

**BLACK ENGLISH VERNACULAR
USED IN EMINEM'S LYRICS IN THE "INFINITE" ALBUM**

THESIS

**BY
NUR AFIFAH ARTHA Y
NIM 0710330009**

UNIVERSITAS BRAWIJAYA

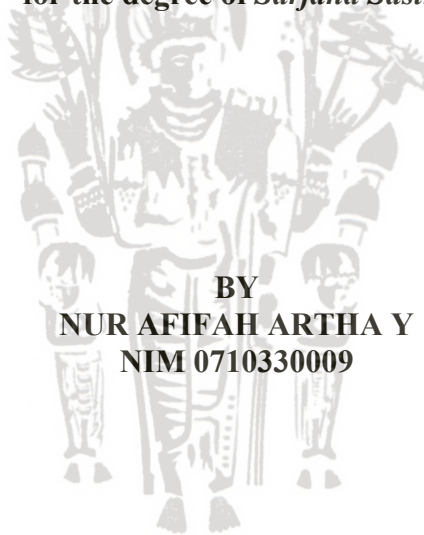


**ENGLISH STUDY PROGRAM
LANGUAGE AND LITERATURE DEPARTMENT
FACULTY OF CULTURE STUDIES
UNIVERSITY OF BRAWIJAYA
2012**

**BLACK ENGLISH VERNACULAR
USED IN EMINEM'S LYRICS IN THE "INFINITE" ALBUM**

THESIS

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



BY
NUR AFIFAH ARTHA Y
NIM 0710330009

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

2012

DECLARATION OF AUTHORSHIP

Herewith I,

Name : Nur Afifah Artha Y.

NIM : 0710330009

Address : Jl. Lap. Olahraga 47Ds. Tumpeng, Kec. Candipuro, Kab.
Lumajang

Declare that:

1. This *skripsi* is the sole work of mine and has not been written in collaboration with any other person, nor does it include, without due acknowledgement, the work of any other person.
2. If at a later time it is found that this *skripsi* is a product of plagiarism, I am willing to accept any legal consequences that may be imposed upon me.

Malang, 9 February 2012

Nur Afifah Artha Y.
NIM. 0710330009



This is to certify that the *Sarjana* thesis of *Nur Afifah Artha Y* has been approved
by the Board of Supervisors.

Malang, 9 February 2012

Supervisor

Isti Purwaningtyas, M.Pd

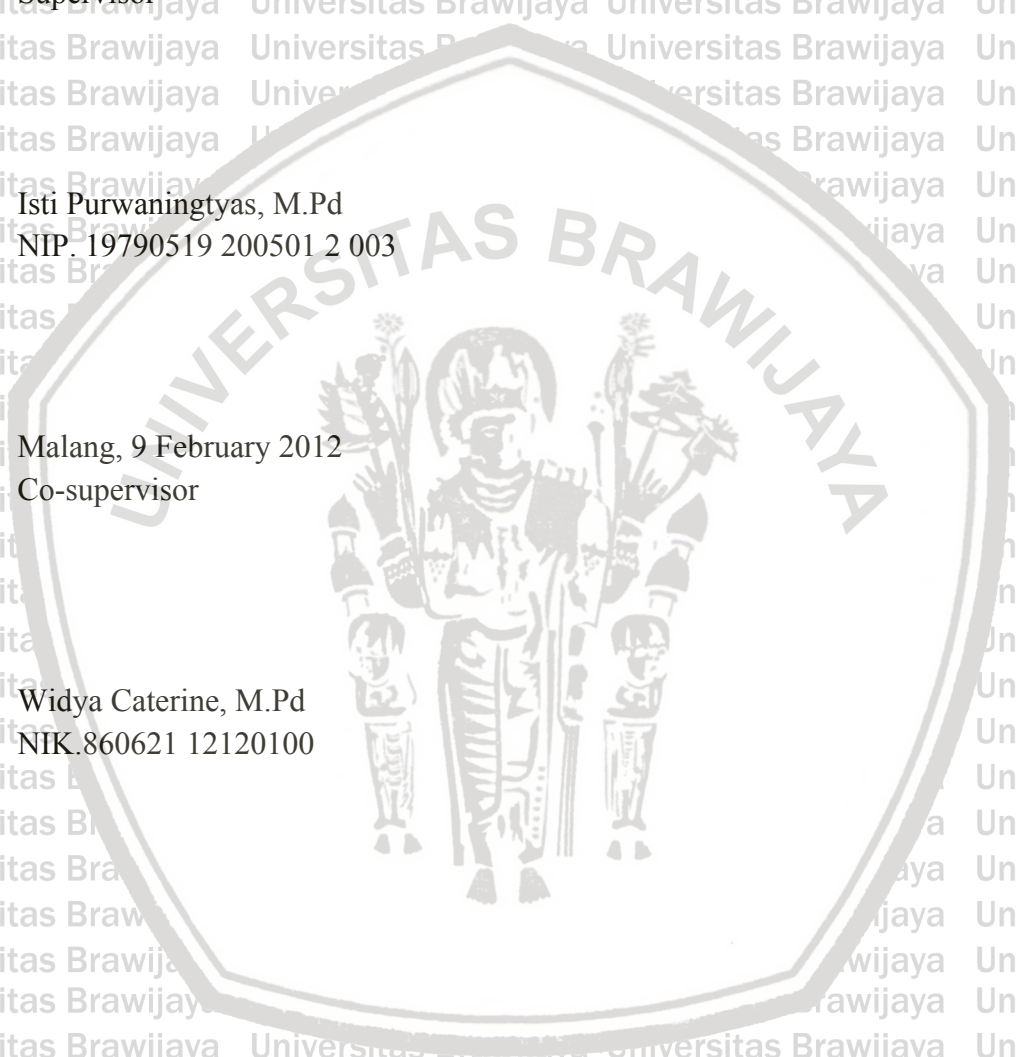
NIP. 19790519 200501 2 003

Malang, 9 February 2012

Co-supervisor

Widya Caterine, M.Pd

NIK.860621 12120100



This is to certify that the *Sarjana* thesis of *Nur Afifah Artha Y* has been approved by the Board of Examiners as one of the requirements for the degree of *Sarjana Sastra*.

Fatimah, M.App.Ling., Chair
NIP. 19751125 200212 2 002

Iis Nur Rodliyah, M.Ed., Member
NIP. 19760607 200312 2 004

Isti Purwaningtyas, M.Pd, Member
NIP. 19790519 200501 2 003

Widya Catherine, M.Pd, Member
NIK. 860621 12120100

Acknowledged by,
Head of English Study Program

Sighted by,
Head of Language and Literature Department

Fatimah, M.App.Ling.
NIP. 19751125 200212 2 002

Syariful Muttaqin, M.A.
NIP. 19751101 200312 1 001

ABSTRACT

Yustiningtyas, Nur Afifah Artha, 2012., **Black English Vernacular Used in Eminem's Lyrics in "Infinite" Album**. Study Program of English, University of Brawijaya. Supervisor: Isti Purwaningtyas; Co-supervisor: Widya Caterine.

Keywords: Black English Vernacular, Standard English, Eminem, *Infinite* album.

People use language in daily life to communicate each other. In society, there are many language varieties used by people since they have different culture.

One of the language varieties is Black English Vernacular. Black English Vernacular (BEV) is the nonstandard English which is spoken by lower class African Americans. The writer formulated two objectives of the study, namely: (1) the use of grammatical features of Black English Vernacular used in Eminem's lyrics in "*Infinite*" album and (2) the meaning of Black English Vernacular and in Eminem's lyrics in "*Infinite*" album.

The writer uses qualitative approach in this research. Document or textual analysis is used since the data are in the written text to find out the use of grammatical features and the meaning of Black English Vernacular in Eminem's lyrics in "*Infinite*" album. The data of the research are Eminem's lyrics in "*Infinite*" album containing Black English Vernacular.

From the analysis, the writer found 28 utterances containing grammatical features of BEV in Eminem's lyrics in "*Infinite*" album. The grammatical feature which is frequently found in this album is *double negative* and the least grammatical feature found is *the nonstandard future tense form*. The writer also found some other grammatical features beside those proposed by Labov, such as, in altered syntax question is not only happen in *yes/no question* but also in *WH question* and the use of *got*.

The writer suggests that the next researcher conduct the research about BEV in different objects, such as speech, advertisement, short story, and novel. The writer also suggests that the students of English Study Program are able to apply this study in real life situation, such as in daily conversation in communication between black people community in order to understand the whole of the conversation clearly.

ABSTRAK

Yustiningtyas, Nur Afifah Artha. 2012., **Black English Vernacular Used in Eminem's Lyrics in "Infinite" Album**. Program Studi Sastra Inggris, Universitas Brawijaya. Pembimbing I : Isti Purwaningtyas; Pembimbing II : Widya Caterine.

Kata kunci : Black English Vernacular, Standard English, Eminem, Infinite album

Manusia menggunakan bahasa dalam kehidupan sehari-hari untuk berkomunikasi antar sesama. Dalam masyarakat, terdapat berbagai macam bahasa mengingat mereka memiliki budaya yang berbeda. Salah satunya yaitu Black English Vernacular. BEV adalah bahasa Inggris *nonstandard* yang digunakan masyarakat kulit hitam level bawah. Penulis merumuskan dua masalah dari penelitian: (1) penggunaan bentuk-bentuk grammar dari BEV yang digunakan Eminem dalam album "Infinite" dan (2) mengartikan makna dalam lirik Eminem di album "Infinite."

Penulis menggunakan pendekatan kualitatif dalam studi ini. Karena data berupa teks tertulis sehingga menggunakan analisis dokumen atau tekstual untuk menemukan bentuk-bentuk grammar dan mengartikan lirik Eminem di album "Infinite." Data dalam studi yaitu lirik Eminem di album "Infinite" yang berisi BEV.

Berdasarkan analisis, penulis menemukan 28 ungkapan yang menggunakan bentuk-bentuk grammar dari BEV dalam lirik Eminem dalam album "Infinite." Bentuk-bentuk grammar yang sering ditemukan dalam album ini adalah *double negative* dan yang paling sedikit muncul yaitu the *nonstandard future tense form*. Disamping itu, penulis juga menemukan beberapa bentuk-bentuk grammar selain yang disebutkan oleh Labov, antara lain: dalam altered syntax question tidak hanya terjadi pada *yes/no question* tetapi juga dalam *WH question* dan penggunaan *got*.

Penulis menyarankan untuk peneliti selanjutnya melakukan studi tentang BEV dengan menggunakan objek yang berbeda, misalnya: pidato, iklan, cerita pendek dan novel. Penulis juga menyarankan bahwa mahasiswa Program Bahasa Inggris mampu untuk mengaplikasikan studi dalam dunia nyata, seperti, percakapan sehari-hari dalam komunikasi antara komunitas orang-orang berkulit hitam agar mengerti seluruh percakapan dengan jelas.

ACKNOWLEDGEMENTS

First of all, the writer would like to give her greatest gratitude to the Almighty Allah SWT for His blessing and grace so that, this thesis can be finished due in time. Lots of thanks proposed to some people who have given helps to finish this study. First of all, the writer would like thank to Isti Purwaningtyas, M.Pd, as the supervisor and Widya Caterine, M.Pd, as the co-supervisor for the help, patience and support in guiding the writer to finish this study. The writer also would like thank to examiner Fatimah, M.App.Ling. and Iis Nur Rodliyah, M.Ed. for the valuable correction and suggestion during and after the process of thesis examination.

This thesis is special dedication to my lovely parents, Bagio Siswanto and Nikmatuz Zuhriyah, my nice sister, Nur Afni Dwi A'yuni (Nada), my greatest grandmother, Chujaemah for giving support, patience, prayer, love and motivation to accomplish this thesis.

In addition, I also give thanks to my adorable friends (mbak sri's sibling), mbak dodo, momo, nuce and gladysh for sharing the problem, time and unforgettable moments and also for giving support and suggestion in writing this research.

The writer gives special thanks to all students of Faculty of Culture Studies of Brawijaya University especially English Study Program in academic year 2007, who have given support motivate the writer in finishing my thesis.

Finally, the writer also would like to thank to everyone who gave their support that could not be mentioned one by one in finishing this thesis. Hopefully,

this thesis may give valuable contribution to the students of English Study Program especially those who choose the same topic in Black English Vernacular to improve their knowledge in linguistics field.

Malang, 9 February 2012

The writer



TABLE OF CONTENTS

TITLE PAGE	i
DECLARATION OF AUTHORSHIP	ii
SUPERVISOR'S APPROVAL	iii
BOARD OF EXAMINERS CERTIFICATE OF APPROVAL	iv
ABSTRACT	v
ABSTRAK	vi
ACKNOWLEDGEMENTS	vii
TABLE OF CONTENTS	ix
LIST OF TABLES	xi
LIST OF APPENDICES	xii

CHAPTER I INTRODUCTION

1.1 Background of the Study	1
1.2 Problems of the Study	5
1.3 Objective of the Study	5
1.4 Definitions of Key Terms	5

CHAPTER II REVIEW OF RELATED LITERATURE

2.1 Sociolinguistics	7
2.2 Language Variation	8
2.3 Standard English	11
2.4 Creole	16
2.5 Vernacular	17
2.6 Black English Vernacular	17
2.7 Rap or Hip Hop Music	20
2.8 Eminem	21
2.9 Previous Studies	22

CHAPTER III RESEARCH METHODS

3.1 Type of Research	26
3.2 Data Source	27
3.3 Data Collection	27
3.4 Data Analysis	28

CHAPTER IV FINDING AND DISCUSSION

4.1 Finding	30
4.2 Data Analysis	30
4.2.1 The Grammatical Features Found in the lyrics	31
4.2.2 Analysis on Differences between Black English Vernacular from Standard English	32
4.2.2.1 Double Negative	34

4.2.2.2 The Use of Aim't	37
4.2.2.3 Altered Syntax in Question	39
4.2.2.4 The Nonstandard Future Tense Form	41
4.3 Discussion	42

CHAPTER V CONCLUSION AND SUGGESTION

4.4 Conclusion	47
4.5 Suggestion	48

REFERENCES	50
APPENDICES	52



LIST OF TABLES

Table 2.1 Temporal Dialect 9
Table 4.1 Black English Vernacular 31
Table 4.2 The Meaning of Black English Vernacular Containing
in Eminem’s lyrics 32



LIST OF APPENDICES

Appendix 1. 313 Lyric 53
Appendix 2. Jealousy Woes II Lyric 56
Appendix 3. Maxine Lyric 58
Appendix 4. Never 2 Far Lyric 61
Appendix 5. Coding 64
Appendix 6. Berita Acara Bimbingan 66



CHAPTER I

INTRODUCTION

This chapter consists of background of the study, problems of the study, objectives of the study and definition of key terms.

1.1 Background of The Study

People create communication through language to communicate in their society. Communication can be delivered through media. Through media, people can get update information or news. According to Wardhaugh (2006), “people cannot only survive from this world but also develop their culture by language use or mastery communication with each other”. Everyplace has its own culture and language. It means that different culture has a different way of communication.

The different way of communication means different languages or variety of languages.

People use the language as media to communicate to each other. Based on Trudgill (2000, p. 5), Standard English is the variety of English usually used in print, and normally taught in school and to non-native speakers learning the language. It is also the variety which is normally spoken by educated people and used in news broadcasts and other similar situations. People are expected to be able to speak and write English in good manner and correct grammar based on the Standard English (SE) rules. Besides, there is another language variety that is Black English Vernacular.

Furthermore, Trudgill (2000, p. 52) defines Black English Vernacular (BEV) is one of the types of English Vernaculars. Black English Vernacular is also called Black English, African American Vernacular English; Ebonics is generally used to refer to the nonstandard English which is spoken by lower class African Americans.

According to Holmes (2001, p. 177), in the United States, African Americans do not need a distinct variety or code as a symbolic way of differentiating themselves from the majority group, though their distinct languages disappeared centuries ago. They are visibly different. Nevertheless, this group has developed a distinct variety of English known as Black English Vernacular. Black English Vernacular is a dialect which is spoken by many African Americans in the United States. This dialect has many features which do not occur in the Standard English and others which occur very much less frequently in the standard variety. Trudgill (2000, p.55) suggests Black English Vernacular has many differences from the Standard English, especially in grammatical rules, these are the example;

- 1. He busy right now → Black English Vernacular
He is busy right now → Standard English
- 2. Sometime he be busy → Black English Vernacular
Sometimes he is busy → Standard English

Today, rap or hip hop music is the famous genre. It is identical to Black people. Howard (2011, para. 1) explains that rap or hip hop was born in the early 1970s, in the crime-ridden neighborhoods of the South Bronx, the USA. Many

talented but poor teenagers begin to form music style, which is later known as rap.

According to Howard (2011, para. 1) Hip hop/rap is a product of pure streetwise creativity pulling out rhythms and melodies mixing with the lyrics of story life.

Many black people sing hip hop music to articulate their language into the lyrics.

The lyric that they write is about application of their daily life. Most of them want to express their feeling through the lyrics that they sing. The characteristics of

Black English Vernacular can be found mostly in hip hop songs.

One of the best rapper is Eminem. He is a white American rapper. He was born on 17 October 1973, Kansas City, Missouri, USA. His nick name is Slim Shady. Eminem is an American rapper, a record producer, and an actor, who is known as one of the most controversial and best-selling artists of the early 21st century. He has won many categories, in the album the Marshall Mathers LP had won 3 Grammys and is the first rap album ever to be nominated "Album of the Year", selling more than 8 million records in the United States alone. Eminem also has made a movie, 8 Mile in 2002.

In this research, the writer analyzes the meaning of Black English Vernacular containing in Eminem's first album *Infinite*. In this album, there are 11 songs in *Infinite*. The writer chose this album because this album is unique. This album contains many of Black English Vernacular grammatical of features than the other albums. This study focuses on the grammatical features of Black English Vernacular (BEV). The writer analyzes every lyric that has the grammatical feature and the meaning of Black English Vernacular.

The writer finds Black English Vernacular as an interesting topic to be discussed because the writer believes that many foreign students who learn English as a target language still do not understand about Black English Vernacular. Beside that, some people in non-English speaking community may not know about Black English Vernacular because they just learn, write and speak the Standard English, but in reality, there are many English varieties that exist.

One kind of the English varieties is Black English Vernacular. Actually, all of people often find Black English Vernacular in daily life, but they are not aware that they face it. For students who learn English from Indonesian or foreign outside American may not understand Black English Vernacular, although they often hear and find Black English Vernacular in movies, dramas, music, television programs. In this research the writer makes the readers to get the meaning in Black English Vernacular which is used by African American people especially in rap or hip hop music. Based on this reason, the writer conducts a study on Black English Vernacular used in Eminem's album: *Infinite* and include the analysis on the grammatical features and the meaning of Black English Vernacular.

Through the research, the writer hopes the readers know about the kinds of Black English Vernacular grammatical features in the lyrics of Eminem in his album *Infinite*. By knowing the Black English Vernacular grammatical features, the readers are expected to be able to understand the meaning of the lyrics well, which for some people are difficult because the variety of Black English Vernacular is different from other varieties. Besides, the writer hopes this research

will be useful for other people especially people who are interested in studying the African Americans.

1.2 Problems of The Study

Based on the background of the study above, the problems are as follows:

1. What are the grammatical features of Black English Vernacular used in Eminem's lyrics in "*Infinite*" album?
2. What are the meanings of Eminem's lyrics containing Black English Vernacular in "*Infinite*" album?

1.3 Objectives of the Study

According to the problems of the study mentioned previously, the objectives of the study are as follows:

1. To reveal the grammatical features of Black English Vernacular used in Eminem's lyrics in "*Infinite*" album.
2. To find out the meaning of the Eminem's lyrics containing Black English Vernacular in "*Infinite*" album.

1.4 Definitions of Key Terms

1. **Vernacular** is a language which has not been standardized and which does not have official status. It is usually the first language learned by people in multilingual communities and they are often used for relatively narrow range of informal functions, (Holmes, 2001 p.74).
2. **Black English Vernacular** is the nonstandard English spoken by lower class African Americans, (Trudgill, 2000, p. 52).

3. **Standard English** is English generally one which is written, and which has undergone some degree of regularization or codification (for example in grammar and a dictionary). It is usually used in business, industry, education, and in professional communications. It has specific criteria for punctuation, spelling, capitalization, diction, and usage, (Holmes, 2001, p.76).

4. **Lyrics** is the words of song which a short poem expressing direct personal feeling, (www.IQwords.com).

5. **Eminem** is the stage name of the white American rapper Marshall Bruce Mathers III. He has gained a reputation for being out-spoken and has created a lot of controversy with both the lyrics of his albums and his own personal comments to the media, (Monk, 2011, p.1).

6. **Infinite album** is a debut album from Eminem through independent label FBT. It has been released in 1997, (Parker, 2004, para. 2).

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter presents some theories that are related to the statement of the problems as stated in the previous chapter. To understand The Black English Vernacular, it is better to know about the Standard English. This chapter consists of Rap or Hip Hop Music, Eminem 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 Fishman (1972, p.4), says sociolinguistics is the study of characteristics of language varieties, the characteristics of their functions, and the characteristics of their speaker as these three constantly interact, change, and change one another within speech community. Furthermore, Fishman also stated that sociolinguistics deals with quite of range topics, such as small group interaction and large group membership, language and language attitudes,

language and behavior norm as well as changes in norms. This shows that Sociolinguistics seeks to discover the society rules and norms that explain and constrain language behavior toward language in speech communities.

2.2 Language Variation

Language variety appears as the result of heterogeneous people and regions. People who live in different region may speak different language. Chaer and Agustina (1995, p.80) state, “language variety could be analyzed from the aspect of the speaker, aspect of formality, aspect of use, and aspect of means. The most important aspect that defines language variety is the aspect of speaker”.

Fishman (1972, p.22) states, “from the aspect of speaker, language variety is divided into four parts: *dialect, idiolect, temporal dialect, and sociolect*. Dialect is the language variety that initially represents different geographical location.”

Dialect is a part of language, in which language is more general, and dialect is more specific. The easy way to differentiate between language and dialect is based on a situation in which we speak. If we meet a person who speaks different language from us, and we absolutely cannot understand the language, it indicates that we have different languages. However, if we meet a person who speaks different dialects, for example when we are from West Java and go to East Java, we find the native speaker, and we speak one another. We feel strange with the language, and know a little, but we still understand what they are talking about. It means that we have different dialects. Therefore, we can conclude that we speak the same language but different dialects. On the contrary, when we go to Netherlands, we cannot understand what the Dutch speaks, because we come from

Indonesia. The Dutch and Indonesian cannot understand one another. It means that we speak different languages, not different dialects.

Every language may have more than one dialect. People in some countries speak English, but because of different geographical location, there are dialect varieties of English such as British English, Canadian English, New Zealand English, Black English, and West English.

Idiolect as a language variety due to individual speaks in certain circumstances (Wardhaugh, 1986, p.125). Everyone may speak different in the aspects of voices, choice of words, and styles.

Temporal *dialect* refers to a language variety used by certain community in a certain period. For example, the differences between old English and modern English. The differences are found in syntactical structure, spelling, pronunciation, sound, and morphological structure. The variety is caused by social and cultural changes, the advance of knowledge, and higher technology. The examples are presented in the table below:

Table 2.1. Temporal Dialect

Word	Old English	Modern English
House	hu:s	Haws
Wife	wi:f	Wayf
Spoon	spo:n	Spu:n
Home	ho:m	Hom

(Taken from : *the study of Language, Yule: 1985, p.174*)

The last is language variety that is caused by social condition, which is called *sociolect*. According to Wardhaugh (1986, p.46), “the term dialect can also be used to describe differences in speech associated with various social groups or classes.” Two people who live in the same area in the same time may speak differently because of several things. First, it is because of educational

background. It is easier to speak to people who have similar educational background. Students of elementary school of course will have different ways of speech from the students of university. While farmers, carpenters, drivers of public car who only usually graduates from elementary school, will speak differently from teachers, doctors, lecturers and engineers.

Second, it is because of social class called *diglossia*. For the example, American low class society speaks differently from high class society. Low society usually uses a non Standard English, while high class society uses a Standard English.

Third is because of *register*, *registers* are sets of vocabulary items associated with the occupational, discrete or social group (Wardhaugh, 1986, p.48). Meanwhile, Brown and Attardo (2003, p.107) state, "register is another variation of a language, similar to a dialect, but determined by the subject matter, rather than geographical and social issue. For example, Baby talk, mothers, or child directed speech: the language caretakers use with children, e.g: *itsy-bitsy = small, boo-boo = small cut.*"

The last, *is jargon*. It is special or technical words used by group or people. What jargon then appears to be meant technical in group language as seen by non technical out of group members one person's jargon seems to be one person technical vocabulary.

2.3 Standard English

Trudgill (2000, p.5) states that standard English is variety of English usually used in print, and normally taught in school and to non-active speakers learning the language. It is also the variety which is normally spoken by educated people and used in news broadcasts and other similar situations. Holmes (2001, p.76) defines Standard English is generally one which is written and which has undergone some degrees or regularization or codification (for example, in grammar and in dictionary); it is recognized as a prestigious variety or code by a community and it is used for high functions alongside a diversity of low varieties.

Meanwhile Wardhaugh (1986, p. 31), states 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. Every language has its special features including grammar. 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:

a. They **are** doctors

b. The **tree** was tall

c. 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:

d. He **is** helping them (present progressive form)

e. It **was** raining (past progressive form)

f. She **was** seen by them (past passive form)

g. 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:

a. That baby **cries** all the time

b. 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.

a. What can Betty **buy**?

b. When is Labor Day?

c. 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:

a. Affirmative: I could pass the course without studying

Negative: I could **not** pass the exam without studying

b. Affirmative: We were sleeping

Negative: We were **not** sleeping

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:

c. I **never** said you were pompous

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

d. Erasmus owns **no** property.

e. That minister has **no** faults.

f. **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:

g. She has been **unable** to improve her reading scores.

h. This action is **illegal**.

The negative conjunctions neither/nor also can be used in expressing the

negative expression such as:

- i. **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:

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

In addition, Betty Azar (1989) also states that there are some Standard English grammatical features:

1. *Simple Past Tense*

The simple past indicates that an activity or situation began and ended at a particular time in the *past*. And if a sentence contains when and has the simple past in both clauses, the action in the *when clause* happen first. The examples are below (Betty Azar, 1989, p. 24):

- a. I **walked** to school yesterday
- b. I **stood** under a tree when it began to rain

2. *Simple Future Tense/Be Going To*

Will or *be going to* is used to express future time. In speech, going to is often pronounced “gonna” (Betty Azar, 1989, p. 44). The examples are:

- a. He **will** finish his work tomorrow
- b. He **is going to** finish his work tomorrow

3. Avoiding "Double Negative"

A confusing and grammatically incorrect sentence that contains *two negatives* in the same clause. One clause should contain only *one negative*,

(Betty Azar, 1989, p. A19). The examples are below:

- a. I *don't* have any money
- b. I *never* understand him

4. Possessive Noun

To show possession, add an apostrophe (') and *-s* to a singular noun,

(Betty Azar, 1989, p. 202). The examples are:

- a. The *girl's* book is on the table
- b. The *girls's* books are on the table

5. Pronoun Form

A *singular pronoun* is used to refer to a singular noun. And a *plural pronoun* is used to refer to a plural noun, (Betty Azar, 1989, p. 226). The examples are:

- a. A *student* walked into the room. *She* was looking for the teacher.
- b. *Some students* walked into the room. *They* were looking for the teacher.

The grammatical features of Standard English are different from Black English Vernacular. According to Standard English grammatical features above, Black English Vernacular has simpler than Standard English.

2.4 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 have a 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). In addition, Holmes (2001, p.86) Creole language which learned by children as the first language and used in a wide range of domains. Creole is a pidgin which has expanded in structure and vocabulary to express the range of meanings and serve the range of functions required of a first language. Pidgin is a language which has no native speakers.

From the explanation above, the writer concludes that Creole is a language which is learned by children as the first language or 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 Black English Vernacular that is one of the examples of Creole, this language variation becomes the new language of the new generation and now the use of Black English Vernacular is widespread as the prestige variety because it is not only used by black people, but also white people as the everyday interaction.

2.5 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 Chican child move to that place. In short, the pattern of vernacular is not standard one and

people usually use that language because the solidarity and the same ethnicity everyday interaction

2.6 Black English Vernacular

According to Holmes (2001, p. 177), Black English Vernacular 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 Black English Vernacular 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 Black English Vernacular is the ethnic dialect which marks the certain group with the specific history of American experience.

Therefore, Black English Vernacular 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.

In this research, the writer used one theory which relates to the subject of sociolinguistics, especially in Black English Vernacular. The writer focuses on Labov's theory to analyze Black English Vernacular which is found in the lyrics.

The book title is *Language in the Inner Beauty: Studies in the Black English Vernacular* (1972).

Labov's describes seven grammatical features, such as:

1. *The use of ain't*

Ain't in BEV is used as the function of *isn't*, *aren't* and *am not* in SE.

Example: I *ain't* your mother.

2. *Double negative*

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

Example: **Don't no one** do this work.

3. *Altered syntax in question*

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

Example: *why you leave him?*

4. *The absence of possessive 's*

In Standard English there is 's (apostrophe s) which indicates possessive,

but in Black English Vernacular there is no 's. The characteristics also include the absence of possessive pronoun in which the possessive are replaced by pronoun form.

Example: **Budi** book

5. *The Nonstandard future tense form.*

The sentences that have the substitute of the future tense 'll is used in

I'ma, He'sa, etc.

Example: **I'ma** get you down tomorrow

6. *The nonstandard past tense form.*

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

Example: I **past** the exam last week.

7. *Nonstandard pronoun form*

The use of pronoun in BEV is different from the standard pronoun. It sometimes has duplicate pronouns as a subject.

Example: Girls are singing loudly. **Them girls** singing loudly.

The writer used seven grammatical features proposed by Labov above to analyze Black English Vernacular in Eminem's lyrics in the *Infinite* album. The writer used this theory because, it is appropriate which the analysis of the research.

2.7 Rap or Hip Hop Music

Gupta (2001, para. 1) suggests rap is a kind of music in the hip-hop culture. Rap is a mix of poetry or poetic lyric, beats and rhyming. The subject of rap can vary from relationships to commercialism. Rappers like to make references to love, sex, violence, socio-political issues, crime, race and anything that depicts their street life.

Mork (2011, para. 2) says the history of rap music or hip hop music begins in the early '70s. It is origin and influence in the popular African American and Latino street culture of New York City and surrounding areas. In the '70s, hip hop music history began with the highly original and innovative approach New York DJs. Most rap music typically includes one or more rappers who often rap about their own personal life stories, important events in their lives, or social problems they wish to make a public statement about. Rap songs can also represent romanticized or fictional themes. Mork (2011, para. 2) defines musically, rap songs usually have a strong rhythmic aspect with the spoken lyrics emulating the intense rhythm of the beat. Rap songs are known to make use of many poetic techniques including simple word rhymes and alliteration. Rap music is getting popular day by day, with many young artists releasing their singles. These young artists bring innovations which are appreciated by rap lovers. In parts of Europe

and Asia, rap is yet to find a foothold. But, seeing their great success in the last two decades, it will not be a surprise to find rap arrange the charts all over the world. The most influential rap star today is Eminem, alias Matthew Mathers, who won an Oscar in 2003 for his song, 'Lose yourself', from the movie 8 mile.

2.8 Eminem

Monk (2011, p.1) suggests Eminem is American rapper, record producer, and actor, who is known as one of the most controversial and best-selling artists of the early 21st century. The birth name of Eminem is *Marshall Bruce Mathers III*. He was born on 17 October 1973, Kansas City, Missouri, USA. The nickname is *Slim Shady*. Interested in rap from a young age, Mathers began performing as early as fourteen, later gaining some popularity with a group, Soul Intent. In 1995, he released his first independent album, named "*Infinite*", following it up with "*The Slim Shady EP*" in 1997.

Monk (2011, p.2) says that in 2000 Eminem released "*The Marshall Mathers LP*" is the fastest selling album in the history of rap. The incredible success of the album brought more controversy. To silence critics, in 2001 Eminem performed a duet with openly gay musician *Elton John* at the Grammy Awards, where "*The Marshall Mathers LP*" was nominated for best album of the year. He also created his own record label, *Shady Records*. When he finished touring in 2002, Eminem made his acting debut in the semiautobiographical "*8 Mile*". The gritty film was a critical and commercial success. The following year he won an Academy Award for "*Lose Yourself*", a song featured in the movie. Eminem later works include "*The Eminem Show*" (2002) and "*Encore*" (2004).

While both albums proved successful, neither brought Eminem the attention garnered by his previous two. In 2005 he issued greatest hits set is “*Curtain Call*”, the hits that topped the charts.

Reece (2011, para. 1) says that On September 2006, Eminem Prepared to release a new album entitled “*The Re-Up*” under his record label, *Shady Records*.

It will feature new material from Eminem as well as songs from up-and-coming Shady Records artists, such as Stat Quo, Ca\$his and Bobby Creekwater. It will also feature Obie Trice, D12, G-Unit and other artists on Shady and G-Unit Records. The first single from “*The Re-Up*” will be “*You Don't Know*” by Eminem, 50 Cent, Ca\$his and Lloyd Banks. The album is slated for release in December of 2006 and is executive produced by Eminem. On May 2009, Eminem released a new album “*Relapse*” on May 19th 2009 after about 5 years since the release of *encore*. On June 2010, released *Recovery* in which he expresses his disappointment in his last album. *Recovery* received overall positive reviews.

2.9 Previous Studies

The writer reviews the previous study to enrich to process in analyze the research in Black English Vernacular. The writer uses three previous studies. The first previous study is the research from Marliahadi (2007), the research title is “*African American English Vernacular and Standard English in The Future Father in Law and Son in Law in “Guess Who”*” She focuses on conversation between Percy Jones and Simon Green. Percy is black and Simon is white main character. Simon is the boyfriend of Percy’s daughter. She analyzes the development of African American Vernacular English and Standard English with

the respect to the development of the character's relationship. The result is that Simon's and Percy's codes have great development through their relationship.

Although, they have different background of ethnicity they can still build a good relationship between them. In the beginning of the film, Percy uses African American Vernacular English much more than Standard English, while Simon always uses Standard English when talks to each other. However, in the end of the film Percy uses Standard English much more than African American Vernacular English and Simon has increased African American Vernacular English much more. This shift proves that Percy and Simon can adapt each other well in choice of code.

The second previous study is the research from Adharini (2005). The title is *The African American Vernacular English in Missi Elliot's Supa Dupa Fly*. She analyzed about grammatical features in Missi's album *Supa Dupa Fly*. She found six grammatical features which exist in this album. They are use of *nonfinite verb, transformation (negative transformation and question transformation), omission of finite verb, concord (subject-verb concord and the position of determiner), semi modal, determiner (the use of indefinite article and the absence of definite article)*. The grammatical feature mostly found in this album is *use of nonfinite verb* that consist of the use of v-ing form, uninflected be + v-ing and uninflected be form, and the least frequency the grammatical features are *semi modal and determiner*.

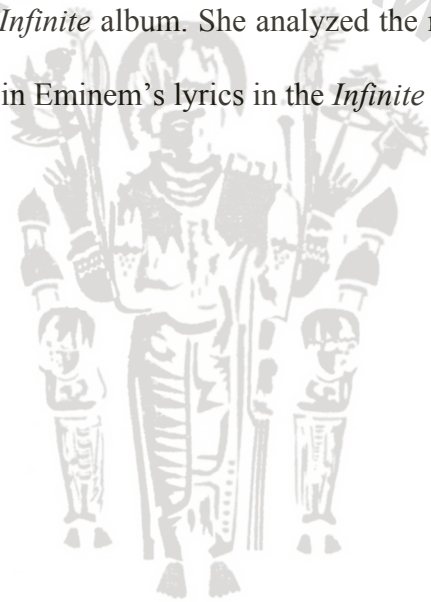
Another previous study is done by Rusdiana (2007), the research title is *"The Use of Black English Vernacular by Gina, The Black Main Character in*

Beauty Shop Film, Viewed from Solidarity and Ethnicity". She analyzed the utterances produced by Gina when she speaks to four addressees. The first is Lynn who is the Gina's best friend and works as stylish in Gina's beauty shop. The second is Harjoe who always owns a beauty shop and he is Gina's rival. The third is Joshepina who works in Gina's beauty shop as a new stylish. The last is Darnelle who is Gina's sister law and works in Gina's beauty shop. The writer is also interested to analyze the effect of solidarity and ethnicity to Black English Vernacular produced by Gina. The result of this study is the absence of the copula "to be" and altered syntax in question often occurs in Gina's utterances to four addressees. Another result is that the addressees with the same ethnicity affect Gina to produce more Black English Vernacular than different ethnicity. Gina produces more Black English Vernacular linguistics items in her utterances to white-high solidarity than black-low solidarity. So, she is affected more by solidarity than ethnicity factor.

From those previous studies, the writer gets acknowledge to conduct this research because those researchers tell about Black English Vernacular, especially about grammatical patterns used by black people. The previous studies display some information that is very useful and helpful as the additional references for the writer. They also give some information concern the linguistics item that is mostly found, such as, the absence of the copula "to be" and altered syntax in question.

The differences among three previous studies, in the first study, Marliahadi focused on the utterances between the two main characters, they are

Percy and Simon. She analyzed about the development of African American Vernacular English and Standard English between two main characters. In the second study, Adharini focused on grammatical features in Missi's lyrics in the *Supa dupa Fly* album. She analyzed the differentiation of African American Vernacular English with Standard American English. In the third study, Rusdiana focused on the utterances produced by *Gina*, the main character. She analyzed grammatical features which found in the conversation, and she view from solidarity and ethnicity. The writer focused on grammatical feature which found in Eminem's lyrics in *Infinite* album. She analyzed the meaning of Black English Vernacular containing in Eminem's lyrics in the *Infinite* album.



CHAPTER III

RESEARCH METHODS

This chapter presents the methods of the study. It discusses about research design, data sources, data collection and data analysis.

3.1 Type of Research

In this research, the writer used qualitative approach. This research tried to identify, classify and describe the characteristics of Black English Vernacular that are used in the Lyrics of Eminem's album: *Infinite* based on the theory stated in the previous chapter. Ary et al. in the book *Introduction to Research in Education* (2002, p. 442) suggest that:

Qualitative research is a research method applied to written or visual material for the purpose of identifying specified characteristics of the material. There are some possible methods in dealing with the qualitative research such as case studies, document analysis, phenomenological studies, ethnography or grounded theory research. Furthermore, the materials analyzed can be textbooks, newspapers, speeches, television programs, advertisements, musical compositions or any of a host of other types of documents.

In addition, the type of qualitative research used is textual or document analysis which attempts to identify specific characteristics of the material, the material in this study is Eminem's lyrics in "*Infinite*" album. As stated by Ary et al. (2002, p.442) that "Content or document analysis is a research method applied to written or visual materials for the purposes of identifying specified characteristics of the materials".

3.2 Data Source

The data of this research were utterances containing Black English Vernacular grammatical features in Eminem's lyrics in the *Infinite* album. The data sources were taken from the 4 songs of 11 songs presented in Eminem's *Infinite* album. It was released in 1995. It was a debut album of Eminem. These 4 songs were chosen because they are the top songs which have the most numbers of Black English Vernacular characteristics. The other 7 songs contain only few numbers of Black English Vernacular. The songs which were chosen as data are:

1. *313*
2. *Jealousy Woes II*
3. *Maxine*
4. *Never 2 Far*

3.3 Data Collection

For collecting the data, firstly the writer read all the lyrics of Eminem's *Infinite* album. Secondly, the writer chose the lyrics that had the most numbers of Black English Vernacular grammatical features. Thirdly, the writer identified each line the lyrics that had the characteristics of Black English Vernacular grammatical features. After identifying each line, the writer made list of data containing the line having Black English Vernacular grammatical features.

3.4 Data Analysis

In this sub chapter, the writer used Miles & Huberman's qualitative analysis which consists of three activities doing an analysis. They are data reduction, data display and conclusion drawing/verification. The steps are:

1. Data Reduction

Data reduction is "the process of selecting, focusing, simplifying, abstracting, and transforming the data" (Miles & Huberman, 1994). The writer reduced the data by selecting them. The data were reduced based on the focus of the research and the richness of the data. The focus in this research was Black English Vernacular (BEV) grammatical features in Eminem's lyrics in the "*Infinite*" album. Moreover, according to Ary et al. (2002, p. 466), each unit of meaning (category) is identified by choosing a word or phrase that describe that essence of the category. These words become the codes for the categories. This research is related to the research problem, the codes applied are:

1 : 313 Lyric

2 : Jealousy Woes II Lyric

3 : Maxine Lyric

4 : Never 2 Far Lyric

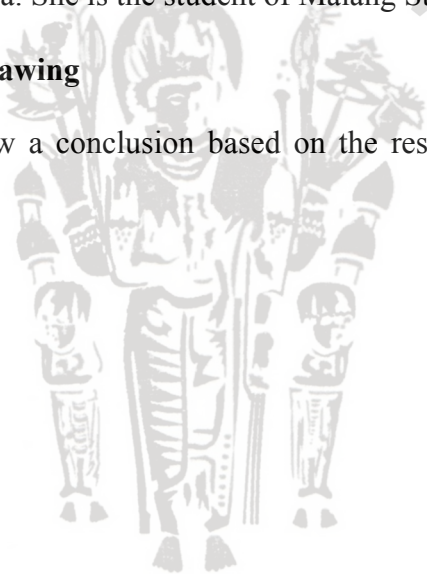
e.g. 1.14 → it means that the utterance belongs to the song entitled 313, line 14.

2. Data Display

Data display is “an organized, compressed assembly of information that permits conclusion drawing and action” (Miles & Huberman, 1994). In the data display, the writer provided table to organize the Black English Vernacular grammatical features and for answering the second research problem, the writer displayed the descriptive form to analyze the data. To make the meaning of the Black English Vernacular valid, the writer consulted to a native speaker named Kalyn Scialabba she is from United State of America. She is the student of Malang State University in Malang.

3. Conclusion Drawing

The writer drew a conclusion based on the result of the analysis of the data.



CHAPTER IV

FINDING AND DISCUSSION

In this chapter the writer describes data description and analysis of Black English Vernacular used in the lyrics.

4.1 Finding

The data of this study were taken from song's lyrics of Eminem's "Infinite" album. This album consists of 11 songs but the writer just took 4 songs in this study. The writer found 28 utterances which containing Black English Vernacular grammatical features according to Labov's theory. The writer chose this theory because it is suitable for analysis in Eminem's lyrics in the *Infinite* album. The description above, the writer analyzed the identification of Black English Vernacular all of the lyrics. The research reveals that there are many Black English Vernacular grammatical features in this album. There were four grammatical features which were found in the lyrics, such as, *double negative, the use of ain't, altered syntax in question, and the nonstandard future tense form.*

4.2 Data Analysis

Below is the analysis of Black English Vernacular found in the lyrics related to the grammatical features. Then, it is followed by the analysis on difference between Black English Vernacular from Standard English.

4.2.1 The Grammatical Features of Black English Vernacular Found in the Lyrics

The following is the analysis of the Black English Vernacular which were found in the lyrics. The grammatical features found are *double negative, the use of ain't, altered syntax in question, the nonstandard future form and the nonstandard past form*. Below is the analysis of double negative first since this grammatical feature is the dominant item which is found. The table below is the grammatical features which are found in the lyrics.

Table 4.1 Black English Vernacular

No	Code	Grammatical Features	Black English Vernacular
1	1.14	Double negative	With the mic I'm like a dyke can't no nigga fuck with this
2	2.5		Girls don't buy him no clothes.
3	2.6		Nigga ain't got no money no vibe, no dick
4	2.6		He don't buy me no clothes
5	2.8		He ain't gonna make it no where
6	2.8		He ain't got no type of time
7	2.32		Me and Eminem don't need nothing but my and his money
8	3.19		If you ain't got no preparation
9	3.72		You don't need no damn money.
10	3.73		I can't give you no money anyways.
11	3.82		I ain't fucking around with no 3rd nigga.
12	1.39	The use of ain't	You ain't singing
13	1.79		But you still ain't Jack
14	3.83		I ain't fucking with you
15	3.85		You got that shit, I ain't gotta fuck with you
16	3.86		Why it ain't even like that
17	4.13		Just throw it in there they ain't gonna know
18	4.26		This shit ain't given for free
19	4.50		A million dollars ain't even that far away man
20	1.35		You want your shit to blow up?
21	2.3	Altered Syntax in Question	Know, what I'm saying?
22	3.68		You thinking about sucking my dick?
23	3.71		What you mean?
24	3.74		What you hear I got?
25	4.3		Ya heard?

Continuation of table 4.1

No	Code	Grammatical Features	Black English Vernacular
26	1.36	The nonstandard future tense form	Well I'ma stuff some dynamite in your ass crack
27	1.68		Dethrone MC's and I'ma max alone.
28	2.24		I'ma wait for your evacuation

4.2.2 Analysis the Meaning of the Lyrics Containing Black English Vernacular

In this part, the writer wants to describe the meaning of Black English Vernacular containing in Eminem's song. The writer intended to make the readers understand deeply the description about meaning of Black English Vernacular.

Explanation above describes the grammatical features which found in the lyrics of Eminem in "Infinite" album. In answered the second problems of the study the writer took in the table below.

Table 4.2 The Meaning of Black English Vernacular

No	Code	Grammatical features	Black English Vernacular	Meaning
1	1.14	Double negative	With the mic I'm like a dyke can't no nigga fuck with this	With the mic I'm like a dyke no nigga can fuck with this
2	2.5		Girls don't buy him no clothes.	Girls do not buy him any clothes
3	2.6		Nigga ain't got no money no vibe, no dick	Nigga does not have money, nor vibe and nor dick
4	2.6		He don't buy me no clothes	He does not buy me any clothes
5	2.8		He ain't gonna make it no where	He will not make it any where
6	2.8		He ain't got no type of time	He does not have any type of time
7	2.32		Me and Eminem don't need nothing but my and his money	Eminem and I don't need anything but his and my money
8	3.19		If you ain't got no preparation	If you do not have any preparation
9	3.72		You don't need no damn money.	You don't need any damn money

Continuation of table 4.2

No	Grammatical features	Black English Vernacular	Meaning
8	3.19	If you ain't got no preparation	If you do not have any preparation
9	3.72	You don't need no damn money.	You don't need any damn money
10	3.73	I can't give you no money anyways.	I can't give you any money, anyways
11	3.82	I ain't fucking around with no 3rd nigga.	I am not fucking around with a 3rd friend
12	1.39	You ain't singing	You are not singing
13	1.79	But you still ain't Jack	But you are not still Jack
14	3.83	I ain't fucking with you	I am not fucking with you
15	3.85	You got that shit, I ain't gotta fuck with you	You got it, I do not have to fuck with you
16	3.86	Why it ain't even like that	Why? It is not even like that
17	4.13	Just throw it in there they ain't gonna know	Just throw it in there they are not going to know
18	4.26	This shit ain't given for free	This stuff is not given for free
19	4.50	A million dollars ain't even that far away man	A million dollars is not even that far away, man
20	1.35	You want your shit to blow up?	Do you want your stuff to blow up?
21	2.3	Know, what I'm saying?	Do you know what I'm saying?
22	3.68	You thinking about sucking my dick?	Are you thinking about sucking my dick?
23	3.71	What you mean?	What do you mean?
24	3.74	What you hear I got?	What did you hear I have?
25	4.3	Ya heard?	Did you hear?
26	1.36	Well I'ma stuff some dynamite in your ass crack	Well, I am going to stuff some dynamite in your butt?
27	1.68	Dethrone MC's and I'ma max alone.	Dethrone MC's and I am going to max alone
28	2.24	I'ma wait for your evacuation	I am going to wait for evacuation

The following is the analysis of second problem of this research. The writer put in the right order the most numbers which containing Black English Vernacular grammatical features.

4.2.2.1 Double Negative

Most of African American uses double negative to express the negative meaning in written even spoken language. They use double negative to emphasize negative meaning in sentence. The sentences are classified as the double negative when the sentences have two negative marks, such as *negative auxiliary...no, negative auxiliary...nothing*, etc. African American often uses two negative marks in one sentence.

1. *With the mic I'm like a dyke can't no nigga fuck with this.* (1.14).

This example has two negative marks, they are *can't* and *no*. Mic is abbreviation of microphone. In this utterance dyke means lesbian. Nigga means the person who has low status in America. He is also called Nigger (low society).

It is very impolite word in every daily life. This utterance uses two negative marks to emphasize the negative meaning. Therefore, *with the mic I'm like a dyke can't no nigga fuck with this with the mic I am like a dyke no nigga can fuck with this.*

2. *Girls don't buy him no clothes.* (2.5)

This utterance is very negative. It is the characteristic of Black English Vernacular. *Don't* and *no* are negative marks. In Standard English *no* can be replaced by *any*. Therefore, *girls don't buy him no clothes*, the utterance should be *girls do not buy him any clothes.*

3. *Nigga ain't got no money no vibe, no dick.* (2.6)

This utterance consists of three utterances. The first is nigga *ain't got no money*. The second is nigga *ain't got no vibe*. The last is nigga *ain't got no dick*.

Since those utterances are parallel, they become one utterance. As the explanation

before, *nigga* means the person who has low status in United State. It is also called *nigger* or Black people. In this utterance, *dick* means anything at all.

Therefore, *nigga ain't got no money no vibe, no dick* means *nigga does not have any money nor vibe, nor dick*.

4. *He don't buy me no clothes.* (2.6)

This utterance also consists of two negative marks, *don't* and *no*. This utterance is almost same as the second example. In this context, *don't* should be *does not*, because the subject is third singular person "*he*". *No* in this context is replaced by *any*, since the subject *clothes* are plural. Thus, *he don't buy me no clothes* means *he does not buy me any clothes*.

5. *He ain't gonna make it no where.* (2.8)

This utterance also consists of two negative marks, they are *ain't* and *no*. *Gonna* is nonstandard English spoken. It is abbreviation of *going to* or *will*. It represents the future form. In this context, *ain't* is nonstandard English which is used for replacing *is not*. Thus, *he ain't gonna make it no where* means *he is not going to make it any where* or *he will not make it any where*.

6. *He ain't got no type of time.* (2.8)

Ain't and *no* are negative marks. Black people usually use double negative to emphasize the negative meaning. *Ain't* is nonstandard English which is replaced by *does not*. In this context, the use of *got* is replaced by *have*. It represents belong to any type of time. *No* is changed by *any*. Therefore, *he ain't got no type of time* Means *he does not have any type of time*.

7. *Me and Eminem don't need nothing but my and his money.* (2.32)

Those two negative marks **don't** and **nothing** to emphasize the negative meaning in this utterance. The word order in the utterance is improper or unsuitable. The negative mark **nothing** should be replaced by **anything** since before verb **need** there is negative auxiliary **don't**. Thus, *me and Eminem don't need nothing but my and his money* means ***Eminem and I don't need anything but his and my money.***

8. *If you ain't got no preparation.* (3.19)

In this context, despite the word *got* is in past form but this utterance is not simple past tense. The word *got* represents **have**. The word *ain't* is informal contraction from **do not**. The word *no* is replaced by **any**. Therefore, *if you ain't got no preparation* means ***if you do not have any preparation.***

9. *You don't need no damn money.* (3.72)

This utterance consists of two negative marks, those are **don't** and **no**. In this context, the negative word *no* should be changed to **any** since before the subject *need* there is negative auxiliary *don't*. The word *damn* means informal word used to emphasize the person who is anger or frustration. Therefore, *you don't need no damn money* means ***you do not need any damn money.***

10. *I can't give you no money anyways.* (3.73)

Can't and **no** are the negative marks in this utterance. This example is almost the same as previous example. This example has two negative marks to emphasize the negative meaning of this context. Thus, *I can't give you no money anyways* means ***I can not give you any money, anyways.***

11. *I ain't fucking around with no 3rd nigga.* (3.82)

This utterance consists of two negative marks, those are *ain't* and *no*. *Ain't* is nonstandard English, despite it being widespread in many dialects and informal speech. In this context, the word *ain't* is replaced by ***am not***. The word *fucking* is vulgar or informal word, it means have a sex with the person. The word *no* substitutes the article *a*. Therefore, *I ain't fucking around with no 3rd nigga* means ***I am not fucking around with a 3rd nigga***.

4.2.2.2 The Use of Ain't

This grammatical feature is the item which is mostly used by African American or black people. The black people often use *ain't* refers to the entire subject, such as, *am not, is not, are not, did not, does not etc.* *Ain't* is the grammatical features which is often appeared in the lyrics. The people are familiar with this because it is usually used by black people and we often hear the grammatical features in television program, movies, song etc. Although, the use of *ain't* is often found and heard in everyday life, but many people do not understand yet with the meaning. The following explanations perhaps can the help the readers to know deeply about the use of *ain't*.

The following is the use of *ain't* which is found in the lyrics.

1. *You ain't singing.* (1.39)

As explanation before, *ain't* represents all the negative auxiliary verb. In this context, *ain't* represents ***are not*** since the verb is present continuous and the subject is *you*. Therefore, *you ain't singing* means ***you are not singing***.

2. *But you still ain't Jack.* (1.79)

The word *ain't* is identical to Black people. In this context, *ain't* substitutes **are not**. The word *Jack* is informal word. It means **anything**. Thus, *you ain't Jack* means **you are nothing**. Therefore the complete utterance, *but you still ain't Jack* means **but you are still nothing**.

3. *I ain't fucking with you.* (3.83)

In this context, the use of *ain't* represents **am not** because the verb is present continuous. *I ain't fucking with you* means that Denaun does not have a sex with Maxine. Therefore, *I ain't fucking with you* means **I am not fucking with you**.

4. *You got that shit, I ain't gotta fuck with you.* (3.85)

The utterance is very Black English Vernacular since there is more than one of Black English Vernacular characteristics. *You got that shit* is the idiom. It means **you understand or you got it**. *Ain't* should be changed to **do not**. The word *gotta* is nonstandard English spoken. *Gotta* originally abbreviation from **have to or have got to**. The word *fuck* is the vulgar word, it means have sex with other person. Therefore, *you got that shit, I ain't gotta fuck with you* means **you got it (understand), I do not have to fuck with you**.

5. *Why it ain't even like that.* (3.86)

Actually this utterance is WH question form but, the African American often use this item to ask with other person. The word *ain't* substitutes **is not** since it is present form. Therefore, *why it ain't even like that* becomes **why? it is not even like that**.

6. *Just throw it in there they ain't gonna know.* (4.13)

The word *ain't* is replaced by **are not** since the subject is plural *they*.

Gonna is original from nonstandard English spoken. It is abbreviation from **going**

to. Therefore, *just throw it in there they ain't gonna know* means **just throw it in there they are not going to know**.

7. *This shit ain't given for free.* (4.26)

As explanation before, the word *shit* represents something rude. In this context, *shit* is replaced by **stuff**. The word *ain't* is changed to **is not** since this utterance is in simple form. Therefore, *this shit ain't given for free* becomes **this stuff is not given for free**.

8. *A million dollars ain't even that far away man.* (4.50)

This utterance is the same as the previous example. The word *ain't* is should be changed to **is not** because the subject is singular. Therefore, *a million dollars ain't even that far away man* means **a million dollars is not even that far away man**.

4.2.2.3 Altered Syntax in Question

Altered syntax in question is one of the grammatical features which are found in the Black English Vernacular. In this characteristic there is omission of *do*, *does* and *did* in interrogative sentences. Additionally, these grammatical features can be used in present and past form. The writer found some sentences in these lyrics, they are. However, Black English Vernacular does not use that kind of auxiliary verb, as can be seen in these analyses below.

1. *You want your shit to blow up?* (1.35)

This utterance is missing of auxiliary verb **do** since it is simple present.

Shit is nonstandard English word. It represents in something rude. It means faeces (an act of defecating). But, in this context the word *shit* is replaced by **stuff**. In this context, blow up means to explode. Therefore, *you want your shit to blow up?*

Means ***do you want your stuff to blow up?***

2. *Know what I'm saying?* (2.3)

This utterance is nonstandard English since it is missing of auxiliary verb **do**. Besides, this utterance also lacks of the subject **you**. In altered syntax in question not only missing of auxiliary verb but also missing of subject. Therefore,

know what I'm saying? Means ***do you know what I'm saying?***

3. *You thinking about sucking my dick?* (3.68)

This utterance is almost as the previous example. It is missing of to be **are** since the verb use v-ing. *Sucking my dick* represents something vulgar. Eminem usually uses the vulgar word in his lyric. *You thinking about sucking my dick?*

Means that the rapper, Denaun (Eminem's friend) ask to Maxine about having a sex with her. *Thus, you thinking about sucking my dick?* Becomes ***are you thinking about sucking my dick?***

4. *What you mean?* (3.71)

This utterance is missing of auxiliary verb **do** before the subject **you**. The African American usually use this term to asking the question to someone. They often miss the auxiliary verb in their conversation. Therefore, *what you mean?*

Becomes ***what do you mean?***

5. *What you hear I got?* (3.74)

The utterance is missing of auxiliary verb **did** because it is in past form. In this context, the word *got* is replaced by **have**. Almost in every example above, the word *got* usually substitutes by **have**. Therefore, *what you hear I got?* Becomes ***what did you hear I have?***

6. *Ya heard?* (4.3)

Ya originally means you or your. This utterance is missing of auxiliary verb **did** because it is in past form. *Ya heard?* is the same as *did you understand?*. Therefore, *ya heard?* Becomes ***did you hear?***

4.2.2.4 The Nonstandard Future Tense Form

The next linguistics item in Black English Vernacular is called *the nonstandard future tense form*. The Black English Vernacular pattern uses *I'ma*, *he'sa*, *we're a-*, etc to substitute the future form. Black English Vernacular has the own pattern to express the future form. The use of *-ma* to subject *I* in future form, *-sa* to subject *he*, *she*, *it*, and *'re a-* special to subject *we*. But, in this album, the use of *I'ma* is often found than others.

The following is the nonstandard future forms which are found in the lyric.

1. *Well I'ma stuff some dynamite in your ass crack.* (1.36)

This utterance is very nonstandard English. The word *dynamite* is bomb. But in this context, it means an extremely impressive or potentially dangerous person. *Ass crack* originally is informal language means **butt**. In this context, *ass crack* means **authority**. The use of *I'ma* represents ***be going to or will***. The African American use this term in order to make simpler utterance. The use of

I'ma can be applied in simple or past form. Therefore, *well, I'ma stuff some dynamite in your butt* becomes ***well, I am going to stuff some dynamite in your butt.***

2. *Dethrone MC's and I'ma max alone.* (1.68)

In tis context, *dethrone* means remove from the position of authority. The word MC is the name of rapper in United State. In this context, MC's means the other rappers who emulate Eminem. The word *I'ma* represents ***I am going to/I will*** in the utterance. *Dethrone MC's and I am going to max alone* or *Dethrone MC's and I will max alone* means Eminem wants to remove the position of the rappers and he wants to do the best alone. Therefore, *Dethrone MC's and I'ma max alone* means ***Dethrone MC's and I am going to max alone.***

3. *I'ma wait for your evacuation.* (2.24)

The African American have specific rule in used future tense form. In this utterance, the use of *I'ma* can be replaced by ***I am going to/ I will***. Therefore, *I'ma wait for your evacuation* means ***I am going to/ I will wait for your evacuation.***

4.3 Discussion

From analysis above, the writer found some grammatical features of Black English Vernacular in this album. There are 28 utterances containing Black English Vernacular grammatical features. There are 4 grammatical features which are used in this album. There are *the use of ain't, double negative, altered syntax in question,* and *the nonstandard future tense form.*

In this theory, the writer only used one theory from Labov to identify the grammatical features of Black English Vernacular. Based on the analysis above, the most grammatical feature which appeared in this album is *double negative*.

The writer found 11 sentences that contains *double negative*, for example; *Me and Eminem don't need nothing but my and his money. You don't need no damn money and I can't give you no money anyways*. This term is mostly used by Eminem in order to emphasize the negative meaning. The African American has specific rule in make the negative meaning. It is also supported by Trudgill (2000, p.57). They use two negative marks in one sentence. The African American use two negative marks to emphasize the negative meaning in the utterance.

On the other hand, the grammatical feature which is least frequently is *the nonstandard future tense form*. The writer only found three sentences which is containing about the nonstandard past tense form, those are *Well I'ma stuff some dynamite in your ass crack, Dethrone MC's and I'ma max alone and I'ma wait for the evacuation. I'ma* in this case substitutes the future "will/be going to". The examples above indicate that those are characteristic of Black English Vernacular grammatical features.

Related to previous study of Marliahadi (2007) entitled African American English *Vernacular and Standard English in The Future Father in Law and Son in Law in "Guess Who"*. She also found many of grammatical features which are found in the conversation, such as, *altered syntax in question the double negative, the use of ain't, etc*. In Marliadi's study, the most frequently in conversation is *altered syntax in question* but in this study is the *double negative*. The word which

are often omitted is *gonna, gotta* etc. Those consist of two words and combined in one word to simplify the conversation.

The research is also related to previous study by the research from Adharini (2005). The title is *the African American Vernacular English in Missi Elliot's Supa Dupa Fly*. She analyzed about grammatical features in Missi's album *Supa Dupa Fly*. She found six grammatical features which exist in this album. They are the use of *nonfinite verb, transformation (negative transformation and question transformation), omission of finite verb, concord (subject-verb concord and the position of determiner), semi modal, determiner (the use of indefinite article and the absence of definite article)*. The grammatical feature mostly found in this album is *the use of nonfinite verb* that consist of the use of *v-ing form, uninflected be + v-ing and uninflected be form*, and the least occurred grammatical features are *semi modal and determiner*.

This research is also supported by Rusdiana (2007) the title is *The Use of Black English Vernacular by Gina, The Black Main Character in "Beauty Shop" Film Viewed from Solidarity and Ethnicity*. She used two theories to analyze Black English Vernacular; those are Labov's theory and Trudgill's theory. And he also analyzed Solidarity and Ethnicity in the film. In this study, the writer only focused on Labov's theory. Rusdiana found seven grammatical features of Labov's theory, but the writer only found five grammatical features, such as, *double negative, the use of ain't, altered syntax in question, the nonstandard future form and the nonstandard past tense form*. The writer did not find two

grammatical features in the lyrics, those are *the absence of possessive 's* and *the nonstandard pronoun form*.

Other than seven grammatical features of Black English Vernacular based on the Labov's theory, the writer found other grammatical features, the first, in altered syntax question not only occur in yes/no question but also in WH-question. For example, the first, *what you mean?* This sentence lacks of auxiliary verb *do* after the question *what*. Since this sentence is WH-question. Therefore the auxiliary verb has to replace after question *what*. The second is *what you hear I got?* This sentence is the same as the first sentence. The auxiliary verb after question *what* is omitted. It should be placed auxiliary verb *did* since it is in past tense.

The second, it is also in altered syntax in question. This sentence is unique since not only auxiliary verb *do* which is omitted but also the subject *you* is omitted. For the example, *know, what I'm saying?* This sentence is not only the auxiliary verb is omitted but also the subject *you* is omitted.

The third, the use of *got*. Some sentences which are found in those lyrics, such as, *nigga ain't got no money, no vibe, no dick, he ain't got no type of time, If you ain't got no preparation* etc. The word *got* in all those utterances represent *have*.

From the analysis above, we can see that Black English Vernacular have the specific rule, especially in grammar. African American often uses simple grammar than other varieties. It is supported by Holmes (2001, p.178). He says that the grammar of Black English Vernacular has some features which simply do

not occur in the grammar of other varieties. For example; *the use of ain't, altered syntax in question, nonstandard future tense form and the nonstandard past tense form.* Those grammatical features are simpler grammar in Black English Vernacular. In contrary, double negative is more complicated than other varieties.



CHAPTER V

CONCLUSION AND SUGGESTION

This chapter consists of the review of the analysis of this study and suggestion for the next researcher.

5.1 Conclusion

Based on Labov's theory, Black English Vernacular has seven grammatical features. There are *double negatives*, *the use of ain't* and *altered syntax in question*, *the nonstandard past tense form*, *the nonstandard future tense form*, *possessive 's'*, and *the non-standard pronoun form*.

After analyzing the data, the writer concluded that there are four grammatical features which are found in this album. There are *double negative*, *the use of ain't*, *altered syntax in question*, and *the nonstandard future tense form*.

In this research, the writer found the utterances which containing *double negatives* are 11 utterances. While, the utterances which containing *the use of ain't* are 8 utterances. In altered syntax in question there are 7 utterances which are found. And the last, in the nonstandard future tense form there are only 3 utterances which are found. Therefore, the double negative is the mostly grammatical feature and *nonstandard future tense form* as the least grammatical feature found in the Eminem's *Infinite* album. It shows that in rap music, *double negative* is mostly used to express the negative meaning.

As we know from analysis above, Black English Vernacular is different from Standard English. Black English Vernacular has specific rule. By showing some grammatical features which are found, such as, *the use of ain't*. The use of *ain't* could be applied for all of the subjects to express the negative meaning in sentence. It could happen in present or past form. Another reason is *altered syntax in question*. It is the omission of auxiliary verb, such as, *do, does* and *did* in interrogative sentence. It also could be used for all the subjects because the auxiliary verb is omitted and could be applied in present or past form. Besides, the use of *got*, the African American use this word to represents the word *have*. Actually, *got* is the past tense form of *get*, but they use *got* in two conditions, can be present form or past form.

5.2 Suggestion

Since the object focus on the Black English Vernacular (BEV) analysis in this research is the lyrics of Eminem in the *Infinite* album, the writer suggests that the further researcher conduct the Black English Vernacular the other subjects, such as, speech, advertisement, and short story, novel and so on. It is purposed to make deeper analysis on Black English Vernacular which is to enlarge study variety based on Black English Vernacular analysis. Moreover, the writer suggests to the next researcher who conducts the study about Black English Vernacular does not only focus on grammatical features, but also on phonological. Then, the next researchers are expected to compare Black English Vernacular with other English varieties, especially Standard English.

Furthermore, the writer suggests that the students of English Study Program are able to apply this study in real life situation, such as in daily conversation in communication between black people and other people in order to understand the whole of the conversation clearly. So, Black English Vernacular can be applied well, there will be no misunderstanding among people when communicating to each other.

The writer expects, this research can be beneficial to the next researchers especially, who want to choose the same topic. This study can be a good reference about the grammatical features of Black English Vernacular since the writer has done this research is as maximum as possible.



REFERENCES

Adharini, Anisa. (2005). *The African American Vernacular English in Missi Elliott's supa dupa fly. Unpublished Thesis, English Department.* Surabaya. Petra Christian University.

Ary, D. Jacobs, CJ & Razavieh, A. (2002). *Introduction to research in education.* Belmont: Wadsworth/Thomson Learning.

Brown, S & Attardo, S. (2005). *Understanding language structure, interaction, and variation.* Michigan: The University of Michigan Press

Chaer, A & Agustina, L. (2010). *Sosiolinguistik perkenalanawal.* Jakarta: PT Rineka Cipta.

Cook, S & Hudson, R. (1980). *The scope of grammar.* Memphis: McGraw-Hill

Eminem lyrics. (2010). Retrieved May 9, 2011, from <http://www.eminem.net/lyric>

Gupta, Sourabh. (2001). *History of rap music.* Retrieved May 9, 2011 from <http://www.buzzle.com/articles/history-of-rap-music.html>

Holmes, Janet. (2001). *An introduction to Sociolinguistics* (2nd ed.). London: Longman Group.

Howard, Kurt. (2011). *The history of rap and hip hop music.* Retrieved May 9, 2011, from <http://ezinearticles.com/?The-History-of-Rap-and-Hip-Hop-Music&id=350795>

Labov, William. (1972). *Language in the inner beauty: Studies in the Black English Vernacular.* Philadelphia: University Of Pennsylvania Press.

Lyrics. (2009). Retrieved April 2, 2011 from www.IQwords.com

Marliahadi, Feny. (2007). African American Vernacular English and Standard English used in the future father in law and son in law relationship in "Guess Who" *Unpublished thesis, English department.* Surabaya. Petra Christian University.

Meyerhoff, M. (2006). *Introducing sociolinguistics.* New York: Routledge

Monk, Quote. (2011). *Eminem biography.* Retrieved May 9, 2011 from <http://www.quotemonk.com/authors/eminem/biography-profile.htm>

Mork, Rachel. (2011). *History of hip hop music (rap music)* retrieved May 9, 2011 from http://www.ez-tracks.com/Hip_Hop/hip_hop_music_history.html

Parker, Lyndsey.(2011). *Eminem biography*. Retrieved May 9, 2011 from <http://www.eminem.net/biography/>

Reece,Rod. (2011). *Biography for Eminem*.Retrieved May 9, 2011 from <http://www.imdb.com/name/nm0004896/bio>

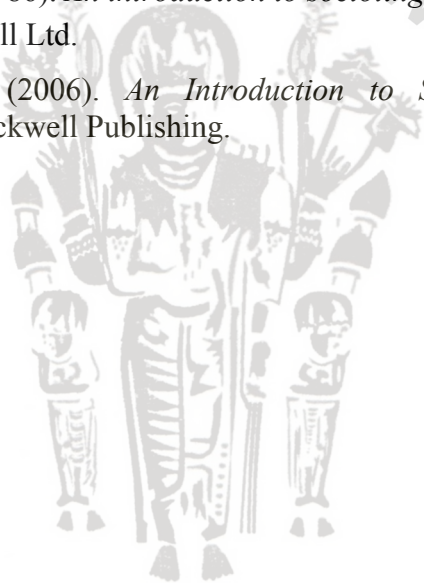
Rusdiana, Citra. (2007). The use of Black English Vernacular by Gina, the black man character in beauty shop film, viewed from solidarity and ethnicity factors.*Unpublished Thesis English Department*. Surabaya. Petra Christian University.

Schramper Azar, Betty. (1989). *Understanding and using English grammar (2nd Ed.)*.United State of America: Prentice Hall Regents.

Trudgill, Peter. (2000). *Sociolinguistics: Introduction to language and society*. Great Britain: Cox & Wyman Ltd.

Wadhaugh, Ronald. (1986). *An introduction to sociolinguistics*. Oxford: Basil Blackwell Ltd.

Wardhaugh, Ronald. (2006). *An Introduction to Sociolinguistics(5th Ed.)*. Australia: Blackwell Publishing.



UNIVERSITAS BRAWIJAYA

APPENDICES



Appendix 1

Song title: 313 lyrics

[Eye-Kyu:] Now what you know about a sweet MC, from the 313
 None of these skills you bout to see come free
 So you wanna be a sweet MC, you gotta become me
 If you ever wanna be one see

[Eminem:] Man what you know about a sweet MC, in the 313
 None of these skills you bout to see come free
 So you wanna be a sweet MC, you better become me
 If you ever wanna be one see

[Verse 1: Eye-Kyu]
 Yo some people say I'm whack, now if that's right
 I'm the freshest whack MC that you ever heard, in your lifetime
 My slick accapella sounds clever with the beats
 Boy I'm the deepest thing since potholes to ever hit the streets
 Forgot a gold digger's succubus , my souls thick with ruggedness
 With the mic I'm like a dyke, can't no nigga fuck withthis
 I got more Different Strokes than Philip Drummond
 On open mic I bone your women just to keep my lyrics coming (bitch)

We elevated to new heights premeditated
 Let it be that I stated they hate it now that they see that I made it
 The escalated can be put to the test of greatness
 Snatch the heart from MC's and I ate it
 So I take it that's the reason I'm hated
 To represent my temperment

If rap was a dick all you so called hard MC's would not be impitant
 But pimping it, and acting like you could rock a show (so)
 Harder than LL's Rock the Bells, but you is a ho (now)

Everything that you collaborate I lacerate
 My rhymes they keep coming like nympho maniacs that masturbate
 At a faster rate, yeah I got something for your ass to hate
 I blasterate, and have you all running master gates
 And as for face clutching and touching the flows
 I got them open like marijuana smoke up in your nose

5

10

15

20

25

30

Bucking these hoes, I got that shit down to a science
Leaving them hot and bothered, turned on like an appliance

Defiance, no we won't have that

You want your shit to blow up?

Well I'ma stuff some dynamite in your ass crack

And blast that shit to kingdom come

Then bring them some of this real hip-hop

I drop beats and you ain't singing or gonna do a thing about

And you all knew from Meeko

That you couldn't hold your own with the strength of Lou Forigno

So stop that bullshit and flow

Yo, you need to come with the real skills, and act like you know

[Chorus: Eminem]

So what you know about a sweet MC, in the 313

None of these skills you bout to see come free

So you wanna be a sweet MC, you better become me

If you ever wanna be one see

[Eye-Kyu:] Now what you know about a sweet MC, from the 313

None of these skills you bout to see come free

So you wanna be the sweet MC, you gotta become me

If you ever wanna be one see

[Verse 2: Eminem]

So what, you know about a sweet MC, in the 313

You don't know shit so when you see one flee

You can be Run-D, you'll never beat the MC

I'll stop the alphabet at S and got it down to a T

I'm sure your bound to agree, a sweet MC crashes the spot

I'll make the roof hot like I was Rock Master Scott

Your ass forgot, so just in case you don't remember me

I'll run your brain around the block to jog your fucking memory

It's either them or me man, kill or be killed

You will and be sealed your casket closed you still gonna be billed **60**

My facilities filled with fans, packed to capacity

I'll send a rapper back with the crack of his ass shitty

If he's acting soft and he cowers

He better come cleaner than Jay Rue jacking off when he showers

You flowers got no clout with a thing

You could date a stick of dynamite and wouldn't go out with a bang

I showered the slang, simple as A,B,C's

Skip over the D's and rock the microphone with E's

Dethrone MC's and I'ma max alone

Relax your dome like a solo from a saxophone

So facts are known, writers get treated with shocks

I rock a beat harder then you could beat it with rocks

I'm greeted with flocks, of fellow follower's singers

You couldn't make the fans throw up their hands if they swallowed their fingers

But you can bring yours let's see what you got

But don't front and never try to be what you're not

Cause you can be quick, jump the candlestick, burn your back

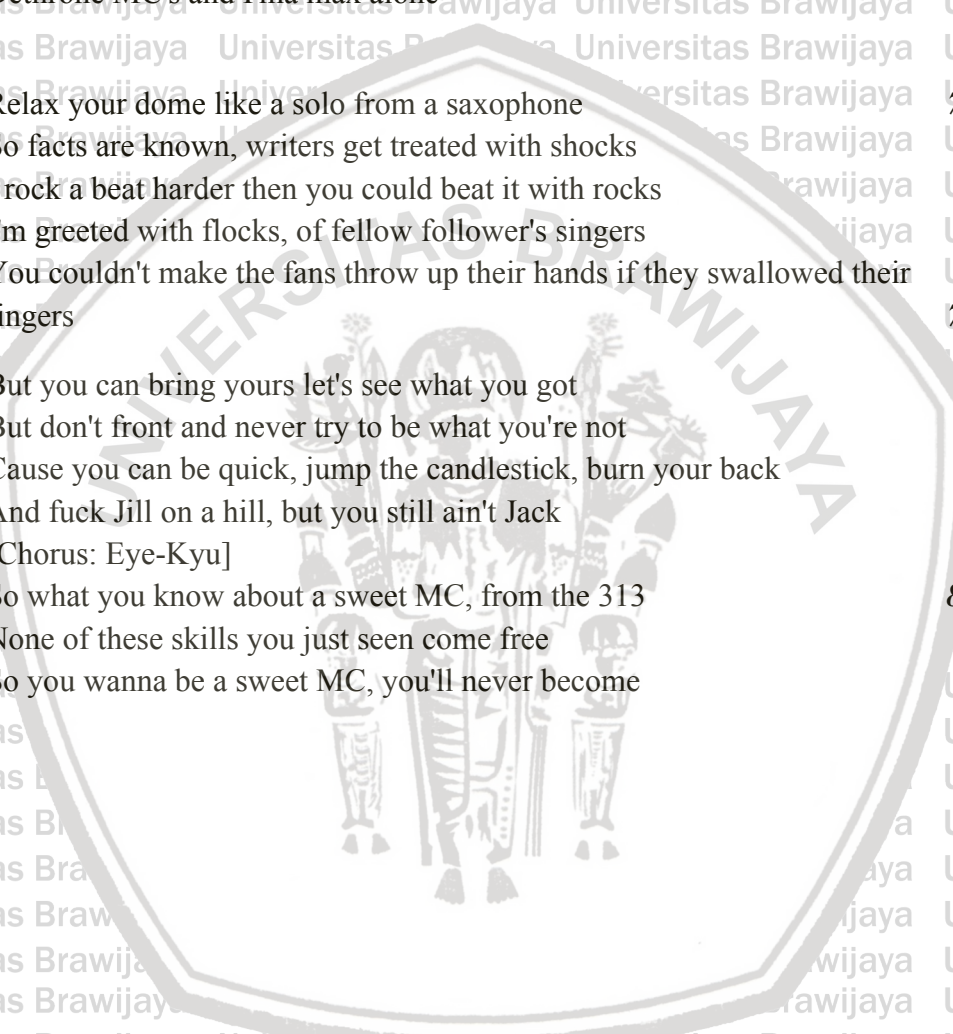
And fuck Jill on a hill, but you still ain't Jack

[Chorus: Eye-Kyu]

So what you know about a sweet MC, from the 313

None of these skills you just seen come free

So you wanna be a sweet MC, you'll never become



65

70

75

80

Appendix 2

Song title: Jealousy Woes II Lyrics

Men singing:

Jealous! (8X)

[Girls voice: (Talking over the singing)]

Jealous?! What he mean jealous, know what I'm saying?

He just mad cause he got with some ugly hoes, know what I'm saying?

Girls don't buy him no clothes, He bought that ho some clothes!!

He don't buy me no clothes, Nigga ain't got no money, no vibe, no dick

I mean, What do I got to be jealous for?

He ain't gonna make it no where, he ain't got no type of time

He has no career move, I mean...

[Verse 1:]

I come home every single day from working double shifts

And stop along the way to pick up a couple gifts

I come inside and you pretend you miss me when you kiss me

Then you diss me and we strenuously fight continuously

Again you frisk me, for numbers trying to bust me

It must be only just because you never learned to trust me

Plus we only grovel only irrelevant issues

To many tissues, for my feelings you misuse

I buy you jewelry, you make a fool of me

I bring you diamond rings you say I'm bad at timing things

So what's a man to do when all i hand to you is handed back to me

You act to be this gangsta bitch, that ain't what first attracted me

I used to love your company now you always bugging me

For information and you tell your friends you plan on dumping me

So I'ma wait for your evacuation

Cause every accusation makes me wanna smack your face in

See I've never been so sure, and your just insecure

So my solution to your jealousy presents a cure

I recommend you take your things and check them in

Look at the nervous wreck I'm in, I need my second wind, Say What?

10

15

20

25

[Women's Voice: (Talking over singing)]

Fuck you and what you going through **30**

Fuck Eminem, he just mad cause I left that nigga for another man

Me and Eminem don't need nothing but my and his money

Immature, Me? Nigga ain't got no dick, no swang in his thang

Know what I'm saying? He just mad cause I'm getting it all night

Jealous of me, know what I'm saying? That's what I'm talking about **35**

Mother fucker just trying to get his pussy

[Verse 2:]

I used to be a puppet and a sucker for your silent treatments

I used to be intoxicated with your sweet sense

Until the day I started following your footprints

And tapping in your phone conversations through the heat vents **40**

It made complete sense, there's someone else you like

So I confronted you and asked you who was Mike?

And you was like, (sampled) **I need a new nigga**

Someone rich that I could follow

And you'll be over me by the time you see tomorrow **45**

Leaving me in sorrow, Brandy never felt so broken hearted

I fell apart when you departed then the joking started

I was an open target, you play comedian

And I became the laughing stock. but now I'm on my feet again

And so we meet again, your acting like an ex-wife **50**

All in my sex life, I got a message from Phife

He goes, "You didn't want me to see you then, I don't want you now"

Take a towel, wipe your brow, quit trying to hunt me down

You run me down and now your trying to apologize

For all the lies and everytime you made me ball my eyes **55**

Because I got a bigger wallet size, you wanna swing it

Jealousy is in the house ya'll. Fellas sing it.

[Chorus: Men Singing]

Jealous, Jealousy, Jealousy (12X)

Appendix 3

song title: Maxine Lyrics

Maxine!! (Phone Rings)

Maxine: Hello

Denaun: Can I speak to Maxine?

Maxine: Yeah this is me what's up?

Denaun: What up?

Maxine: Who dis?

Denaun: Denaun

Maxine: Yeah what's up?

Denaun: What are you doing?

Maxine: Nothing just laying in bed

Denaun: Huh?

Maxine: Nothing just laying in bed

Denaun: Why?

Maxine: I don't know thinking about something freaky to do

Verse 1: Eminem

I know this crack fiend Maxine who needs a vaccine

She tests positive but tells you that her act's clean

Plus she got a sugar daddy

Asking every hooker that he takes in to crook her badly

If you mistook her sadly, on her reputation

You're in jepordation, if you ain't got no preparation

When you step away son, she got her face done

Looking provocative, she'll let you knock it if

You press the issue and get undressed to kiss you

If you match the price, otherwise she won't look at you twice

But when you catch the lice, or get the urgency

To go to the emergency cause it burns to pee

Don't bring your germs to me, cause I ain't trying to hear it

While your fighting you fucking disease trying to clear it (Maxine!!)

Verse 2: Denaun Porter

Sometimes I wonder, what's your purpose? In life that is
 To get with every brother and unveil one of his kids, shit
 You living trife, got three kids at home and club hopping every night **30**
 You say it's gonna stop but it..just.. slows.. down
 And then speeds back to a regular pace, there is no end to this
 Mystery, whatever your reason even is to be
 You say you wanna be with me, but how can you say that
 When you got niggas hiding in your closet **35**
 I refrain from getting angry but you keep on that strangely

Verse 3: 3

I met this girl last week, she was a freak, and she liked me
 So I stepped on it and then asked my homies
 And chilled on the side and then watched they niggas
 Big game over there and take notes, while I get this number **40**
 I stepped to her first I cleared my throat and said "Hey Bitch..
 Haven't I seen you before?", looked at my nigga
 Turned around and got slapped throughout my hands
 And said "Oh it's like that?"
 She said she just broke up with her nigga and shit **45**
 She started crying, and asked me to forgive her and shit
 She said her name was Maxine, so I told her I wanted her number
 She asked could I give her mine two
 Got to the crib and called her up
 We got into a good conversation that's when she asked me could I fuck **50**
 I said "Maxine check this out,
 Give me your address I'll be through and you'll find out"
 Got to the crib she let me in
 She didn't waste time she grabbed my hand and proceeded to the bedroom
 I said "Hold up, and stop proceeding, you rushing things" **55**
 What the fuck are you doing?
 So I went for my protection, took off my clothes and started flexing
 As she went for my midsection

I threw her down as I tore off her shirt

Pulled out my jimmy and I thought about putting in work

Before I hit it she said

"3 don't get mad but there's something that I gotta tell your ass"

I said "What is it, another nigga? It's ok"

She said "No I forgot to tell you, that I got AIDS"

I got up out

Denaun: Hey, Maxine

Maxine: What

Denaun: You thinking about sucking my dick?

Maxine: Yeah for a small price

Denaun: For a small price? What you mean?

Maxine: You know, money nigga

Denaun: You don't need no damn money,

I can't give you no money anyways, I heard you got some shit.

Maxine: (laughing) What you, what you hear I got?

Denaun: AIDS

Maxine: (laughing) Who told you that bullshit?

Denaun: My nigga Kyu, he wouldn't lie

Maxine: Well if that's the case, Kyu got it then

Denaun: Oh for real, it's like that?

Maxine: (laughing) Well I ain't got shit,
so he ain't got shit, and if he do, he ain't get that shit from me,
I ain't fucking around with no 3rd nigga

Denaun: Fuck that, I ain't fucking with you

Maxine: No, see..

Denaun: You got that shit, I ain't gotta fuck with you

Maxine: Hold on, why it ain't even like that

Denaun: I want ya'll to get paid, fucking..

Maxine: (laughing as the phone hangs up)

60

60

65

70

75

80

85

Appendix 4

Song title: Never 2 Far Lyrics

Hey what up man?

What up god?

Ya heard?

Chillen cold as hell

Yes it is hey Busta didn't come here did he?

No hey look you got fifteen cent?

Nah I got just enough to get on the bus I'm broke

We gotta go to the store alright man quick cause I'm short

Yeah we gonna have enough time to go to the store?

Nah look..

You should just how much you got there?

I only got 75 I'm sure I got a dollar know what I mean.

Just throw it in there they ain't gonna know

You know what look, I'm sick of taking this damn bus everywhere man

You gotta make some moves or something

I know look, I'm trying to get rich,

I got a baby on the way, I don't even got a car,

you know what I'm saying?

I still stay with my moms, 21 and still with my moms

Look hey, we gotta make some hit records or something,

you know what I'm saying? Cause I'm tired of being broke

Verse 1:

Cause all I do is yearn a life without a concern

And dream of having a turn to earn money to burn

Mapping out my strategies to get rich huh

My desire is like a scratch that needs to get itched huh

Cause man I live in the D, this shit ain't given for free

Nothing's different to me, so what, it's easy to see

I'll be the prisoner to flee, all of this misery

I'm not wishing to be another fish in the sea

But just an MC, so listen to me, but if you disagree

You missing the key, you ain't even in the brisk of the tea

Unconditionally my aspects to cash checks

My objects were never to swab decks

5

10

15

20

25

30

It's up to you the decision is yours

If what you vision is tours, or a mission less course

35

When shit is in the stores, cause you can be a star

Chorus:

No matter wherever you are, you're never too far

>From revenue huh, cause you can be king

You can rule the world, you can do anything

It's on you baby, cause you can be a star

40

No matter wherever you are, you're never too far

>From revenue huh, cause you can be king

You can rule the world, you can do anything

It's on you baby, cause you can be a star

No matter wherever you are, you're never too far

45

>From revenue huh

You know what I'm saying, see what I'm talking about man?

Cause that's it

Yeah

A million dollars ain't even that far away man

50

Yo we got to get the money man, I can't be broke for the rest of my life

Yeah I hear what your saying,

look there's got to be something better, you know what I'm saying?

I can't live like this for the rest of my life man,

bumming rides everywhere I go

55

Yeah, what's up with Lexus' and Land cruisers'?

Verse 2:

Yo I'm not about to chance it and dismiss handling business

I'm canceling Christmas to gamble and risk this

Financial interest is the matter at hand

I got an adequate plan for stab at a grand

60

I grab what I can and do what I must

Pursue what I lust, it's true that I just choose

The few that I trust, them's the people that I still got

Fuck with gangsta fill pot, get your grill shot

The 5 Elemantz for life my man Thyme

65

Proof, Kyu and Denaun, we move through into time

My crews true and divine, we never fronted

We just wanted to be funded, and live to be a hundred

Instead of hunted or being wanted as fugitives

It's all about a man planning what his future is
What he can do for his to be a star

Chorus:

No matter wherever you are, you're never too far

>From revenue huh, cause you can be king

You can rule the world, you can do anything

It's on you baby, cause you can be a star

No matter wherever you are, you're never too far

>From revenue huh, cause you can be king

You can rule the world, you can do anything

It's on you baby, cause you can be a star

No matter wherever you are, you're never too far

From revenue huh

That's what I'm talking about, I'm not trying to be the player,

I'm trying to be the man, I'm want to be President

Yo forgot that President man I'm trying to be king,

making dead presidents, you know what I'm saying?

Yeah

Getting money anytime I want owning my own businesses and all that,
you know what I'm saying?

Yeah, I'm trying to be a millionaire man, hahaha, but don't all you know

You only live once

ninety six baby

63

70

75

80

85

90

Appendix 5

CODING

Double negative

1. 1.14 : 313 lyric and line 14
2. 2.5 : Jealousy Woes II lyric and line 5
3. 2.6 : Jealousy Woes II lyric and line 6
4. 2.6 : Jealousy Woes II lyric and line 6
5. 2.8 : Jealousy Woes II lyric and line 8
6. 2.8 : Jealousy Woes II lyric and line 8
7. 2.32 : Jealousy Woes II lyric and line 32
8. 3.20 : Maxine lyric and line 20
9. 3.68 : Maxine lyric and line 68
10. 3.69 : Maxine lyric and line 69
11. 3.78 : Maxine lyric and line 78

The use of ain't

1. 1.39 : 313 lyric and line 39
2. 1.81 : 313 lyric and line 81
3. 3.79 : Maxine lyric and line 79
4. 3.81 : Maxine lyric and line 81
5. 3.82 : Maxine lyric and line 82
6. 4.13 : Never 2 Far lyric and line 13
7. 4.25 : Never 2 Far lyric and line 25
8. 4.49 : Never 2 Far lyric and line 49

Altered syntax in question

1. 1.35
2. 2.3
3. 3.64

- 4. 3.66
- 5. 3.70
- 6. 4.3
- 7. 4.18

Nonstandard future tense form

- 1. 1.36
- 2. 1.7
- 3. 2.24

Describe of entitled of lyrics:

- 1 : 313
- 2 : Jealousy Woes II
- 3 : Maxine
- 4 : Never 2 Far



Appendix 6



**KEMENTERIAN PENDIDIKAN NASIONAL
UNIVERSITAS BRAWIJAYA
FAKULTAS ILMU BUDAYA**

Jalan Mayjen Haryono No. 169 Malang 65145

Telp. (0341) 551611 Pes.309

Telex.No. 31873 Fax. (0341)565420

Telp.(0341) 575822 (direct) Fax. (0341) 575822(direct)

BERITA ACARA BIMBINGAN SKRIPSI

1. Nama : Nur Afifah Artha Y
2. NIM : 0710330009
3. Program Studi : S-1 Sastra Inggris
4. Judul Skripsi : Black English Vernacular Used in Eminem's
Lyrics in The "Infinite" Album
5. Tanggal Mengajukan : 02 Maret 2011
6. Tanggal Selesai Revisi : 10 Pebruari 2012
7. Nama Pembimbing : I. Isti Purwaningtyas, M. Pd
II. Widya Caterine, M. Pd
8. Keterangan Konsultasi

No.	Tanggal	Materi	Pembimbing	Paraf
1.	2 Maret 2011	Pengajuan dan persetujuan judul skripsi	Pembimbing I	
2.	2 Maret 2011	Pengajuan dan persetujuan judul skripsi	Pembimbing II	
3.	13 April 2011	Pengajuan Bab I dan II	Pembimbing I	
4.	25 April 2011	Pengajuan Bab I dan II	Pembimbing II	
5.	2 Mei 2011	Revisi Bab I dan II	Pembimbing I	
6.	9 Mei 2011	Revisi Bab I dan II	Pembimbing II	
7.	18 Mei 2011	Pengajuan Bab I, II dan III	Pembimbing I	
8.	23 Mei 2011	Pengajuan Bab I, II dan III	Pembimbing II	
9.	30 Mei 2011	Revisi Bab I, II dan III	Pembimbing I	
10.	16 Juni 2011	Revisi Bab I, II dan III	Pembimbing I	
11.	16 Juni 2011	Revisi Bab I, II dan III	Pembimbing II	
12.	7 Juli 2011	Seminar Proposal	Pembimbing I	

13.	7 Juli 2011	Seminar Proposal	Pembimbing II
14.	21 Juli 2011	Revisi Seminar Proposal	Pembimbing I
15.	21 Juli 2011	Revisi Seminar Proposal	Pembimbing II
16.	6 September 2011	Pengajuan Bab IV dan V	Pembimbing I
17.	6 September 2011	Pengajuan Bab IV dan V	Pembimbing II
18.	6 Desember 2011	Revisi Bab IV dan V	Pembimbing I
19.	6 Desember 2011	Revisi Bab IV dan V	Pembimbing II
20.	24 Januari 2012	Seminar Hasil Skripsi	Pembimbing I
21.	24 Januari 2012	Seminar Hasil Skripsi	Pembimbing II
22.	27 Januari 2012	Revisi Hasil Skripsi	Penguji I
23.	30 Januari 2012	Revisi Hasil Skripsi	Penguji I
24.	2 Pebruari 2012	Revisi Hasil Skripsi	Pembimbing I
25.	6 Pebruari 2012	Ujian Skripsi	Pembimbing I
26.	6 Pebruari 2012	Ujian Skripsi	Pembimbing II
27.	10 Pebruari 2012	Acc Skripsi	Penguji I
28.	10 Pebruari 2012	Acc Skripsi	Penguji II
29.	10 Pebruari 2012	Acc Skripsi	Pembimbing I
30.	10 Pebruari 2012	Acc Skripsi	Pembimbing II

9. Telah dievaluasi dan diuji dengan nilai:



Malang, 10Pebruari 2012

Dosen Pembimbing I

Dosen Pembimbing II

Isti Purwaningtyas, M. Pd
NIP. 19790519 200501 2 003

Widya Caterine, M. Pd
NIK. 860621 12120100

Mengetahui,
Ketua Jurusan Bahasa dan Sastra

Syariful Muttaqin, M.A.
NIP. 19751101 200312 1 001