nobody, Ray."	The use of <i>ain't</i>	Bea
	141. "Don't be <i>lyin'</i> to yourself."	Omission of the auxiliary	Bea
	142. "It <i>ain't</i> like I'm dealing it, baby."	The use of <i>ain't</i>	Ray
	143. "I <i>ain't</i> got to do a goddamn thing!"	The use of <i>ain't</i>	Bea
	144. "It <i>ain't</i> like I'm new to this?"	The use of <i>ain't</i>	Ray
	145. "Then I'm <i>comin'</i> with you."	Omission of the auxiliary	Bea
	146. "What I'm <i>sayin'</i> is that when I get home,"	Omission of the auxiliary	Ray
	147. "But I <i>ain't</i> no hypocrite."	The use of <i>ain't</i>	Marie
	148. "But it's impossible to fool the Almighty, <i>ain't</i> it?"	The use of <i>ain't</i>	Ray
	149. "Come on, man, I <i>ain't</i> lying to Bea."	The use of <i>ain't</i>	Jeff
	150. "It <i>ain't</i> like I'm dealing it, baby."	The use of <i>ain't</i>	Ray
	151. "He <i>ain't</i> no bigger than a loaf of bread."	The use of <i>ain't</i>	Ray
	152. "I <i>ain't</i> no fool."	The use of <i>ain't</i>	Bea
	153. "I'm <i>gonna</i> lay your body down "	Omission of the auxiliary	Ray
	154. "We <i>gonna</i> put it out just like that"	Omission of the auxiliary	Ray
	155. "That's 'cause they <i>ain't</i> paid the heating bill."	The use of <i>ain't</i>	Margie
	156. "How much you <i>gonna</i> pay us?"	Omission of the auxiliary	Margie
	157. "I'm sure you'll think of <i>somethin'</i> ."	Omission of the auxiliary	Margie
	158. "I <i>ain't</i> no bass. I'm a soprano."	The use of <i>ain't</i> and Multiple negation	Marie
	159. " <i>Ain't nothing</i> free in this world but Jesus."	The use of <i>ain't</i> and Multiple negation	Aretha
	160. "This <i>ain't</i> for no little girls."	The use of <i>ain't</i>	Ray
	161. "I <i>ain't</i> no little girl!"	The use of <i>ain't</i> and Multiple negation	Margie
	162. "It <i>ain't</i> never the last song."	The use of <i>ain't</i> and Multiple negation	Ray
	163. "I'm <i>gonna</i> send you back to Arkansas"	Omission of the auxiliary	Ray
	164. "But what the hell are we <i>gonna</i> do with this?"	Omission of the auxiliary	Ray
	165. "That <i>ain't</i> no coconut tree, della. That's a palm tree."	The use of <i>ain't</i> and Multiple negation	Ray
	165. "You're <i>gonna</i> look for me."	Omission of the auxiliary	Ray
	166. "You're <i>tryin'</i> to make a fool of me "	Omission of the auxiliary	Margie
	167. "Cut, cut, cut. You know, <i>y'all</i> know that sounds off."	Omission of the auxiliary	Ray
	168. "I <i>ain't</i> shutting up!"	The use of <i>ain't</i>	Margie
	169. "Uh, how're we <i>gonna</i> do the harmonies, Ray?"	The use of <i>ain't</i>	Nelly
	170. "No, it <i>ain't</i> . Ray Charles is a sellout."	The use of <i>ain't</i>	Quinsy Jones
	171. "It <i>ain't</i> easy to keep on being greezy, kid."	The use of <i>ain't</i>	Ray
	172. "You know, we <i>gotta</i> record something together."	Omission of the auxiliary	Quinsy Jones
	173. "So, where you going after the Festival?"	The absence of copula	Quinsy Jones
	174. "You know what, you <i>gotta</i> sell it."	Omission of the auxiliary	Ray
	175. "Man, we <i>gotta</i> do something."	Omission of the auxiliary	Quinsy Jones
	176. "You <i>gotta</i> help me with this."	Omission of the auxiliary	Ray
	177. "I <i>ain't</i> drunk, Ray."	The use of <i>ain't</i>	Margie
	178. "I'm <i>gonna</i> have to talk to the doctor."	Omission of the auxiliary	Margie
	179. "You <i>gotta</i> get rid of it."	Omission of the auxiliary	Ray

Continue

	The utterances	The Patterns of BEV	The characters
	180. "I'm <i>gonna</i> have this baby, Ray."	Omission of the auxiliary	Margie
	181. "I <i>won't</i> let <i>nothing</i> happen to you."	Multiple negation	Ray
	182. "I <i>ain't gonna</i> leave my family."	The use of <i>ain't</i> and Omission of the auxiliary	Ray
	183. "You <i>ain't</i> right, hit the road Jack"	The use of <i>ain't</i>	Ray
	184. "What you <i>sayin'</i> ?"	Omission of the auxiliary	Ray
	185. "You <i>ain't</i> got no money,"	The use of <i>ain't</i>	Ray
	186. "You just <i>ain't</i> no good"	The use of <i>ain't</i>	Ray
	187. "Margie, you <i>ain't gotta</i> leave, baby."	The use of <i>ain't</i> and Omission of the auxiliary	Ray
	188. "And them sandwiches I made, don't eat <i>'em</i> all at once. You hear?"	Omission of the auxiliary	Aretha
	189. "This <i>ain't</i> got nothing to do with George."	The use of <i>ain't</i>	Aretha
	190. " <i>Ain't nothing</i> I can do about that."	The use of <i>ain't</i>	Ray
	191. "I'm an entertainer. And... we all <i>gotta</i> play down."	Omission of the auxiliary	Ray
	192. " <i>Ain't nothing</i> I can do."	The use of <i>ain't</i>	Ray
	193. " <i>Ain't nothing</i> or nobody can change it."	The use of <i>ain't</i>	Ray
	194. "I'm not <i>gonna</i> lose money just because you suddenly got religion."	Omission of the auxiliary	The promoter
	195. "You <i>gotta</i> do what you <i>gotta</i> do."	Omission of the auxiliary	Ahmet
	196. "Why lead me through a life of misery."	The absence of copula	Ray
	197. "It <i>ain't</i> like I'm dealing it, man."	The use of <i>ain't</i>	Ray
	198. "Hey, I'm <i>gonna</i> put your black ass away"	Omission of the auxiliary	Ray
	199. "Are you <i>gonna</i> stop then?"	Omission of the auxiliary	Bea
	200. "Cause of what the other kids were <i>sayin'</i> ."	Omission of the auxiliary	Bea
	201. "No, no, Ray, we're not <i>gonna</i> move."	Omission of the auxiliary	Bea
	202. "I'm trying to do something that <i>ain't</i> nobody ever done in music and business."	The use of <i>ain't</i>	Ray
	203. "I <i>ain't</i> late."	The use of <i>ain't</i>	Fathead
	204. "I'll talk to whoever I damn well please, and it sure as hell <i>ain't</i> you."	The use of <i>ain't</i>	Fathead
	205. "You're <i>gonna</i> lose some good people. I'm telling you."	Omission of the auxiliary	Jeff
	206. "It <i>ain't</i> like the days when it was seven of us on the <i>Chitlin'</i> Circuit."	The use of <i>ain't</i> and Omission of the auxiliary	Ray
	207. "I'm not <i>gonna</i> be in town. I'm <i>gotta</i> go on tour."	Omission of the auxiliary	Ray
	208. " <i>Did</i> you hear what Ray Junior <i>said</i> to you?"	The absence of copula	Bea
	210. "We're <i>gonna</i> need to see some identification, please."	Omission of the auxiliary	The Police
	211. "You <i>ain't</i> been here more than six days since we moved in."	The use of <i>ain't</i>	Bea
	212. "No, Ray, no! A needle <i>ain't gonna</i> solve this!"	The use of <i>ain't</i> and Omission of the auxiliary	Bea
	213. "Cause <i>God don't</i> listen to people like me."	The absence of copula	Ray
	214. "Because where was I ever <i>gonna</i> find another Ray Robinson?"	Omission of the auxiliary	Bea
	215. "He <i>ain't</i> there."	The use of <i>ain't</i>	Aretha
	216. "I <i>ain't</i> no bad dream. I'm a part of you."	The use of <i>ain't</i> and Multiple Negation	Aretha
	217. "She <i>ain't never</i> left."	The use of <i>ain't</i> and Multiple Negation	Ray

From the table above, we could know the utterances containing BEV in “Ray” movie including the characters and the patterns of BEV. As mentioned in the research problems in Chapter I, this study was aimed to describe the patterns of BEV that mostly occurred, the social factors in the use of BEV and the types of solidarity which were applied in “Ray” movie. In order to know the patterns of BEV that mostly occurred in “Ray” movie and in answering the first research problem, the writer made the table containing occurrences of BEV patterns from the highest to the lowest as listed below.

Table 4.2 the highest occurrences of BEV patterns to the lowest

The patterns of BEV	The number of utterances
1. Omission of the auxiliary	120
2. The use of <i>ain't</i>	57
3. The absence of copula	18
4. Multiple negation	1
5. The use of <i>ain't</i> and Omission of the auxiliary	12
6. The use of <i>ain't</i> and Multiple negation	7
7. Multiple negation and Omission of the auxiliary	2
8. Aspectual system	1

From the list above, we could know the patterns of BEV that were occurred from the highest to the lowest. It was Omission of the auxiliary, the use of *ain't*, the absence of copula, multiple negation, the use of *ain't* and omission of the auxiliary, the use of *ain't* and multiple negation, multiple negation and omission of the auxiliary and aspectual system. In describing the data containing BEV in “Ray” movie, the writer took some utterances which could represent all of the data. The analysis could be seen as follows.

4.1.1 The Analysis

4.1.1.1 The Patterns of BEV which were mostly found

1. The Omission of auxiliary

As stated by Trudgill (2000, p.54-57) there are a lot of patterns of BEV, one of them is the omission of the auxiliary. According to him, the BEV forms basically are more like the Creole examples which usually omit only the auxiliary.

While Holmes (2001, p.177-178) defines that most of BEV speakers simplify the consonant cluster at the end of *last* become simpler. Here was the list of utterances which omitted the auxiliary in “Ray” movie.

1. “All right, uh, there's a window out back for **y'all** to buy sandwiches.”
2. “What the hell is Ray **doin'** there?”
3. “I'm not **gonna**^a be in town. I'm **gotta**^b go on tour.”
4. “And those sandwiches I made don't eat **'em** all at once. You hear?”

The words above that were omitted of the auxiliary can be seen on the bold word. In the data number 1, there was simplification in the word **y'all**, that word was simplified from words **you all**. Thus, the correct utterance in this data was “All right, uh, there's a window out back for you all to buy sandwiches. In data number 2, the word **doin'** was simplified by omitting the sounds / **ŋ** / at the end of the original word and replace it with the sound / **n** /. The utterance in the second data should be standardized to be “What the hell is Ray doing there?”

The third data was actually the same with data number 1 that was simplifying two phrases into one phrase, in 3^a the phrase **gonna** was simplified from phrase **going to**. In addition, in the phrase **gotta** in data 3^b is simplified from

phrase **got to**. The last data the word **them** was simplified to word '**em**'. This data should be standardized to be "And those sandwiches I made don't eat them all at once. You hear?" In short, the omitted words were used to shorten the sentence to make it simply in saying.

2. The Use of *ain't*

According to Labov (1972) in his book "Language and Inner City" The use of "*ain't*" is widely used as a substitute for the negatives "am not", "are not", "is not", etc. The followings were the utterances which used *ain't* that was known as the non Standard English.

1. "I *ain't* the one playing you, man."
2. "I *ain't* listening to you!"
3. "I might be blind, but I *ain't* stupid!"
4. "Well, he's got *somethin'*, *ain't* he?"
5. "It *ain't* like the days when it was seven of us on the Chitlin' Circuit!"

From the data above, it could be analyzed that all of them were in the form of present tense. Here, the first data was a statement and it should be added by word '*who*' and the auxiliary "*is*" to make clear in understanding; the correct data was "I am not the one who is playing you, man.". The second data was a statement.

The speaker used *ain't* instead of *am not* as the correct auxiliary in order to make a simplification. The correct sentence in this data was "I am not listening to you!"

The third data was also a statement. Different from the previous data, this sentence consists of two clauses "I might be blind" and "but I *ain't* stupid".

Therefore, this data was called compound sentence. The use of *ain't* was found on the second clause which should be revised with *am not*. Thus, the correct sentence in this data was “I might be blind, but I am not stupid!”

The fourth data was a question tag; this data was in the form of present tense which omitted at the end of the auxiliary in word “*something*”. We know that in the question tag form, if the sentence in the form of positive, so the question tag should be negative. Moreover, the correct sentence in this data was “Well, he has got something, hasn't he?” The last data in this pattern was a complex sentence, the word *ain't* should be revised with the correct auxiliary *is not* to make it standard. The correct one was “It is not like the days when it was seven of us on the Chilton Circuit.”

3. Multiple Negations

According to Trudgill (2001, p. 54-57) in multiple negation, if the sentence form is negative then all negative forms are negated. In “Ray” movie, the writer found several utterances which indicated the use of multiple negations as listed below:

1. “This *ain't no* tobacco, man.”
2. “Go home and *don't* tell Mama nothin'.”
3. “I *won't* let *nothing* happen to you.”
4. “I *don't* see *nobody*, nobody cryin' ”

From the data above, the words which were included to Multiple Negations can be seen in the italic and bold word. The first data can be included into

multiple negations because there were double negated in the word “*ain’t*” and “*no*”. As the writer’s explanation in the Chapter II, *ain’t* was one of the non standard patterns in BEV and was used as the replacement of the auxiliary. In this case, the word *ain’t* should be replaced with *is* and the standard sentence should be “This is no tobacco, man.”

In the second data, there were two negative words which were *don’t* and *nothing*. We know that, if there was negative form *don’t* it should be followed with negative word *anything*. Thus, the correct sentence in this data was “Go home and do not tell anything.” The third data was the same with the second. This was the future sentence that was added with the negated word. We know that the negated word *won’t* is followed with negated word *anything* to make it standard.

Moreover, the sentence should be revised to be “I will not let anything happen to you”.

The last data in this pattern that was analyzed actually the same with the previous data; this sentence was present tense which used the negated word *don’t* and was added with the word *nobody*. Moreover, there were multiple negated forms of words. The correct data should be “I do not see anybody, nobody crying.”

4. The Absence of Copula

Based on Trudgill (2001, p. 53) the absence of the copula is one of the patterns in BEV, this is the present tense but there is not “to be” which is included. Here were some utterances in “Ray” movie which were included to The Absence of Copula.

1. "Who you riding with?"
2. "Ray, when you coming out?"
3. "Where you at?"
4. "Oh, he right this time."
5. "Oh, you lying son of a bitch!"
6. "So, where you going after the Festival?"

The data number 1, 2, 3, and 6 had similarity in the form of patterns occurred.

In this case, those sentences were in the form of present tense and interrogative form. Those sentences were omitted the auxiliary; it was often used in spoken language in order to give the simplification.

In the first data, present tense is used in asking about someone. The correct sentence in this data was "who are you riding with?". The second data had a similarity with the first one. It omitted the auxiliary after the WH-question. The auxiliary that should be used in this sentence was *are*, the correct one was "Ray, When are you coming out?" thus, the BEV speakers tend to omit the auxiliary after the WH-question in order to shorten the sentences.

The third data was a kind of prescriptive description that was usually used in the spoken language; people used it because they always said anything appears in their mind. Commonly, they spoke "Where you at?" instead of "Where are you?" that was known as the Standard English one.

The fourth data was a statement. It was a present tense with the omission of the auxiliary after the subject and it was followed with the adjective. The correct one was "He is right time." The fifth data was the same with the fourth. It was a

simple present tense and a statement, the differences were, this was a statement with the high raising in the end of sentence and the form of the sentence was present continuous tense. The sentence in this data should be “Oh, you are laying son of a bitch!” The last data was the WH-question, this was the present continuous tense with the lack of auxiliary after the WH-question, and the correct sentence should be “So, where are you going after the Festival?”

The analysis above described the utterances containing BEV in “Ray” movie in mostly occurred pattern. In answering the second and third research problem of the study, the writer made a table in order to know the description of social factors and solidarity aspect which were applied in this movie. The analysis about social factors and solidarity could be looked in the analysis part that was explained by the writer in the next section. Social factors and solidarity were analyzed simultaneously because the writer used conversation in the every setting as something that was analyzed in social factors theory and it helps the writer in analyzing the solidarity aspects.

4.1.1.2 Description of Social Factors and Solidarity in Using BEV

In this section, the writer described solidarity aspect and social factors components such as setting, participants, topic and function in “Ray” movie. This table was done to make the readers know the description of solidarity aspect and social factors which were explained deeper in analysis part.

Table 4.2 the Description of social factors and Solidarity in “Ray” movie

Setting	Participants	Topic	Functions	Solidarity	Example of BEV
1. In the Street	1. The Police 2. Ray	The trip to Seattle	1. To help Ray in looking for bus to Seattle, the Police will accompany him along the trip.	High	“We <i>gotta</i> move” (see page 46)
2. In Studio I	1. Billy 2. Ray 3. The Band’s member	Welcoming Ray	1. To introduce Ray as the new member of the band. 2. To show Ray’s capability in playing piano and singing.	Low	“Til, what the hell do you think you’re <i>doin’</i> ?” (see page 48)
3. In Café I	1. Ray 2. Oberon 3. Marlene	Ray’s Show	1. To introduce Ray as the new musician of the club.	Low	“This <i>ain’t no</i> tobacco, man.” (see page 49)
	1. Marlene 2. Gossie	The tricks	2. To show that Marlene and Gossie are deceiving Ray.	Low	“Hey, <i>y’all</i> never change.” (see page 50)
4. In Marlene’s home	1. Ray 2. Marlene	The attention of Marlene	1. To show that Marlene has a feeling.	High	“Ray, when you coming out?” (see page 51)
	1. Ray 2. Quinsy Jones 3. Gossie	Ray’s feeling	2. To ask Gossie if Ray does not comfortable in living in Marlene’s home.	High	“All I’m saying is you keep <i>layin’</i> that pipe with Marlene” (see page 52)
5. In Café 2	1. Jack 2. Ray 3. Oberon	Inviting Ray	1. Jack decides to invite Ray in asking record together.	High	“How about us <i>makin’</i> a record together?” (see page 53)
6. In Marlene’s home 2	1. Marlene 2. Ray 3. Gossie 4. Aretha	The quarrel among Marlene, Ray and Gossie	1. Ray knows that Gossie and Marlene are taking his money. 2. Ray is not joining the cooperation.	Low	“I <i>ain’t</i> listening to you!” (see page 54)

Continue

Setting	Participants	Topic	Functions	Solidarity	Example of BEV
7. In Aretha's boss home	1. Aretha 2. Eula	Complaining about the salary	1. Aretha feels angry because she gets low salary.	Low	"But don't you be <i>expectin'</i> <i>no</i> more work out of me!" (see page 56)
8. In Café 4	1. Ray 2. Jack 3. Lowell Fulson	The agreement before taking a contract	1. Ray uses his middle name "Charles" as his popular name.	High	"Ow! Damn! I'm <i>gonna</i> use that on the album cover." (see page 57)
9. In Bar	1. Ray 2. The Pianist	Learning to play piano	1. Ray comes and watches the Pianist in the Bar.	High	"Go home and <i>don't tell mama nothin'.</i> " (see page 58)
10. In Café 5	1. Ray 2. Fathead 1. Ray 2. Jeff	1. The loneliness of Ray 2. The introduction of Jeff and Ray	1. Everybody sees Ray as the loser because he is blind. 2. To show that there is a kind man in being Ray's friend.	1. Low 2. High	"I <i>ain't</i> <i>babysittin'</i> no blind cat." (see page 59) "Where you from, Ray?" (see page 60)
11. In Aretha's Home	1. George 2. Ray	The death of George.	1. Ray lets George sink in the washtub.	Low	"I ain't <i>playin'</i> this game. That <i>ain't</i> funny." (see page 61)
12. In Office	1. Jimmy 2. Jack 3. Wilbur 1. Wilbur 2. Lowell 1. Jimmy 2. Fathead 3. Wilbur	1. The first time using drugs 2. The increasing capability of Ray 3. The Ray's enchantment	1. To show that Ray uses the short way to get the pleasure. 2. To show that Lowell's position will not be replaced by Ray. 3. Wilbur envies with Ray because he can get the attention from the pretty women.	1. Low 2. High 3. Low	"Come on, man. I <i>been</i> warned." (see page 62) "Well, he's got <i>somethin', ain't</i> he?" (see page 63) "We <i>gonna</i> dock your pay, man." (see page 63)

Continue

Setting	Participants	Topic	Functions	Solidarity	Example of BEV
13. In Restaurant	1. Ray 2. Wilbur 3. Lowell	The quarrel and fighting between Ray and Wilbur	1. To show that Wilbur envies with the condition of Ray.	Low	“That <i>ain't</i> 50\$. Keep counting.” (see page 64)
14. In Studio of Ahmet	1. Ahmet 2. Ray	The first recording of Ray	1. Ray sings in the Ahmet's studio.	High	“You either sound original, or you got <i>nothin'.</i> ” (see page 65)
15. In the Bea's home	1. Ray 2. Bea	Ray's persuasion	1. Ray promises he will marry Bea after tour.	High	“I'm <i>gonna</i> go to New York for a couple of weeks.” (see page 66)
16. In Studio 2	1. Ray 2. Ahmet	The recording of Ray	1. Ray needs his own band.	High	“I'm <i>gonna</i> need my own band.” (see page 66)
17. In the Bea's Home 2	1. Ray 2. Bea	The important people of Ray	1. To show several people who have close relationship with Ray.	Low	“Bea, you <i>gotta</i> always tell me the truth.” (see page 67)
18. In the Street 2	1. Ahmet 2. Ray	The capability of Ray which is increasing	1. To show the attention of Ahmet in Ray's capability.	High	“We got to do <i>somethin'.</i> ” (see page 68)
19. In the Bea's home 3	1. Ray's friend 2. Bea 3. Ray	The marriage of Ray	1. To show that everybody is happy in seeing Ray's marriage.	High	“ <i>Y'all, y'all,</i> stay right there! Ray!” (see page 69)
	1. Ray 2. Bea		2. To show that Ray needs his own privacy.	High	“What's <i>goin'</i> on, Ray?” (see page 69)
20. In Café 6	1. Ray 2. The Visitor	The protest of visitors in Ray's song	1. They are angry of the changing of Gospel song to Sata songs.	Low	“Stop it! <i>Y'all</i> done lost your minds!” (see page 70)
21. In the Bea home 4	1. Bea 2. Ray	The first quarrel of Bea and Ray	1. To inquire Ray about the drugs.	Low	“It <i>ain't</i> like I'm dealing it, baby.” (see page 71)

Continue

Setting	Participants	Topic	Functions	Solidarity	Example of BEV
22. In the Tour	1. Ray 2. Marie 3. Jeff	The audition of Marie	1. To show that Ray is crushed with Marie.	Low	“But I <i>ain't</i> no hypocrite.” (see page 73)
23. In Hospital	1. Ray 2. Bea	Ray is having a baby	1. To show the happiness of Bea and Ray.	Low	“He <i>ain't</i> any bigger than a loaf of bread.” (see page 73)
24. In the studio 4	1. Ray 2. Margie	The agreement in joining of Margie and her friends in Ray’s tour.	1. To show that Margie is not a calm girl.	Low	“How much you <i>gonna</i> pay us?” (see page 74)
	1. Ray 2. Margie 3. Marie	The Jealousy of Marie in Margie existence	2. To show the competition of Margie and Marie in attracting Ray’s attention.	Low	“I <i>ain't</i> bass. I’m a soprano.” (see page 75)
25. In the Bathroom	1. Ray 2. Jeff 3. Margie	The musician life in the tour.	1. To show the relationship between Ray and Margie.	Low	“ Don't hit nothing, Ray.” (see page 76)
	1. Ray 2. Fathead 3. Margie	Ray is a drugs addict	2. To warn Ray about the bad impact of drugs if it is used in the high dose.	High	“You <i>gotta</i> have more discipline.” (see page 76)
26. In the Hotel	1. Margie 2. Ray	Margie is starting using drugs	1. To show that the bad habit of Ray influences someone else.	Low	“This <i>ain't</i> for any little girls.” (see page 77)
	1. Fathead 2. Ray	The concert of Ray	2. To show that Ray is a professional musician.	High	“You know, Fathead, it <i>ain't</i> never the last song.” (see page 77)
27. In the Studio	1. Ahmet 2. Jerry	The Album of Ray	1. The shocking news about Ray album which is successful.	High	“But what the hell we <i>gonna</i> do with this?” (see page 78)

Continue

Setting	Participants	Topic	Functions	Solidarity	Example of BEV
28. In the New Home	1. Ray 2. Bea	The moving of Ray's family.	1. To show the attention of Ray in his family.	High	"That <i>ain't</i> no coconut tree, Della." (see page 79)
29. In the studio 5	1. Ray 2. Nelly 3. Margie 4. Jeff	The jealousy of Margie	1. To argue the existence of Margie in the process of recording.	Low	"You know, <i>y'all</i> know that sounds off." (see page 79)
30. In Festival	1. Ray 2. Quinsy Jones	The meeting of Ray and Quinsy Jones	1. The invitation of Quinsy to do the recording together.	High	"Man, we <i>gotta</i> do something." (see page 80)
31. In the Hotel	1. Ray 2. Margie	The pregnancy of Margie	1. To express the Margie's condition.	Low	"I <i>ain't</i> drunk, Ray. I'm pregnant." (see page 81)
32. In Ray's home	1. Ray 2. Aretha	The farewell	1. To send Ray in the blind school.	High	"And them sandwiches I made, don't eat <i>'em</i> all at once." (see page 83)
33. In Georgia	1. Ray 2. The Promoter of the tour 3. the Protestor	The canceled of the concert	1. To prohibit Ray in organizing the concert.	High	" <i>Ain't</i> <i>nothing</i> I can do about that." (see page 83)
34. In the New home 2	1. Ray 2. Bea	The planning of Ray in moving.	1. To show the fairness of Ray.	Low	"No, no, Ray, we're not <i>gonna</i> move." (see page 85)
35. In the Studio 6	1. Ray 2. Joe 3. Jeff 4. Fathead	The quarrel because of the coming of Fathead	1. To show that Fathead and Jeff dislike the existence of Joe.	Low	"It <i>ain't</i> like the days when seven of us on the Chiltin' circuit." (see page 86)
36. In New home 3	1. Ray 2. Bea 3. Ray's junior	The existence of Ray in his family	1. To show the attention of Ray in his children.	Low	"Oh, damn! I'm not <i>gonna</i> be in town." (see page 87)

Continue

Setting	Participants	Topic	Functions	Solidarity	Example of BEV
37. In the airport	1. Joe 2. Ray 3. The Police	The identification of Ray.	To show that law prevails to everyone.	High	“Get <i>‘em</i> out! U.S. Customs” (see page 87)
38. In New home 4	1. Ray 2. Bea	The quarrel of them.	To show that the situation is getting worse.	Low	“No, Ray, no! A needle <i>ain't gonna</i> solve this.” (see page 88)
39. In Aretha's home	1. Ray 2. Aretha 3. George	The meeting of Ray with his family.	To show the existence of the family in Ray's live.	High	“I <i>ain't no</i> bad dream. I'm a part of you.” (see page 89)
40. In the celebrating day	1. Ray 2. Bea	The welcoming of Ray in Georgia	To show the existence of family.	High	“She's here. She <i>ain't never</i> left.” (see page 90)

From the table above, it could be seen the description of social factors and solidarity. In knowing the deeper analysis about social factors and solidarity, the writer analyzed that per setting and per conversation. In this movie, there were 40 settings 47 conversation that have to be analyzed. The analysis could be seen as follows.

4.1.1.3 The Analysis of BEV based on the Social factors and Solidarity

1. Setting 1: In the Street

This was the first setting in this movie; it was told that Ray went to Seattle and asked to the Police where bus that should be taken. Thus, the participants in this setting were The Police and Ray, The topic in this setting was the trip to

Seattle. The solidarity that was used in this setting was high; it could be looked from the conversation below:

- The Police : “Come on, folks. We ***gotta*** move.”
 “Hot meals and bathrooms inside.”
 “All right, uh, there's a window out back for ***y'all*** to buy sandwiches.”
 “And I suggest you make good use of them outhouses.”
 “***Ain't nothing*** but bushes for you in the Carolinas.”
 Ray : “Sir.”
 The Police : “Can I help you, sir?”
 Ray : “Yes, sir.”
 The Police : “Seattle?”
 “***Who you riding with?***”
 Ray : “Nobody. Just me.”
 The Police : “Boy, I can't take responsibly for some blind nigger traveling miles alone.”
 Ray : “L... l... I paid for this here ticket, and it says that you have to take me to Seattle.”
 The Police : “Don't you be smarting off to me, boy.”
 “With all due respect, sir, I earned the right.”
 Ray : “I may have left my eyes on Omaha Beach,
 “but I ***ain't asking*** no charity from Uncle Sam.”
 “I got a ***job waiting*** for me in Seattle.”

From the conversation above, it could be seen that Ray used BEV in his daily life. In the first setting there were 6 utterances which were classified in BEV. The first was “we ***gotta*** move” (Omission of the auxiliary) the second was “*All right, uh, there's a window out back for y'all to buy sandwiches.*” (Omission of the auxiliary) “***Who you riding with?***” (The absence of copula), “***but I ain't asking no charity from Uncle Sam.***” (The use of *ain't*) and “***I got a job waiting for me in Seattle.***”

From those utterances, it could be concluded that Ray used high solidarity in applying BEV. From the last sentences which were underlined: “I may have left my eyes on Omaha Beach,” “but I ***ain't asking*** no charity from Uncle Sam.” “I

got a *job waiting* for me in Seattle.” In that condition, Ray was deceiving the police to go to the trip in Seattle. As the black who usually used the emotions in solving the problem, Ray liked to use the soft way by using the polite language to the police. As explained by Holmes (2001, p. 8) the high solidarity is used whether or not people closed to someone and used the polite language. Thus, it could be determined that Ray used high solidarity to express his feeling. In this case the main topic of the conversation was the trip to Seattle. Therefore, the function of using BEV in this case was the Police would be keeping him along the trip to Seattle.

2. Setting 2: In the Studio I

In this setting, the participants were Wilbur and Ray. The dialogue could be displayed as follows:

- Billy : “*Til*, what the hell do you think you're *doin*’?”
 The Band’s member : “Billy, don't get your feathers all ruffled now.”
 Billy : “I met this all boy over at the O.C. At Clarkfield, and well, he plays a mean jazz piano.”
 Billy : “I don't care if he whistles Dixie out his ass.”
 Billy : “He *ain't gonna* do it here.”
 Ray : “All right, go on. Tell me. What is it you love about country music?”
 Ray : “L... I love the stories. Uh, you know, about *fallin'* *in love* and having love knock you around and then the pressures of the world on you so tough.”

From the conversation above, it could be seen that there were 3 sentences which were included to BEV. The topic of the utterances in the conversation above was welcoming Ray and the solidarity that was used in this case is low. It could be seen in the every utterance which was full of rude utterances especially the utterances that were used by Billy (the manager). The function of BEV in this

setting was to show Ray's capability in music. The uses of BEV were on these utterances "*Til, what the hell do you think you're **doin'**?*" (applied pattern of omission of the auxiliary), "*He **ain't** gonna do it here.*" (applied pattern of the use of *ain't* and omission of the auxiliary), and the last was "...*Uh, you know, about **fallin'** in love.*" (applied pattern of omission of the auxiliary).

3. Setting 3: In Café 1

In this setting the participants of the conversation were Ray, Oberon, and Marlene. This was the first show of Ray officially, so it could be concluded that the topic of the conversation was about the Ray's show.

Oberon	: " <u>Let's hear it for Dancin' Al!</u> "
Marlene	: " <u>Gossie's been cattin' around with one of my waitresses since he got here.</u> "
Ray	: "Well, I-I'm not prepared to do my thing right now, tonight..."
Marlene	: " <u>This is the only audition you're going to get, puddin'.</u> "
Oberon	: "Here Smoke some of this."
Ray	: "This ain't any <u>tobacco, man.</u> "
Marlene	: "All right, Oberon. Get on up there and introduce him."
Oberon	: "I give you Ray "Don't Call Me Sugar" Robinson!"
Ray	: " <u>How y'all doing tonight...?</u> "
	: " <u>Uh-uh, what do y'all want to hear?</u> "
	: "How about a little Nat King Cole..?"
	: " <u>Y'all like Nat King Cole?"</u> "

As seen in the dialogue above, every speaker used BEV in uttering something. First, Oberon said "*Let's hear it for **Dancin'** Al!*" (Applied pattern of Omission of the auxiliary), Second, Marlene said "*Gossie's been **cattin'** around with one of my waitresses since he got here.*" (applied pattern of Omission of the auxiliary), Third, Marlene said "*This is the only audition you're going to get, **puddin'**.*" (applied pattern of Omission of the auxiliary), and last, Ray said "*this*

ain't no tobacco, man.” (applied the patterns of the use of *ain't* and Multiple negations) and 3 utterances which were actually the same in patterns, one of them was “*How y'all doing tonight...?*” (applied pattern of Omission of the auxiliary).

The conversation in the dialogue above was in the informal way. The solidarity that was used in this case was low; it could be said like that because there were some rude utterances which shown that the life in the café is full of freedom. The function of every single utterance was mostly to introduce Ray as the musician of the café. The next conversation took place in this setting and also indicated the uses of BEV in the everyday life in “Ray” movie as follows:

Marlene : “*'Bama ain't* bad.”
 Gossie : “Yeah, I'd say he saved our asses.”
 : “What the hell is Ray *doin'* up there?”
 : “He *ain't no* good without me.”
 : “How'd you and the 'Bama like to do a week here at the Chair?”
 Marlene : “I know a good bass player; a nice jazz+ trio could score big with the right manager.
 Gossie : “Manager?”
 Marlene : “Come on now, Gossie, don't be so small minded.” You know you've got to give to get.”
 Gossie : “Now what exactly do”
 : “I have to give.”
 : “Percent.”
 Marlene : “But I'll be *gettin'* you other gigs.”
 : “So, Gossie, you don't need to worry about a hotel room for the 'Bama. He can flop at my place.
 Gossie : “Hey, y'all never change.”

From the conversation above, it could be looked that the function of the utterances was shown that Gossie and Marlene were deceiving Ray by taking a lot of Ray's salary. The solidarity in this conversation was low because the language indicated that the person had a bad purpose and secret trick, (in this case the

speakers were Gossie and Marlene). It could be looked in their statement “*What the hell is Ray doin' up there?*” and “*Hey, y'all never change.*” (applied pattern of Omission of the auxiliary) “*He ain't no good without me.*” (applied patterns of multiple negations and the use of *ain't*) while Marlene applied the patterns of Omission of the auxiliary and the use of *ain't* in the utterance “*'Bama ain't bad.*” “*But I'll be gettin' you other gigs.*” (applied pattern of Omission of the auxiliary).

In other words, the function of the dialogue above was to show that Marlene and Gossie were unkind people to Ray. They only used Ray as a person to keep their asset safe and to earn a lot of money.

4. Setting 4: In Marlene's home

The next conversation in this setting took place in the Home of Marlene; while the participants were Ray, Marlene and Quinsy Jones. In this setting there were two conversations which indicated the uses of BEV in the daily life. The conversation could be seen as follows:

Marlene	: “ <u>Ray, when you coming out?</u> ”
Ray	: “In a minute.”
Marlene	: “Mama's got some more blackberry cobbles for you, baby.”
Ray	: “Damn.”

The word underlined above indicated the use of BEV which applied the patterns of the absence of copula. In this case, Marlene as the speaker omitted the auxiliary *are* therefore, the correct sentence should be “*Ray, When are you coming out?*”. The function of the conversation above was to show that Ray was living in the Marlene's home and Marlene was crushed with Ray. The high solidarity was applied in this conversation because it could be seen that Marlene was interested

with Ray, she expressed her feeling by giving the attention to him. The next conversation was in the same place; the topic of this conversation was about Ray's feeling during the cooperation between him and Marlene.

- Quinsy Jones : "Ray, uh, where you at?"
 : "Lionel Hampton just asked me to go on the road with him, man!"
 Ray : "Sure he did. Then why you still here?"
 Quinsy Jones : "And dig this: His wife, she kicked me off the tour bus."
 : "Told me to come back when I started shaving."
 You believe that?"
 Gossie : "Man, we're gonna be late."
 Ray : "I got to get my own place, Gossie."
 Gossie : "Why? I mean, you got free rent right now."
 Ray : "Like hell it's free rent."
 Gossie : "Oh, come on, Ray."
 Ray : "All I'm saying is you keep *layin'* that pipe with Marlene."

From the conversation above, it could be seen that there were 4 utterances which indicated the uses of BEV, first "*where you at*" and "*Then why you still here*" (the absence of copula), second "*Man, we're gonna be late.*" and "*All I'm saying is you keep *layin'* that pipe with Marlene.*" (applied the pattern of omission of the auxiliary) The function of the utterances above was to ask Gossie if Ray was not comfortable in living in Marlene's home besides, the solidarity that was used in this conversation was high. In this case, Ray had a close relationship with Gossie and he was telling what he felt to him.

5. Setting 5: In Café 2

In this setting the participants were Jack, Ray, Marlene, Gossie and Oberon.

The topic of the setting was inviting Ray to his record. This was one of the long dialogues in "Ray" movie. The conversation could be seen as follows:

- Jack : “Hey, baby, you sound more like Nat than the King himself.”
- : “What’s your name?”
- Ray : “Ray Robinson.”
- Jack : “I’m Jack Lauderdale, Swing Time Records.”
- Ray : “Oh, hey... hey, hey, Jack! How you doing, man?”
- Jack : “Good. Oh, good.”
- : “How about us *makin’* a record together?”
- Ray : “Oh, yeah, yeah. Hell, yeah! Let’s do that.”
- Marlene : “Can I help you?”
- Jack : “I don’t think so. We’re just talking a little business.”
- Marlene : “Then you need to talk to me, because I’m his manager.”
- Gossie : “We’re going to talk with Mr. Lauderdale here.”
- : “Come on, Jack. I’m buying.”
- : “I’m coming in, uh, to talk to him.”
- Jack : “You are doing a fabulous job!”
- Ray : “Yes, man.”
- : “Eh, look, let’s talk to him about this record.”
- Gossie : “Hey, no, no, we’re *gonna* let Marlene handle that.”
- Ray : “You keep me high while they talk the business?”
- Oberon : “I *ain’t* the one playing you, man.”
- Ray : “Oberon, listen...”
- Oberon : “You know, Marlene and Gossie are the ones running the game on you, Ray.”
- Ray : “What?”
- Oberon : “They sliced up the pie the first night you player percent off the top.”
- : “Plus Gossie’s double scale as leader.”
- Ray : “L... I’m... I’m *gonna* go my own way.”
- Oberon : “Who’s *gonna* book your gigs?”
- : “Marlene’s got you locked up And she *ain’t gonna* give up her golden goose.”

From the dialogue above, the patterns of BEV which was mostly used was the omission of the auxiliary. Here were the utterances “*How about us makin’ a record together?*” (Omission of auxiliary in the word “*makin*”), “*Hey, no, no, we’re gonna let Marlene handle that.*” (Omission of the auxiliary in word “*gonna*” (going to)) and “*...she ain’t gonna give up her golden goose.*” (Omission of the auxiliary in the word “*gonna*” and the use of *ain’t*). Meanwhile, the other patterns of BEV that were used in this dialogue are “*Hey, baby, you*

sound more like Nat than the King himself.” (The absence of copula) and “*I ain’t the one playing you, man.*” (The use of *ain’t* and the absence of Copula). The function of dialogue above was to invite Ray in Swing Time Records. The solidarity that was used in this setting was low, because even through there was no rude utterance which was uttered by some speakers, the meaning of every single utterance showed that Marlene and Gossie were selfish and only used Ray as the object to earn a lot of money.

6. Setting 6: In Marlene’s home 2

This setting took place in the Marlene’s home, and there were several conversations in this setting, thus the analysis was defined one by one. In addition, the topic of this conversation was about the quarrel among Ray, Gossie and Marlene. The conversation was listed below:

Marlene	: “Ray, what did I tell you about <i>cookin’</i> in the dark?”
	“Are you <i>tryin’</i> to burn the house down?”
Ray	: “Think about it, Marlene. Uh... uh, What do I need the light for?”
Marlene	: “Well, you don’t need to be <i>cookin’</i> anyway. “We brought you takeout from Oscar’s.”
Ray	: “Well, get your money back.” “I got fried chicken right here. Come on, Seven-oh, try this.” “Yeah. So, what did Jack Lauderdale have to say?”
Marlene	: “Oh, I clocked him <i>comin’</i> out the gate. He’s a two-bit hustler.”
Ray	: “Oh, I see.”

From the conversation above, it could be defined that Marlene used Omission of the auxiliary in applying the pattern of BEV. She omitted at the end of the auxiliary in applying the patterns of Omission of the auxiliary. The indicators of BEV were in this line “*Ray, what did I tell you about cookin’ in the dark?*”, “*Are*

you **tryin'** to burn the house down?" Well, you don't need to be **cookin'** anyway."

and last "Oh, I clocked him **comin'** out the gate. He's a two-bit hustler". The

function of the conversation was to deceive Ray. Therefore, he would not have the

cooperation of recording together with Jack. The solidarity that was used in this

case was high. It could be seen in the polite language that was used by Marlene in

deceiving Ray. The dialogue below took places in the same setting.

- Ray : "Uh... uh... uh, What about him **recordin'** me?"
- Marlene : "Oh, he'll record you, if we pay the freight."
- Ray : "Scratch a liar, find a thief."
- Marlene : "What's that supposed to mean?"
- Ray : "This."
- "You see I saw Jack Lauderdale tonight, and he gave me \$500 advance on my record. He also said he'll put me on the road with Lowell Fulson and pay me three times what you pay. Now, that's a lie!"
- Gossie : "Hey, no way he's not gonna put some blind man on the road. Think about it."
- "I mean, you... you need watchin' out for."
- And he ain't got the time to look after you the way I do.
- Ray : "Is that what you've been doing, Gossie? **Watchin'** out for me?"
- Gossie : "Who told you that?"
- Ray : "It's true, **ain't** it?"
- "You two have been gaming me since I got here."
- Marlene : "Ray, baby, listen..."
- Ray : "I **ain't** listening to you!"
- Gossie : "Ray, I've... I've been meaning to talk to you about that."
- Ray : "Then why aren't you **talkin'**?"
- Gossie : "Um, look, Ray, Ray, let's not do **nothin'** stupid."
- Ray : "I might be blind, but I **ain't** stupid!"
- "Q., get my bag from upstairs."
- Gossie : "Ray, Ray, now you're **making'** a big mistake."

The participants in the conversation above were Ray, Marlene and Gossie.

The topic of the conversation was the trick that was used by Marlene and Gossie

which was actually bared. Besides, the indicators of BEV were in this line "Uh...

uh... uh, What about him **recordin'** me", "Then why aren't you **talkin'**", "**Watchin'**

out fo me?” Ray, Ray, now you're **makin'** a big mistake (all the sentences were applied pattern of Omission of the auxiliary). *“It's true, ain't it?”* and *“I ain't listening to you!”* (applied pattern of the use of *ain't*) and last *“Um, look, Ray, Ray, let's not do nothin' stupid.”* (applied pattern of multiple negation). The function of BEV this setting was to show that Ray was not joining cooperation again and tried to expand his career by making a record with Jack. The solidarity that was used in this case was low. It could be looked from the utterances that were uttered by Ray. In this case, Ray was angry because of the Marlene and Gossie trick. Therefore, he said emotionally and uttered some rude utterances.

7. Setting 7: In Eula's Home

This setting took place in Eula's home, the place where little Ray brought up.

The participants were Eula and Aretha while the topic of the conversation was about Aretha's salary. Here was the conversation.

- Eula : “Aretha Robinson, have you lost your mind?”
 Aretha : “Eula, you promised to split every wash basket with me, fair and square!”
 Eula : “And I did!”
 Aretha : “Hell, you did!”
 : “You charge white folks one thing and pay me another.”
 Eula : “Now who's gonna wash these?”
 Aretha : “You can. Now pay me my money!”
 Eula : “Okay, I'm a-giving you your two little dollars.”
 : “But don't you be expectin' no more work out of me!”

From the dialogue above, we could see that Eula applied the patterns of BEV.

First, Eula applied the pattern of Omission of the auxiliary in the sentence *“Now who's gonna wash these?”* second, Eula applied the patterns of Omission of the auxiliary and Multiple negation in the sentence *“But don't you be expectin' no*

more work out of me!”. The function of the dialogue above was to complain that Aretha got low salary from Eula. She felt angry because actually Eula got a lot of money from the white who employed and Eula only gave a little salary to her. The solidarity that was used in this setting was low. It could be displayed in impolite utterances which were spoken. Both of the speakers were in the high emotion, therefore every single utterance was mostly said in the high intonation.

8. Setting 8: In Café 4

The participants in this setting were Ray, Jack, and Lowell. The situation in this setting was about the first coming of Ray in Los Angeles. The dialogue could be seen as follows:

- Ray : “You... you know, man, I know my ears *ain't deceivin'* me.”
 “Is that Art Tatum?”
- Jack : “It sure is, baby. You want to meet him?”
- Ray : “L... I can't meet him. A-Art Tatum is the most.”
- Jack : “So, Ray, we got to talk about your name, man: Robinson.”
 “Sugar Ray got the Robinson franchise all sewed up So I'm *thinkin'* we go with your middle name, Charles.”
 “As in, Ray Charles.”
- Ray : “I don't care what you call me, man, just as long as my name's on the record.”
- Jack : “But we're *gonna* toast to that.”
- Lowel : “Hey, what's the haps, Jack?”
- Jack : “What's up, baby? *How you doin'?*”
 “Ray Charles, the blind sensation.”
 “Ow! Damn! I'm *gonna* use that on the album cover.”
- Ray : “L... I love your music, Mr. Fulson.”
- Jack : “Hey, and the man *ain't been* on the road with a band before, so now you take care of him.”
- Lowel : “Like my own brother.”

The topic in the dialogue above was about making the road tour. The uses of BEV in this setting vary because there were 3 patterns occurred in the dialogues

above. Here were the utterances which were included to BEV “*I know my ears ain't deceivin' me.*” (applied patterns of the use of *ain't* and omission of the auxiliary) “*I'm thinkin' we go with your middle name, Charles*” (applied pattern of omission of the auxiliary), “*But we're gonna toast to that*” (applied pattern of Omission of the auxiliary), “*How you doin'*” (applied pattern of the absence of the copula), “*I'm gonna use that on the album cover.*” (applied pattern of omission of the auxiliary) and “*the man ain't been on the road with a band before*” (applied the pattern of the use of *ain't*).

The function of using BEV in the dialogue above was to make the situation relax. It could be looked from the utterance of Jack “*How you doin'?*” (the absence of the copula) in this case Jack omitted the auxiliary “*are*” after the WH-question. He did that to shorten the utterances and to make the condition friendlier. The high solidarity was applied in this setting because although Jack and Lowell meet the first time, the meeting sounded friendly enough and Lowell shows that he was a good friend to Ray.

9. Setting 9: In Bar

In this setting, the participants were George, Ray, and The Pianist. Meanwhile, the topic was about the learning a piano by the little Ray. This setting was the backup, so in this movie we also could saw the little Ray brought up. The uses of BEV could be seen in this conversation as follows:

George : “Don't go inside that place. You know what Mama said.”
 Ray : “Go home and *don't tell Mama nothin'!*”
 The Pianist : “Go, George. George, get out of here!”
 : “Hey, boy, who let you in?”

Ray : “You must be Aretha's son, huh?”
 The Pianist : “Yes, sir. Ray Charles Robinson.”
 : “I've been seeing you *sneakin'* around here.”
 “You like the piano, huh? Come on, you want to learn how to play? Come on over here.”

From the dialogue above, BEV were indicated in these utterances “*Go home and don't tell Mama nothin'*” (applied pattern of multiple negation), “*who let you in?*” (applied pattern of the absence of copula), “*I've been seeing you sneakin' around here.*” (applied pattern of Omission of the auxiliary). The function of

using BEV above was to show that little Ray had a big curious. It could be seen from his activities by sneaking around the bar to watch the Pianist how to play.

The solidarity that was used in this setting was high. It could be seen in the utterances of the dialogue which indicated the polite language such as the wisely utterances of the Pianist to the little Ray.

10. Setting 10: In Café 5

The participants in this setting were Ray, Fathead and Jeff. In this setting, there were two dialogues which indicated the uses of BEV; in addition the topics were different depended on the dialogue, moreover the writer analyzed it one by one.

Ray : “Fathead, where you guys headed, man?”
 Fathead : “I ain't babysittin' no blind cat.”
 “I'm sorry, Ray, but, the law says there's only six to a cab.”

From the dialogue above, of BEV were applied in these utterances Fathead, “*where you guys headed, man?*” (the absence of the copula) and “*I ain't babysittin' no blind cat.*” (the use of *ain't* and Omission of the auxiliary). The

topic of the dialogue above was the loneliness of Ray while the function of the utterances above was to show that Ray became a loser in his surrounding. Because of blind, there was no friend who wanted to accompany him. The solidarity that was used in this case was low because the utterance that was uttered by Fathead was rude language. The next conversation took place in the same setting; it could be seen as follows.

- Jeff : “Where you from, Ray?”
 Ray : “North Florida.”
 Jeff : “Hey, uh, pardon me for *askin'* but how do you get around so good?”
 Ray : “My ears got to be my eyes, man. It’s everything sounds different.”
 Jeff : “You know, during the war, there was a whole lot
 “I had to learn fast, or I wouldn't be here.”
 “*Seein'* that much death *ain't* natural.”
 Ray : “Yeah.”

The topic of dialogue above was the introduction of Jeff and Ray. In that situation, they and the member of tour went to the Tampa, Florida to organize a concert. The indicators of BEV in the dialogue above were “*Where you from, Ray?*” (applied pattern of the absence of Copula), “*Hey, uh, pardon me for askin' but how do you*” (applied pattern of omission of the auxiliary) and “*Seein' that much death ain't natural.*” (applied patterns of omission of the auxiliary and the use of *ain't*). The function of the utterances above was to show that although there were many people who avoided Ray because he was blind, but Jeff wanted to be friend of him. The high solidarity was applied in this situation. It could be seen in the Jeff utterances “*Hey, uh, pardon me for askin' but how do you get around so*

good?" In this case, Jeff said politely although he knew that Ray was the new member of the band even he was blind.

11. Setting 11: In Aretha's home

The participants in this setting were George and Ray, while the topic was the death of George. In this situation Ray and George were playing in the yard and unconsciously, George was slipped into the washtub. The dialogue could be seen as follows:

George : "Stop *cheatin'*, Ray."
 Ray : "Okay, you got me. But I got you back."
 "I'm not *playin'* no more."
 George : "Come on, Ray. Let's go *swimmin'*."
 "Let's go swimming Mama's washtub."
 "I'm a giant!"
 Ray : "Some giant."
 "Come on. I *ain't playin'* this game. That *ain't* funny."

The uses of BEV in the dialogue above were "Stop *cheatin'*, Ray" "I'm not *playin'* no more." and "Come on, Ray. Let's go *swimmin'* (applied the pattern of omission of the auxiliary), "I ain't *playin'* this game. That *ain't* funny." (applied the patterns of omission of the auxiliary and the use of *ain't*). The function of the utterances above was to show that George asked Ray to play in the washtub. The low solidarity was applied in this setting because in this situation, Ray let his brother sink in the washtub because of shocks, he only stared that condition happened without doing anything else.

12. Setting 12: In Office

In this setting, the participants were Fathead, Ray, Jimmy, and Wilbur. There were 3 dialogues which indicated the uses of BEV and the analysis was explained for each. Here was the first dialogue.

Fathead : "Ray, let's go get something to eat."
 Ray : "I'll leave when I get a taste."
 "I *ain't* having *nothin'* to do with this."
 Fathead : "I warned you, Ray. Come on, man. I *been* warned."
 Jimmy : "Feel it, baby?"
 "Just take the ride."
 "It's better than sex."
 "There *ain't nothin'* better than sex."

The topic of dialogue above was about starting the drugs in the first time. In this situation, Ray was curious what was done by Jimmy and Fathead for a long time in the bathroom. He decided to use dope although Fathead has been warned.

The uses of BEV in this dialogue were "*I ain't having nothin' to do with this*" (applied the patterns of the use of *ain't* and omission of the auxiliary), "*I been warned*" (applied the pattern of aspectual system) and "*There ain't nothin' better than sex.*" (Applied the patterns of the use of *ain't* and omission of the auxiliary).

The pattern Aspectual System is one of the BEV patterns which is mentioned by Trudgill (1983) in this pattern, the speaker uses "I been" or "I done" and omits the auxiliary "has", "had", or "was". The function of using BEV in this dialogue was to show that Ray used the short way like drugs to get the pleasure. The solidarity that was used in this dialogue was high. It could be seen in the Fathead's expression when Ray wanted to use Heroin, he has warned Ray to get away from that. The next dialogue took places in the same situation and it was listed below:

Lowell : “Well, he's got **somethin', ain't** he?”

Wilbur : “His wax won't even hit the chart

“You're still the man. I want you to know.”

The participants in that dialogue were Lowell and Wilbur. In that situation,

Lowell felt that Ray would exchange his position as the leader singer. Thus, the

topic in this setting was the increasing of Ray's capability meanwhile, the BEV

indicator in that dialogue was “*Well, he's got somethin', ain't he?*” (Omission of

the auxiliary and the use of *ain't*). The function of the utterance above was to

convince that Lowell position was irreplaceable as the leader singer of the band.

The high solidarity was applied in this condition because Wilbur as the Lowell's

best friend felt that Lowell's capability still the best and he wanted to help Lowell

in every condition. The next dialogue was the last dialogue in this setting. The

participants in this setting were Jimmy, Fathead, and Wilbur.

Jimmy : “Look at Ray.”

Fathead : “You see that? He feels her wrist because he figures that's the way to tell if she's good-looking or not.”

Wilbur : “Anybody see that fine-looking girl in the yellow dress?”

Fathead : “You snooze, you lose.”

Jimmy : “**We gonna** dock your pay, man.”

Fathead : “That's 2\$ off of your bus ride.”

The dialogue above was about the conversation of boy side. In this situation,

Fathead and Jimmy were talking about Ray who was attracting girl's attention,

especially the girl of Wilbur. Thus, the topic of this dialogue was about the Ray's

enchantment. The use of BEV was in this line “*We gonna dock your pay, man.*”

(applied pattern of omission of the auxiliary). In that utterance, Jimmy mocked

Wilbur who usually had brutal behavior as the leader of the tour. Moreover, the

dialogue above was to show that everybody mocked Wilbur because he loose to

get the girl's attention than Ray. The low solidarity indicated the utterances in this dialogue. The expression and the utterances that were used by Fathead and Jimmy were hurting Wilbur's feeling.

13. Setting 13: In Restaurant

The participants in this setting were Ray, Wilbur and Lowell. The topic of the dialogue below was about the quarrel and fighting between Ray and Wilbur.

Ray : "That *ain't* 50\$. Keep counting."
 Wilbur : "I guess you want charity, since that record of yours *ain't* selling."
 "Get him off my back! Break it up!"
 Lowell : "What the hell's going on in here?"
 Wilbur : "The blind musician doesn't like the money I'm trying to pay him!"
 Ray : "He's cheating me! I quit!"
 Wilbur : "*Oh, you lying son of a bitch!*"
 Lowell : "Don't be fighting anybody that can see"
 Ray : "Listen, I *ain't runnin'* around *lookin'* for singles for this chump!"

The uses of BEV in the dialogue above were varied, there were 3 patterns of BEV occurred. They were: "*That ain't 50\$. Keep counting.*" And "*I guess you want charity, since that record of yours ain't selling*" (the use of *ain't*), "*Oh, you lying son of a bitch!*" (The absence of copula) and last "*Listen, I ain't runnin' around lookin' for singles for this chump!*" (The use of *ain't* and omission of the auxiliary). The function of using BEV in those utterances was to show that Wilbur envies the condition of Ray. In this case, Ray increased his capability in playing music and attracting the women attention. In addition, the low solidarity was

applied in this dialogue because the envy of Wilbur made the situation bad and Ray quitted as the band member.

14. Setting 14: In Studio of Ahmet

The participants in this setting were Ahmet and Ray; the setting took place in the Studio of Ahmet while in the process of recording. The conversation was listed below.

- Ahmet : “You either sound original, or you got *nothin'*.”
 “Ray, I want to tell you something, and I don't want you to take it wrong.”
- Ray : “Ahmet, this is what I do, man. I *gotta* make a living. This is what the people want.”
- Ahmet : “Look, let's try a little change of pace, okay?”
 “Okay, I got a song. It's called The Mess Around.”
- Ray : “Well, sing it to me, man.”
- Ahmet : “Sing it?”
- Ray : “Yeah It *ain't* like I can read the lyrics.”

The uses of BEV in that conversation were “*You either sound original, or you got nothin'.*” (applied the patterns of Omission of the auxiliary), “*Ahmet, this is what I do, man. I gotta make a living.*”(applied the patterns of omission of the auxiliary) and “*Yeah It ain't like I can read the lyrics.*” (applied the patterns of the use of *ain't*). The function of using BEV above was to make the voice of Ray different from the other singer. In this case, Ahmet helped Ray to increase his capability and to make something different in music. Meanwhile, the solidarity in this situation was high. It could be looked from the action of Ahmet when he knew that the voice of Ray was actually the same with the other.

15. Setting 15: in Bea's home

The participants in this setting were Ray and Bea. In this situation, Bea and Ray had a date for the first time. The conversation between them could be seen as follows.

Ray : "You know what, Miss Antwine, you really got me *thinkin'*."
 Bea : "About what?"
 Ray : "About my life. About my music. About everything."
 Bea : "Ray, don't... don't you think we're movin' a little fast?"
 Ray : "Listen, I'm... I'm *gonna* go to New York for a couple of weeks, and when I get back, you can take it slow as you want."

The topic of the utterances above was about the Ray's persuasion to Bea, while the uses of BEV were in this lines "*You know what, Miss Antwine, you really got me thinkin'.*" and "*I'm gonna go to New York for a couple of weeks*" (applied the patterns of Omission of the auxiliary). The function of using BEV in this conversation was the promise to get married after tour and the high solidarity was applied because the Ray's utterances were polite and full of persuasion which made Bea lull.

16. Setting 16: In the studio

In this setting, the participants were Ray and Ahmet, while the topic of the conversation was the recording of Ray. In this situation, Ray was recording his songs and discussing his planning on tour with Ahmet.

Ray : "Atlantic Records has been good to me, but if you want me to do something special, I'm *gonna* need my own band."
 Ahmet : "Oh, man. Taking a band out on the road costs a mint, Ray."

As seen in the conversation above, the use of BEV was in this line “*I’m gonna need my own band.*” In which the omission of the auxiliary occur. The function of using BEV in that utterance was to show that Ray needed his own band to make his performance good and spectacular. The solidarity in this setting was high because although Ahmet refused Ray’s planning, but he used the soft way in explaining his reason.

17. Setting 17: In the Bea’s home

The participants in this setting were Ray and Bea. The situation was Ray persuaded Bea to make their relationship slowly like the other young couple. The conversation could be seen as follows:

Ray	: “There's only been two cats that I ever really trusted in my life.”
	“There's Jeff Brown, he's going to be my tour manager,”
	“Fathead Newman, my tenor man and now you.”
Bea	: “But you gotta do me a favor.”
Ray	: “Bea, you gotta always tell me the truth.”

The topic in that conversation was Ray’s story about the important people of him. In that case, the uses of BEV could be seen in this line “*But you gotta do me a favor.*” And “*Bea, you gotta always tell me the truth.*” (Both of them applied the patterns of Omission of the auxiliary in the word “gotta”) the low solidarity was used because the Ray’s utterance was looked rude, it was indicated in this line

“*There's only been two cats that I ever really trusted in my life.*” In that words, Ray used “cats” instead of “person” in which expressing the nearness of his relationship. The function of using BEV above was to show that Ray had close relationship with several people such as Bea, Jeff and Fathead. Moreover,

although Ray had lackness in his eyes but there were some people who cared to him.

18. Setting 18: In the street

In this setting, the participants were Ahmet, Jeff and Ray while the topic of this was the capability of Ray which increased. The conversation could be seen as follows.

Ahmet	: “But what the hell are we gonna tell Ray?”
Jerry	: “We just have to tell him the truth”
	: “Ruth Brown's pregnant, so there's no tour.”
Ahmet	: “What are we gonna do?”
	: “We got to do somethin ’.”
Jerry	: “Ray's got a whole new band up there.”
Ahmet	: “How the hell did he put together a band so fast?”
Jeff	: “Boss! Boss, they're here.”
Ray	: “Come on. Let's get together so we can show 'em this.”

In that conversation Ray became the additional band of Ruth, but finally it was canceled because she was pregnant. Automatically the tour of ray would be refused, finally it did not happen because Ray could show the great performance with his new band using the gospel song and he would take the recording during a month before concert. The uses of BEV in that dialogue were in this line” *But what the hell are we gonna tell Ray?*” and *“What are we gonna do?* (Both of them applied the patterns of Omission of the auxiliary in the word “*gonna*”) also “We got to do *somethin*’.” (Omission of the auxiliary in the word *somethin*’) and last “Come on. Let's get together so we can show *'em* this.” (applied Omission of the auxiliary in the word “*them*” becomes “*em*”)

The function of the utterances containing BEV was to show the attention of Ahmet in Ray's capability. The high solidarity influenced the uses of BEV above because Ray had an initiative to show his great performance in front of Ahmet and Jerry. Therefore, they agreed to make a record of him and to organize his concert.

19. Setting 19: Bea home 3

The participants in this setting were Jeff and several people who attended Ray's marriage. In this setting, there were two dialogues which took place in the Bea's home and the topic was the same which was about the life of Ray as the new couple of marriage. The first conversation was listed below:

Jeff : "Della, hold on! Let me get my camera."
 Ray's friend : "***Y'all, y'all***, stay right there! Ray!"
 "Be careful, Ray. These are your last steps
 of freedom, man."
 "Ray, you ***gotta*** carry her over the threshold."

In the conversation above the uses of BEV occurred in this line "***Y'all, y'all, stay right there! Ray!***" and also "***Ray, you gotta carry her over the threshold.***" (Both of them applied the pattern of Omission of the auxiliary). In this case the function of BEV was to show that they were happy in seeing Ray's marriage.

While the solidarity was high because the utterances were quite polite and there was no something bad to be expressed. The next conversation was as follows.

Bea : "What's ***goin'*** on, Ray?" Open this door.
 Ray : "Why are you locking doors on me, Ray?"
 : "You know, we're ***gonna*** need some space
 while we start a family."
 "Well, Bea, you know I'm ***gonna*** be on the road
 for most of the year."
 "I'm just thinking, what if I'm not a good father?"
 "My daddy was never around and he had three different

families.”

Bea : “Well, you are **gonna** have one, starting right now.”

The participants in this setting were Bea and Ray, while the topic of it was the life of Ray in being new couple of marriage. The uses of BEV were in this line “What's **goin'** on, Ray?”, “You know, we're **gonna** need some space while we start a family.”, “Well, Bea, you know I'm **gonna** be on the road for most of the year.”, “Well, you are **gonna** have one, starting right now.” (All of the utterances

of BEV applied the pattern of Omission of the auxiliary). The function of the utterances itself was to show that Ray needed his own privacy although they were a marriage couple and the statement of Bea made Ray believed that she was the best to be his wife. Besides, the high solidarity applied because as the new couple their life is full of happiness. Commonly, most people did the same that there was no quarrel and misunderstanding at the beginning of the marriage.

20. Setting 20: In Café 6

Actually, there were a lot of people who used BEV unconsciously in this setting but, there were many characters having no name, so the writer called them the visitors of the café. The topic of this dialogue was the protest from the visitors in Ray's song, the conversation was listed below:

The visitors : “Stop it! **Y'all** done lost your minds!”
 “Stop all this stuff!”
 “I can't take it no more. Stop it!”
 “This **ain't** right! Just let the people hear the music.”
 “Y'all sitting here, **listenin'** to this devil!”
 “You're just **givin'** your money to Satan,
 The visitor : “That's what you're **doin'**.”
 Ray : “Hold on, y-you got a problem?”
 The visitors : “That's gospel you're **singin'**!”

Ray : “You’re turning God’s music into sex.”
 Jeff : “Don’t **y’all** smile at me! All of y’all are in it, too!”
 Ray : “Boss, you want to cancel the show?”
 Ray : “Uh, no. I’m not **gonna** cancel the show.”

The uses of BEV were indicated in this line “*Stop it! Y’all done lost your minds!*”, “*You’re just givin’ your money to Satan, Just let the people hear the music.*”, “*Y’all sitting here, listenin’ to this devil!*”, “*You’re just givin’ your money to Satan,*”, “*That’s what you’re doin’.*”, “*That’s gospel you’re singin’!*” “*Uh, no.*

I’m not gonna cancel the show.” (All of the utterances are applied the pattern of

Omission of the auxiliary) “*This ain’t right!*” (applied pattern of the use of *ain t*).

The function of using BEV above was they were angry of the changing of Gospel song to SATAN songs, something that made God angry and denied the Almighty.

We know that every religion had their own right, in this case, as the protestant, they did not like if there was someone who changed the holly song which was sing in the café and they liked as the enjoyable things. The solidarity in this case was low, because there were many people who protested to Ray. Thus, there were rude utterances which made the situation uncontrolled.

21. Setting 21: Bea’s Home 4

The participants in this setting were Bea and Ray, while the topic of this was

Bea knew that Ray was a drugs addict. This was one of the long dialogues in this movie containing many BEV patterns. The conversation was listed below:

Ray : “I’m **gonna** get your shaving kit.”
 Bea : “Bea, hold.. hold on. Bea, let me get it.”
 Ray : “How long you been hiding this from me?”
 Ray : “Bea, I.. I was just so excited to see you.”
 Ray : “I forgot to leave it back there with the band, that’s all.”

- “Oh, it's just a little medicine, that's all, baby.”
 “That *ain't* medicine to nobody, Ray.”
 Bea : “Don't be lyin' to yourself.”
 Ray : “It *ain't* like I'm dealing it, baby.”
 “I just use it to get a little taste.”
 Bea : “Now, you got to stop. I *ain't* got to do a goddamn thing!”
 “What about me? What about your baby?”
 Ray : “Bea. It *ain't* like I'm new to this.”
 Bea : “You know what? You can talk till you're blue in the face,
 Ray : “It don't matter. I'm not *gonna* stop.”
 Bea : “Then I'm *comin'* with you.”
 Ray : “No. No. L... I think it's like you said.”
 “I don't think that the road is a place for you and the baby.”
 Bea : “What are you saying to me, Ray?”
 Ray : “What I'm *sayin'* is that when I get home,”

From the conversation above, the uses of BEV varied in this line “*I'm gonna get your shaving kit.*” (Omission of the auxiliary in the word “*gonna*”), “*That ain't medicine to nobody, Ray.*” (the use of *ain't*), “*Don't be lyin' to yourself.*” (Omission of the auxiliary), “*I ain't got to do a goddamn thing!*” (The use of *ain't*) “*It ain't like I'm dealing it, baby.*” (the use of *ain't*), “*It don't matter. I'm not gonna stop.*” (Omission of the auxiliary), “*Then I'm comin' with you.*” (Omission of the auxiliary), “*What I'm sayin' is that when I get home,*” (omission of the auxiliary).

The function of using BEV above was to inquire Ray about the drugs. In this situation, Bea was surprised about the addiction of Ray in drugs, she scared in the tour he would be more addict. Meanwhile, the solidarity was low because, there was no good communication that was showed by both of them in solving the problem. The warning of Bea did not get a good respond and Ray left her in the worry and bad condition.

22. Setting 22: in the Tour

The participants in this setting were Mary, Jeff and Ray, while the topic of this was the audition of Marie. The situation in this condition was Ray wanted to have a woman voice in his band. Moreover, he held an audition to get the singer as he wanted.

Mary : “Well, Mr. Charles, I love the Lord, the Lord loves me.”
 “But I *ain't* no hypocrite.”
 Ray : “Hello. You know what? It's hard to fool me.”
 “But it's impossible to fool the Almighty, *ain't* it?”
 Jeff : “Ray, telephone.”
 Ray : “Take a message.”
 Jeff : “It's Della Bea.”
 Ray : “Damn it. Uh, tell her I'm busy.”
 Jeff : “Come on, man, I *ain't* lying to Bea.”

The uses of BEV were in this line “...*But I ain't no hypocrite.*” “*But it's impossible to fool the Almighty, ain't it?*” “*Come on, man, I ain't lying to Bea.*”

(All of the utterances above applied pattern of the use of *ain't*). While the function was to show that Ray was crushed with Marie. In this case, Ray had a wife and a married man, but the temptation of being the popular singer and far from his family made the condition like that. In addition the solidarity was high because the utterance was the normal conversation without any emotion occurred. While the utterances showed something persuaded, in this case Ray did that because interested in Marie's beauty.

23. Setting 23: In Hospital

The participants in this setting were Ray and Bea. While the topic was Ray had a baby, in complete, here was the conversation.

- Ray : “He *ain’t* any bigger than a loaf of bread.”
 “You know I’m *gonna* take care of both of you,
 You know that, right?”
 Bea : “But there’s something I got to say.”
 “I know you’re a musician, a working musician,”
 “but don’t bring the road into our home again.”
 Ray : “Bea, I.. I promise I won’t do that.”
 “It.. It’s just there’s some things..”
 Bea : “No. Now, **don’t say no more. I ain’t** no fool.”

The uses of BEV were in this line “*He ain’t any bigger than a loaf of bread.*” (applied the pattern of the use of *ain’t*), “*You know I’m gonna take care of both of you.*” (applied pattern of Omission of the auxiliary), “*No. Now, don’t say no more. I ain’t no fool.*” (applied e pattern of the use of *ain’t*), “*No. Now, don’t say no more*” (applied the pattern of double negative). Meanwhile, the function of using BEV above was to show the happiness of Bea and Ray had a newcomer in their home. Meanwhile, the low solidarity was applied in this setting because there was a fairness of Bea in the glamour life of Ray. Thus, as a good wife, Bea wanted if Ray was not talking or doing something which reflected his job as the musician in home. Therefore, their children did not imitate something negative from their father.

24. Setting 24: in the studio 4

The participants in this setting were Ray, Margie and Marie; this setting took place in the studio while they were in a tour. There were 2 conversations in this and the topic was explained for each. Here was the first conversation.

- Ray : “I have a question for all of you.”
 “How would you like to go on the road with me?”
 Margie : “Wait... wait. How, um, how much you *gonna* pay us?”

The situation of the conversation above was about the wage if Margie and her friends became the additional singer in the Ray's band. Therefore, the topic was the agreement in joining of Margie and her friends in Ray's tour. The indicator of BEV was in this line "*Wait... wait. How, um, how much you gonna pay us?*" (applied the pattern of omission of the auxiliary in the word "*gonna*"). Besides, the function of BEV utterances itself was to show that Margie was not a calm girl.

From her utterances, it could be seen that she was an ignorant girl who always said appears in her mind. The low solidarity was applied in this setting because the utterances from Margie were looked impolite in which asked about the wage clearly. As the singer, it should be done by the manager directly. The second conversation could be seen as follows:

Ray	:	"From now on, we're <i>gonna</i> sing, uh, four-part harmony."
		"Ethel, I want you to sing, uh, uh, alto."
		"Margie, you sing tenor. Pat soprano, and Mary Ann, bass."
Marie	:	"I ain't any bass. I'm a soprano."
Margie	:	"I'll sing bass. I mean, where we come from,"
		"We can sing anything."
Marie	:	"Mmm-hmm. We're talking about singing, sugar, not hog calling."
Margie	:	"What? Who are you calling a hog?"

The topic of the conversation above was about the envy of Marie about the Margie's existence, the indicators of BEV were in this line "*we're gonna sing, uh, four-part harmony.*" (applied pattern of omission of the auxiliary) and "*I ain't no bass. I'm a soprano.*" (applied pattern of the use of *ain't*). In other words, the function of using BEV above was to show the competition between Margie and Marie in attracting the Ray's attention. Meanwhile, the solidarity in this setting

was low. It was because the expression and the gesture of Margie and Marie were looked that they did not like each other.

25. Setting 25: In Bathroom

The participants in this setting were Jeff, Ray, Marie and Fathead. There were 2 conversations in this setting, while the topics were explained for each. The first was listed below.

Jeff : "Come on, let's take it for a spin!"
 Ray : "Since I'm the boss, you got to let me drive."
 Margie : "*Don't hit nothing*, Ray."

The topic of the conversation above was the life in the tour of the musician, in this situation, Ray drunk and the closeness between Ray and Marie made the existence of Marie disappear slowly. The indicator of using BEV in the conversation above was "*Don't hit nothing*, Ray." This utterance applied the patterns of multiple negations. Besides, the function of using BEV was to show the close relationship between Ray and Margie made Marie quitted as the additional singer in the band. In addition, the low solidarity was applied in this conversation; the next conversation could be seen as follows:

Ray : "I thought you was my friend, Fathead"
 "The weight is off."
 Fathead : "Don't start with me, Ray."
 Ray : "The weight is off."
 Fathead : "It *ain't* off."
 "When you get high, man, and you try to cop,"
 "Those dealers spank your ass."
 Ray : "You *gotta* have more discipline."
 Fathead : "You know what, man? I *ain't* messing up my high tonight,"
 "Sitting here with you, arguing about *nothin'!*"

The topic of the conversation above was Ray was a drugs addict. The uses of BEV were in this line “*It ain't off.*” (applied pattern of the use of ain't), “*You gotta have more discipline*” (applied pattern of Omission of the auxiliary), “*You know what, man? I ain't messing up my high tonight,*” (applied pattern of the use of ain't), “*Sitting here with you, arguing about nothin'.*” (applied pattern of Omission of the auxiliary). Besides, the function of the conversation was to warn Ray about the bad impact of drugs if it was used in the high dose and the catching of police. In addition, the low solidarity was applied in this conversation because between Ray and Fathead there were no understanding in arguing something and they were doing something which broke a law.

26. Setting 26: In Hotel

The participants in this setting were Aretha, Ray, Margie and Fathead, while the topic depended on the each conversation. The first conversation was as follows:

Ray : “This **ain't** for any little girls.”
 Margie : “I **ain't** a little girl! I understand. It's just that this stuff”

The topic of the conversation above was Margie was starting to use drugs, while the uses of BEV applied the pattern of the use of *ain't*. The function of using BEV above was to show that the bad habit of Ray influenced someone else.

While, the low solidarity was applied in this situation because the activity of Ray was a bad image and showed the freedom life of musician.

Fathead : “You know, Fathead, it **ain't** never the last song.”
 Ray : “Now, band, follow me and do what I do,
 “Say what I say.”
 “This is how we **gonna** do it.”

The conversation above took place in the same situation, in which the uses of BEV were in this line “...it *ain't* never the last song.” (applied pattern of the use of *ain't*) and “This is how we *gonna* do it.” (applied the pattern of Omission of the auxiliary). The function of the conversation above was to show that Ray was a professional musician, while the solidarity was high because Ray could give something happy to the visitors of the café and was organizing the concert based on the time of contract.

27. Setting 27: In the Studio 5

In this setting, the participants were Ahmet and Jerry, the topic of the conversation below was the Album of Ray which was successful, this was the conversation.

- Jerry : “I'm telling you, that is out of sight.”
 “That's a hit.”
- Ahmet : “It's fantastic, Ray. But what the hell are we gonna do with this?”

The indicator of BEV was in this line “*But what the hell are we gonna do with this?*” that sentence was applying the pattern of Omission of the auxiliary in the word “*gonna*” which was the simplification of the word “*going to*”. The function of the BEV utterance above was about the shocking news of Ray album which was successful, while the solidarity was high although there was a rude utterance such as “...*But what the hell are...*” But it showed the surprising news which made Ahmet was happy.

28. Setting 28: In the New home

In this setting, the participants were Ray and Bea, while the topic of the conversation below was the moving of Ray's family. Here was the conversation completely.

Bea : "Look at that huge coconut tree!"

Ray : "That *ain't no* coconut tree, Della. That's a palm tree. "

Bea : "There's thousands of them."

Ray : "Okay."

Bea : "Here's the keys to your life, a brand-new life."

The use of BEV in the conversation above was in this line "*That ain't no coconut tree, Della. That's a palm tree.*" In this line the multiple negations occurred while the function of the conversation above was to show the attention of Ray in his family. In this condition, although he had affair with several women but he respected to her wife and children. The high solidarity occurred in this conversation, because in this case Ray had the great expectation to keep good in living.

29. Setting 29: In the studio 5

The participants in this setting were Ray, Nelly, Margie and Jeff. The situation in this setting was Margie came to Los Angeles to give surprises and to go dating with Ray, unfortunately, Ray refused her request and chose to spend his time with his family. Ray promised to meet her in the next two weeks in the recording process and in that time Margie did on purpose to get drunk. Here was the conversation completely.

Ray : "Cut, cut, cut. You know, *y'all* know that sounds off."

Bea : "Ahem, you know what; the three-part harmony is off."

Ray : "Whoa, pardner! Uh, what was that?"

- Nelly : "I knew you'd like that, Ray. It's an eight-track. We just got it."
 : "We can record each part separately."
 Ray : "Whoa, Nellie! You know, I can't wait to see that."
 : "What's so funny?"
 Margie : "Nothing, "pardner."
 Ray : "Margie's drunk. Jeff. You should go home and sleep it off."
 Jeff : "Margie, come on now, let me take you home."
 Margie : "No! I'll leave when I'm good and goddamn ready!"
 : "I *ain't* shutting up!"
 Ray : "All right, come on, let's get back to work."
 : "We'll lay my vocals down and finish the harmony parts."
 Nelly : "Uh, *how're* we *gonna* do the harmonies, Ray"
 : "You sent the girls home."
 Ray : "I know what I did with the girls. Let me take care of that."

From the conversation above, the uses of BEV were in this line "*Cut, cut, cut.*

You know, y'all know that sounds off." (applied pattern of Omission of the auxiliary), "*I ain't shutting up!*" (applied pattern of the use of *ain't*), and last "*Uh, how're we gonna do the harmonies, Ray*" (applied pattern of Omission of the auxiliary). The topic of the conversation above was the envy of Margie because of Ray preferred to spend his time in LA with Bea to her while the function of using BEV above was to argue the existence of Margie in the process of recording. In other words, the uses of BEV in the conversation above indicated the low solidarity because mostly the speaker said anything in the high emotion and bad language which was full of curses.

30. Setting 30: In the Festival

In this setting, the participants were the two best friends who never meet in the long time; they were Ray and Quinsy Jones. The meeting was in a music Festival of which both of them was the singers. The conversation was as follows.

- Quinsy : "No, it *ain't*. Ray Charles is a sellout."
 : "The blind Liberace, leaving those rocking

- Chair roots behind.”
- Ray : “Six-nine! Hey, boy.”
- Quinsy : “Look at you. How's it going, man? You look good.”
- Ray : “Let me look at you. You look good, too.”
- Quinsy : “You hear what they're saying about me?”
- Ray : “I just said that I I can't do it no more.”
- Quinsy : “I've gone middle-of-the-road.”
- Quinsy : “So crank out another hit.”
- Ray : “Let me tell you something,”
- Quinsy : “It *ain't* easy to keep on being greezy, kid.”
- Quinsy : “You know, we *gotta* record something together.”
- Ray : “I mean, people will really dig it.”
- Quinsy : “So, where you going after the Festival?”
- Ray : “Oh, I... I go to D.C., Richmond, uh, Virginia, Georgia.”
- Quinsy : “You know what, once you get the record out there,”
- Ray : “You *gotta* sell it.”
- Quinsy : “Man, we *gotta* do something.”

The indicators of BEV in that conversation were “*No, it ain't. Ray Charles is a sellout.*” and “*it ain't easy to keep on being greezy, kid.*” (applied pattern of the use of *ain't*) “*you gotta sell it.*” and “*Man, we gotta do something.*” (applied the pattern of Omission of the auxiliary). The topic of the conversation above was the meeting of Ray and Quinsy Jones while the high solidarity was applied because in this case, each of them still reminded with his old friend and wanted to share something in music. In other words, the function of the conversation above was the invitation of Quinsy to do the recording together but unfortunately because of busy with his tour schedule, Ray refused that.

31. Setting 31: In the Hotel

The participants in this setting were Ray and Margie; this setting took place in the hotel during the tour. While the topic of this was the pregnancy of Margie, the conversation could be seen as follows.

- Ray : "Get over here, you **gotta** help me with this."
 "Percy just sent me some new music."
 "Why don't you just get out of here?"
- Margie : "I **ain't** drunk, Ray. I'm pregnant."
 "Yeah, that's right. I'm having your baby."
 Ray : "I'm **gonna** have to talk to the doctor."
 "You gotta get rid of it."
 Margie : "What? Because I'm not your precious Bea?"
 "I **gonna** have this baby, Ray."
 Ray : "You know I care about you, baby."
 "I **won't** let **nothing** happen to you. I'll pay for everything."
 Margie : "I want you to leave her, Ray. Come and be with our baby."
 Ray : "You know goddamn well I **ain't gonna** leave my family."
 Margie : "I'll stop by Jeff's room and get my money on my way out."
 Ray : "Margie, you **ain't gotta** leave, baby."

The uses of the BEV in conversation above were varied, here were the indicators "*Get over here, you **gotta** help me with this.*" (applied pattern of Omission of the auxiliary) "*I **ain't** drunk, Ray. I'm pregnant*" (applied pattern of the use of *ain't*) "*I'm **gonna** have to talk to the doctor.*" And "*I'm **gonna** have this baby, Ray.*" (applied pattern of Omission of the auxiliary) "*I **won't** let **nothing** happen to you*" (applied pattern of multiple negations) "*You know goddamn well I **ain't gonna** leave my family*" and "*Margie, you **ain't gotta** leave, baby*" (applied the patterns of the use of *ain't* and omission of the auxiliary). As seen in the conversation above, the function of using BEV in that line was to express the Margie's condition. While the low solidarity was applied in this conversation because Ray did not responsible in the pregnancy of Margie and it made her disappointed. Therefore, she quitted from her job.

32. Setting 32: In Ray's home

This setting was one of the backup settings in this movie; the participants were Ray and her mother, Aretha. The conversation could be displayed below:

Aretha : "It your bus gets to St. Augustine."
 "And when you get there, show them this sign."
 "And tell them you're name is Ray Charles Robinson."
 "And them sandwiches I made, don't eat *'em* all at once."
 "You hear?"

Ray : "Oh, please, don't make me go away."
 "I'll keep up with the normal kids."
 "I'll be good, just like George."

Aretha : "This *ain't* got anything to do with George"
 "I've taken you as far as I can, baby."
 "Them teachers at that blind school,"
 "They can teach you things I can't."
 "And you need an education in this world."

Ray : "I *don't* want *no* education!"

As seen in the dialogue above, the patterns of BEV applied in this line "*And them sandwiches I made, don't eat 'em all at once.*" (Omission of the auxiliary) "*this ain't got anything to do with George*" (the use of *ain't*) "*I don't want no education!*" (multiple negation). The topic in this conversation was the farewell of Aretha and Ray, while the function of this was to send Ray in the blind school, so he could get the better and good education. The high solidarity was applied in this situation; in spite of Aretha was a labor, but she thought that education was the most important to her children even to the blind son like Ray.

33. Setting 33: In Georgia

In this setting, the participants were The Promoter of the tour, Ray and the Protestor. The situation was before organizing a concert in Georgia, there was a

protest from some people who did not like about the segregation of the whites and the blacks. Here was the conversation.

- The promoter : “Ray, I'm sorry about this. Hurry on up inside.”
 “We got refreshments waiting.”
- The protestor : “Mr. Charles! Mr. Charles!”
 “You know tonight's show is segregated?”
 “The dance floor is whites only.”
 “Negroes can't leave the balcony.”
- Ray : “That's how it is, man. You know, this is Georgia.”
 “*Ain't nothing* I can do about that.”
 “I'm an entertainer.”
 “And... and we all **gotta** play Jim Crow down here.”
- The protestor : “You could change things, right here and now!”
- Ray : “I'm sorry, son. *Ain't nothing* I can do.”
- The promoter : “You hear that, boy? That's the way things are.”
 “*Ain't nothing* or nobody can change it.”
- Ray : “Hold on... hold on. He... he's right. He's right, Jeff.”
 “Get them on the bus.”
- The promoter : “Ray, you know me.”
- The Promoter : “I'm not **gonna** lose money just because
 You suddenly got religion.”
- Ray : “*Ain't nothing* I can do, man.”
- The promoter : “We have a contract with me. You break it,
 “I'll sue your ass! I'll win, Ray!”
 “You **gotta** do what you gotta do.”
- The protestor : “Thank you, Mr. Charles. You could be the first.”
- Ray : “No, thank you, son. You were right.”

The uses of BEV were in this line “*Ain't nothing I can do about that.*” “*Ain't nothing or nobody can change it.*” “*Ain't nothing I can do.*” “*Ain't nothing I can do, man.*” (all the utterances applied pattern of the use of *ain't*) “*I'm not gonna lose money just because you suddenly got religion.*”, “*You gotta do what you gotta do*” (all the utterances applied pattern of omission of the auxiliary). The topic of the conversation above was the cancel of the concert. In other words, the function of the conversation above was to prohibit Ray in organizing the concert. Because of Ray was applying the high solidarity as a black, he accepted the protestor idea but

as the consequences, he was prohibited to organize the concert by the State Government of that.

34. Setting 34: In the New home 2

The participants in this setting were Bea and Ray, in this situation. They had a quarrel about the planning of Ray to move in another city, here was the conversation.

Bea : “Ray? You know,”
 “I had to bring Junior home from school today”
 “cause of what the other kids were *sayin'*.”
 Ray : “They got mean-ass kids around here.”
 “I think we should move to Beverly Hills.”
 Bea : “No, no, Ray, we're not *gonna* move.”
 ‘Cause it... it's not about where we live, Ray.”
 “It's about what you're doing to yourself.”
 Ray : “Baby, when I walk out that door,”
 “I walk out alone in the dark!”
 “I'm trying to do something that *ain't nobody* ever done
 in music and business.”

In that conversation, the uses of BEV were in this line “*cause of what the other kids were sayin'.*” “*No, no, Ray, we're not gonna move.*” (The two utterances applied the pattern of omission of the auxiliary) “*I'm trying to do something that ain't nobody ever done in music and business.*” (applied pattern of the use of *ain't*). The topic was the planning of Ray in moving, in this case, Ray would be sent to jail because of his drugs. The function of using BEV above was to show the fairness of Ray, the low solidarity was applied because there was no understanding of Ray and Bea in solving the problems, each of them had their own ideas and thoughts that were so different.

35. Setting 35: In the Studio 6

In this setting, the participants were Joe, Fathead, Jeff and Ray. The situation

in this setting was bad because every speaker had the high emotions to utter something. Here was the conversation completely.

- Joe : "You're late, that's a 50\$ fine."
 Fathead : "I *ain't* late."
 Jeff : "I give them 10 minute grace period, Joe."
 Fathead : "What? You know what? Where's Ray?"
 Joe : "You don't have to talk to Ray, you're talking to me."
 Fathead : "I'll talk to whoever I damn well please,
 and it sure as hell *ain't* you."
 Joe : "Ray's running a business.
 "He shouldn't have to waste time hearing why people were late."
 Jeff : "I'm not talking to you, Joe. I'm talking to Ray."
 "Ray, now I know you think I'm soft on the band,"
 Jeff : "But If you come in here with this, uh, "running a business" crap, you're *gonna* lose some good people."
 "I'm telling you, Ray."
 Ray : "You now what Jeff, I mean things have changed."
 "It *ain't* like the days when it was seven of us on the Chitlin' Circuit."

The indicators of BEV in that conversation were in this line "*I ain't late.*" *I'll talk to whoever I damn well and it sure as hell ain't you.*" "*It ain't like the days when it was seven of us on the Chitlin' Circuit*" (the three utterances above applied the pattern of the use of *ain't*), "*you're gonna lose some good people*" (applied pattern of omission of the auxiliary). The topic of the conversation above was the quarrel because of the coming late of Fathead while the function of the conversation was to show that Fathead and Jeff dislike the existence of Joe. The low solidarity was applied in this situation because every speaker had their own

thought to be expressed and in this case Jeff was fired in order to make the situation normal.

36. Setting 37: In the New Home 3

The participants in this setting were the member of Ray family, who was Ray, Bea and Ray junior. The setting took place in the Bea home, here was the conversation.

Ray junior : "I made the all-star team! The game's on Thursday."
 Ray : "Oh, damn! I'm not *gonna* be in town."
 "I'm *gotta* go on tour."
 Bea : "Did you hear what Ray Junior said to you?"

The indicator of the BEV above was in this line "*Oh, damn! I'm not gonna be in town, I'm gotta go on tour*" which applied the pattern of Omission of the auxiliary. The topic of the conversation above was the existence of Ray in his family which was limited; in this case Ray was too busy of his job as the musician. Therefore, the function of BEV in this situation was to show the attention of Ray in his children while the solidarity was low because as a good father, he should have a qualified time to his family even it was limited.

37. Setting 37: In the airport

The participants in this setting were Joe, Ray and the Police. The situation was Ray was taking a concert in California, but in the Airport he has to do some identification and unfortunately, there were some drugs in his pocket of jacket.

The Police : "Get *em* out! U.S. Customs!"
 "We're *gonna* need to see some identification, please."
 Joe : "Yes. Is there a problem?"
 The Police : "We were alerted there might be drugs on this plane."

“Mr. Charles, if you don’t mind we’d like to start with you.”

“I’d like to see your overcoat.”

Ray : “I don’t mind.”

Joe : “Don’t say anything Ray.”

The Police : “What’s this?”

The uses of BEV in that conversation were in this line “*Get 'em out! U.S. Customs!*”, “*We're gonna need to see some identification, please.*” (applied the pattern of omission of the auxiliary). Based on the situation of the conversation above the topic was the identification of Ray, while the function was to show that law prevailed to everyone even to the celebrity such as Ray Charles. In other words, the high solidarity was applied in this setting because Ray did not show the resistance acts during the identification.

38. Setting 38: In the New Home 4

The participants in this setting were Ray and Bea, the topic of this was about the quarrel of them after the identification and the catching of Ray. The situation of the home was uncomfortable; it could be looked in the conversation below.

Ray : “Look, it's my house. I'm not in prison yet.”

Bea : “No, it's my house.”

“You *ain't* been here more than six days since we moved in.”

Ray : “No, Ray, no! A needle *ain't gonna* solve this!”

Bea : “Get out of the way. Move!”

Ray : “Only thing that can help you is God, Ray.”

Ray : “Don't think of God? Do you have any idea how it feels to go blind and still be afraid of the dark?”

Bea : “And every day, you stand pray for just a little light, and you get nothing.”

Ray : “Cause God don't listen to people like me.”

Bea : “Stop talking like that.”

The uses of BEV in that conversation were in this line “*You ain't been here more than six days since we moved in.*” (applied pattern of the use of *ain't*) and “*No, Ray, no! A needle ain't gonna solve this!*” (applied the patterns of the use of *ain't* and omission of the auxiliary). The function of BEV above was to show that the situation was getting worse because everybody knew that Ray was a drugs addict, the low solidarity was applied because Ray did not has struggle to quit from the drugs although Bea and some other people wanted to help him.

39. Setting 39: In Aretha's home

This was one of the backup settings in this movie which touched because in this case, Ray met to his mother Aretha and his brother George in the dream, the conversation of them could be seen as follows.

George	:	“Ray, come on, Ray, play with me!”
Aretha	:	“He <i>ain't</i> there. Talk to me, son.”
	:	“I <i>ain't no</i> bad dream. I'm a part of you.”
Ray	:	“Even all that dope couldn't keep me away.”
	:	“Mama, I kept my promise.”
Aretha	:	“You got strong all right.”
Aretha	:	“Went places I never dreamed of.”
	:	“But you still became a cripple.”
George	:	“Ray? It wasn't your fault.”
Aretha	:	“ <u>Now promise us you'll never let nobody or nothing turn you into no cripple ever again.</u> ”
	:	“That you'll always stand on your own two feet.”

The uses of the BEV in that conversation varied, here were the utterances:

“*He ain't there. Talk to me, son.*” (applied pattern of the use of *ain't*) “*I ain't no bad dream. I'm a part of you.*” “*Now promise us you'll never let nobody or nothing turn you into no cripple ever again.*” (The two utterances above applied the pattern of multiple negations). The function of the conversation above was to

show the existence of the family in the Ray's life. While, the high solidarity was applied because it could not be denied that the role of family influenced someone to do something in their life. In this case, Ray always reminded Aretha's advice to be no cripple and to be the independent man in his life.

40. Setting 40: In the celebrating day

The participants in this setting were Ray and Bea, the topic of conversation below was about the welcoming of Ray in Georgia after 20 years of prohibition.

During the speech of the elected representatives, Bea and Ray were talking, here was the conversation.

Bea : "If only your mama was here."
Ray : "She's here. She *ain't never* left."

The use of BEV above was in this line "*She's here. She ain't never left.*" In which applied the pattern of the use of *ain't*. The function of the utterance containing BEV was to show the existence of family in Ray's life, although they died but the memory of togetherness was unforgettable. The high solidarity was occurred in this setting because the utterances from the speakers were polite and showed something good. In this case, Ray was welcomed again in Georgia and the elected representative's proclaimed *Georgia on My Mind* as the state song of Georgia.

4.2 Discussion

From the findings and analysis above, the writer found some interesting points related to BEV in “Ray” movie. It was 217 utterances containing BEV where the writer found the occurrences of 5 patterns. They were the omission of the auxiliary, the use of *ain't*, multiple negation, the absence of copula and aspectual system. In this movie, there were 24 speakers which uttered the utterances containing BEV, but the writer found 5 characters who used BEV the most. They were Ray, Bea, Gossie, Marlene and Margie.

In this study, the writer used the theory from Trudgill and Labov in identifying the patterns of BEV and in applying the theory of solidarity used Holmes’ theory. Based on the analysis, the patterns of BEV which were mostly used in this movie was the omission of the auxiliary. This term was mostly used by the speakers in order to shorten the sentences, while the words which were omitted often were *gotta*, *gonna*, *y'all*, *'em*. Those words were the simplification of two words and they were combined into one word to make it simple to be said. Moreover, the omission of the auxiliary which often occurred in “Ray” movie was the simplification at the end of the word. For example the word “saying” was pronounced as “sayin’ so, it was simplified by omitting the sounds / **ŋ** / at the end of the original word and replace it with the sound / **n** /. It was also supported by the theory of Holmes (2001, p. 179), that most of the African American people always omit the last consonants cluster at the end of the original words become simple. They apply this pattern more frequently than the speakers of standard and regional dialects of English.

The writer's result above is also supported by the result from Andarini's study which found that Omission of the auxiliary was the most pattern that is used in her study. The difference was Andarini explained that black speakers always simplify Semi Modals *be going to* into *gonna* in the song lyrics *Supa Dupa Fly* while the writer found that omission the sound at the end of the original word as the pattern which was mostly used in "Ray" movie. It was supported by Trudgill (2000, p. 57), that in English Creole usually skip only the last auxiliary of the word.

The next pattern of BEV which was often applied by the characters in "Ray" movie was the use of *ain't*. This was a negative word which was the replacement of the auxiliary which had the same meaning with the auxiliary. It could be "*was not*", and "*were not*". This pattern was in the second level of the occurrences in using BEV to make the speaker simple says something. We know that, *ain't* is one of the terms which is nonstandard and the speakers like to replace the auxiliary with *ain't* because the lack of the auxiliary and the simplification. It was supported by the theory from Cook et al. (1980, p. 68), the use of *ain't* is considered as the most recognizable nonstandard in US. This term was accepted as the standard one along time, and now that term is categorized as one of the BEV patterns because the distinctive of the auxiliary. The other expert who supported the use of *ain't* as one of the patterns in BEV was Labov (1972), explains that *ain't* is a substitution of the auxiliary and it is used instead of *am not, is not, are not,* and so on.

The third level of occurrences BEV in this movie was the absence of copula (the omission of the verb *to be* in the present tense), in this movie, there were 18 utterances containing that pattern. In this movie, the absence of copula mostly occurred in the interrogative sentences because to make the characters simple and short in saying. Mostly, the setting in “Ray” movie was informal, therefore the characters tended to omit the auxiliary in making the situation comfort and friendly.

The tendency of using informal setting was the characters better to choose BEV than Standard English (SE) as means of communication. The example of that could be seen in setting 5 and setting 16. Although the topic of the conversation was about business whereas the people tended to use SE than BEV but the use of informal setting made the characters used BEV as means of communication. Meanwhile in Liannita’s finding, she defined that in the informal setting, the participants and the topic of the conversation influenced someone in the use of BEV than SE. Therefore, the writer’s finding could support the finding of Liannita in the social factors part. Based on analysis, social factors was not only influenced the use of BEV but also were a step to analyze solidarity in this movie. It was explained by the theory of Holmes (2001, p.8), that not all factors are suitable in analyzing any linguistic situation and in the writer’s opinion social factors was an appropriate factor which could help in analyzing solidarity.

Social factors not only influence the use of BEV, but also influence the application of solidarity in “Ray” movie. The analysis of the solidarity in this study focuses on the Holmes’ theory (2001, 9) which determines that Solidarity is

divided into 2 terms, they are high (is emphasizing how well we know someone) and low (have the distant feeling about something and use the bad language). In this movie, there were 40 settings which had been analyzed and 47 conversations, which 22 of high solidarity applied and 25 of low solidarity applied. Based on analysis, the application of high or low solidarity could be defined by certain social factors components. The high solidarity could be determined by the function and the setting of the conversation. This happened because the tendency of characters to apply the intimacy of the speakers to whom they are talking to if they were in the chosen setting. Meanwhile, the tendency of low solidarity could be known from the topic and the participants of the conversation. In this movie, the low solidarity was mostly applied because the most occurrences were on informal setting. Therefore, the characters tend to use high intonation or emotion in expressing or talking to other people.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter covers the review of the result of the analysis, discussion and suggestion for future researcher.

5.1 Conclusions

In this chapter, the writer makes some conclusions related to her study on BEV in “Ray” movie. There are 217 utterances containing BEV used by 24 characters of which Ray, Bea, Gossie, Marlene and Margie are the characters who say the most. The patterns of BEV applied are Omission of the auxiliary, the use of *ain't*, multiple negation, the absence of copula and aspectual system. The most pattern of BEV occurring in this movie is Omission of the auxiliary.

The use of BEV and the application of solidarity are influenced by all of the components of social factors such as the formal and informal setting, the choice of topic, the participants and the function of the conversation in “Ray” movie. The types of solidarity can be divided into high and low, in which low solidarity is mostly occurred. It happened because “Ray” movie is a biographical, therefore it tells crucial situation in Ray Charles’ life and most of them are the situation where there are some problems. Therefore, the characters in this movie use the high intonation in saying something and impolite language to the speaker whom they are talking to and all of them are included to low solidarity. In brief, the use of BEV, social factors and the application solidarity in this movie are

related to each other. Social factors influence the characters in using BEV instead of SE as means of communication and all of social factors components influence the application of solidarity. By knowing the social factors in each conversation, the high and low solidarity can be determined. High solidarity is supported by function and setting of the conversation, meanwhile low solidarity is supported by the participants and the topic. In addition, the use of BEV and solidarity has a close connection because all the characters in this movie use the same language that is BEV as solidarity because come from the same ethnic group.

5.2 Suggestion

The writer recognizes that there are many weaknesses in this study. The object of this study is a movie and the data source is gotten from the script. Therefore, the writer cannot know the application of BEV in the real life. In this case, the writer suggests to future researchers to do the direct observation such as going to US, joining black community activities and interviewing black people in knowing the utterances containing BEV which are produced in the real life. By doing the direct observation, the next researchers will get the authentic data about the patterns of BEV which are mostly used by black people in everyday interaction and some factors which influence the use of BEV instead of SE such as social class and ethnicity. In addition, the writer also expects future researchers who are interested in BEV to conduct a research which focus on phonological (pronunciation), in syntactical (grammatical structure) or vocabulary.

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Appendix 1: The Utterances Containing BEV

In “Ray” movie, there are 217 utterances containing BEV which are used by 24 characters. In the table below, the writer shows the tendency of BEV in “Ray” movie including the setting of the conversation.

Table 6.1 BEV utterances containing BEV in “Ray” movie

The Utterances	Settings
1. “We <i>gotta</i> move”	The Street
2. “All right, uh, there’s a window out back for <i>y’all</i> to buy sandwiches.”	
3. “ <i>Ain’t nothing</i> but bushes for you in the Carolinas.”	
4. “Who you riding with?”	
5. “I may have left my eyes on Omaha Beach, but I <i>ain’t</i> asking <i>no</i> charity from Uncle Sam.”	In Studio I
6. “Til, what the hell do you think you’re <i>doin’</i> ?”	
7. “He <i>ain’t gonna</i> do it here.”	
8. “Uh, you know, about <i>fallin’</i> in love”	
9. “I <i>gotta</i> show him in.”	In Café I
10. “Let’s hear it for <i>Dancin’</i> Al!”	
11. “Gossie’s been <i>cattin’</i> around with one of my waitresses since he got here.”	
12. “This is the only audition you’re going to get, <i>puddin’</i> .”	
13. “This <i>ain’t no</i> tobacco, man.”	
14. “How <i>y’all</i> doing tonight?”	
15. “Uh-uh, what do <i>y’all</i> want to hear?”	
16. “ <i>Y’all</i> like Nat King Cole?”	
17. “‘Bama <i>ain’t</i> bad.”	
18. “What the hell is Ray <i>doin’</i> up there?”	
19. “He <i>ain’t</i> no good without me.”	
20. “But I’ll be <i>I’</i> you other gigs.”	
21. “Hey, <i>y’all</i> never change.”	In Café I
22. “Ray, when you coming out?”	
23. “Where you at?”	In Malene’s home
24. “Then why you still here?”	
25. “Man, we’re <i>gonna</i> be late.”	
26. “Why you <i>gonna</i> mess with a good thing?”	
27. “All I’m saying is you keep <i>layin’</i> that pipe with Marlene,”	
28. “Hey, baby, you sound more like Nat than the King him self.”	
29. “How you doing, man?”	In Café 2
30. “How about us <i>making</i> a record together?”	
31. “Hey, no, no, we’re <i>gonna</i> let Marlene handle that.”	
32. “I <i>ain’t</i> the one playing you, man.”	
33. “I’m... I’m <i>gonna</i> go my own way.”	
34. “Where you at?”	
35. “Who’s <i>gonna</i> book your gigs?”	
36. “She <i>ain’t</i> gonna give up her golden goose.”	

Continue

37. "Ray, what did I tell you about <i>cookin'</i> in the dark?"	In Marlene's home 1
38. "Are you <i>tryin'</i> to burn the house down?"	
39. "Well, you don't need to be <i>cookin'</i> anyway."	
40. "I clocked him <i>comin'</i> out the gate."	
41. "What about him <i>recordin'</i> me?"	
42. "he's not <i>gonna</i> put some blind man on the road."	
43. "I mean, you... you need <i>watchin'</i> out for.."	
44. "And he <i>ain't</i> got the time to look after you the way I do."	
45. " <i>Watchin'</i> out for me?"	
46. "It's true, <i>ain't</i> it?"	
47. " <i>You two</i> have been gaming me since I got here."	
48. "I <i>ain't</i> listening to you!"	
49. "Then why aren't you <i>talkin'?</i> "	
50. "Ray, let's not do <i>nothin'</i> stupid."	
51. "I might be blind, but I <i>ain't</i> stupid!"	
52. "Ray, Ray, now you're <i>making</i> a big mistake."	
53. "That clown is <i>spoutin'</i> promises that he can't keep."	
54. "Ray, I <i>ain't</i> never seen you do nothing like that, man.."	
55. "Now who's <i>gonna</i> wash these?"	In Aretha Boss' home
56. "But don't you be <i>expectin'</i> no more work out of me!"	
57. "You know, man, I know my ears <i>ain't deceivin'</i> me."	In Café 2
58. "But we're <i>gonna</i> toast to that."	
59. "How you <i>doin'?</i> "	
60. "Ow! Damn! I'm <i>gonna</i> use that on the album cover."	
61. "Hey, the man <i>ain't</i> been on the road"	
62. "Go home and <i>don't</i> tell Mama <i>nothin'.</i> "	In Bar
63. "Hey, boy, who let you in?"	
64. "I've been seeing you <i>sneakin'</i> around here."	
65. "Fathead, where you guys headed?"	In Café 3
66. "I ain't <i>babysittin'</i> no blind cat."	
67. "I been <i>shootin'</i> craps since I was 12 years old"	In Café 3
68. "You know <i>ain't</i> nobody worried about me?"	
69. "I <i>don't</i> see <i>nobody</i> , nobody <i>cryin'</i> "	
70. "Hey, what you doing, man?"	
71. "Where you from, Ray?"	
72. "Hey, uh, pardon me for <i>askin'.</i> "	
73. "Seein' that much death <i>ain't</i> natural."	
74. "Stop <i>cheatin'</i> , Ray."	
75. "I'm not <i>playin'</i> no more."	In Aretha's home
76. "Come on, Ray. Let's go <i>swimmin'.</i> "	
77. "Come on, George. I <i>ain't</i> <i>playin'</i> this game."	
78. "That <i>ain't</i> funny."	
79. "Why didn't you do <i>somethin'?</i> "	
80. "Now if you got other business, you better choose, because this bus is <i>rollin'</i> on time."	
81. "What <i>y'all</i> doing?"	In Restaurant
82. "I'm <i>I'</i> ready to leave."	
83. "This <i>ain't</i> no weed, Ray."	
84. "And we <i>ain't</i> snorting no bitch."	
85. "Look, I <i>ain't</i> <i>gonna</i> wait all night."	

Continue

86. "This train's <i>pullin'</i> out, brother."	In Restaurant
87. "I <i>ain't</i> having <i>nothin'</i> to do with this."	
88. "Where you been?"	
89. "I <i>been</i> warned"	
90. "There <i>ain't nothin'</i> better than sex."	
91. "Well, he's got <i>somethin'</i> , ain't he?"	In Office
92. "Oh, he right this time."	
93. "We <i>gonna</i> dock your pay, man."	
94. " <i>Ain't</i> good enough for you?"	
95. "That <i>ain't</i> 50\$. Keep counting."	
96. "I guess you want charity, since that record of yours <i>ain't</i> selling."	
97. "Oh, <i>you lying</i> son of a bitch!"	
98. "Listen, I <i>ain't runnin'</i> around <i>lookin'</i> for singles for this chump!"	In Studio of Ahmet
99. "What we <i>gonna</i> do now?"	
100. "I <i>ain't</i> for sale."	
101. "You either sound original, or you got <i>nothin'</i> ."	
102. "I <i>gotta</i> make a living. This is what the people want."	
103. "It <i>ain't</i> like I can read the lyrics."	
104. "The band was <i>jumpin'</i> , the people, too."	
105. "You <i>ain't</i> got to beat around the bush with me. I mean, my mama never did."	
106. " <i>Ain't</i> nobody ever put it that sweet, I guess."	
107. "They were doing basket- <i>weavin'</i> and wickerwork."	
108. "You <i>ain't</i> got that many choices"	
109. " <i>Seem</i> to me like you got all the choices in the world."	
110. "His wife <i>don't</i> like me having male company."	
111. "Well, tell him there's a soul out here that needs <i>savin'</i> ."	
112. "You know what, Miss Antwine, you really got me <i>thinkin'</i> ."	Bea's home
113. "Listen, I'm... I'm <i>gonna</i> go to New York"	
114. "I'm <i>gonna</i> need my own band."	In Studio 2
115. "You're <i>gonna</i> have to make it work, Ray."	In Studio 2
116. "Yeah, yeah, I'm <i>gonna</i> make it do what it do, baby."	Bea's home 2
117. "But you <i>gotta</i> do me a favor."	
118. "Bea, you <i>gotta</i> always tell me the truth."	
119. "But it <i>ain't</i> right to be changing gospel music into this."	
120. "If I'm <i>gonna</i> do my own thing, I... I <i>gotta</i> be natural."	
121. "But what the hell are we <i>gonna</i> tell Ray?"	In the Street 2
122. "It's <i>gonna</i> take a month to do that..."	
123. "What are we <i>gonna</i> do? We got to do somethin'	
124. "Come on. Let's get together so we can show ' <i>em</i> this."	
125. " <i>Y'all, y'all</i> , stay right there! Ray!"	Bea's home 3
126. "Ray, you <i>gotta</i> carry her over the threshold."	
127. "What's <i>goin'</i> on, Ray?"	
128. "We <i>gotta</i> have a little privacy."	
129. "You know, we're <i>gonna</i> need some space while we start a family."	
130. "Bea, I'm <i>gonna</i> be on the road for most of the year."	
131. "You are <i>gonna</i> have one, starting right now."	
132. "Stop it! <i>Y'all</i> done lost your minds!"	In Caf� 4
133. This <i>ain't</i> right!"	
134. "Y'all sitting here, <i>listenin'</i> to this devil!"	
135. "You're just <i>givin'</i> your money to Satan, that's what you're <i>doin'</i> ."	

Continue

136. "That's gospel you're <i>singin'!</i> "	In Cafe 4
137. "Don't <i>y'all</i> smile at me! All of y'all are in it, too!"	Bea's home 4
138. "Uh, no. I'm not <i>gonna</i> cancel the show."	
139. "I'm <i>gonna</i> get your shaving kit."	
140. "That <i>ain't</i> medicine to nobody, Ray."	
141. "Don't be <i>lyin'</i> to yourself."	
142. "It <i>ain't</i> like I'm dealing it, baby."	
143. "I <i>ain't</i> got to do a goddamn thing!"	
144. "It <i>ain't</i> like I'm new to this."	
145. "Then I'm <i>comin'</i> with you."	
146. "What I'm <i>sayin'</i> is that when I get home,"	
147. "But I <i>ain't</i> no hypocrite."	In the Tour 2
148. "But it's impossible to fool the Almighty, <i>ain't</i> it?"	
149. "Come on, man, I <i>ain't</i> lying to Bea."	
150. "It <i>ain't</i> like I'm dealing it, baby."	
151. "He <i>ain't</i> no bigger than a loaf of bread."	In Hospital
152. "I <i>ain't</i> no fool."	
153. "I'm <i>gonna</i> lay your body down "	In Studio 4
154. "We <i>gonna</i> put it out just like that"	
155. "That's 'cause they <i>ain't</i> paid the heating bill."	
156. "How much you <i>gonna</i> pay us?"	
157. "I'm sure you'll think of <i>somethin'</i> ."	
158. "I <i>ain't</i> no bass. I'm a soprano."	
159. " <i>Ain't nothing</i> free in this world but Jesus."	In Café 5
160. "This <i>ain't</i> for no little girls."	
161. "I <i>ain't</i> no little girl!"	
162. "It <i>ain't</i> never the last song."	
163. "I'm <i>gonna</i> send you back to Arkansas"	In New Home
164. "But what the hell are we <i>gonna</i> do with this?"	
165. "That <i>ain't</i> no coconut tree, Della. That's a palm tree?"	
166. "You're <i>gonna</i> look for me."	In Studio 5
167. "You're <i>tryin'</i> to make a fool of me "	In Studio 5
168. "Cut, cut, cut. You know, <i>y'all</i> know that sounds off."	
169. "I <i>ain't</i> shutting up!"	
170. "Uh, how're we <i>gonna</i> do the harmonies, Ray?"	
171. "No, it <i>ain't</i> . Ray Charles is a sellout."	In Festival
172. "It <i>ain't</i> easy to keep on being greazy, kid."	
173. "You know, we <i>gotta</i> record something together."	
174. "So, where you going after the Festival?"	
175. "You know what, once you get the record out there, you <i>gotta</i> sell it."	
176. "Man, we <i>gotta</i> do something."	
177. "You <i>gotta</i> help me with this."	In The Hotel
178. "I <i>ain't</i> drunk, Ray."	
179. "I'm <i>gonna</i> have to talk to the doctor."	
180. "You <i>gotta</i> get rid of it."	
181. "I'm <i>gonna</i> have this baby, Ray."	
182. "I <i>won't</i> let <i>nothing</i> happen to you."	
183. "I <i>ain't gonna</i> leave my family."	
184. "You <i>ain't</i> right, hit the road Jack"	In the Hotel
185. "What you <i>sayin'</i> ?"	
186. "You <i>ain't</i> got no money,"	
187. "You just <i>ain't</i> no good"	

Continue

188. "Margie, you ain't gotta leave, baby."	In the Hotel
189. "And them sandwiches I made, don't eat 'em all at once. You hear?"	In Aretha's home 2
190. "This ain't got nothing to do with George."	
191. " Ain't nothing I can do about that."	Georgia
192. "I'm an entertainer. And... and we all gotta play down."	
193. " Ain't nothing I can do."	
194. " Ain't nothing or nobody can change it."	
195. "I'm not gonna lose money just because you suddenly got religion."	
196. "You gotta do what you gotta do."	
197. "Why lead me through a life of misery."	
198. "It ain't like I'm dealing it, man."	
199. "Hey, I'm gonna put your black ass away forever."	
200. "Are you gonna stop then?"	In New Home 2
201. "cause of what the other kids were sayin' ."	
202. "No, no, Ray, we're not gonna move."	
203. "I'm trying to do something that ain't nobody ever done in music and business."	
204. "I ain't late."	In Studio 5
205. "I'll talk to whoever I damn well please, and it sure as hell ain't you."	
206. "You're gonna lose some good people. I'm telling you."	
207. "It ain't like the days when it was seven of us on the Chitlin' Circuit."	
208. "I'm not gonna be in town. I'm gotta go on tour."	In New Home 3
209. " Did you hear what Ray Junior said to you?"	
210. "We're gonna need to see some identification, please."	In the Airport
211. "You ain't been here more than six days since we moved in."	In New Home 4
212. "No, Ray, no! A needle ain't gonna solve this!"	
213. "Cause God don't listen to people like me."	
214. "Because where was I ever gonna find another Ray Robinson?"	
215. "He ain't there."	In Aretha's home
216. "I ain't no bad dream. I'm a part of you."	In Aretha's home
217. "She ain't never left."	In the celebrating day

Appendix 2: Berita Acara Bimbingan Skripsi

BERITA ACARA BIMBINGAN SKRIPSI

1. Nama : Evi Damayanti
2. NIM : 0610333012
3. Program studi : Sastra Inggris
4. Topik Skripsi : Sociolinguistics
5. Judul Skripsi : Black English Vernacular
Applied in the Characters of "Ray"
Viewed from Solidarity
6. Tanggal Mengajukan : 23 Februari 2010
7. Tanggal Selesai : 8 April 2011
8. Nama Pembimbing : I. Dra. Sri Endah Tabiati, M.Ed.
II. Istiqomah Wulandari, S.Pd
9. Keterangan Konsultasi

No.	Tanggal	Materi	Pembimbing	Paraf
1.	23 Februari 2010	Judul Skripsi	Pembimbing I	
2.	2 Maret 2010	Judul Skripsi	Pembimbing II	
3.	30 Maret 2010	Chapter I	Pembimbing I	
4.	6 April 2010	Chapter I	Pembimbing II	
5.	20 April 2010	Chapter II, III	Pembimbing II	
6.	11 Mei 2010	Revisi Chapter II & III	Pembimbing II	
7.	15 Juni 2010	Chapter II	Pembimbing I	
8.	17 Juni 2010	Chapter I, II, III	Pembimbing II	
9.	22 Juni 2010	Chapter I, II, III	Pembimbing I	
10.	24 Juni 2010	Seminar Proposal	Pembimbing I	
11.	24 Juni 2010	Seminar Proposal	Pembimbing II	
12.	9 Desember 2010	Chapter IV	Pembimbing I	
13.	23 Desember 2010	Revisi Chapter IV	Pembimbing I	
14.	27 Desember 2010	Chapter IV	Pembimbing II	
15.	28 Desember 2010	Chapter V	Pembimbing II	
16.	31 Desember 2010	Abstrak	Pembimbing II	
17.	4 Januari 2011	Chapter V, abstrak, Appendix	Pembimbing I	
18.	7 Januari 2011	Abstrak	Pembimbing II	
19.	17 Januari 2011	Chapter IV	Pembimbing I	
20.	18 Januari 2011	Chapter I,II,III,IV	Pembimbing I	

21.	19 Januari 2011	Revisi Keseluruhan	Pembimbing I	
22.	4 Februari 2011	Seminar Hasil	Pembimbing I	
23.	4 Februari 2011	Seminar Hasil	Pembimbing II	
24.	7 Februari 2011	Revisi Seminar Hasil	Penguji I	
25.	14 Februari 2011	Revisi Seminar Hasil	Penguji II	
26.	22 Februari 2011	Revisi Seminar Hasil	Penguji II	
27.	22 Februari 2011	Revisi Seminar Hasil	Pembimbing I	
28.	28 Februari 2011	Revisi Seminar Hasil	Penguji I	
29.	4 Maret 2011	Revisi Seminar Hasil	Penguji I	
30.	28 Maret 2011	Revisi Ujian Skripsi	Pembimbing I	
31.	29 Maret 2011	Revisi Ujian Skripsi	Pembimbing I	
32.	29 Maret 2011	Revisi Ujian Skripsi	Penguji I	
33.	29 Maret 2011	Revisi Ujian Skripsi	Penguji II	
34.	30 Maret 2011	Revisi Ujian Skripsi	Penguji II	
35.	30 Maret 2011	Revisi Ujian Skripsi	Pembimbing I	
36.	31 Maret 2011	Revisi Ujian Skripsi	Penguji I	
37.	4 April 2011	Revisi Ujian Skripsi	Penguji II	
38.	4 April 2011	Revisi Ujian Skripsi	Pembimbing II	
39.	5 April 2011	Revisi Ujian Skripsi	Pembimbing I	

10. Telah dievaluasi dan diuji dengan nilai :

Malang, 8 April 2011

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