

**A descriptive analysis of phonological features of  
american black english in the film *the grapes of wrath*  
(sociolinguistics approach)**



**THESIS**

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SURAKARTA  
2006**

A DESCRIPTIVE ANALYSIS OF PHONOLOGICAL FEATURES  
OF AMERICAN BLACK ENGLISH  
IN THE FILM *THE GRAPES OF WRATH*  
(SOCIOLINGUISTICS APPROACH)

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## PRONOUNCEMENT

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Pronounces truthfully that the thesis entitled **A Descriptive Analysis of Phonological Features of American Black English in The Film *The Grapes Of Wrath* (Sociolinguistics Approach)** is really the researcher's own work. It is not a plagiarism nor it is made by other people. The statement which is not the researcher's own statement is signed by a quotation and it is shown in the bibliography.

If this pronouncement is proved incorrect in the future, the researcher is ready to accept academic sanction in the form of the cancellation of the researcher's thesis and degree.

Surakarta, 16<sup>th</sup> August 2006

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Indah Wulandari

## MOTTOS

*I can do all things through Christ who strengthens me*

*[Philippians 4: 13]*

*In my distress I called upon the Lord and cried out to my God: He heard my  
voice*

*[Psalm 18:6]*

*He has made everything beautiful in its time*

*[Ecclesiastes 3: 11]*

*God has a master plan and I am in His demand*

*(Not Now, Blink, 182)*

*Wherever there's a fight I'll be there – I'll be around in the dark – I'll be  
everywhere*

*[The Grapes of Wrath]*

## DEDICATION

*This humble work I wholeheartedly dedicated to :*

*My Saviour Jesus Christ*

*My Beloved Mother*

*(The most passionate woman in the world)*

*My Dear Father*

*(The kindest man in the planet)*

*My Gorgeous Brother*

*(The funkiest funk ever in the universe)*

*Rm. F.X. Endra "Delon" Wijayanta Pr.*

*(The smartest and wisest priest I've ever known)*

*Someone, somewhere who's made for me*

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*In the name of Father, Son and Holy Spirit.*

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## ABSTRACT

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This research is intended to answer the problem statements, namely: 1) What kinds of Black American phonological features are used by the characters in the film *The Grapes of Wrath*? and 2) What are the factors affecting the use of Black American English in the film *The Grapes of Wrath*?

This research is a descriptive qualitative in nature. This research was conducted by employing sociolinguistic approach. The goal is merely to describe the answers of the problem statements above. The source of data in this research was the transcript of the film *The Grapes of Wrath*. The data are chosen by applying the purposive sampling technique. It means that the data are selected based on some criteria. Those were the Black English words from the conversation among the characters in the film. Based on this sampling technique, there are two hundred and sixty nine data obtained.

From the result of the analysis, there are there are nine characteristics of Black English in phonological level. Those characteristics are the reduction of a vowel, the lost of unstressed syllable, the simplification of consonant cluster, the substandard simplification, the deletion of /r/ sound, the realisation of /ŋ/ as /n/ sound, the deletion of /l/ sound, the monophthongal pronunciation of diphthongs, and the other phonological characteristics.

The second finding is the factors affecting the use on the non-standard language. Those affecting factors are the social status of the speakers, the relationship of the speakers, the situation of the conversation, the topic of the conversation, the style of the speakers, the setting of the place (location), and purpose of the speaking.

This research is expected to be helpful in giving some knowledge and better understanding about the Black English. Furthermore, the researcher also expects the students of English Department and the others who are interested in sociolinguistic study to use this research as a reference.

## **CHAPTER II REVIEW OF RELATED LITERATURE**

### **Sociolinguistics**

#### **1. The Definition of Sociolinguistics**

According to Trudgill (1976: 20) “Sociolinguistics is part of linguistics which is concerned with language as a social and cultural phenomena. It investigates the field of language and society and has close connections with the social sciences, especially social psychology, anthropology, human geography and sociology.

Chaika (1994: 3) gives simple definition of sociolinguistics as the study of the ways people use language in social interactions of all kinds which concern with the stuff of everyday life.

Meanwhile, Nababan (1993: 2) states that sociolinguistics is a study of language concerning with the speakers as the member of society. It also deals with social aspects of language, especially the variety of language which is related to social factors.

In short, sociolinguistics, as the name implies, is the study of language in human society which is related to social context.

#### **2. Social Dimensions of Communication**

Nababan (1984:1) explains that sociolinguistics relates to the social dimensions, which gives the meaning of language. Then, linguists realize that social dimension emerges varieties of language. Its function is not only the indication of the difference of social status of the interactants, but also the indication of situation in which language is used. It can also be said that it is the reflections of purpose, topic, manner and mood of language used.

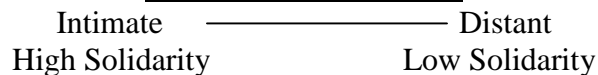
As stated by Holmes (1992:376), sociolinguistics studies the relationship between language and society. Therefore, sociolinguistics explains why we speak

differently in different social context and they are concerned with identifying the social functions of language of the way it is used to convey social meaning. There are four different dimensions for analysis that relate to the social factors, namely social distance scale, social status scale, formality scale and function scale.

### 1. A social distance scale

This scale is useful in emphasizing that how well we know someone is a relevant factor in language choices. The choice of using Black English in conversations reflects consideration of this dimension, for instance. Black English is often used between black people who belong to the same group.

#### The social distance scale



### 2. A social scale status

Dimension of social status points out to the relevance of relative status in some linguistics choices. This scale status is the dimension that accounts for a variety of linguistics differences in the way people speak. People speak in a way that signals their status in a community. The various ways on which we choose words can show whether we see the person addressed as a superior, a subordinate or an equal.

#### The social status scale

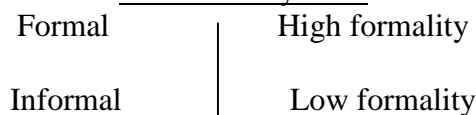


### 3. A formality scale

The formality dimension is the dimension that accounts for speech variation in different settings or contexts. People will choose a certain variety of linguistics choices in accordance with the context or setting

The scale is useful in assessing the influence of the social setting or type of interaction on language choice. In a formal situation such as, at a transaction in the bank or at a ritual service in church, the language used will be influenced by the formality of the setting. Black English is used among the speakers in informal situations.

#### The formality scale

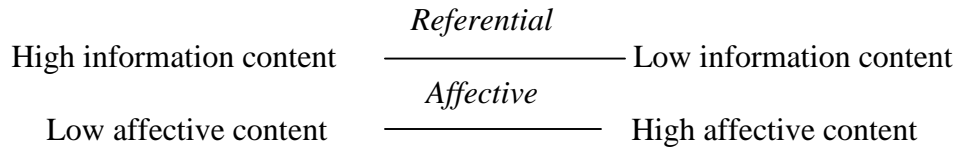


### 4. The function scale

The function dimension here covers referential meaning and affective social meaning. Those functions above identified in these scales are particularly pervasive and basic. Language can convey objective information of a referential kind; and it can also express how someone feels. Gossip may provide a great deal of new referential information, while it also clearly conveys how the speaker feels about those referred to. In general the more referentially oriented an interaction is, the less it tends to express the feelings of the speaker. The weather forecaster

tends to put the emphasis on information or the referential function, for instance. By contrast, interactions, which are more concerned with expressing feelings often, have little in the way of new information to communicate. The talk between neighbors over the fence at the weekend about the weather, for instance, is more likely to be mainly affective in function, and it is intended to convey goodwill towards the neighbor rather than important new information.

The referential and affective function scales



**Ethnography of Speaking**

**1. The Definition of Ethnography of Speaking**

Ethnography of speaking or more generally called ethnography of communication is approach to the sociolinguistics of language in which the use of language in general is related to social and cultural values (Fasold, 1990; 39).

Meanwhile Hymes (1974; 39) states that ethnography of speaking is concerned with the situations and users, the patterns and functions of speaking as an activity in its own right. Trudgill in *Introducing Language and Society* (1992; 31) states that ethnography of speaking studies the norms and rules for using language in social situations in different cultures and is thus clearly important for cross-cultural communication.

The ethnography of speaking of communication seeks to account not merely for what can be said but for when, where, by whom, to whom, in what manner, and in what particular circumstances (Saville-Troike in McKay and Hornberger, 1996; 352).

From the statements above it can be concluded that ethnography of speaking deals with speakers and situations in which the conversation occurs.

**2. Speech Community**

It is necessary for ethnographers of communication to develop the concept of speech community; the group to which particular ethnographic description applies (Hymes, 1974; 39).



Concerning with speech community Hymes (1982; 41) insists that all members of a speech community share not only the same rules for speaking, but also one linguistics variety as well.

There are also some other definitions on it that generally have similar understanding about speech community Trudgill states that speech community of speakers who share the same verbal repertoire, and who also share the same norms for linguistics behavior (1992; 69).

Hudson (1980; 24) says that the term speech community is widely used by sociolinguistics to refer to a community based on language. It can be said that speech community is all the people who use a given language.

People within one community do not necessarily speak the same way. They may belong to several speech communities simultaneously, with consequences for changing their speech behaviors. Sociolinguistics studies reveal that each community has different values and these are reflected in different social markers in speech (Chaika, 1994: 309).

From those statements, it can be concluded that the members of speech community communicate with each other, either directly or indirectly, via the common language.

### **3. Speech Situation, Speech Event, and Speech Act**

In order to study the communicative behavior within a speech community, it is necessary to work with units of interactions. Hymes (1974; 42) suggests that a nested hierarchy of units called the speech situation, speech event and speech act would be useful. The three units are a nested hierarchy in the sense that speech acts are part of speech events which are, in turn, part of speech situations.

Hymes describes speech situations as “situations associated with (or marked by the absence of) speech. The examples he gives are ceremonies, fights, hunts or lovemaking. Speech situations are not purely communicative; they may be composed of both communicative and other kinds of events.

Speech events, on the other hand, are both communicative and governed by rules for the use of speech. A speech event takes place within a speech situation and is composed of one or more speech acts. Similarly, Trudgill (1992; 70) states that speech event is a higher level unit for the analysis of conversational interaction than the speech act. The examples of speech event include conversations, lectures, and prayer.

The third level in the hierarchy is the speech act. Speech act is a functional unit in communication (Cohen in McKay and Hornberger, 1996; 384). In addition to speech act Hymes suggests that there are certain components of speech that the ethnographer should look for. Hymes (1974; 44) explains those components by the acronym SPEAKING.

1. Setting and Scene (S)

Setting applies to time and place in which a conversation happens, while scene refers to the psychological setting, or cultural definition of an occasion as a certain type of scene. In daily life the same person in the same setting may redefine their interaction as a changed type of scene, say, from formal to informal, serious to festive, or the like. Speech act is often employed to define scenes and also frequently judged as appropriate or inappropriate concerning with scene. Setting and scenes themselves may be judged as appropriate or inappropriate, happy or unhappy, in relation to each other from the level of complaint the weather to that of dramatic irony.

## 2. Participants (P)

Participants are related to the speaker or sender, addresser, listener or receiver, and audience who are involved in a conversation. Participants in a conversation have a very essential role in choosing a certain language variation. For example, when he gives a suggestion to the village farmers, a minister would employ a language variation that is different from language he employs in an international seminar

## 3. End (E)

End refers to the goal or purpose of the conversation, whether it is to form, to express oneself, to discuss, to persuade, or just to chit-chat, etc. the aim of the speaking in which a conversation is held, moreover, has an important part in affecting one's choice of language.

## 4. Act sequences (A)

Act sequences are concerned with message form (how something is said) and message content (what is said). Both message form and message content involve communicative skills which vary from one culture to another.

#### 5. Keys (K)

Keys refer to the tone, manner and spirit in which an action is done. Keys also apply to the feeling, atmosphere and attitude in which a conversation occurs. Manner, feeling and attitude are commonly employed in reference to the participants, whereas the others, namely tone and atmosphere, are employed in concerning with setting.

Key is often conventionally ascribed to an instance of some other elements, as its attribute, seriousness, for instance, may be the expected concomitant of a scene, act, code or genre. There is always the possibility that corresponds to the general possibility in choosing one speech style or register as against another. In this case, ritual remains always informative.

The signaling of key may be nonverbal, as with a wink, gesture, posture, style of dress, musical accompaniment, but it also usually implicates conventional units of speech two which are frequently regarded in ordinary linguistic analysis, such as English aspiration and vowel length to signal emphasis. Such features are often termed expressive, but better dubbed stylistic since they require not all that depend on the mood of their user.

#### 6. Instrumentality (I)

It is the form of speech such as dialects, terms of address, term of references, etc.

#### 7. Norms of interaction and interpretation (N)

Norms of interaction conclude specific behavior and properties accompany acts of speech. This applies to norm or rule in the interaction in the communication – that one must not interrupt, for instance, or that one may freely do so; that normal voice should not be employed, except when scheduled, on a church service; that turns in speaking are to be allocated in a certain way. Norms of interaction clearly involve analysis of social structure, and social relationships generally in a community. There is a different norm of interaction between a society and another society.

*Norms of interpretation.* An account of norms of interaction may still leave open the interpretation to be placed upon them, especially when members of different communities are involved in communication. Relation among them is often affected by misunderstanding of the norm of interpretation. For white middle-class Americans, for example, normal hesitation behavior involves ‘fillers’ at the point of hesitation like *uh*, *hm*, etc. For many blacks, a normal pattern is to recycle to the beginning of the utterance (perhaps more than once). This black norm may be interpreted by whites not as a different norm but as a defect.

#### 8. Genres (G)

Genre is meant speech categories such as daily language, prayer, teaching, lecture play, curse, oration, lecture, commercial, form letter, editorial, etc. The notion of genre implies the possibility of identifying formal characteristics traditionally acknowledged. It is essential to proceed as though all speech has formal characteristics of some sort as manifestation of genre; and it may be well true.

Genres frequently coincide with speech events, but must be considered as analytically independent of them. Genres may occur in different events. The sermon as a genre is typically identical with a certain place in a church service, but its properties may be invoked, for serious or humorous effect, in other situations.

Beside those elements, we should emphasize on some aspects that influence the process of interaction, namely: the role relationship and the situation which covers time and place.

The explanation of the process above is the following:

1. The role relationship

In speech community, there is a term the “role relationship”. “Relationship is implicitly recognized and accepted as sets of mutual rights and obligations between members of the same socio-cultural system” (Fishman, 1972; 243).

The role relationship can be changeable because of the scope of different role relationship. Consequently we will find the transfer of language variant during the interaction goes on. This could be described, for example, by looking at the relationship between a secretary and her boss. Firstly, a secretary employs the formal language when she is speaking to her boss in order to finish an emergency report. Then they alter to the nonstandard language in relax situation, because they interact as friends. From this case, it will be uneasy to keep up the usual secretary-boss relationship.

Those interactions show us that there is the change of the role relationship between a secretary and her boss called by the personal interaction and the transactional interaction (Gumperz in Fishman, 1972; 244).

For those two interactions, Fishman (1972; 244) explains, “Transactional interactions are those which stress the mutual rights and

obligations of their participants. Whereas personal interactions are informal, more fluid and more varied.”

So, it is obvious that the personal and transactional interactions are greatly determined by the role relationship.

## 2. Situation

The interaction is always adjusted to the elements of the role relationship and the situation which cover time and place. The situation denotes an influential thing to decide what language variant is employed by the speaker in this interaction. Fishman (1972; 244) states that there are two types of situation, namely: the congruent and incongruent situation. The congruent situation is the interaction in which all three gradients (the implementation of the rights and duties of a particular role relationship, the place (local), most appropriate or most typical for that relationship and for the time societally, defined as appropriate for that relationship) ‘go-together’ in the culturally accepted way. For example language employed by the boss when communicates to his secretary in the office is formal language. Those interactions describe undoubtedly that the elements of role relationship and situations (time and place) are available.

On the contrary, if the elements of role relationship and situation (time and place) cannot be available, there will be an event where the situation is incongruent. Fishman (1972; 244) illustrates these phenomena by noticing the interaction between a shopkeeper and a customer in the store. When the customer does not get the good service, then she becomes angry spontaneously. Consequently, she would probably change her language variant from formal

language to non-formal one. As a result, this will cause the ignorance of the role relationship namely incongruent situation, for one of the elements of communication cannot be available.

Therefore, it can be concluded that incongruent situation enables the interlocutors (speaker and listener) to alter the use of language variation from one to others. In this phenomenon, not only language variation changes, but also other cases. All those are correlated to the certain situation

#### **4. Communicative Competence**

According to Trudgill (1992; 31) the concept of communicative competence is a central one in the ethnography of speaking. This concept, introduced by Hymes (1996), is defined as what speakers need to know to communicate appropriately within a particular speech community. Troike in McKay and Hornberger (1996; 363) states that communicative competence involves knowing not only the language code but also what to say to whom and how to say it appropriately in any given situations.

Hymes in Trudgill (1992; 17) points out that knowing the grammar, phonology and lexicon of a language is not enough. All native speakers of a language also have to know how to use that language appropriately in the society in which they live. They have to know when to speak and when not to, which greeting formula to use when, which style to use in which situations, and so on.

In short, communicative competence constitutes everything involving the use of language and other communicative dimensions in particular social setting.

#### **Language Variation**

Hudson in *Sociolinguistics* (1980: 24) says that variety of language is a set of linguistics items with similar social distribution. This definition allows English, French, London English, and the English of football commentaries, the language or languages used by a particular person as “varieties of language”.

As its own name implies, language variation focuses on how language varies in different contexts, where context refers to things like ethnicity, social class, sex, geography, age, and a numbers of other factors (2002, available at (<http://www.unc.edu/~gerfen/Ling30Sp2002/sociolinguistics.html>)). It means that language varieties not only occur because of the speakers, but also occur because

of the speakers' social activities. The varieties will increase more and more if language is used by many speakers in a widespread area.

The statement above is similar to what Shuy says that language variation is a fact of society, tied in with the traditions of people and the social factors that distinguish different social, cultural and ethnic groups from each other (1984: 236).

Chaer and Agustina (1995) state that language variation is considered as a result of complexity of language speakers as well as language functions. It has already fulfilled its functions as a means of interaction in a complex society.

Moreover, language variation is not limited to pronunciation, but it also occurs at other level linguistics analysis to such as vocabulary, word structure (morphology), and grammar (syntax). Beside that, language varieties can be associated with setting, purpose, region, ethnicity, social class, status and role, and sex and age.

### **1. Varieties associated with setting**

Varieties of language which are more closely associated with the setting or scene in which they are used than with the people who are using them are usually included in the concept of register (Saville-Troike, 1989; 74). According to Trudgill (1992; 62) register is defined as a language variety that is associated with a particular topic, subject or activity (1992:p. 62). For example, the medical register uses "clavile "corresponding to"collarbone", the law register uses "sustained" corresponding to accepted.

### **2. Varieties associated with purpose**

Variety of language based on its purpose is considered as one aspect of the domains which determines appropriate selection of language. Along a societal-institutional dimension, for instance, different varieties of language and patterns of language use serve religious, educational, and governmental purposes, as well



as different occupations (Saville-Troike, 1989; 76). Based on its purpose there are some varieties of language as follows:

### **a. Standard Language**

According to Hudson (1980: 32), standard language is a kind of variety which would be counted as a proper language. Similarly, Trudgill defines the term of Standard English as “The dialect of English which is normally used in writing, is spoken by educated native speakers, and is taught to non-native speakers studying the language (1992: 70). Here, standard language, including Standard English is considered to have certain norms or rules which non-standard language does not follow.

Whereas Bloomfield (1961:48) says that standard forms are used in school, in church and in all discourse that officially concerns the whole community, as in law-courts and legislative assemblies. The speaker of Standard English does not trouble himself to learn the non-standard forms, but very many speakers of Non-Standard English try to use the standard forms.

Standard English has a widely accepted and codified grammar. There is a general concern among educated people, and in particular among those who hold powerful and influential positions (Trudgill, 1995:6). Standard English has much more status and prestige than any other English dialect (p.7).

Standard English basically, has two varieties; formal and informal varieties. The formal variety is used in discourse and speech in formal situations, for instance in reports, thesis, business letters, application letters, etc. The informal variety is used mostly in daily conversations among people in informal situations too, such as when someone talks to his friends.

### *b. Non-Standard Language*

Chambers and Trudgill state that in common usage, a dialect is substandard, low-status, often rustic form of language, generally with the peasantry, the working class or other groups lacking in prestige (1998:1).

Bloomfield (1961:49) says that non-standard speech shows greater variety than standard speech. The higher the social position of the non-standard speaker, the more nearly he approaches the standard language. This statement shows that various groups of non-standard speakers have their own speech-forms. Occupational groups, such as fishermen, dairy workers, bakers, bricklayer and so on have their own technical language.

The greatest diversity in non-standard speech is geographic. The geographic differences, which we hear in the Standard English of the United States, are more audible when we listen to non-standard speakers. In remote district within the older-settled parts of the country these local characteristics are very pronounced (Bloomfield, 1961:50).

Black English as one of the non-standard dialects is distinct because it has a number of pronunciation and grammatical features which are not shared with other dialects (Shuy, 1984:224). Taylor in Shuy (1984:225) also says that Black English is a fully formed system in its own pronunciation and grammar rules.

### **c. Cant**

Partridge (1981:p.65) states “ cant is the technical term for vocabulary peculiar to the underworld (criminals, tramps and beggars, prostitutes, etc)”.

Cant is meant to be the language of criminals or underworld people. It is true that the underworld employs a great deal of cant, whoever they are. When the underworld wishes to converse or to communicate among themselves secretly, they use a kind of language which cannot accurately be designed by slang; they use the ‘secret language’. However, the secrecy is only applied for the key words (significant words), such as ‘ wipe out’ for kill and ‘dope’ for narcotics.

### **d. Jargon**

Concerning jargon, Trudgill (1992; 41) gives two definitions; the first one, jargon is a form of language which has arisen in a language contact situation as a result of pidginization, but which has not yet undergone stabilization or informal codification; and the second one, jargon is defined as a non-technical

term used of register associated with a particular activity by outsiders who do not participate in this activity.

Therefore, all professional terminologies, like medical, law and engineering are considered jargon since those terminologies offer terms, which are not familiar to general population. For example, the terms “bilateral perorbital haematoma” and “phonocardiograph” are used in medical, “in absentia and “escrow” are used in law, and “gasket “ and “sprocket” are used in engineering.

#### **e. Glossolalia**

The use of glossolalia or “speaking in tongue “( Chaika, 1994:409), by certain charismatic Christian groups, exemplifies language choice for religious purposes. Goodman (1972) states that glossolia’s medium is sound and not the printed page, auditory than visual. There are no transcripts of the earliest examples of glossolalia.

### **3. Varieties associated with region**

#### **a. Dialect**

Dialect, according to Chaer and Agustina, is language variety used by certain group, which has relative members, living in certain place and certain area (1985:83). In addition, Trudgill states “dialect is a variety of language which differs grammatically, phonologically and lexically from other varieties and which is associated with a particular geographical area and/or with a particular social class or social status (1992: 23).

#### **b. Vernacular Language**

According to Trudgill (1992; 78) vernacular language refers to dialect which are not standard varieties or lingua francas; which have not been influenced by standard varieties; and which is associated with informal contexts. Similarly, It generally refers to a language which has not been standardized and which does not have official status (Holmes, 1997:80). This term “vernacular” is sometimes used to indicate that a language is used for everyday interaction without implying that it is appropriate only in informal domains.

### **4. Varieties associated with ethnicity**

Many ethnic groups use a distinctive language associated with their ethnic identity. Where a choice of language is available for communication, it is often possible for an individual to signal their ethnicity by the language they choose to use (Holmes, 1992; 190). Black English in United States has been the best described ethical marked speech.

### **5. Varieties associated with social class, status and role**

Social class is used as a term for differences between people which are associated with differences in social prestige, wealth and education. Status refers to the difference or respect that people give to someone and derives from the material resources that a person can command. Role refers to the position of an individual, which entails particular expectation rights. For example, (h) dropping which results in “ouse” and “ello” is a social marker symbolizing lower class and less education (Holmes, 1992; 148)

## **6. Varieties associated with sex and age**

Women and men do not speak in exactly the same way as each other in community. There are communities where the language is shared by women and men, but particular linguistic features occur only in the women's speech or only in the men's speech. These features are usually small differences in pronunciation or word-shape (morphology) (Holmes, 1992; 164).

In most speech communities, age is a major dimension for social categorization. There are some features of people's speech which vary at different age namely pitch, vocabulary, pronunciation, and grammar. Most dialectologists have found that adolescents use the highest frequencies of vernacular forms, especially if people clearly recognize or identify those forms as non-standard.

### **D. Language Choice**

People may select a particular variety or code because it makes easier to discuss a particular topic, regardless of where they are speaking (Holmes, 1992; 29). At home, people often discuss works, for instance, using the language associated with that domain, rather than the language of the family domain.

Hudson (1996; 51) states that anyone who speaks more than one language chooses between them according to circumstances. The consideration of that statement is which language will be comprehensible to the person addressed or generally speaking; speakers choose a language which the other person can understand.

The choice of appropriate language forms is not only dependent on static categories, but also dependent on what precedes and follows in the communicative sequence, and on information which emerges within the event which may alter the relationship of participants (Saville-Troike, 1989; 54).

Meanwhile, according to Fasold (1990) there are three possibilities of language choice. The first one, one of the major kinds of choice we have to deal with, is to choose between two or more languages. It involves code-switching. The second one, subtler than previous, is code-mixing in which pieces of one language are used while a speaker is basically using another language. The last one is variation within the same language. One has to choose which set of variants is used within a single language in any given situation.

Finally, Saville-Troike (1989; 54) proposes the essential questions of language choice are who use what (variety of) language; with whom; about what; in what setting; for what purpose; and in what relationship to other communicative acts and events.

### **E. Domain of Language Use**

The concept of domain developed by Fishman is useful for both description and explanation of the distribution of means of communication (Saville-Troike, 1989; 50). Further Saville-Troike purposes some factors which determine domain namely the general subject area under discussion (e.g. religion, family, work), the role-relationship between the participants (e.g. priest-parishioner, mother-daughter, boss-secretary), and the setting of the interaction (e.g. church, home, office) (ibid).

Holmes (1992; 26) states that domain is clearly a very general concept which draws three important social factors in code choice-participants, setting and topic. Further, Holmes (1992; 24) states that a domain involves typical interactions between typical participants in typical setting. Based on Fishman there are five domains which can be identified in many communities.

**Table 2.1 Domains of Language Use**

DOMAI N	INTERLOCUT OR	PLACE	TOPIC
Family	Parent	Home	How to be a good son or daughter
Friendship	Friend	Beach	How to play certain game
Religion	Priest	Church	How to be a good Christian
Education	Teacher	School	How to solve an algebra problem
Employment	Employer	Workplace	How to do job more efficiently

#### F. Phonology

Phonology is the study of how sounds are organized into systems and utilized in language (Catford, 1994; 228). The /t/ sound in the word *tar*, *star*, *write* and *eight* are represented in the same way, however they are all very different. Moreover, phonology is concerned with the abstract set of sounds in language, which allow us to distinguish meaning in the actual physical sounds we say and hear.

##### a. Phonemes

Catford (1994; 228) defines phoneme as the minimal sequential contrastive units of phonology used in the build up of the phonological forms of words. The contrastive property is the basic operational test for determining phonemes which exist in language. If one sound is substituted by another in a

word there is a change of meaning, it can be concluded that the two sounds represent different phonemes. For example, there are forms *fat* and *vat*, *fine* and *vine*, which are constant in meaning, so it is known that there are phonemes /f/ and /v/ in English.

A phoneme in English spelling may be represented by different letters in different words, for instance the phoneme /ŋ/ is spelled as *ng* in *sing* or as *nk* in *sink*. Besides, the two phonemes in different words may be represented by the same letter or a single phoneme may be represented by a sequence of two letters, each of which may denote a different phoneme, for instance the phoneme /θ/ and /ð/ are spelled as *th* (*thigh*, *thy*), the phoneme /ʃ/ is spelled as *sh* (*shy*), *ss* (*mission*), *ti* (*friction*) or *ce* (*ocean*), the phoneme /-r-/ spelt as *g* (*gin*), *dg* (*edge*), *j* (*Jim*), *ge* (*pigeon*).

b. Consonants

Daniel Jones (1987; 23) states that consonants include all sounds which are not voiced (p, s, ʃ), all sounds in the production of which the air has an impeded passage through the mouth (b, l, rolled r), all sounds in the production of which the air does not pass through the mouth (m), and all sounds in which there is audible friction (f, v, s, z, h). More specific, Giegerich (1998; 41) gives the underlying characterization of the consonant phonemes of English by the following diagram:

**Table 2.2 The English Consonant**

	Bilabial	Labio-dental	Dental	Alveolar	Post-Alveolar	Palato-Alveolar	Palatal	Velar	Glottal
Nasal (Stop)	m			n				ŋ	
Oral (Stop)	p b			t d				k g	

Affricate							±	→				
Fricative		f	v	θ	ð	s	z		ɰ	∞	x	h
Approximant	(w)						r			J	w	
Lateral						l						

### c. Vowels and Diphthongs

Jones (1987; 23) defines vowel as a voiced sound in forming air issues in a continuous stream through the pharynx and mouth, there are no obstruction and no narrowing such as would cause audible friction. There are 13 English vowels, namely: /i/ as in *seat, see*, /ɔ/ as in *bit, sit*, /e/ as in *pale, same*, /ɛ/ as in *bed, bet*, /æ/ as in *sat, can*, /a/ as in *half, path*, /u/ as in *boot, fool*, /ʊ/ as in *look, full*, /o/ as in *boat, sport*, /ɔ/ as in *some, done*, /ɪ/ as in *caught, dawn*, /ʊ/ as in *bird, heard* and /ɜ/ as in *butter, bottom*.

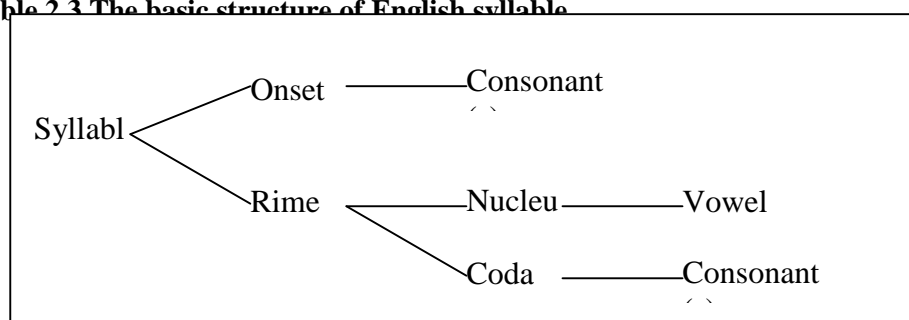
Meanwhile, diphthongs constitute the combined vowel sounds. It must necessarily consist of one syllable. There are three true diphthongs of English, namely /ay/ as in *my, buy, eye*, /aw/ as in *cow, loud*, and /ɔw/ as in *boy, void*. The other diphthongs according to Jones (1987) are as follows: /eɔ/ as in *day, play*, /ou/ as in *home, noble*, /ɔɜ/ as in *idea, ear*, /ɛɜ/ as in *bear, aeroplane*, /ɪɜ/ as in *floor, door*, /uɜ/ as in *poor, surely*, /ɔɜ/ as in *realistic, happier*, /ʊɜ/ as in *influence, valuable*.

### d. Syllable

George Yule (1998; 57) states that a syllable must contain a vowel (or vowel like) sound. The most common type of syllable in language also has a consonant before the vowel, which is often represented as CV. Technically, the basic elements of the syllable are the *onset* (one or more consonants) and the

*rime* which consists of the vowel treated as the *nucleus*, plus any following consonant(s) treated as the *coda*. For instance, syllables like *me*, *to*, or *no* have an onset and a nucleus, but no coda. They are known as ‘open’ syllables. When a coda is present as in the *up*, *cup*, *hat*, they are called ‘closed’ syllables. The basic structure of the kind of syllable that is found in English words can be shown in the following diagram.

**Table 2.3 The basic structure of English syllable**



(Yule, 1998: 58)

e. Consonant Cluster

Consonant cluster is a sequence of two or more consonants (Trask, 1996: 79). Consonant clusters may occur at the beginning of a word (as onset), which is called as *initial clusters* as in stop, at the end of a word (as coda), which is called as *final cluster* as in test, or within a word which is called medial clusters, as in children.

G. Black English

**1. The History**

The term of BE is commonly applied to dialects spoken by African Americans all over the United States and Canada. Despite the many differences in these dialects, some features are acknowledged to be markers of BE; that is, they occur widely or universally in those dialects (Chaika, 1994: 299).

Black English is a wide spread social dialect, often cutting across regional differences. Its origins are in the American South, where Africans were



brought as slaves during the 18<sup>th</sup> century. The influence of African languages can be seen in BE, but side-by-side life with whites has resulted in many BE features having also been taken from white dialects (Tervonen, 2000, available at <http://www.uta.fi/FAST/US1/LP/terv-be.html>).

Chaika, further clarifies that in the 1950s and 1960s the migration from the South and the identification of southern-based BE with black ethnicity brought more traditional BE speech. Black English is quite traditionally southern in pronunciation (1994: 299).

Those statements above are similar to Whatley's statement in Tervonen (available at <http://www.uta.fi/FAST/US1/LP/terv-be.html>):

The history of BE is different from any other dialect of American English, and the language situation of Black Americans is correspondingly different. Almost all Africans were brought over to the United States as slaves. They spoke many different African languages and were not able to communicate with each other in their mother tongues. Because of the social distance between blacks and whites in the American South at that time, blacks didn't have much contact with the white Americans and BE diverged from Standard English.

Those African who fell victim to the Atlantic slaves trade were brought to the New World, many found it is necessary to learn some kind of English. With very few exceptions, the form of English which they acquired was a pidginized one, and this kind of English became so well established as a principal medium of communication between Negro slaves (Stewart, 1984: 197). Further Stewart states that in the process, pidgin English became the creole mother-tongue of the new generations, and in some areas it has remained so to the present day (p.200).

The creole mother tongue has changed in the 18<sup>th</sup> century, particularly after the Civil War with the abolition of slavery, the breakdown of the plantation system, and the steady increase in education for poor as well as affluent Negroes. At this stage, the creole English began to lose many of its creole characteristics and then, it was influenced by the features of the local white dialect and of the written language. Thus, it is true that the speech of American Negroes has been strongly influenced by the speech of whites with whom they came into contact, and vice versa (Stewart, 1984:201).

This creole of English is finally developed as a nonstandard dialect in the United States. This nonstandard dialect is often called Black English. Its feature, particularly in grammar and pronunciation, are different from any other American nonstandard dialects. This dialect is also influenced by other dialects. Mufwene and Gilman in Chaika state that the pronunciation of this dialect has clearly been influenced by white southern coastal / r / -less dialects (1994:299).

Black English is a common expression of collective identity of Negro population that has become exceptionally important both to them and to the rest of the community. If BE formerly served as a secret language against the white, it now serves as an identifying feature, a rallying point, a focus of demonstration or cultural unity. It also has become a major cultural possession of the entire black population; an independently-generated dialect of English with its own history, and not just the short-fall of an ill-educated rural or ghetto population; the mother tongue in its own right of millions of Americans (Stevens, 1984:38).

## **2. Phonological and Grammatical Features of BE**

Black English, as a unique system, has some features which are often argued about. There are two views about the features of BE. In one view, its features can be found in white English dialects (especially the southern dialect), which suggest that it is historically derived from white. The association with Blacks is then explained as a result of their emigration to the northern cities, where these features were perceived as a distinctive marker of ethnic, as opposed to regional identity. This view is supported by Kurath's statement that BE is simply like other white dialects:

By and large the Southern Negro speaks the language of the White man of his locality or area and of his education. As far as the speech of uneducated Negroes is concerned, it differs little from that of the illiterate White; that is, it exhibits the same regional and local variation as that of the simple White folk (Stewart, 1984, p. 226).

The other view suggests that the features of BE are influenced by the use of Creole English. It thus can be treated as a different language. Loflin in Wolfram (1984, p. 225) states:

Efforts to construct a grammar for Nonstandard Negro English suggest that the similarities between and in Standard English are superficial. There is every reason, at this stage of research to believe that a fuller description of Nonstandard Negro English will show a grammatical system which must be treated as a foreign language.

Based on those two views, the features of BE can be seen in both phonology and grammar. Labov in *Language in the Inner City* (1976; 3-28) proposes some features of Black English as follows:

### *a. Phonological Features*

These features deal with the pronunciation that is affected by the context of the surrounding sounds

#### 1) Simplification

One of the most complex variables appearing in black speech is the general tendency towards the simplification of consonant clusters at the ends of words. A great many clusters are involved, primarily those which end in / t / or / d /, / s / or / z /. For example, the consonant clusters at the end of these following words: wind, test, and wild. These words will be pronounced *win'*, *tes'*, and *wil'*. This simplification is also allowed in SE when the words begins with a consonant, e.g. win' breaker, tes' case, and wil' tiger. The simplification in BE can be applied appropriately when the words begin with either a consonant or a vowel. Nevertheless, the simplification is more proper when the words begin with consonants.

The cluster can be simplified if both members of consonant cluster are either voiceless, involving no vibration of the vocal chords (e.g. *post*, *ask*, and *apt*), or voiced, with the vocal chords vibrating (e.g. *posed* (zd), *hand*, and *old*). But if one member of the cluster is voiceless and the other voiced (e.g. *jump* or *thank*), the cluster cannot be simplified, except the negative forms like *ain'* and *don'*.

There is also final consonant dropping in BE in the plural of words like *desk* and *test* becomes / *desses* / and / *tesses* /. This is because when the final consonant is omitted, the word then ends in – s: “des” and “tes”. Words that end in – s are formed in plural words by adding – es.

## 2) Word Realization

**Word realization means the change of a word without changing its meaning. It is based on its pronunciation. The word realization can be seen in**

**realization of the final *ng* as *n* in gerunds and participles, e.g. *walkin'* for walking; realization of voiceless *th* (θ) as *t* or *f*, e.g. *tin* for *thin*, *baf* for *bath*; and realization of voiced *th* (ð) as *d* or *v*, e.g. *dat* for *that* and *bruvver* for *brother*.**

The realization of *th* as *t* occurred when *th* is the word-initial, and as *f* when *th* is the word-final. While the realization of *th* as *d* is more common as the word-initial, and *v* realization as the word-final.

### 3) Deletion

In pronouncing BE, there are two kinds of deletion. They are:

- i. Deletion of vocalization. It is the kinds of deletion that the deleted *l* or *r* after vowels will be pronounced as a weak neutral vowel, e.g. *he'p* for *help* and *sistuh* for *sister*.
- ii. Deletion of initial *d* and *g* in certain tense aspect auxiliary, as in *ah'on know* for "I don't know" and *ah'm 'a do it* for "I'm gonna do it."

### 4) Monophthongization

This feature is a general thing among both blacks and whites in the South, the diphthong / aʊ / becomes monophthongized. For example, words in Standard English such as *right* / raɪt /, *time* / taɪm /, and *like* / laɪk / are pronounced with a low vowel monophthong, such as / ra:t /, ta:m / and / la:k / in Black English. In some instance, the diphthong / ]ʊ / is also monophthongized in certain varieties, particularly before liquids. For example, words like *boil* / bɔɪl / and *toil* / tɔɪl / are sometimes pronounced / b]:l / and / t]:l /.

Beside that, there is also monophthongal pronunciation of *ay* and *oy*. It occurs much more frequently before voiced sounds or pauses than before voiceless sounds. The black speaker thus will pronounce *ay* in "I" as / ah /, and *oy* in *boy* as / boah /.

## 5) Stresses

The black speakers tend to stress the first syllable of a word rather than in the second syllable. Hence, the words *police* and *hotel* in BE will be stressed on the first syllable.

## 6) Other Phonological Variables

There are some other features which affect the shapes of words in the black speech. There is no distinctive between / i / and / e / before nasals in the great majority of cases. For example, *pin* is pronounced as *pen*, *tin* is pronounced as *ten*, etc. The written words of Black English refer to the spoken words of Standard English, as in *hosses* – horses / hʃ:s(ʒs) /.

### b. Grammatical Features

The grammatical features of BE are one kind of characteristics that make BE different from other American dialects. The grammar of BE deviate from SE and it tends to simplify or regularize some of SE grammatical features.

#### a. Verb

##### 1) Past Form

###### i. The –ed suffix

The –ed suffix, for BE speakers, is often dropped. It seems that they do not need it, as in “He *walk* home yesterday,” for SE “He *walked* home yesterday”.

###### ii. Irregular verb

Irregular verbs in BE tend to be regularized, as in “knowed” for the past form of “knew”, falled” for “fell”.

iii. The used of HAD

Had is used as a marker of simple past (primarily among preadolescent), e.g. “We had went there”.

2) *Perfective Construction*

i. The Used of HAVE

*Have*, among the black speakers, is not assumed as an auxiliary like *been* and *done*. The blacks often omitted this perfect tense marker. If they use it, they will not contract it to ‘ve. Furthermore, they stress it, as in “I have seen all kinds of gods.”

ii. The Remote Present Perfect of BEEN

**A construction with the present perfect *been* indicates something that begins a long time ago and it still does, e.g. “She been married.” This perfect tense marker is usually in a stressed tone.**

iii. The Complete Aspect with DONE

The used of this marker is to emphasize the completed nature of an action. It normally occurs before the verb in the same position as the auxiliary *have* and it can usually be seen as an equivalent of *have*, e.g. “He *done did* it” for SE “He’s already done it.” In emphasizing its perfect tense meaning, it is frequently reinforced with *already*, as in “She done already cut it up.” It has intents and purposes to be an adverb, functioning sometimes like *already* or *really*, and lost its status as a verb.

### 3) *The Third Person Singular Present Tense Marker*

#### i. The – s suffix

The verb of BE following the third person singular does not seem to be attached with the – s suffix, as in “She study.” “She walk.”

#### ii. The Auxiliary *don't*

It is frequently used by the blacks to replace *does* not and it has the part of general pattern involving all present tense verb with third person singular subject, as in “He don't go” for SE “He doesn't go.”

#### iii. Hypercorrection Form

The hypercorrection form is often conducted by the Blacks in order to make the words correct, as in “She don't belongs with them.” They seem to formulate their own rule. They know that – s marks the plural on nouns, so they assume that it also marks the plural verbs.

### 4) *Future*

There are three types of future in BE grammar. They are (1) immediate future that means something will be done right away (approximately in 30 seconds), e.g. *I'm a-do it*; (2) post-immediate future indicates that something will be done soon, e.g. *I'm a-gonna do it*; and (3) the future indicates that the execution may be definitely delayed if someone says *I gonna do it*.

In marking the future BE has two markers, *gonna* and *finna* (derived from *fixin' to*). If *gonna* can be applied in every type of E future, *finna* can only be applied in the immediate future (e.g. "He's finna go" for SE "He's about to go").

## **b. Suffixes**

### *1) Possessive*

The possessive marker in BE grammar is not indicated by the 's suffix, as in "Bryan cousin" for SE "Bryan's cousin." The possessive meaning is seen in its word order.

### *2) The Plural Indicator*

For BE speakers, the plural indicator is not needed in making a sentence or an utterance, or they tend to eliminate it. Thus the sentence "I have five cents" will be "I have five cent."

## **c. Negation**

### *1) The Use of "ain't"*

It is used as a general preverbal negator. *Ain't* stands for "am not," "is not," "have not," and "did not." If the white says "He isn't here," or "He didn't do it," the blacks will say "he ain't do it."

### *2) Multiple Negation*

The multiple negation is often called the negative concord, for its function is to negate the auxiliary verb and all indefinites in sentences. It is the most common negation in BE grammar, e.g. "He don't do nothing" means "He doesn't do anything."

### *3) Negative Inversion in Empathic Statements*



It is an inversion of the auxiliary and indefinite pronoun subject, e.g.

“Can’t nobody do it” for SE “Nobody can do it.”

## H. The Grapes of Wrath

*The Grapes of Wrath* is John Ford’s most famous black and white epic drama. This film is the classic adaptation of John Steinbeck’s novel. The novel itself is said by many to be Steinbeck’s masterpiece. Later, Hollywood producer, Daryl F. Zanuck purchased the film rights to the novel within a month of its publication in March 1939, paying Steinbeck \$75,000. The film was released less than one year later. Nunnally Johnson had been hired to do the screenplay. His admirable script simplified the story (already well-suited for filming) and eliminated its rough language while still retaining the basic characters and themes. John Steinbeck was both pleased with the script and the film for the screenplay is remarkably faithful to its Steinbeck source material ([www.filmsite.org/grap2.html](http://www.filmsite.org/grap2.html)).

*The Grapes of Wrath* deals directly with the plight of the migrant farm workers from Texas, Arkansas, Missouri, and Oklahoma during the “Dust Bowl” of the early 1930’s when a combination of over planting and record droughts decimated the farmlands of the lower plains states, forcing the Westward migration of entire communities not only in search of a better life, but for their survival.

*The Grapes of Wrath* is the story of one Oklahoma farmer’s family (referred to as Okies) during the “Dust Bowl” years when drought caused a lot of farmers to lose everything. This film directs its focus on one family in particular, the Joads of Oklahoma, led by the elder son Tom, who in time becomes filled with an almost missionary zeal in his determination to relocate the family to greener pastures. The journey to California is filled with disaster, small triumphs, hunger, and thirst, love, death, sickness and prejudice. California, advertised as the land of milk and honey by ruthless businessmen seeking to exploit the cheap labor, turns out to be a hotbed of hatred and violence. The Joads are treated like ‘slaves’, not even paid enough to buy food. Like other workers, they live in the government camp. The film ends with the Joads leaving the security of the government camp in the tone of upbeat all the way. Thus different from the novel, the film ends without destructive flood and without the final gesture of universal love ([www.Univie.ac.at/Anglistik/easyrider/data/GrapesWr.htm](http://www.Univie.ac.at/Anglistik/easyrider/data/GrapesWr.htm)).

## CHAPTER III

### RESEARCH METHODOLOGY

#### A. Type of Study

As mentioned previously, this study belongs to the domain of qualitative research and employs descriptive method in exploring the language namely the phonological features of Black American English in the film entitled *The Grapes of Wrath*. This research is called a qualitative research for the collected data were in the form of sentences and they were classified into some categories for getting conclusions. It matches with Arikunto’s statement: “*Data penelitian bersifat*

*kualitatif yakni data yang digambarkan dengan kata-kata atau kalimat-kalimat yang dipisah-pisahkan menurut kategori untuk memperoleh kesimpulan yang selanjutnya diungkapkan dalam bentuk prosentase*”(1987; 207). While, Moleong (1989) states that *penelitian kualitatif adalah penelitian yang menghasilkan data deskriptif berupa kata-kata yang tertulis atau lisan dari orang-orang dan perilaku yang diamati*.

Winarno Surakhmad (1994; 147) states that: “*Penelitian deskriptif yaitu penelitian yang metodenya menyusun, menjelaskan, dan menganalisa data untuk kemudian diambil kesimpulannya*”. This research belongs to descriptive research since it just collected and analysed the data, drew a conclusion based on the data without taking account into a general conclusion. This research is also called descriptive research since the purpose of this research is to describe the characteristics of Black English in the film entitled *The Grapes of Wrath* systematically. It is similar with Suryabrata’s statement: “A research is called a descriptive research if the purpose of the research is to get a systematic description of fact and the characteristic of population (1982; 19).

## **B. Data Source**

Arikunto says that data is the subject from which the data are obtain (1987: 90). Moreover, Subroto (1992) states that the data can be in the form of discourses, sentences, clauses, phrases, or words which are obtained from magazines, newspaper, book, literary works, etc. Hence, it can be said that the source of data is an important main subject in a research.

The data source of this research was an American film entitled *The Grapes of Wrath*, the classic adaptation of John Steinbeck's novel (1940), produced by Daryl F. Zanuck, written by Nunnally Johnson, and directed by John Ford. The data were the Black English words from the conversation among the characters in the film. This film was used in this research for two main reasons. Firstly, the film talks about the life of Black People in America whereas the characters in the film represent people in real life. This factor is important regarding that the study deals with language which cannot be separated with culture. Secondly, the language used in the film is by definition known as Black English, although not all the characters in the film use this kind of American English variety, which constitutes the topic of this research.

### **C. Research Procedure**

This study was conducted in the following steps:

1. Replaying the film entitled *The Grapes of Wrath* as many as possible in order to make the dialogue list so that all of the English sentences spoken by the characters were transcribed.
2. Choosing the words which are spoken according to Black English by the characters in the film.
3. Classifying the samples according to its category based on Black English phonological features.
4. Identifying and coding the Black English phonological features data in order to make the analysis easier.

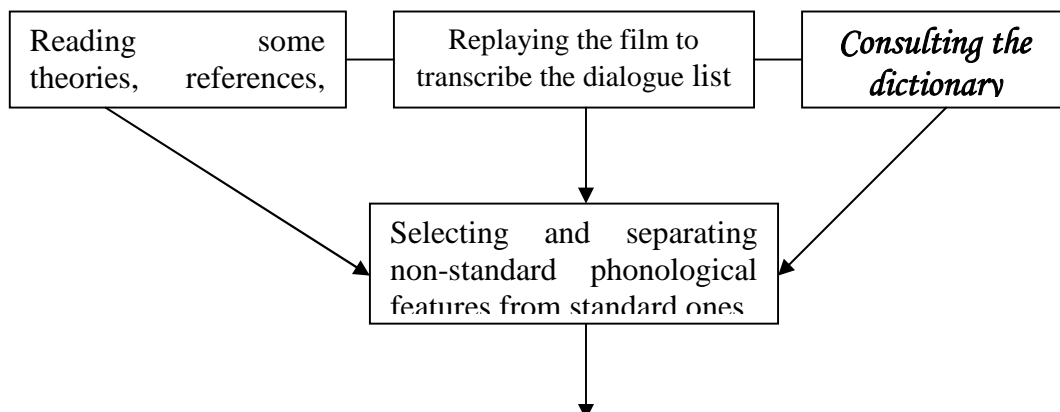
5. Analysing the data to answer the problem statements.
6. Drawing the conclusion.

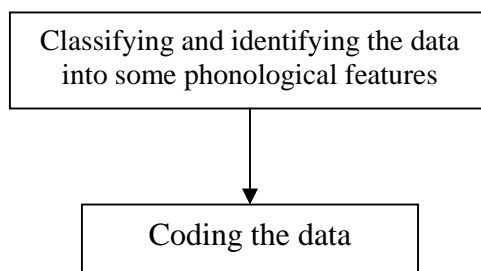
#### **D. Technique of Data Collection**

The data of the study cover words which belong to Black English's pronunciation. The data were taken from a film entitled *The Grapes of Wrath* directed by John Ford. The duration of the film itself was relatively about 120 minutes. The researcher tried to note some of the characters' utterances and separated those which belong to non-standard pronunciation of English supported by some theories, references, books, dictionary, etc. Then the result was again

chosen to determine those that belong to Black English's pronunciation. This final result was employed as the primary data of the study. Therefore it is obvious that the data collecting method is indirect participant observation. It matches with Eichelberger's suggestion in Suratno (1992; 49) which states that "Observation allows you to record behavior as it occurs and some problems (because of some limitation) can be investigated adequately in this way.

The data collecting was conducted based on the following flow chart:





### **E. Sample and Sampling Technique**

Arlene Fink states that a sample is a portion or subset of a larger group called population (1995; 1). Whereas, sampling technique is a technique of choosing samples from certain population (Sutrisno Hadi, 1983; 75).

According to Sutopo (1998; 21), *teknik sampling dalam riset kualitatif lebih bersifat selektif dimana peneliti menggunakan berbagai pertimbangan berdasar konsep teoritis yang digunakan, keingintahuan pribadi, karakteristik empiris, dan sebagainya*. It is similar to Moleong's statement (1989): "The sampling technique in a qualitative research is different from the sampling technique in quantitative one. The sampling technique in the qualitative research is more selective than that of the quantitative one since it considers some certain criteria.

Based on the statements above, the researcher employs purposive sampling method in doing this research. In purposive sampling, the samples chosen have similar criteria with population known before, as stated by Sutrisno Hadi (1983; 82): “*Dalam purposive sampling pemilihan sekelompok subyek didasarkan atas cirri-ciri atau sifat-sifat tertentu yang dipandang mempunyai sangkut paut yang erat dengan ciri-ciri atau sifat-sifat populasi yang sudah diketahui sebelumnya*”. In this research, the criterion is phonological characteristics which are different from Standard English.

#### **F. Data Coding**

This step is meant to find out a particular datum in the samples. Therefore, to make analysis easier, the researcher employs some codes:

- a. Arabic numbers (01, 02, 03...)

The Arabic numbers are employed to indicate the series of the data.

- b. Capital letter and arabic number (D1, D2, D3...)

Capital letter D stands for Dialogue and the Arabic number shows the number of dialogue in the appendices.

- c. Double capital letters (TJ, JC, ML...)

Double capital letters are used to refer initially to the name of the characters which indicate the speaker of a particular BE pronunciation. The following list is used to determine the code:

TJ : TOM JOAD

DV	: DRIVER
JC	: JIM CASY
ML	: MULEY
SN	: SON
DA	: DAVIS
DA	: DAVIS
MJ	: MA JOAD
PJ	: PA JOAD
GM	: GRANDMA
GP	: GRANDPA
NO	: NOAH
UJ	: UNCLE JOHN
AL	: AL
RS	: ROSASHARN
OM	: OMNES
RU	: RUTHI
CR	: CONIE RIVERS
WF	: WINFIELD
JO	: JOE
ON	: OTHER NON-OUTSTANDING CHARACTERS

d. English alphabets in small letters (a, b, c ...)

These alphabets are employed to indicate the characteristics of each group.

- a. The reduction of a vowel
- b. The lost of unstressed syllable

- c. The simplification of consonant cluster
- d. The substandard contraction
- e. The deletion of /r/ sound
- f. The realisation of /ŋ/ sound as /n/ sound
- g. The deletion of /l/ sound after vowel
- h. The monophthongal pronunciation of diphthongs
- i. Other phonological characteristics

Therefore, the datum “**10/D8/TJ/GOW/c**”: “Sure, but you’d a throwed a fit if I hadn’t **tol’ [towl]** you” means the series of the data is number ten, the number of the dialogue is eight, the speaker is Tom Joad, the film is *The Grapes of Wrath*, and the datum belongs to group c that is the simplification of consonant cluster.

## **CHAPTER IV**

### **DATA ANALYSIS**

Data analysis is the most important part of the research as it shows result on the research. This chapter contains the analysis of the research data in order to answer the problem statements that have been stated in Chapter I. There are two problem statements in this research, those are:



1. What kind of Black American phonological features are used by the characters in the film *The Grapes of Wrath*?
2. What are the factors affecting the use of Black American English in the film *The Grapes of Wrath*?

In analysing the research data, the researcher will divide this chapter into three parts. The first part is The Phonological Features of Black English in the film *The Grapes of Wrath*. It contains the analysis of words spoken by the characters of the film *The Grapes of Wrath* that are classified based on phonological features of Black English. The second part is The Affecting Factors of the Use of Black English. This part describes the factors that affect the use of Black English spoken by the characters of the film. The last part is Discussion that discusses the result of analysis data of the two parts before.

#### **A. The Phonological Features of Black English in the Film *The Grapes of Wrath***

It has been stated before that Black English, in this research, is different from Standard English viewed from phonological features. In the following analysis, the researcher will try to find out characteristics of Black English based on those features in order to answer the first question of the problem statements.

From the obtained data, there are 9 characteristics of Black English in phonological level. The detailed analysis can be seen below:

##### **1. The Reduction of a Vowel**

A vowel constitutes the most prominent sound in the syllable to which it belongs. Therefore, the presence of a vowel indicates the presence of a

syllable. Thus the loss of a vowel will cause the loss of syllable. There are 15 data that belong to this category.

23/D12/TJ/GOW/a: - That's fact'ry [0fæktɹɔ] (BE)

- That's factory [0fæktɹɔ] (SE)

The English word *factory* has three syllables. Nevertheless, in Black English, there are only two syllables. This phenomenon occurs because the vowel /ɹ/ is omitted, so the phoneme /t/ in the second syllable forms cluster with phoneme /r/ in the third syllable, and one syllable is lost.

44/D19/ML/GOW/a: - Who's the Shawnee Land and Cattle Comp'ny [0kɪmpnɔ] (BE)

- Who's the Shawnee Land and Cattle Company [0kɪmpɹnɔ] (SE)

Similar to the word *factory*, the word *company* also has three syllables. Because of the reduction of the vowel /ɹ/, the phoneme /p/ and /y/ become syllabic. Thus, there are only two syllables remained, since the second syllable is lost. The other data which have the same characteristics are as follows:

Table 4.1. The data description of the reduction of a vowel

Data Codes	Black English	Standard English
31/D14/JC/GOW/a	fin'ly [0faɔnlɔ]	finally [0faɔnɹlɔ]
45/D19/SN/GOW/a	pres'dent [0prezdɹnt]	president [0prezɔdɹnt]
55/D19/DA/GOW/a	b'long [b(ɔ)0lZŋ]	belong [bɔ0lZŋ]
64/D26/ML/GOW/a	supr'tendent [su:prɔtendɹnt]	superintendent [su:pɹɔtɔndɹnt]
92/D36/AL/GOW/a	prob'ly [0prZblɔ]	probably [0prZbɹblɔ]
123/D46/TJ/GOW/a	funerls [0fju:nɹrls]	funerals [0fju:nɹɹrls]
153/DD55/PJ/GOW/a	s'pose [s(ɹ)0pɹs]	suppose [sɹ0pɹs]
158/D57/ON/GOW/a	groc'ry [0grZɹcrɔ]	grocery [0grZɹcɹrɔ]
207/D87/JC/GOW/a	li'ble [0laɔbl]	liable [0laɔɹbl]
234/D87/JC/GOW/a	reg'lar [0reglɹ(r)]	regular [0regjɹlɹ(r)]
241/D90/MJ/GOW/a	bound'ry [0baɹdrɔ]	boundary [0baɹdɹrɔ]
252/D94/RU/GOW/a	b'fore [b(ɔ)0f):(r)]	before [bɔ0f):(r)]
268/D103/MJ/GOW/a	diff'rent [0dɔfrɹnt]	different [0dɔfɹɹnt]

From the data above, it is seen that the phoneme /χ/, /ω/ and /□/ are omitted in Black English syllables. The table below shows the rule:

Table 4.2 The BE rule of the reduction of vowel

Black English	Standard English
/Ø/	/χ/, /ω/ and /□/

## 2. The Lost of Unstressed Syllable

In Standard English, when a word consists of more than one syllable, one of them is spoken with more force than the rest, which is called as *stress*. In dictionary, the stressed syllable is shown with a stress mark (ˈ), and the secondary stress (unstressed syllable is marked with (ˌ)).

In Black English, there is a phenomenon that often occurs dealing with the stress of word. Black English speakers tend to stress the first syllable of a word rather than the second syllable. There are 12 data in this category. The Standard English pronunciation is based on Oxford Learner's Dictionary.

Table 4.3 The data description of the lost of unstressed syllables

Data Codes	Black English	Standard English
02/D2/DV/GOW/b	till [0təl]	until [χn0təl]
13/D10/JC/GOW/b	'em [χm]	them [ðχm]
95/D37/PJ/GOW/b	'im [ωm]	him [hωm]
104/D40/TJ/GOW/b	'bout [0ba□t]	about [χ0ba□t]
116/D45/PJ/GOW/b	'er [3:(r)]	her [h3:(r)]
119/D46/TJ/GOW/b	's [(ω)ts]	it's [ωts]
162/D57/ON/GOW/b	'fore [0f):(r)]	before [bω0f):(r)]
170/D62/TJ/GOW/b	'thout [0ða□t]	without [wω0ða□t]
201/D72/ON/GOW/b	'f [(ω)f]	if [ωf]
202/D72/ON/GOW/b	'cause [0k]:z]	because [bω0k]:z]
233/D87/ON/GOW/b	't [(ω)t]	it [ωt]
254/D96/ON/GOW/b	'leven [levn]	eleven [ω0levn]

Based on the data above, it is seen that the unstressed syllables in the table below are omitted in Black English:

Table 4.4 The BE rule of the lost of unstressed syllables

Black English	Standard English
/Ø/	/ɹ/, /ə/, /bə/, /wə/, /h/, and /ð/

### 3. The Simplification of Consonant Cluster

One of the complex characteristics appearing in Black English speech is the tendency towards the simplification of consonant clusters. Although all speakers of English have the tendency to reduce consonant combination of words by pronouncing the last consonant weakly or not at all, in Black English the tendency is even stronger and many words are regularly pronounced without the last consonant. There are 49 data in this category.

This rule operates only when both members of the consonant cluster are:

- voiceless, involving no vibration of the vocal cords as seen in:

185/D67/MJ/GOW/c: - Since before they stopped us las' [læs] night (BE)

- Since before they stopped us last [læst] night (SE)

- voiceless, with the vocal cords vibrating as seen in:

11/D9/JC/GOW/c:- Say, ain't you young Tom Joad – ol' [χɔl] Tom's boy?

(BE)

- Say, ain't you young Tom Joad – old [χɔld] Tom's boy? (SE)

When one member of the cluster is voiceless and voiced (as in *jump* or *thank*), the cluster cannot be simplified, except in negative forms like:

199/D72/ON/GOW/c: - Why can't you tell? You took the contrac', didn'

[dɔdn] you? (BE)

- Why can't you tell? You took the contrac', didn't

[dɔdnt] you? (SE)

Other data that belong to this category are:

Table 4.5. The data description of the simplification of consonant cluster

Data Codes	Black English	Standard English
10/D8/TJ/GOW/c	tol' [tχɔ]	told [tχɔld]
15/D10/JC/GOW/c	o' [χ(v)]	of [χv]
19/D11/JC/GOW/c	an' [χn]	and [χnd]
28/D14/JC/GOW/c	bigges' [bɔgχs]	biggest [bɔgχst]
37/D15/TJ/GOW/c	granma [0grænma:]	grandma [0grændma:]
38/D16/TJ/GOW/c	grampa [0grænpa:]	grandpa [0grændpa:]
63/D26/ML/GOW/c	lan' [læn]	land [lænd]
65/D27/ML/GOW/c	behin' [bɔ0haɔn]	behind [bɔ0haɔnd]
69/D28/GP/GOW/c	ole [χɔ]	old [χɔld]
70/D31/MJ/GOW/c	han'bills [hænbɔls]	handbills [hændbɔls]
82/D31/MJ/GOW/c	fin' [faɔn]	find [faɔnd]
89/D36/PJ/GOW/c	sol' [sχɔ]	sold [sχɔld]
118/D45/JC/GOW/c	wes' [wes]	west [west]
121/D46/GP/GOW/c	jus' [->ɔs]	just [->ɔst]
129/D49/MJ/GOW/c	use' [ju:s]	used [ju:st]
130/D49/MJ/GOW/c	chile [tɔaɔl]	child [tɔaɔld]
134/D49/MJ/GOW/c	depen' [dɔ0pen]	depend [dɔ0pend]
145/D54/ON/GOW/c	thousan' [0θaɔzn]	thousand [0θaɔznd]
148/D54/ON/GOW/c	roun' [raɔn]	round [raɔnd]
157/D56/ON/GOW/c	worl' [wɜ:l]	world [wɜ:ld]
159/D57/ON/GOW/c	san'widge [0sænwɔ->]	sandwidge [0sændwɔ->]
160/D57/PJ/GOW/c	sof'n [0szfn]	soften [0szftn]
164/D58/PJ/GOW/c	soun' [saɔn]	sound [saɔnd]
165/D60/RS/GOW/c	pos'cards [pχɔska:d]	postcards [pχɔstka:d]
168/D61/PJ/GOW/c	res' [res]	rest [rest]
174/D62/TJ/GOW/c	len' [len]	lend [lend]
175/D63/PJ/GOW/c	leas' [li:s]	least [li:st]
179/D63/PJ/GOW/c	lef' [lef]	left [left]
181/D64/TJ/GOW/c	han' [hæn]	hand [hænd]
183/D65/RU/GOW/c	mos'ly [mχɔslɔ]	mostly [mχɔstlɔ]
187/D68/MJ/GOW/c	aroun' [χ0raɔn]	around [χ0raɔnd]
188/D68/TJ/GOW/c	bes' [bes]	best [best]
189/D68/TJ/GOW/c	kin' [kaɔn]	kind [kaɔnd]
190/D68/ON/GOW/c	firs' [fɜ:s]	first [fɜ:st]
191/D68/ON/GOW/c	mus' [mɔs]	must [mɔst]
192/D68/ON/GOW/c	secon' [0sekχn]	second [0sekχnd]
193/D68/ON/GOW/c	min' [maɔn]	mind [maɔnd]

198/D72/ON/GOW/c	contrac' [0kZntræk]	contract [0kZntrækt]
222/D83/TJ/GOW/c	pas' [pæs]	past [pæst]
228/D86/ON/GOW/c	nex' [neks]	next [nekst]
240/D90/MJ/GOW/c	understan' [/'ndχ0stæn]	understand [/'ndχ0stænd]
247/D90/MJ/GOW/c	trus' [trɪs]	trust [trɪst]
248/D91/TJ//GOW/c	hol' [hɑl]	hold [hɑld]
255/D96/TJ/GOW/c	frien'ly [frenlɔ]	friendly [frendlɔ]
259/D98/RUGOW/c	stan' [stæn]	stand [stænd]
269/D104/PJ/GOW/c	spen' [spen]	spend [spend]

Based on the data above, the distinction of the use of consonant cluster between Black English and Standard English can be drawn as follows:

Table 4.6 The distinction of the use of consonant cluster between BE and SE

<b>Black English</b>	<b>Standard English</b>
/nØ/, /sØ/, /cØ/, /lØ/, and /fØ/	/nd/, /st/, /ct/, /ld/, and /ft/

Most of the data above have similar characteristics, namely the deletion of /t/ or /d/ sound after another consonant at the end of a word, as in *bigges'* [biggest], *tol'* [told], *jus* [just], *chile* [child], *wes'* [west], *hol'* [hold], *trus'* [trust], *spen'* [spend], etc.

The reduction of consonant cluster above often confuses the listeners, since it will cause the similar words of spelling. The example of this case can be seen in the third datum (and=an). Thus, to comprehend the meaning, it must be seen from the context of the sentence. Generally, the simplification of consonant cluster occurs at the end of the words.

#### 4. The Substandard Simplification

In simplifying the words, the Blacks often change the pronunciation of the words, but they do not change the meaning of the words. The simplification in Black English means a language activity among the Blacks that employs the irregular words (that is not found in Standard English). The

data of this substandard simplification consist of abbreviation of two words that have similarity with the Southern dialect. This kind of simplification needs, at least, two words to be simplified. At first they combine together and then some letters of it are omitted. There are 17 data in this category.

Table 4.7 The data description of the substandard simplification

Data Codes	Black English	Standard English
42/D18/ML/GOW/d	less'n [lesχ]	less than [les ðχn]
51/D21/ML/GOW/d	outa [a□tχ]	out of [a□t χv]
76/D29/GP/GOW/d	fulla [f□lχ]	full of [f□l χv]
81/D31/MJ/GOW/d	gotta [g□tχ]	go to [gχ□ t□]
87/D34/TJ/GOW/d	lemme [lemω]	let me [let mi:]
88/D35/TJ/GOW/d	more'n [m]:(r)n]	more than [m]:(r) ðχn]
91/D36/PJ/GOW/d	oughta [□:tχ]	ough to [□:t t□]
97/D38/PJ/GOW/d	kinda [kaøndχ]	kind of [kaønd χv]
98/D39/GP/GOW/d	lemmo [lemχ□]	let me [let mi:]
112/D43/MJ/GOW/d	cuppa [k□pχ]	cup of [k□p χv]
114/D44/PJ/GOW/d	wanta [w]:ta]	wan to [w]:t t□]
115/D44/PJ/GOW/d	letta [letχ]	let us [let □s]
124/D47/TJ/GOW/d	lotta [lztχ]	lot of [lzt χv]
165/D59/TJ/GOW/d	longer'n [l]:ngχ(r)n]	longer than [l]:ngχ(r) ðχn]
205/D74/JC/GOW/d	gimme [gômω]	give me [gôv mi:]
249/D92/TJ/GOW/d	hotter'n [hztχ(r)n]	hotter than [hztχ(r) ðχn]
250/D92/TJ/GOW/d	better'n [0betχ(r)n]	better than [0betχ(r) ðχn]

From the data above, it can be seen that the substandard simplification involves two words which are combined into one word. The simplification above involves preposition (*of* and *to*) that can be seen in the datum number 2, 3, 4, 7, 8, 10, 11, and 13 and other words such as *us* (twelfth datum), *me* (datum number 5, 9, and 15) and *than* (datum number 1, 6, 14, 16, and 17).

There is no certain rule of this characteristics, since the abbreviation of the two words can be similar between one and another though it uses different combination of words. For instance, the words *wanta*, *letta*, and *lotta* have similarity in its second syllable (simplifying *to*, *us*, and *of* into *ta*).

##### 5. The Deletion of /r/ Sound

This typical of Black English is also called as r-lessness or the dropping of r's sound after vowels which is usually noticeable in the intervocalic position, and sometimes at the end of a word. The spelling of r becomes a glide or disappears before vowels as well as before consonant or pauses. There are 7 data found in this category. Those data are shown in the table below:

Table 4.8 The data description of the deletion of /r/ sound

Data Codes	Black English	Standard English
43/D18/ML/GOW/e	chillun [tʃɪlɪn]	children [tʃɪldrɪn]
53/D23/DA/GOW/e	fust [fʊst]	first [fɜ:st]
125/D47/TJ/GOW/e	gov'ment [0gʌvmɛnt]	government [0gʌvɪn(r)mɛnt]
178/D63/ON/GOW/e	mis'able [0mɔzɪbl]	miserable [0mɔzrɪbl]
211/D76/MJ/GOW/e	diff'unt [0dɔfɪnt]	different [0dɔfrɪnt]
217/D80/MJ/GOW/e	Sat'dy [0Sætdɔ]	Saturday [0Sætɪ(r)dɔ]
229/D86/TJ/GOW/e	int'ested [0intrɪsted]	interested [0intrɪsted]

From the data above, the rule of the deletion /r/ sound in Black English can be drawn as follows:

Table 4.9 The rule of the deletion of /r/ sound

Black English	Standard English
/Ø/	/r/ sound

Similar to the simplification of final consonant cluster, the deletion of /r/ sound also affects the Black English grammatical rules, that is the absence of verb forms be (are/were) in a sentence.

#### 6. The Realisation of /ŋ/ as /n/ Sound

In Black English, the phoneme /ŋ/ is often realized as phoneme /n/ if it is placed at the end of a word that functions as gerund or as participle marker (suffix -ing). This word changing is based on its pronunciation without changing its meaning. This term is also popularly known as “dropping your g”, but it does not actually involve any g dropping at all. What actually



happens, in phonetic terms, is that one kind of nasal (an alveolar nasal – with the tongue touching the alveolar ridge right behind the top front teeth) is substituted for another one (a velar nasal – with the tongue touching the velar or upper back region of the roof of mouth).

There are 114 data that belong to this category. These data are shown in the table below:

Table 4.10 The data description of the realisation of /ŋ/ as /n/ sound

Data Codes	Black English	Standard English
01/D1/DV/GOW/f	nothin' [0nθɔŋ]	nothing [0nθɔŋ]
03/D3/DV/GOW/f	goin' [0gχɔŋ]	going [0gχɔŋ]
04/D3/DV/GOW/f	lookin' [lɔkɔŋ]	looking [lɔkɔŋ]
05/D4/DV/GOW/f	doin' [dɔŋ]	doing [dɔŋ]
06/D5/TJ/GOW/f	givin' [gɔvɔŋ]	giving [gɔvɔŋ]
08/D7/TJ/GOW/f	tryin' [traɔŋ]	trying [traɔŋ]
09/D7/TJ/GOW/f	shovin' [ʃɔvɔŋ]	shoving [ʃɔvɔŋ]
12/D10/JC/GOW/f	squirmin' [skwɜ:mɔŋ]	squirming [skwɜ:mɔŋ]
16/D11/JC/GOW/f	meetin' [mi:tɔŋ]	meeting [mi:tɔŋ]
17/D11/JC /GOW/f	shoutin' [ʃaʊtɔŋ]	shouting [ʃaʊtɔŋ]
18/D11/JC /GOW/f	lovin' [lɔvɔŋ]	loving [lɔvɔŋ]
21/D11/JC /GOW/f	savin' [seɔvɔŋ]	saving [seɔvɔŋ]
22/D12/JC /GOW/f	drinkin' [drɔŋkɔŋ]	drinking [drɔŋkɔŋ]
24/D12/JC/GOW/f	travelin' [0trævlɔŋ]	traveling [0trævlɔŋ]
25/D13/TJ/GOW/f	getting' [getɔŋ]	getting [getɔŋ]
26/D14/JC/GOW/f	baptizin' [0bæptəʊzɔŋ]	baptizing [0bæptəʊzɔŋ]
29/D14/JC/GOW/f	jumpin' [→ɔmpɔŋ]	jumping [→ɔmpɔŋ]
30/D14/JC/GOW/f	howlin' [haʊlɔŋ]	howling [haʊlɔŋ]
33/D14/JC/GOW/f	prayin' [preɔŋ]	praying [preɔŋ]
35/D14/TJ/GOW/f	fixin' [fɔksɔŋ]	fixing [fɔksɔŋ]
40/D17/ML/GOW/f	leavin' [li:vɔŋ]	leaving [li:vɔŋ]
41/D17/ML/GOW/f	blowin' [blɔχɔŋ]	blowing [blɔχɔŋ]
47/D20/ML/GOW/f	bein' [0bi:ɔŋ]	being [0bi: ɔŋ]
48/D20/ML/GOW/f	workin' [0wɜ:kɔŋ]	working [0wɜ:kɔŋ]
49/D20/ML/GOW/f	dyin' [0daɔŋ]	dying [0daɔŋ]
50//D20/ML/GOW/f	writin' [0raʊtɔŋ]	writing [0raʊtɔŋ]
52/D22/DA/GOW/f	drawin' [0dra]:ɔŋ]	drawing [0dra]:ɔŋ]
57/D24/ML/GOW/f	comin' [kɔmɔŋ]	coming [kɔmɔŋ]
58/D24/TJ/GOW/f	takin' [teɔkɔŋ]	taking [teɔkɔŋ]
59/D25/TJ/GOW/f	settlin' [0setlɔŋ]	settling [0setlɔŋ]
61/D25/TJ/GOW/f	mornin' [0m]:nɔŋ]	morning [0m]:nɔŋ]
62/D26/ML/GOW/f	trespassin' [0trespɜ:sɔŋ]	trespassing [0trespɜ:sɔŋ]

66/D27/TJ/GOW/f	hidin' [0haɔdɔŋ]	hiding [0haɔdɔŋ]
68/D28/GM/GOW/f	durin' [0dɪrɔŋ]	during [0dɪrɔŋ]
70/D28/GP/GOW/f	goblin' [0gzblɔŋ]	gobling [0gzblɔŋ]
71/D29/GP/GOW/f	somethin' [0sɪmθɔŋ]	something [0sɪmθɔŋ]
83/D32/MJ/GOW/f	walkin' [wɜ:kɔŋ]	walking [wɜ:kɔŋ]
86/D34/GP/GOW/f	bustin' [bɪstɔŋ]	busting [bɪstɔŋ]
93/D36/PJ/GOW/f	roustin' [raɪztɔŋ]	rousting [raɪztɔŋ]
99/D39/AL/GOW/f	sleepin' [sli:pɔŋ]	sleeping [sli:pɔŋ]
100/D39/AL/GOW/f	settin' [0setɔŋ]	setting [0setɔŋ]
102/D40/GP/GOW/f	talkin' [tɜ:kɔŋ]	talking [tɜ:kɔŋ]
103/D40/GP/GOW/f	stayin' [steɔɔŋ]	staying [steɔɔŋ]
105/D41/GP/GOW/f	livin' [lɔvɔŋ]	living [lɔvɔŋ]
107/D41/GP/GOW/f	crowdin' [kraɪdɔŋ]	crowding [kraɪdɔŋ]
109/D42/MJ/GOW/f	soothin' [su:θɔŋ]	soothing [su:θɔŋ]
110/D43/GP/GOW/f	eatin' [I:tɔŋ]	eating [I:tɔŋ]
111/D43/MJ/GOW/f	warmin' [wɜ:mɔŋ]	warming [wɜ:mɔŋ]
117/D45/JC/GOW/f	happenin' [0hæpχɔŋ]	happening [0hæpχɔŋ]
126/D47/PJ/GOW/f	knowin' [0nχɪɔŋ]	knowing [0nχɪɔŋ]
127/D48/ON/GOW/f	campin' [kæmpɔŋ]	camping [kæmpɔŋ]
127/D48/TJ/GOW/f	stoppin' [stɔpɔŋ]	stopping [stɔpɔŋ]
132/D49/MJ/GOW/f	waitin' [weɔtɔŋ]	waiting [weɔtɔŋ]
133/D49/MJ/GOW/f	wonderin' [0wɒndχrɔŋ]	wondering [0wɒndχrɔŋ]
135/D49/MJ/GOW/f	thinkin' [θɔŋkɔŋ]	thinking [θɔŋkɔŋ]
136/D50/PJ/GOW/f	croppin' [krɔpɔŋ]	cropping [krɔpɔŋ]
139/D51/ON/GOW/f	payin' [peɔɔŋ]	paying [peɔɔŋ]
140/D52/ON/GOW/f	pickin' [pɔkɔŋ]	picking [pɔkɔŋ]
143/D53/TJ/GOW/f	jackassin' [0jækæsɔŋ]	jackassing [0jækæsɔŋ]
146/D54/ON/GOW/f	movin' [mu:vɔŋ]	moving [mu:vɔŋ]
147/D54/ON/GOW/f	headin' [hedɔŋ]	heading [hedɔŋ]
149/D54/ON/GOW/f	layin' [leɔɔŋ]	laying [leɔɔŋ]
150/D54/ON/GOW/f	shiverin' [χɔvχrɔŋ]	shivering [χɔvχrɔŋ]
151/D54/ON/GOW/f	whinin' [hwaɔɔŋ]	whining [hwaɔɔŋ]
152/D54/ON/GOW/f	runnin' [0rɪnɔŋ]	running [0rɪnɔŋ]
154/D55/PJ/GOW/f	tellin' [telɔŋ]	telling [telɔŋ]
155/D55/JC/GOW/f	makin' [meɔkɔŋ]	making [meɔkɔŋ]
156/D56/AL/GOW/f	beggin' [begɪn]	begging [begɔŋ]
163/D58/PJ/GOW/f	cuttin' [kɪtɔŋ]	cutting [kɪtɔŋ]
169/D61/PJ/GOW/f	workin' [0wɜ:kɔŋ]	working [0wɜ:kɔŋ]
171/D62/TJ/GOW/f	fightin' [faɔtɔŋ]	fighting [faɔtɔŋ]
172/D62/ON/GOW/f	swimmin' [swɔmɔŋ]	swimming [swɔmɔŋ]
176/D63/PJ/GOW/f	willin' [0wɔlɔŋ]	willing [0wɔlɔŋ]
180/D64/ON/GOW/f	crossin' [krɔsɔŋ]	crossing [krɔsɔŋ]
184/D66/ON/GOW/f	foolin' [fu:lɔŋ]	fooling [fu:lɔŋ]
194/D69/ON/GOW/f	braggin' [brægɔŋ]	bragging [brægɔŋ]

197/D71/ON/GOW/f	hirin' [0haɔrɔn]	hiring [0haɔrɔn]
203/D73/ON/GOW/f	agitatin' [0æ→ɔtaɔtɔn]	agitating [0æ→ɔtaɔtɔn]
204/D73/ON/GOW/f	hangin' [hæŋɔn]	hanging [hæŋɔn]
206/D74/JC/GOW/f	breakin' [breɔkɔn]	breaking [breɔkɔn]
208/D76/PJ/GOW/f	goatin' [gɔtɔn]	goating [gɔtɔn]
209/D76/AL/GOW/f	aimin' [eɔmɔn]	aiming [eɔmɔn]
210/D76/MJ/GOW/f	lyin' [laɔɔn]	lying [laɔɔn]
212/D77/MJ/GOW/f	evenin' [0i:vnɔn]	evening [0i:vnɔn]
213/D78/TJ/GOW/f	fryin' [fraɔɔn]	frying [fraɔɔn]
214/D79/TJ/GOW/f	scrabblin' [0skræblɔn]	scrabbling [0skræblɔn]
215/D80/MJ/GOW/f	wantin' [w]:ntɔn]	wanting [w]:ntɔn]
216/D80/MJ/GOW/f	bakin' [beɔkɔn]	baking [beɔkɔn]
219/D81/PJ/GOW/f	reachin' [ri:tɔn]	reaching [ri:tɔn]
220/D82/TJ/GOW/f	yellin' [jelɔn]	yelling [jelɔn]
221/D82/MJ/GOW/f	stickin' [stɔkɔn]	sticking [stɔkɔn]
226/D85/JC/GOW/f	starvin' [stɸ:vɔn]	starving [stɸ:vɔn]
227/D85/JC/GOW/f	stabbin' [stæbɔn]	stabbing [stæbɔn]
231/D86/JC/GOW/f	beatin' [bi:tɔn]	beating [bi:tɔn]
232/D86/JC/GOW/f	learnin' [lɜ:nɔn]	learning [lɜ:nɔn]
236/D88/JC/GOW/f	helpin' [helpɔn]	helping [helpɔn]
237/D89/MJ/GOW/f	lynchin' [lɔntɔn]	lynching [lɔntɔn]
239/D90/MJ/GOW/f	sayin' [seɔɔn]	saying [seɔɔn]
242/D90/MJ/GOW/f	hankerin' [0hæŋkɔrɔn]	hankering [0hæŋkɔrɔn]
243/D90/MJ/GOW/f	jibbitin' [→ɔbɔtɔn]	jibbiting [→ɔbɔtɔn]
244/D90/MJ/GOW/f	draggin' [dræɡɔn]	dragging [dræɡɔn]
245/D90/MJ/GOW/f	crackin' [krækɔn]	cracking [krækɔn]
246/D90/MJ/GOW/f	growin' [grɔtɔn]	growing [grɔtɔn]
248/D91/MJ/GOW/f	holdin' [hɔldɔn]	holding [hɔldɔn]
251/D93/TJ/GOW/f	tootin' [tu:tɔn]	tooting [tu:tɔn]
256/D97/ON/GOW/f	drivin' [draɔvɔn]	driving [draɔvɔn]
257/D97/ON/GOW/f	listenin' [0lɔsnɔn]	listening [0lɔsnɔn]
258/D97/TJ/GOW/f	botherin' [0bɸðɔrɔn]	bothering [0bɸðɔrɔn]
260/D98/MJ/GOW/f	callin' [k]:lɔn]	calling [k]:lɔn]
261/D99/ON/GOW/f	ridin' [raɔdɔn]	riding [raɔdɔn]
262/D99/ON/GOW/f	feelin' [fi:lɔn]	feeling [fi:lɔn]
263/D100/AL/GOW/f	touchin' [tɔtɔn]	touching [tɔtɔn]
264/D100/ON/GOW/f	ticklin' [0tɔklɔn]	tickling [0tɔklɔn]
266/D102/ON/GOW/f	hurryin' [0hɔrɔn]	hurrying [0hɔrɔn]

The rule of the use /ŋ/ sound in Black English is described in this following table:

Table 4.11 The rule of the realisation of /ŋ/ sound as /n/ sound

<b>Standard English</b>	<b>Black English</b>
/ŋ/ sound	→ /n/ sound

## 7. The Deletion of /l/ Sound

The consonant l is quite similar to r in its phonetic nature. The pattern of l-dropping is very similar to that of r, except that it has never affected entire dialect areas in the same sweeping style. In many cases, l disappears entirely, especially after the back rounded vowel. From the research data, the researcher found two words which belong to this category, those are:

Table 4.12 The data description of the deletion of /l/ sound

<b>Data Codes</b>	<b>Black English</b>	<b>Standard English</b>
54/D23/DA/GOW/g	on'y [0χ□nω]	only [0χ□nlω]
96/D37/GM/GOW/g	he'p [hep]	help [help]

From the data above, the rule of the deletion of /l/ sound can be shown as follows:

Table 4.13 The rule of the deletion of /l/ sound

<b>Black English</b>	<b>Standard English</b>
/Ø/	/l/ sound

## 8. The Monophthongal Pronunciation of Diphthongs

This feature is a general thing among both Blacks and Whites in the South (Gilman in Chaika, 1994: 299). It occurs much more frequently before voiced sounds or pauses than before voiceless sound. There are 6 data that belong to this category.

Table 4.14. The data description of the monophthongal pronunciation of diphthongs

<b>Data Codes</b>	<b>Black English</b>	<b>Standard English</b>
108/D41/GP/GOW/h	fella [fela]	fellow [felχ□]
137/D50/TJ/GOW/h	druv [dr□v]	drive [draωv]
144/D54/ONGOW/h	yella [0jela]	yellow [0jelχ□]
173/D62/TJ/GOW/h	dun'no [n]	don't know [nχ□]

218/D81/MJ/GOW/h	tomorra [tχm0Zra]	tomorrow [tχm0Zrχ□]
223/D84/TJ/GOW/h	fi' [fi]	five [faωv]

Based on the data above, it is seen that:

Table 4.15 The distinction in the pronunciation of diphthongs

Black English	Standard English
Diphthong /χ□/	Vowel /a/, /j/
Diphthong / aω/	Vowel /□/, /i/

## 9. The Other Phonological Characteristics

The data that belong to this category are the words which have different spelling from the dictionary. This table below shows the 47 data that belong to the category of the other phonological characteristics:

Table 4.16. The data description of the other phonological characteristics

Data Codes	Black English	Standard English
07/D6/TJ/GOW/i	naw [n□]	no [n]
14/D10/JC/GOW/i	sperit [sperōt]	spirit [0spōrōt]
20/D11/JC/GOW/i	figgered [fωλχrd]	figured [0fωλχrd]
32/D14/JC/GOW/i	piana [pωænz]	piano [pω0ænz□]
34/D14/TJ/GOW/i	lissen [lōsχn]	listen [0lōsn]
36/D14/TJ/GOW/i	somepin [s□mpōn]	something [0s□mθōŋ]
39/D17/TJ/GOW/i	ever'body [evr(ω)bZdω]	everybody [0evrōbZdω]
46/D20/ML/GOW/i	ourn [a□χrn]	our [0a□χr]
56/D24/ML/GOW/i	fambly [fæmblō]	family [0fæmχlō]
60/D25/JC/GOW/i	figger [fωλχr]	figure [0fωλχr]
67/D28/GM/GOW/i	et [et]	eat [i:t]
72/D29/GP/GOW/i	offen []:fn]	often [0]:fn]
73/D29/GM/GOW/i	puh-raise [p□h- reōz]	praise [preōz]
74/D29/GM/GOW/i	Lawd [l]:d]	Lord [l]:d]
75/D29/GM/GOW/i	vitorry [vōtχrō]	victory [0vōktχrō]
77/D29/GP/GOW/i	jest [->χst]	just [->□st]
78/D30/GP/GOW/i	ya [ja]	you [ju:]
79/D31/MJ/GOW/i	awright []:raōd]	alright []:lraōd]
84/D33/MJ/GOW/i	jaul [->a□]	jail [->eōl]
85/D43/WF/GOW/i	al'ays []:leōz]	always [0]:lweōz]
90/D36/PJ/GOW/i	hunnerd [h□nχrd]	hundred [0h□ndrχd]
94/D37/PJ/GOW/i	git [gōt]	get [get]
101/D39/PJ/GOW/i	ef [ef]	if [ōf]
106/D41/GP/GOW/i	twicet [twaōset]	twice [twaōs]

113/D44/GP/GOW/i	hongry [h]ŋɹɔw]	hungry [0hŋɹɔw]
120/D46/GP/GOW/i	tar'd [tard]	tired [0taɔχd]
122/D46/TJ/GOW/i	becaws [bɔ0k]:z]	because [bɔ0k]:z]
131/D49/RS/GOW/i	scairt [skeɔrt]	scare [skeχ(r)]
138/D51/PJ/GOW/i	wal [w]:l]	well [ wel]
141/D52/ON/GOW/i	ruther [rʔ:ðχr]	rather [0rʔ:ðχr]
142/D53/ON/GOW/i	fret [fret]	frighten [0fraɔtn]
161/D57/PJ/GOW/i	fack [fæk]	fact [fækt]
166/D59/TJ/GOW/i	acrost [χ0kr]:st]	across [χ0kr]:s]
177/D63/ON/GOW/i	purty [pχrtɔ]	pretty [0prɔtɔ]
182/D65/WF/GOW/i	wisht [wɔt]	wish [wɔ]
186/D67/MJ/GOW/i	ta [ta]	to [tu:]
195/D69/ON/GOW/i	whilst [hwaɔls]	while [hwaɔl]
196/D70/UJ/GOW/i	stomick [stɔmɔk]	stomach [0stɔmχk]
200/D72/ON/GOW/i	contract [kZntræk]	contract [0kZntrækt]
212/D77/MJ/GOW/i	e'enin' [ɔ(v)nɔn]	evening [ɔvnɔŋ]
224/D85/JC/GOW/i	lookie [lɔkɔ]	look [lɔk]
225/D85/JC/GOW/i	expeck [ɔk0spek]	expect [ɔk0spekt]
230/D86/TJ/GOW/i	exackly [ɔλ0zæktlɔ]	axactly [ɔλ0zæktlɔ]
235/D87/JC/GOW/i	depitties [depɔtɔz]	deputies [0depjɔtɔz]
238/D89/MJ/GOW/i	ketch [kæt]	catch [kæt]
253/D95/RU/GOW/i	qui'te [kwaɔtɔ]	quiet [0kwaɔχt]
265/D101/ON/GOW/i	argament [ʔ:λæmχnt]	argument [0ʔ:λjɔmχnt]
267/D102/ON/GOW/i	twenny [twenɔ]	twenty [0twentɔ]

Based on the data above, some characteristics of Black English can be drawn as follows:

1. The written words of Black English refer to the spoken words of Standard English, as in *figgered* – *figured* [0fɔλχrd], *lissen* – *listen* [0lɔsn], *offen* – *often* [0]:fn], *Lwad* – *Lord* [l]:d], *becaws* – *because* [bɔ0k]:z], *ruther* – *rather* [0rʔ:ðχr], and *ketch* – *catch* [kæt].
2. The realisation of vowel /u/ as /a/, as in *ta* – *to* [tu:] and *ya* – *you* [ju:].
3. The realisation of consonants /ct/ as /ck/ as in *fact* [fækt] – *fack* [fæk], *contract* [0kZntrækt] – *contract* [kZntræk], *expect* [ɔk0spekt] – *expeck* [ɔk0spek], *axactly* [ɔλ0zæktlɔ] – *exackly* [ɔλ0zæklɔ],

4. The realisation of vowel /ɔ/ as /e/ as in *spirit* [Ospɔrɔt] – *sperit* [sperɔt],  
*if* [ɔf] – *ef* [ef]

## B. The Affecting Factors of The Use of Black English

This part of analysis will discuss the affecting factors of the use of Black English. In analysing the data, the researcher did these following steps: First, making the category of the data by differentiating social context – domain and social distance – in which the dialogue occurred. Second, interpreting some affecting factors of the use of Black English in the film *The Grapes of Wrath*. And the last step was drawing conclusion. The theory used as the guideline in analysing the data to reach the aims of this research was Ethnography of Speaking by Dell Hymes. Meanwhile, sociolinguistics approach was used as the field of study.

Based on the social context, including domain and social distance, the researcher classified the data into 8 categories. For more detail, those categories can be seen as follows:

Category A: Domain: Family, Social Distance: Intimate

Category B: Domain: Family, Social Distance: Distant

Category C: Domain: Friendship, Social Distance: Intimate

Category D: Domain: Friendship, Social Distance: Distant

Category E: Domain: Public Place, Social Distance: Intimate

Category F: Domain: Public Place, Social Distance: Distant

Category G: Domain: Party, Social Distance: Intimate

Category H: Domain: Party, Social Distance: Distant

Having categorized the data into 8 categories, the researcher obtained 104 dialogues containing Black English utterances. Meanwhile, the words of Black English spoken in the film *The Grapes of Wrath* were 269. The complete result of the social context supporting the use of Black English phonological features can be seen as follows:

**Social Context Supporting the Use of Black English**

(Table 4.17)

Category	Numbers of Dialogues	Numbers of Data
A	44	112
B	0	0
C	23	69
D	6	14
E	2	3
F	26	66
G	0	0
H	3	5
Total:	104	269

Referring to the second problem statement about the affecting factors of the use of Black English, the researcher found that there were 8 factors affecting the use of Black English found in the film *The Grapes of Wrath*. Those factors are:

1. Social status of the speakers
2. Relationship of the speakers
3. Situation of the conversation
4. Topic of the conversation
5. Style of the speakers
6. Setting of the place (location)
7. Purpose of the speaking



In the next part, the researcher analysed the data found in the film based on each category, and then determined the affecting factors of the use of Black English. More detail about the result of the analysis can be seen as follows.

### **1. Category A (Domain: Family, Social Distance: Intimate)**

In this category, the domain is family and the social distance is intimate. Domain of family is a constellation of certain setting or place, certain relationship or participants and certain topic. Moreover, the social distance between the participants in this category is intimate. The participants of this category can be the member of the family who have close relationship such as father and son, husband and wife, brother and sister, etc. The conversation can occur at home, public place, even can happen through telephone. The topic of conversation can be related to personal problems, family problems, daily matters and other cases. There are 44 dialogues that can be included in this category. The numbers of those dialogues are as follows:

Dialogue 28	Dialogue 29	Dialogue 30	Dialogue 31
Dialogue 32	Dialogue 33	Dialogue 34	Dialogue 35
Dialogue 36	Dialogue 37	Dialogue 38	Dialogue 39
Dialogue 40	Dialogue 41	Dialogue 42	Dialogue 43
Dialogue 44	Dialogue 46	Dialogue 47	Dialogue 49
Dialogue 60	Dialogue 61	Dialogue 65	Dialogue 67
Dialogue 69	Dialogue 70	Dialogue 76	Dialogue 77
Dialogue 78	Dialogue 79	Dialogue 80	Dialogue 81
Dialogue 82	Dialogue 89	Dialogue 90	Dialogue 91

Dialogue 92	Dialogue 93	Dialogue 94	Dialogue 95
Dialogue 98	Dialogue 102	Dialogue 103	Dialogue 104

From the dialogues above, the researcher found that there were 6 factors affecting the use of non Standard English in the conversation between the participants. Those affecting factors are as follows:

1. Relationship of the participants
2. Situation of the conversation
3. Topic of conversation
4. Style of speaker
5. Setting of the place
6. Purpose of the speaking

1. Relationship of the participants

The participants who have close relationship often use non-standard language in the conversation. Family members usually use non-standard language when they speak to each other because their role relationship is intimate. The example of this affecting factor can be seen in the Dialogue 40.

**Dialogue 40:**

*(Outside of The Joads' house. Grandpa rejects to leave the family land)*

Grandpa : I ain't **talkin'** (101/D40/GP/GOW/f) about you, I'm **talkin'** about me. And I'm a-**stayin'** (102/D40/GP/GOW/f). I give her a good **goin'** over all night long – and I'm a-**stayin'**.

Pa : But you can do that, Grampa. This here land is **goin'** under the tractor. We all got to **git** out.

Grandpa : All but me! I'm a-**stayin'**.

Tom : How '**bout** (103/D40/TJ/GOW/b) Granma?

Grandpa : Take her with you!

### **Data analysis:**

The dialogue above happened in the corner of the Joad's house. The participants of the conversation were Grandpa, Pa, and Tom. Grandpa was miserable, frightened and angry, too old to understand or accept such a violent changer in his life. He refused to go away from the family land. He wanted to stay in the house although all families were ready to get off from their own land since the tenant system did not work anymore.

Pa and Tom came up to flatter and assure him that they must leave their land. Getting angry and insisting his standpoint, Grandpa talked in loud voice. He uttered non-standard language which was phonologically different from the standard one. Pa and Tom also use some words that were pronounced differently from Standard English. Those utterances are used in informal situation.

Since Grandpa, Pa and Tom were from one family (the Joads) and the dialogue happened in casual speech, it could be understood why they pronounced the words in informal style. They have intimate relationship, so it did not matter if Tom used informal style when he spoke to his Grandpa and Pa. It can be concluded that the factor affecting the employing of informal language in the dialogue above was the relationship among the participants, in this case, Tom, Grandpa and Pa.

### **2. Situation of the conversation**

The speakers often utter non-standard language in informal event (serious or relax situation). When family members are making conversation in informal event, they tend to use non-standard language; regardless their relationship is

father and son, mother and son, etc. The example of this affecting factor can be found in Dialogue 61.

**Dialogue 61:**

*(Bank of the river. Pa, Noah and Al are talking about grandma's condition)*

Pa : How's Granma since we got her in the tent?

Al : She's off her chump, seems to me.

Noah : She's **outa** her senses, **awright**. All night on the truck keep **talkin'** like she was **talkin' to** Grampa.

Tom : She's **jus'** wore out, that's all.

Pa : I shore would like to stop here a while **an'** give her some **res'** (167/D61/PJ/GOW/c) but we **on'y** got **'bout** forty dollars left. I won't feel right **till** we're there **an'** all **workin'** (168/D61/PJ/GOW/f) **an'** a little money **comin'** in.

**Data analysis:**

Pa, Al, Noah and Tom were in the bank of river. They were sitting chest-deep in the shallow water, talking, occasionally ducking their heads under, and revelling in relief. They were talking about Grandma's condition in relax situation. Grandma was very miserable and in grief because of the Grandpa's death. They attempted to calm Grandma down and did it well.

They were talking in casual style using non-standard language all along the conversation. They employed non-standard language to show intimacy since they came from one family. They were making conversation in relax situation, although they were seriously talking about grandma's condition. Since they are talking with other family members in relax situation they did not have to use formal language.

From the analysis above it can be concluded that the situation of the conversation can be one of factors affecting the use of non-standard language. The purpose of this is to show intimacy between the speakers, especially family members.

### 3. Topic of conversation

The topic of the conversation which is often used by the speakers to employ non-standard language is about daily matters, personal problems, family problems or other cases that have informal characteristics, because the matters talked about are the relax things. The example of this affecting factor is in Dialogue 79.

#### **Dialogue 79:**

*(Inside The Joads' truck. Ma, Pa and Tom worry about their family's condition)*

Ma : **Sumpin'** go to happen soon. We got one day's more grease, two days's flour, **an'** ten potatoes. After that...**An'** Rosasharn, we got to remember she's **gonna** be due soon.

Pa : It sure is hell **jus' tryin'** to get enough to eat.

Tom : **Fella** tells me they's three **hunerd thousan' aroun'** here like us, a-**scrabblin'** (213/D79/TJ/GOW/f) for work **an' livin'** like hogs. Can't **figger** what it is, but **sumpin's** wrong.

#### **Data analysis:**

The Joad Truck pulled up off the paved highway, and jacked up while Tom and Al fixed a puncture. Ma sat in front sit with Rosasharn and talked with Pa and Tom about the family future in the next days. They just got one day's more grease, two day's flour, and ten potatoes. If they did not get any food they would go hungry. They had to solve their problem soon, so they must discuss the matter together.

Although they talked a serious problem, they did it in casual speech. Since they had close relationship they employed non-standard language; regardless the relationship were parents and son. They were talking about family problems in relax situation where they did not have to employ formal language.

Since the topic of the conversation was family problems, the speakers employed non-standard language to show that the three of them came from one family and had close relationship. They did not use informal speech to reveal their opinions. Therefore, it can be concluded that the topic of conversation (family problem) in the dialogue above influenced the use of non-standard language.

#### 4. Style of the speaker

The speakers use intimate and casual style when they are talking in informal situation by employing non-standard language, because the styles show the close relationship between the speaker and the listener. This factor can be seen in the dialogue between mother and her daughter of one family such as in Dialogue 49.

#### **Dialogue 49:**

*(The Joads' tent. Ma is trying to make Rosasharn calm down concerning her pregnancy)*

Ma : They **use'** (128/D49/MJ/GOW/c) to be a **sayin'**: A **chile** (129/D49/MJ/ GOW/c) born **outa** sorrow'll be a happy **chile**. **An'** another: Born **outa** too much joy'll be a doleful boy. That's the way I always heard it.

Rosasharn : You don't ever get **scairt** (130/D49/RS/GOW/i), do you, Ma?

Ma : Sometimes. A little. Only it ain't **scairt** so much. It's just **waitin'** (131/ D49/MJ/GOW/f) **an' wonderin'** (132/D49/MJ/GOW/f). But when **somepin'** happens that I got to do **somepin** – I'll do it.

Rosasharn : Don't it ever scare you it won't be nice in California like we think?

Ma : No. No, it don't. I can't do that. I can't let m'self. All I can do is see how soon they **gonna wanta** eat again. They'd all get upset if I done anymore'n that. They all **depen'** (133/D49/MJ/GOW/c) on me **jus' thinkin'** (134/ D49/MJ/GOW/f) about that. That's my part – that **an' keepin'** the **fambly** together.

### **Data analysis:**

The dialogue happened in the Joad Tent. Ma sat on the ground at her head, and Rosasharn lied flat on her back, hands clasped under her head, looked up the stars. They were talking about the Rosasharn's pregnancy. Rosasharn were asking to her mother about pregnancy. They were talking in intimate style since they were mother and daughter. They had close relationship, so they even can talk about the personal problems to each other.

In discussing the problems, they employed non-standard language. Rosasharn also used informal language when she spoke to her mother. The close relationship between them cannot be a block in using informal language. They had known each other for along time, so there was no reason to speak in formal style. Furthermore, the speakers preferred to use casual speech when they were talking about their personal problems. It could make the conversation between them happen in intimate and casual situation. In the dialogue above, Rosasharn asked her mother about how her mother's feeling when she gave a birth. Rosasharn was very afraid and her mother calmed her down.

From the analysis above, it can be concluded that style of the speaker can be a factor determining the use of non-standard language. The close relationship

between the speakers can be a reason to employ language in intimate and casual style.

### 5. Setting of place

The setting of place that is often used by the speaker in using non-standard language is in the house, in the street, in the field (farm), in the garden, in the market, etc. The family members usually employ non-standard language in those places when they are talking about daily matters. The example of this factor can be seen in Dialogue 81.

#### **Dialogue 81:**

*(The Interior House. Tom, Ma and Pa are talking about the family earning)*

Tom : Got any more, Ma?

Ma : No. That's all. You made a dollar, **an'** that's a dollar's worth.

Pa : That!

Ma : They charge extry at the **comp'ny** store but they ain;t no other place.

Tom : I ain't full.

Ma : Well, **tomorra (217/D81/MJ/GOW/h)** you'll get in a full day – full day's pay – **an'** we'll have plenty.

Pa : You wouldn't think **jus' reachin' (218/D81/PJ/GOW/f)** up **an' pickin'** get you in the back.

#### **Data analysis:**

The dialogue above happened in the Interior House 63 at night. Sitting wherever they could, the Joads had finished their supper of hamburgers. Tom, Ma and Pa were talking about Tom's earning. Their family were in trouble because they were lack of money to fulfil their needs. They were discussing the family problems in intimate style.

Since they were talking inside the house which was inhabited by their own members of family, they employed non-standard language. They came from one



family and there was no reason to use formal style. They spoke some words that were phonologically different from Standard English words. They were free to speak anything in any style, even in informal style, since they were inside the house.

Therefore, setting of the place also determines the employing of non-standard language. The more relax the condition of setting of the place, the greater possibility to use non-standard language. The speakers employ non-standard language in certain places (in the house, street, market, etc) because those places do not demand the use of formal language.

#### 6. Purpose of the speaking

The purpose of speaker who uses non-standard language is to make chitchat to the listener and to make the conversation more familiar (intimacy). The family members usually have conversation in casual and intimate style. By using non-standard language they want to make close relationship and to make chitchat in informal style. This affecting factor, for example, can be seen in Dialogue 80.

#### **Dialogue 80:**

*(Inside the truck – on the road. Tom, Ma and Al are talking about their needs)*

Ma : **Fust** thing I'll get is coffee, **cause ever'body** been **wantin'** (214/D80/MJ/GOW/f) that, **an'** then some flour **an' bakin'** (215/D80/MJ/GOW/f) powder **an'** meat. Better not get no-side meat right off. Save that for later. Maybe **Sat'dy** (216/D80/MJ/GOW/e). Got to get some soap, too. **An'** milk. Rosasharn's got to have some milk.

Tom : Get some sugar too, for the coffee.

Ma : You know, I **jus'** can't remember when I felt so good before!

Al : Know what I'm a-gonna do? I'm a-gonna save up an' go in town an' get me a job in a garage. Live in a room an' eat in restaurant. Go to the movin' pitcher ever' night, Cowboy pitchers.

### **Data analysis:**

The Joads Truck got under way again. Al was driving, with Ma and Rosasharn and Tom beside him. They all smiled, their faces were glowing with excitement. They were talking about what they would do after they arrived at Hooper Ranch. They talked as if they would get a better job and settlement.

Ma wanted to buy some flour, baking powder, meat, milk and coffee because everybody needed it. Al wanted to save up and go in town to get a job. The three of them were very exciting about their future. They revealed their excitement in a light conversation. The purpose of the conversation was to chitchat. They wanted to share their excitement to each other. The conversation also shows that they had close relationship as on family. So another purpose of that conversation is to show intimacy.

The purpose of the speaking can be a determinant factor in using the non-standard language. If the purposes are just to make chitchat and to show intimacy, the speakers do not have to employ formal language. By using the informal language, the speakers can have closer relationship.

### **2. Category B (Domain: Family, Social Distance: Distant)**

In this category, the domain is family and the social distance is distant. Domain of family is a constellation of certain setting or place, certain role relationship and certain topic. Furthermore, in this category social distance between participants is distant. The setting of conversation can be at home or

public place. The participants include family members who have distant relationship such as distant relatives.

In the film *The Grapes of Wrath*, The researcher did not find the dialogues which could be included in this category.

### **3. Category C (Domain: Friendship, Social Distance: Intimate)**

In category C, the domain is friendship and the social distance is intimate. The friendship is a constellation of certain place/ setting, certain role-relationship/ participant and certain topic. In this domain, the setting in which dialogue occurred can be at home, farm, street or public area. The participants are between friends. In this category, the participants have a close relationship. They may be close friends or members of the same organisation. The topics can be daily matters, their relationship, personal problems or just hobbies.

The dialogues that can be concluded in this category are as follows:

Dialogue 9	Dialogue 10	Dialogue 11	Dialogue 12
Dialogue 13	Dialogue 14	Dialogue 15	Dialogue 16
Dialogue 17	Dialogue 21	Dialogue 24	Dialogue 25
Dialogue 26	Dialogue 27	Dialogue 45	Dialogue 55
Dialogue 74	Dialogue 84	Dialogue 85	Dialogue 86
Dialogue 87	Dialogue 96	Dialogue 97	

Based on the data above, researcher found some affecting factors of the use of Black English. Those affecting factors are as follows:

1. Relationship of the participants
2. Situation of the conversation
3. Topic of the conversation

4. Style of the speakers
5. Setting of the place
6. Purpose of the speaking

1. Relationship of the participants

Relationship of participants is one of affecting factors of the use of non-standard language. Close friends usually have intimate relationship. Because of their close relationship, they tend to employ non-standard language when they are making conversation. The use of non-standard language can make their friendship more intimate. They can talk about anything in informal language, even when they talk about serious matter. This affecting factor, for instance, can be seen in Dialogue 24.

**Dialogue 24:**

*(In the back room of Tom's old home. Muley and Tom are talking about their families' future)*

Muley : The rest of my **fambly** (55/D24/ML/GOW/i) set out for the west – there wasn't **nothin'** to eat – but I couldn't leave. **Somepin'** wouldn't let me. So now I just wander around. Sleep wherever I am. I used to tell myself I was **lookin'** out for things, so when they come back **ever' thing** would be all right. But I knowed that wasn't true. There ain't **nothin'** to look out for. And ain't nobody **comin'** (56/D24/ML/GOW/f) back. They're gone – and me, I'm just an **ol'** graveyard ghost – that's all in the world I am. You think I'm touched.

Tom : No. You're lonely – but you ain't touched.























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Frank : This here's a strike.  
Tom : Well, **fi'** (222/D84/TJ/GOW/h) cents a box ain't much, but a **fella** can eat.  
Frank : **Fi'** cents! They **payin'** you **fi'** cents?  
Tom : Sure. We made a buck since midday.

### **Data analysis:**

The participants of the dialogue above were Casy, Tom and Frank. The dialogue happened inside the tent. Tom met Casy again for the first time for they separated in the night after they quarrelled with the deputy. Tom was introduced to Frank by Casy. They soon involved in intimate conversation talking about job. Although Tom and Frank just met, they felt that they were close friends. Therefore, they chose to employ the non-standard language to make intimacy.

Frank asked to Tom first by using non-standard language although he just met Tom. Frank's purpose of using non-standard language in his first meeting with Tom was to make the conversation more intimate and to make close relationship. Tom also used the non-standard language to make equality between them. By using the non-standard language they could speak up their thoughts freely. They talked about wage of picking peaches in a relax situation. The use of the non-standard language made them get closer.

The purpose of speaking set by the participants in the dialogue above influences the use of the non-standard language. Their purposes of using the non-standard language are to make intimacy and to make close relationship.

#### **4. Category D (Domain: Friendship, Social Distance: Distant)**

In this category, the domain is friendship and the social distance is distant. The friendship domain is a constellation of certain place/ setting, certain role-relationship/ participant and certain topic. In this domain the setting can take place at home, school, street or public area. The topic in this category can be light matters or daily matters. The participants of the conversation are not close friends since the social distance between them is distant. There are 6 dialogues that can be included in this category.

Dialogue 18

Dialogue 19

Dialogue 20

Dialogue 22

Dialogue 23

Dialogue 75

From the dialogues above, the researcher found that there were 4 factors affecting the use of non-standard language in the conversation between the participants. Those affecting factors are as follows:

1. Social status of the participants
2. Situation of the conversation
3. Setting of the place
4. Purpose of the speaking

1. Social status of the participants

People who are accustomed to speak non-standard language are from lower class, because they are uneducated or less-educated people. They usually do not pay attention whether their speaking is appropriate or not. They just want to speak and the listener understands what they mean. This affecting factor can be seen in Dialogue 18.

**Dialogue 18:**

*(In the Muley's dooryard. Muley was angry to a city man for he insisted to stay in his land)*



The man : Fact of matter, Muley, after what the dusters done to the land, the tenant system doesn't work anymore. It doesn't even break even, much less show a profit. One man on a tractor can handle twelve or fourteen of these places. You just pay him a wage and take all the crop.

5. **Muley : But we couldn't do on any less'n (42/D18/ML/GOW/d) what our share is now. The chillun (42/D18/ML/GOW/e) ain't gettin' enough to eat as it is, and they're so ragged we'd be shamed if ever'body else's chillun wasn't the same way.**

The Man : I can't help that. All I know is I got my orders. They told me to tell you got to get off, and that's what I'm telling you.

**Data analysis:**

The dialogue above happened in the Muley's dooryard. It was a soft spring day with the peaceful sound of the country. A city man sat in a touring car with a collar and tie. He talked to Muley in arrogant manner. He got orders to force Muley get off from his land, but Muley insisted to stay. They were involved in serious conversation. Both of them tried to defend their own standpoints.

Muley and the man had known each other, but they did not have close relationship. From the way he dressed and spoke, it was clear that the man was from the higher class. He wore a collar and a tie that showed his high social status. He spoke to Muley by using the formal language for he was a educated man. Meanwhile Muley employed the non-standard language. The employing of the non-standard language by Muley showed that Muley was from lower class and he was an uneducated man.

From the analysis above, it can be concluded that social status of the participants influences the use of language both the standard language and the

non-standard language. The person who was educated tends to use the standard language when he speaks. Meanwhile the person who was categorized as uneducated people or lower class frequently employs the non-standard language when he speaks.

## 2. Situation of the conversation

The situation of the conversation can be one of the affecting factors of the use the non-standard language. The speaker often uses the non-standard language in informal event (serious or relax situation). However, the non-standard language is mostly used in relax situation. This affecting factor, for example can be seen in Dialogue 75.

### **Dialogue 75**

*(Outside the tent. Casy takes the blame for knocking down the deputy)*

6. Casy : Go on. Get in your tent. You don't know nothin'

7. Al : How 'bout you?

8. Casy : Somebody got to take the blame. They just got to hang it on someday, you know. An' I ain't doin' nothin' but set around.

9. Al : But ain't no reason.

10. Casy : Lissen. I don't care nothin' about you, but if you mess in this, your whole fambly li'ble (206/D75/JC/GOW/a) to get in trouble, an' Tom get sent back to the penitentiary.

11. Al : Okay. I think you're a damn fool, though.

12. Casy : Sure. Why not?

**Data analysis:**

The dialogue above happened outside the tent. The situation was very bad for Floyd smacked the deputy in his face. The deputy fired from the ground and everybody ran away into his tent. Casy stepped behind the deputy and kicked him in the base of the skull. The deputy tumbled over unconscious. While everybody has disappeared into his tent, Al and Casy debated outside the tent. Casy insisted to take the blame and Al could do nothing.

Casy and Al were not close friends although they knew each other well. Casy employed the non-standard language when he spoke to Al. He said in serious manner since the situation was very tense. He had to make a decision soon and he did not care about his language. He just wanted to say what in his mind was. The conversation happened in informal situation although Casy spoke in serious manner. Here, the use of the non-standard language by Casy was influenced by the situation of the conversation. The informal situation made Casy speak as he liked.

### 3. Setting of the place

The setting of the place also determines the use of the non-standard language. The speaker usually uses the non-standard language in the places such as in the house, in the farm, in the garden, in the market, and other public places. It is because these places have relax and informal situation characteristics. For example, in the public place such as the market, the speaker can speak freely because the market is not a formal place. This affecting factor, for example, can be seen in Dialogue 22.

#### **Dialogue 22**

*(Beside the tractor. There is a surprise in Muley's face as he recognizes the driver)*

Muley : Why, you're Joe Davis's boy!

Davis : I don't like nobody **drawin'** (51/D22/DA/GOW/f) a bead on me.

Muley : Then what are you **doin'** this kind a thing for – against your own people?

### **Data analysis:**

The dialogue between Davis and Muley above happened in the farm.

Muley and the two younger men stood shoulder to shoulder watching a lumbering tractor headed straight toward them. Muley held a shotgun. The roar of the tractor came closer. When Muley lifted his shotgun to his shoulder, the tractor stopped. The driver took off his goggles and dust mask. Muley was surprised as he recognized that the driver was his friend's son.

Davis reacted to Muley's statement by shouting impolitely. He did not care though Muley was his father's friend. He just cared about his job and the life of his family. Muley and Davis talked in tense manner. Each of them tried to defend their own standpoints. The topic of the conversation here was the personal problems between Muley and Davis concerning with land possession. Both of them employed the non-standard language since they talked in the farm. Although the topic of the conversation was serious enough, they employed the non-standard language. It was because the setting of the place was in the farm and the participants did not have to use the standard language in the farm.

#### 4. Purpose of the speaking

When the speakers use the non-standard language, they usually have some purposes such as to show intimacy, to make a chit-chat, to express anger, humiliation or mocking, to enrich the language and so on. The participants of the

dialogue below use the non-standard language to express their anger. It can be seen in detail in the Dialogue 20.

### **Dialogue 20**

*(In the farm. Muley and the man try to defend their own standpoints)*

**13. Muley : Then who do we shot?**

**14. The Man : Brother, I don't know. If I did I'd tell you. But  
I just don't know who's to blame!**

**15. Muley : Well, I'm right here to tell you, mister, ain't  
nobody going to push me off my land! Grampa took up this land  
seventy years ago. My pa was born here. We was all born on it, and  
some of us got killed on it, and some died on it. And that's what makes  
it ourn (45/D20/ML/GOW/i) bein' (46/D20/ML/GOW/f) born on it, and  
workin' (47/D20/ML/GOW/f) on it, and dyin' (48/D20/ML/GOW/f) on it  
– and not to piece of paper with writin' (49/D20/ML/GOW/f) on it! So  
just come on and try to push me off!**

### **Data analysis:**

The dialogue above happened in the farm. Muley was angry because the man forced him to leave his land. Muley ignored the man's order and insisted to stay in his house. Muley showed his anger by giving some arguments to the man. He employed the non-standard language to show his anger, although the man spoke in polite manner and used the standard language. Muley's purpose of using the non-standard language here was to show his anger, he told that the land has belonged to his grandpa for more than seventy years and he would not leave the land.

When Muley was on the top of his anger, he did not think to employ the standard language for he was out of control. He could speak his mind freely by using the non-standard language. Therefore, Muley's purpose here of using the non-standard language was to express his anger. He did not care to the man's order and insisted his standpoint. Even he did not see any purpose to use the standard language to the man who was from the higher class. Moreover, the main factor affecting the employing of he non-standard language here was the very bad mood of the speaker who expressed his anger.

#### **5. Category E (Domain: Public Place, Social Distance: Intimate)**

In category E, the domain is public place and the social distance is intimate. Public place domain is an integration of certain place/ setting, certain role-relationship/ participants and certain topic. In this domain, the setting of the dialogue can be in the street, farm, school, market and so on. The participants can be friends, members of family, workers, government staffs, etc. The participants have a close relationship. The topic of conversation can be daily matters, public problems and other problems. There are 2 dialogues that can be included in this category:

Dialogue 1

Dialogue 73

From the dialogues above, the researcher found that there were 2 factors affecting the use of non-standard language in the conversation between the participants. Those affecting factors are as follows:

1. Situation of the conversation
2. Setting of the place

1. Situation of the conversation

The speaker tends to use the non-standard language in informal event whether in serious or relax situation. This situation of the conversation is also determined by the place in which the conversation happens. The relaxing situation can make the speaker speak up his mind freely. Therefore, he does not have to employ the formal language in informal event in which the situation is relaxed. The Dialogue 1 contains this affecting factor.

### Dialogue 1

*(Roadside short-order restaurant. A waitress is talking to a truck driver)*

Waitress : When you be back?

Driver : Couple a weeks. Don't do **nothin'** (01/D1/DV/GOW/f) you wouldn't want me to hear about!

#### **Data analysis:**

The participants of the dialogue above were a waitress and a driver. The Dialogue happened in a restaurant on the right side of the road. The waitress and the driver were involved in a light conversation. Although they were not close friends, they employ the non-standard language. The waitress greeted the driver in casual manner and the driver answered the question by using the non-standard language.

Although the driver and the waitress had distant relationship, they employed the non-standard language in making conversation. It might be possible because the driver often dropped in the restaurant. The use of the non-standard language in the dialogue above was influenced by the situation of the conversation.

The situation of the conversation above was relaxing situation since the place in which the dialogue happened was in the restaurant. The driver answered

the waitress' question in casual manner. He did not care even though the two of them were not close friends. The employing of the non-standard language here was possible because the conversation happened in the relax situation. The relaxing situation affected the use of the non-standard language by the driver since the restaurant was a familiar place for him. Therefore, the situation of the conversation especially relax situation influenced the driver in using the non-standard language freely.

## 2. Setting of the place

The setting of the place also determines the use of the non-standard language. The speaker tends to use the non-standard language in the informal places such as in the house, in the farm, in the market, in the street and other public places. These places are considered as informal places in which the conversation happens in casual manner. This affecting factor, for example, can be seen in the Dialogue 73.

### **Dialogue 73**

*(In the street. The agent asks for help to the deputy)*

16. Deputy : What's the trouble?

17. Agent : Ever seen this guy before?

18. Deputy : What'd he do?

19. Agent : He's agitatin' (202/D73/ON/GOW/f)

20. Deputy : Seems like I have. Seems like I seen him hangin' (203/D73/ON/GOW/f) around that used car lot that was busted into. Yep, I'd swear it's the same fella. Get in that car.

**Data analysis:**



The dialogue above happened in the street. The agent got some problems from a young man, Floyd. When the agent and Floyd quarrelled, the deputy came and asked to the agent if there was any trouble. The agent pointed to Floyd and told the deputy that Floyd made some troubles to him.

The deputy and the agent were not close friends. They met accidentally in the street. The agent was on trouble and the deputy was on duty. It was the deputy's duty to help everyone who was in trouble. Therefore, when the deputy found that there was a conflict in the street, he came and helped the agent. The agent and the deputy employed the non-standard language when they made a conversation although they just met. It was possible because the conversation happened in the street.

The setting of the place here influenced the agent and the deputy using the non-standard language. The conversation happened in the informal place, so the participants chose to use the non-standard language to make casual conversation. The status of the deputy as government official did not influence the agent to use the formal language. Therefore, the setting of the place that was in the open area affected the participants in using the non-standard language.

#### **6. Category F (Domain: Public Place, Social Distance: Distant)**

In category F, the social domain is public place and the social distance is distant. Public place domain is an integration of certain place/ setting, certain role-relationship/ participants and certain topic. In this domain, the setting of the dialogue can be in the street, farm, school, market and so on. The participants can be friends, members of family, workers, government staffs, etc. The participants have a distant relationship. The topic of conversation can be daily matters, public

problems and other problems. There are 26 dialogues which can be included in this category:

Dialogue 2	Dialogue 3	Dialogue 4	Dialogue 5
Dialogue 6	Dialogue 7	Dialogue 8	Dialogue 48
Dialogue 50	Dialogue 51	Dialogue 52	Dialogue 53
Dialogue 54	Dialogue 56	Dialogue 57	Dialogue 58
Dialogue 59	Dialogue 62	Dialogue 63	Dialogue 64
Dialogue 66	Dialogue 68	Dialogue 71	Dialogue 72
Dialogue 83	Dialogue 88		

From the dialogues above, the researcher found that there were 6 factors affecting the use of non-standard language in the conversation between the participants. Those affecting factors are as follows:

1. Social status of the participants
2. Situation of the conversation
3. Topic of the conversation
4. Setting of the place
5. Purpose of the speaking

1. Social status of the participants

The lower class of community members use the non-standard language more frequently than the upper class. They do not care whether the listener is from the upper class member or from the lower class. They just want the listener understands what they speak. They don not pay attention that their speaking is appropriate or not. Therefore, the social status can be one of factors for someone

in using the non-standard language. In the public domain, it can be seen in the Dialogue 72.

### Dialogue 72

*(Outside the Joad Tent, in the road. Floyd and an agent are involved in serious argument)*

21. First man : Why can't you tell? You took the contrac'

(197/D72/ON/GOW/c), didn' (198/D72/ON/GOW/c) you?

22. Agent : That's true. But it's keyed to the price. Might be a little more, might be a little less.

23. Floyd : All right, mister. I'll go. You just show your license to contract (199/D72/ON/GOW/i), an' then you make out a order – where an' when an' how much you gonna pay – an' you sign it an' we'll go.

24. Agent : You trying to tell me how to run my own business?

25. Floyd : 'F (200/D72/ON/GOW/b) we're workin' for you, it's our business too. An' how do we know – you ain't one a the guys that sent these things out?

26. Agent : Listen, Smart Guy. I'll run my business my own way. I got work. If you want to take it, okay. If not, just sit here, that's all.

27. Floyd : (to other men) Twicet now I've fell for that line. Maybe he needs a thousan' men. So he gets five thousan' there, an' he'll pay fifteen cents a hour. An' you guys'll have to take it 'cause (201/D72/ON/GOW/b) you'll be hungry. 'F he wants to hire men, let

**him write it out an' say what he's gonna pay. Ast to see his license. He ain't allowed by law to contract men without a license.**

**Data analysis:**

The dialogue above happened at the road. A labor agent approached a group of men. The agent, wearing a flat-brimmed Stetson and with his pockets filled with pencils and booklets, looked down at the silent men. All of men in the camp approach slowly and silently. The women gave their anxious attention in the background. Among the men who walked up was Floyd, a grimly disappointed young man.

The agent offered a job to the men in the camp, but he could not tell exactly how much the salary was. Floyd made some troubles by asking the license of contract to the agent. The agent was offended by Floyd's statement and angry to him. Here, Floyd employed the non-standard language when he spoke to the agent. It was because Floyd was from the lower class and an uneducated man. Meanwhile, the agent used the standard language since he came from the upper class. Their social status influenced them in using whether the non-standard language or the standard language.

2. Situation of the conversation

The situation of the conversation influences the use of the non-standard language. The speaker often uses the non-standard language in informal event (serious or relax situation). However, the speaker uses the non-standard language more often in relax situation than in serious one. This affecting factor, for example, can be seen in the Dialogue 3.

### Dialogue 3

*(Inside the truck. The driver is trying to confirm some suspicions to Tom)*

28. Driver : Goin' (03/D3/DV/GOW/f) far?

29. Tom : Just a few miles. I'd a walked her if my dogs  
wasn't pooped out.

30. Driver : Lookin' (04/D3/DV/GOW/f) for a job?

31. Tom : No, my old man got a place, forty acres. He's a  
sharecropper, but we been there a long time.

#### Data analysis:

The dialogue between Tom and the driver above happened inside the truck. Tom asked for a lift to the driver. They finally sat side by side and the driver eyed Tom trying to confirm some suspicion. To melt down the situation, the driver asked Tom some questions by employing the non-standard language. The relax situation influenced the driver in employing the non-standard language, although they just met. Meanwhile, for the sake of politeness, Tom answered the questions by using the formal language.

The situation of the conversation of the dialogue was relax situation. Both of them were inside the truck moving along the road. It was clear that the situation could affect the employing of the non-standard language. This was possible because the conversation could become the casual conversation. Although Tom and the driver just met, they could create the relax situation. It was because the setting of the place also supported the situation of the conversation. Therefore, the use of the non-standard language could melt down the tense and create the relax situation.

### 3. Topic of the conversation

The topic of the conversation is one of the affecting factors of the use of the non-standard language. The topics that are often used by the speaker to employ the non-standard language are about the daily matters, the personal problems or other cases that have informal characteristics since the matters are about the relax things. This affecting factor, for example, can be seen in the Dialogue 50.

#### **Dialogue 50**

*(In the campground. A man murmurs approbation of Connie's guitar playing and makes a chit-chat with Pa and Tom)*

32. Pa : Thas my son-in-law.

33. First man : Sings real nice. What state y'all from?

34. Pa : Oklahoma. Had us a farm there, share-croppin'

(135/D50/PJ/GOW/f).

35. Tom : Till the tractor druv (136/D50/TJ/GOW/h) us out.

36. First man : We from Arkansas. I had me a store, kind of general nations store, but when the farms went the store went too. Nice a little as you ever saw. I shore did hate to give it up.

37.

#### **Data analysis:**

The dialogue happened in the campground in the night. Connie played a guitar and sang a song. A small wooden house dominated the scene. There were no facilities, so the migrants made tents and parked their trucks wherever there was a space. It was after supper and some men sat in the porch steps listening to Connie who played a road song on a borrowed guitar.

As the music ended, a group of men walked out from the porch. One of them murmured admiration of Connie's playing. Pa was proud with his son in law. Then the man, Pa and Tom were involved in casual conversation. Although they just met and knew each other, they talked in intimate style. The employing of the non-standard language above was influenced by the topic of conversation. They talked about light thing in casual manner, so they chose to employ the non-standard language. It could make the conversation intimate and the participants knew each other well.

#### 4. Setting of the place

The conversation that is often performed by the speaker in using the non-standard language is in the house, in the street, in the field, in the garden, in the market and other public places. The speaker usually uses the non-standard language in these places because the situation is relax and informal. For example, in a gas station, someone can employ the non-standard language to another person because the gas station is not a formal place. This affecting factor can be seen in the Dialogue 56.

#### **Dialogue 56**

*(In the gas station. The fat man doubts the Joads have any money)*

Fat man : You folks aim to buy anything?

Al : Need some gas, mister.

Fat man : Got any money?

Al : Whatta you think: - we's **beggin'** (155/D56/AL/GOW/f)?

Fat man : I just **ast**, that's all.

Tom : Well, ask right. You ain't **talkin'** to bums, you know.

Fat man : All in the **worl'** (156/D56/ON/GOW/c) I done was **ast**.

#### **Data analysis:**

The Joads truck was seen at a gas station. Pa took a deep leather pouch, untied the strings and began to calculate his money as the fat proprietor advanced. The fat man asked his customer in suspicious look. He doubted his that customer have any money. Al showed his anger by employing the non-standard language. The fat man felt sorry for them by saying the non-standard language. They employed the non-standard language although they just met.

The setting of the place influenced the employing of the non-standard language in the dialogue above. The gas station was on the open area and this place was not a formal place. The participants of the conversation in this place did not have to use the non-standard language. Therefore, the setting of the place that has informal characteristic affected the participants of the conversation in using the non-standard language.

#### 5. Purpose of the speaking

The purpose of the speaking is also one of the affecting factors for someone in using the non-standard language. The non-standard language is preferred for some purposes such as to show intimacy, to make a chit-chat, to make the conversation more intimate, to express anger and so on. The Dialogue 88 below is one of the examples of the dialogue in which the speaker use the non-standard language to express his anger.

#### **Dialogue 88**

*(In the bridge. The deputy catches Casy because he suspects Casy as the leader of the men in the camp)*

38. Casy : Listen, you fellas. You don't know what you're doin'.

You're helpin' (234/D88/JC/GOW/f) to stave kids.

39. Deputy : Shut up, you red...



40. Second deputy : Looks like to me you killed him.

41. Deputy : Turn him over. Put the light on him.

**Data analysis:**

The dialogue above happened near the bridge. In the night when Casy, Tom and other men gathered in Tom's cabin, the guards went there to catch them. They could escape from the guards, but they were caught near the bridge. Tom and Casy were alone for the others have fled. The deputy tried to catch Casy because he suspected that Casy was the leader of the men in the camp.

**7. Category G (Domain: Party, Social Distance: Intimate)**

Category G is the mixing between the domain (party) and the social distance (intimate). The party domain consists of a set of factors, i.e. certain place/ setting, certain role-relationship/ participants and certain topic. The setting of conversation in this domain can be in the café, house, pub, and restaurant. The participants in this domain are the host of the party and the visitors of the party who have a close relationship. The topics that are suitable for this category are party-related, such as food and beverage, dancing, music and other casual topics.

In the film *The Grapes of Wrath*, the researcher did not find the datum which belongs to this category.

**8. Category H (Domain: Party, Social Distance: Distant)**

In this category, the social domain is party and the social distance is distant. The party domain is an integration of some factors namely certain place/ setting, certain role-relationship/ participants, and certain topic. The setting of conversation in this domain can be in the café, house, pub, and restaurant. The participants in this domain are the host of the party and the visitors of the party

who have a close relationship. The topics that are suitable for this category are party-related, such as food and beverage, dancing, music and other casual topics. In this category, there is a tendency to build an intimate relationship between participants since they have a distant relationship. There are 3 dialogues that can be included in this category:

Dialogue 99

Dialogue 100

Dialogue 101

From the dialogues above, the researcher found that there were 2 factors affecting the use of non-standard language in the conversation between the participants. Those affecting factors are as follows:

1. Status of the participants
2. Purpose of the speaking

1. Situation of the participants

The status of the participants is one of the affecting factors of the use of the non-standard language. People who are accustomed to speak the non-standard language are from lower class because they are usually uneducated or less-educated people. They do not pay attention whether their speaking is appropriate or not. They also do not care with whom they speak. In the party domain this affecting factor can be found in the Dialogue 99.

### **Dialogue 99**

*(In the gate of the party hall. Wilkie and Jule are making a light conversation before they enter the hall)*

42. **Wilkie : They tell me you're half Injun. You look all Injun to me.**

43. **Jule : No, jes' half. Whist I was full-blooded. Gov'ment'd be**

**lookin' put for me an' I'd be ridin' (259/D99/ON/GOW/f)**

**around in a Buick eight.**

44. Committee man : Who give you the invitation?
45. Man : Fella named Jackson – Buck Jackson.
46. Committee man : Okay. Come on in.
47. Jule : Them’s our fellas.
48. Wilkie : How you know?
49. Jule : Jes’ got a feelin’ (260/D99/ON/GOW/f). They’re kinda  
scared too. Follow ‘em an’ get a holt of Jackson. See if he  
knows ‘em. I’ll stay here.

### **Data analysis:**

The dialogue happened in the gate of the party hall. Wilkie and a dark man, Jule, stood among a group in the gate and watched the arrivals. They talked in casual manner since the situation was relaxed. The two of them employed the non-standard language when they spoke though they were not close friends. They were migrants who just met in the gate. They talked about light matters to melt down the tense and to make chit-chat.

The use of the non-standard language here was influenced by the status of the participants. Since Wilkie and Jule were migrants and from lower class, they tended to use the non-standard language. They just wanted to speak and the listener understood what they spoke. They did not think to use the formal language even though they just met. Therefore, their social status as a migrant from lower class influenced the employing of the non-standard language by them. They did not care about politeness; they just wanted to make the situation more relax.

### **2. Purpose of the speaking**

The purpose of the speaking can be one of the affecting of the use of the non-standard language. When people speak by using the non-standard language, they usually have some purposes such as to build intimate atmosphere, to show intimacy, to make chitchat, to reveal anger, etc. This affecting factor, for example, can be seen in the Dialogue 100.

### **Dialogue 100**

*(On the dance floor. Al was dancing with a blonde girl)*

50. Al : Well, you said anybody can waltz ...How'm I doin'?

51. Blonde girl : Don't hold me so tight.

52. Al : Why, I ain't hardly touchin' (261/D100/AL/GOW/f)

you!

53. Blonde girl : You're ticklin' (262/D100/ON/GOW/f) me!

54. Al : That comes from not holdin' you tight enough.

### **Data analysis:**

The dialogue above happened on the dance floor. As the music started again after along time, the dancers moved onto the dance floor. There were three men who exchanged a glance and stepped casually to the edge of the dancing space, one in the lead. They surveyed the scene, but for the moment they made no further move. The atmosphere was tense.

Al took the blonde girl's hand, stepped onto the dance floor and began to dance. They were a smooth, rhythmic couple that moved on the dance floor. Al opened up the conversation by asking about his dancing. However, the blonde girl protested because Al held her so tight. They kept on talking to melt down the situation for they just met.

The participants used the use non-standard language for they had certain purpose. They wanted to melt down the situation or build intimate atmosphere. They did it because they never met before and just knew each other on the dance floor. The use of the non-standard language here made the situation relax and was not tense anymore.

## C. Discussion

In order to make the readers understand the analysis, the researcher tried to discuss the obtained data, by relating them to the factors affecting the use of the non-standard language.

Based on the characteristics of Black English in phonological level, the result obtained in the sub-chapter analysis can be seen in the forms of table as follows:

### **The Distribution of the Phonological Features of Black English**

**(Table 4.18)**

<b>Characteristic</b>	<b>Numbers of Data</b>	<b>%</b>
1	15	5,6
2	12	4,5
3	50	18,6
4	17	6,3
5	7	2,6
6	113	42,0
7	2	0,7
8	6	2,2
9	47	17,5
<b>TOTAL</b>	<b>269</b>	<b>100</b>

**The Distribution of the Use of Black English in Each Category  
(Table 4.19)**

Characteristic	Numbers of Data	%
A	112	41,6
B	0	0
C	69	25,7
D	14	5,2
E	3	1,1
F	66	24,5
G	0	0
H	3	1,9
<b>TOTAL</b>	269	100

The table above shows the use of Black English related to the social context. The social context here consists of domain and social distance. From the table above, the highest percentage of the use of Black English is found in Category A which has percentage 41,6%. This category consists of family domain and intimate social distance. The use of Black English can only be found in the family domain which has intimate social distance. This is possible because the family members have close relationship. Therefore, the high frequency of the use of Black English can be accepted.

The use of Black English in Category C (friendship domain and intimate social distance) is 25,7%. This shows that intimate social distance really influences the use of Black English between close friends. It can be compared with the percentage of the use Black English in Category D. The use of Black

English in Category D is about 5,2% or fewer than in Category C. Although the domain of the conversation is the same, the social distance of this category which is distant influences the obtained result.

Category E and F have the same domain, i.e. the public place which is considered as the new place for certain people. The difference of the use of Black English is much significant. Although the domain is the public place, for some reasons and purposes, Black English mostly used by the people who have distant relationship. This can be seen in Category F which has percentage 24,5%. Meanwhile, Category E has 1,1% for there are few people who have intimate social distance in the public place.

Since the party was attended by the migrants or newcomers, they did not have intimate relationship. Therefore, Black English was used in the party domain with social distance which was distant. This can be seen in Category H which has percentage 1,9%. This is possible because according to SPEAKING theory, the norms of conversation permit the participants of the dialogue to use it.

Meanwhile, related to SPEAKING theory, the researcher found some affecting factors of the use of Black English. Those affecting factors are:

1. Who/ participant

In the conversation between two or more participants, the lower class of community members used Black English more frequently than the upper class. In using the non-standard language, the lower class members did not care whether the listener was from the upper class member or from the lower class. From the whole data, there are 16 dialogues in which the participants were between the lower class and the upper class

## 2. Where/ location

The speakers often used the non-standard language in making conversation in informal places such as in the house, in the street, in the garden, in the market, etc. They usually used the non-standard language in those places because the situation was relax. From the whole data, the non-standard language was most often used in the house (27 dialogues), in the street (37 dialogues), in the camp site (25 dialogues), in the gas station (2 dialogues), in the field (4 dialogues), in the restaurant (3 dialogues), in the river (3 dialogues), and in the party hall (33 dialogues). It showed that all of the dialogues happened in informal places, so the participants used the non-standard language in the conversation.

## 3. When/ time

The speakers used the non-standard language mostly in informal event (serious or relax situation). They employed the non-standard language more frequently in a relax situation (72 dialogues). Meanwhile, the use on the non-standard language in serious situation were 32 dialogues. It showed that the speaker used the non-standard language more often in relax situation than in serious one.

## 4. What/ subject

The subject that was often used by the speakers to employ the non-standard language was about the daily matters and the personal problems that had informal characteristics, because the matters were about the relax thing. The subject which was often used by the speaker was about the daily matters (59 dialogues), while the subject about personal problems was less in number



than in the daily matters. The subject of personal problems employed by the participants was in 45 dialogues.

#### 5. How/ style

The styles that are often used by the speakers to employ the non-standard language are intimate style and casual style. These styles show the close relationship between the speaker and listener which is occurred in informal situation. The casual style was used in 41 dialogues. This style was usually used in conversation between friends or participants which did not have close relationship. The intimate style was found in 63 dialogues. This high number was possible since the most of dialogues happened in the family domain in which the members had a very close relationship.

#### 6. Why/ purpose

The speakers who used the non-standard language have purposes to make a chit-chat, to make the conversation more intimate, and to show anger. From the whole data it can be found that the use of the non-standard language which has purpose to make chitchat was in 43 dialogues. The speakers who used the non-standard language to make intimacy was in 38 dialogues. Meanwhile, the speakers who wanted to show their anger by using the non-standard language was in 12 dialogues.

## CHAPTER V

### CONCLUSION AND RECOMMENDATION

#### A. Conclusion

Based on the data analysis in the previous chapter, the results of this research can be concluded as follows:

1. The researcher finds out nine characteristics of Black English in phonological level, namely:

1) The reduction of a vowel

In this characteristic, the vowel /ɜ/, /ɔ/ and /ɪ/ are omitted in Black English syllables.

2) The lost of unstressed syllable

The unstressed syllables /ɜ/, /ɔ/, /bɔ/, /wɔ/, /h/, and /ð/ are omitted in Black English.

3) The simplification of consonant cluster

In this research, the simplification of consonant clusters generally occurs at the end of the words. Here, the final consonant that are deleted are [d] in [nd], [t] in [st], [t] in [ct], [d] in [ld] and [t] in [ft].

4) The substandard simplification

The substandard simplification involves two words which are combined into one word. There is no certain rule of this characteristics, since the abbreviation of the two words can be similar between one and another though it uses different combination of words.

5) The deletion of /r/ sound

Here, the [r] sound disappears after vowel and sometimes at the end of the words.

6) The realisation of /ŋ/ as /n/ sound

In this research, the phoneme /ŋ/ is often realized as phoneme /n/ if it is placed at the end of a word that functions as gerund or as participle marker (suffix –ing).

7) The deletion of /l/ sound

In this case, [l] disappears entirely, especially after the back rounded vowel.

8) The monophthongal pronunciation of diphthongs

It occurs much more frequently before voiced sounds or pauses than before voiceless sound. Here, the diphthong [χɔ] in Standard English becomes vowel /a/, /ɔ/ in Black English; the diphthong [aɔ] becomes Vowel [ɔ], [i].

9) Unidentified phonological characteristics

The data that belong to this category are the words that have different spelling from the dictionary.

Besides, there is a phenomenon in Black English speech in which the spelling of Black English words refers to the pronunciation on the Standard English words, as in *lissen – listen [ɒlɪsn]*.

Black English is distinct from Standard English in the level of phonology. The distinction above is not an error, but it constitutes a language variation as a result of language acquisition.

2. Based on the six categories that support the use of the non-standard English in the film entitled *The Grapes of Wrath*, namely Category A, which consists of the family domain and the intimate social distance; Category B, which covers the family domain and the social distance that is distant; Category C, comprising the friendship domain and intimate social distant; Category D, which includes the friendship domain and the social distance, namely distant; Category E, consisting of the public place domain and the intimate social distance; Category F, covering the public place domain and the social distance that is distant; Category G, including the party domain and the intimate social distance, and Category H, which consists of the party domain and the social distance, namely distant, the researcher finds out seven affecting factors of the use of the non-standard language. Those affecting factors are as follows:

8. Social status of the speakers

People who are accustomed to speak the non-standard language are from lower class, because they are uneducated or less-educated people. They do not pay attention that their speaking is appropriate or not.

9. Relationship of the speakers

The participants who have close relationship often use the non-standard language in the conversation.

10. Situation of the conversation

The speaker often uses the non-standard language in informal event (serious or relax situation)

11. Topic of the conversation

The topic of that is often used by the speaker to employ the non-standard language is about the daily matters, the personal problems or other cases that have informal characteristics.

12. Style of the speakers

Style that is often used by the speaker to employ the non-standard language is intimate and casual style.

13. Setting of the place (location)

The conversation that is often used by the speaker in using the non-standard language is in the house, in the field, in the market, in the street, in the garden, etc.

14. Purpose of the speaking

The speaker who uses the non-standard language has some purposes such as to make chitchat, to make intimacy, to show anger, etc.

## **B. Recommendation**

The non-standard language, especially Black English, has a lot of points to be studied. This research has analysed the use of Black English viewed from the phonological level and related to the social context. From those two points, the researcher found some affecting factors of the use of the non-standard language. There are still many other points to be studied further. The researcher suggests other researchers to analyse Black English from semantics point of view and morphology point of view.

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# APPENDIX

## DIALOGUE LIST

### Dialogue 1

*(Roadside short-order restaurant. A waitress is talking to a truck driver)*

Waitress : When you be back?

Driver : Couple a weeks. Don't do **nothin'** (01/D1/DV/GOW/f) you wouldn't want me to hear about!

### Dialogue 2

*(Beside the truck. Tom is asking for a lift)*

Tom : How about a lift, mister?

Driver : Can't you see that sticker?

Tom : Sure I see it. But a good guy don't pay no attention to what some heel makes him stick on his truck.

Driver : Scrunch down on the running board **till** (02/D2/DV/GOW/b) we get around the brake.

### Dialogue 3

*(Inside the truck. The driver is trying to confirm some suspicions to Tom)*

Driver : Goin' (03/D3/DV/GOW/f) far?

Tom : Just a few miles. I'd a walked her if my dogs wasn't pooped out.

Driver : Lookin' (04/D3/DV/GOW/f) for a job?

Tom : No, my old man got a place, forty acres. He's a sharecropper, but we been there a long time.

### Dialogue 4

*(Inside the truck. The driver is getting suspicious to Tom)*

Driver : Been doin' (05/D4/DV/GOW/f) a job?

Tom : Yeah.

Driver : I seen your hands. You been swinging a pick or a sledge – that shines up your hands. I notice little things like that all the time.

### Dialogue 5

*(Inside the truck. Tom feels like being the accused)*

Tom : Why don't you get to it, buddy?

Driver : Get to what?

Tom : You know what I mean. You been **givin'** (06/D5/TJ/GOW/f) me a **goin'** over ever since I got it. Whyn't you go on and ask me where I been?

### Dialogue 6

*(Inside the truck. Tom is being offended)*

Driver : I don't stick my nose in nobody's business.

Tom : **Naw** (07/D6/TJ/GOW/i) – not much!

Driver : I stay in my own yard.

### Dialogue 7

*(Inside the truck. The driver tried to defend himself)*

Driver : I didn't mean nothing.

Tom : Me neither. I'm just **tryin'** (08/D7/TJ/GOW/f) to get along without **shovin'** (09/D7/TJ/GOW/f) anybody around, that's all. See that road up ahead?

Driver : Yeah.  
Tom : That's where I get off.

### Dialogue 8

*(The truck stops and Tom gets out. The driver looked uneasy)*

Tom : You're about to bust to know what I done, ain't you? Well, I ain't a guy to let you down. Homicide!  
Driver : I never asked you!  
Tom : Sure, but you'd a throwed a fit if I hadn't **tol'** (10/D8/TJ/GOW/c) you.

### Dialogue 9

*(In the roadside under a willow tree in daylight. Tom meets Casy for the first time)*

Tom : Howdy?  
Casy : Say, ain't you young Tom Joad – **ol'** (11/D9/JC/GOW/c) Tom's boy?  
Tom : Yeah. On my way home now.  
Casy : Well, I do declare! I baptized you, son.

### Dialogue 10

*(Tom and Casy are sitting on the ground. Tom recognises Casy as the preacher)*

Tom : Why, you're the preacher!  
Casy : Used to be. Not no more. I lost the call. But boy, I sure used to have it! I'd get an irrigation ditch so **squirmin'** (12/D10/JC/GOW/f) full of a repented sinners I pretty near drowned half of **'em** (13/D10/JC/GOW/b). But not no more. I lost the **sperit** (14/D10/JC/GOW/i).  
Tom : Pa always said you was never cut out to be a preacher.  
Casy : I got **nothin'** to preach about no more – that's all. I ain't so sure **o'** (15/D10/JC/GOW/c) things.

### Dialogue 11

*(Tom and Casy are continuing their philosophical discussion)*

Casy : My **meetin'** (16/D11/JC/GOW/f) I used to get the girls glory-shoutin' (17/D11/JC/GOW/f) **till** they about passed out. Then, I'd go to comfort **'em** – and always end up by **lovin'** (18/D11/JC/GOW/f) **'em**. I'd feel bad, **an'** (19/D11/JC/GOW/c) pray, **an'** pray, but I didn't do no good. Next time, do it again. I **figgered** (20/D11/JC/GOW/i) there just wasn't no hope for me.  
Tom : I never let one go by me when I could catch her.  
Casy : But you wasn't a preacher. A girl was just a girl to you. But to me they was holy vessels. I was **savin'** (21/D11/JC/GOW/f) their souls.

### Dialogue 12

*(Under the tree. Tom and Casy are talking light matters)*

Tom : Have a little snort?  
Casy : Course I'll say grace if somebody sets out the food – but my heart ain't in it. Nice **drinkin'** (22/D12/JC/GOW/f) liquor.

Tom : Ought to be. That's **fact'ry** (23/D12/TJ/GOW/a) liquor. Cost me a buck.

Casy : Been out **travellin'** (24/D12/JC/GOW/f) around?

Tom : Didn't you hear? It was in the papers.

Casy : No, I never. What?

Tom : I been in the penitentiary for four years.

### Dialogue 13

*(Tom is telling Casy about being in the penitentiary for four years)*

Casy : Excuse me for asking.

Tom : I don't mind anymore. I'd do what I done again. I killed a guy at a dance. We was drunk. He got a knife in me and I laid him out with a shovel. Knocked his head plumb to squash.

Casy : And you ain't ashamed?

Tom : He has a knife in me. That's why they only gave me seven years. Got out in four-parole.

Casy : Ain't you seen your folks since then?

Tom : No, but I aim to before sundown. **Gettin'** (25/D13/TJ/GOW/f) kind of excited about it too. Which way you going?

Casy : It don't matter. Ever since I lost **sperit** it looks like just as soon go one way as the other. I'll go your way.

### Dialogue 14

*(In the road. The top soil begins to fly up as Tom and Casy walk home)*

Casy : I'll be glad to see your Pa. Last time I seen him was at a **baptizin'** (26/D14/JC/GOW/f), an' he had one a (27/D14/JC/GOW/i) **bigges'** (28/D14/JC/GOW/c) doses of the Holy Sperit I ever seen. He go to **jumpin'** (29/D14/JC/GOW/f) over bushes, **howlin'** (30/ D14/JC/GOW/f) like a dog-wolf in moon-time. **Fin'ly** (31/D14/JC/GOW/a) he picks hisself out a bush big as a piana (32/D14/JC/GOW/i) an' he let out a squawk an' took at that bush. They was a travellin' dentist there and he set her, an' I give her a **prayin'** (33/D14/JC/GOW/f) over, but they wasn't no more Holy Sperit in your Pa after that.

Tom : **Lissen** (34/D14/TJ/GOW/i). This wind's **fixin'** (35/D14/TJ/GOW/f) to do **somepin** (36/D14/TJ/GOW/i)!

Casy : Shore it is. It always is, this time a year.

### Dialogue 15

*(In the road. Tom and Casy is walking toward Tom's house)*

Casy : It is fur?

Tom : Just around that next bend.

Casy : Your **granma** (37/D15/JC/GOW/c) was a great one, too. The third time she got religion she go it so powerful she knocked down a full-growed deacon with her fist.

Tom : That's our place.

### Dialogue 16

*(Inside the house. Tom and Casy find the house empty)*

Tom : They're all gone – or dead.

Casy : They never wrote you nothing?

Tom : No. They wasn't people to write. This was Ma's. Had **'em** for years. This used to be mine. I give it to **grampa (38/D16/TJ/GOW/i)** when I went away. You reckon they could be dead?

Casy : I never heard **nothin'** about it.

### Dialogue 17

*(In the back room of Tom's house. Muley is little touched by the condition of the land)*

Muley : Ever'body (39/D17/TJ/GOW/i) got to get off. Ever'body leavin' (40/D17/ML/GOW/f), goin' to California. My folks, your folks, ever'body's folks. Ever'body but me. I ain't gettin' off.

Tom : But who done it?

Muley : Listen! That's some of what done it – the dusters. Started it, anyway. Blowin' (41/D17/ML/GOW/f) like this, year after year – blowin' the land away, blowin' the crops away, blowin' us away now.

### Dialogue 18

*(In the Muley's dooryard. Muley was angry to a city man for he insisted to stay in his land)*

The man : Fact of matter, Muley, after what the dusters done to the land, the tenant system doesn't work anymore. It doesn't even break even, much less show a profit. One man on a tractor can handle twelve or fourteen of these places. You just pay him a wage and take all the crop.

Muley : But we couldn't do on any **less'n (42/D18/ML/GOW/d)** what our share is now. The **chillun (42/D18/ML/GOW/e)** ain't **gettin'** enough to eat as it is, and they're so ragged we'd be shamed if **ever'body** else's **chillun** wasn't the same way.

The Man : I can't help that. All I know is I got my orders. They told me to tell you got to get off, and that's what I'm telling you.

### Dialogue 19

*(In the farm. Muley stands in anger as the man tries to force him leaving his land)*

The man : You know who owns the land – the Shawnee Land and Cattle Company.

Muley : Who's the Shawnee Land and Cattle **Comp'ny (43/D19/ML/GOW/a)**?

The Man : It ain't nobody. It's a company.

Son : They got a **pres'dent (44/D19/SN/GOW/a)** ain't they? They got somebody that knows what a shotgun's for, ain't they?

### Dialogue 20

*(In the farm. Muley and the man try to defend their own standpoints)*

Muley : Then who do we shot?

The Man : Brother, I don't know. If I did I'd tell you. But I just don't know who's to blame!

Muley : Well, I'm right here to tell you, mister, ain't nobody going to push me off my land! **Grampa** took up this land seventy years

ago. My pa was born here. We was all born on it, and some of us got killed on it, and some died on it. And that's what makes it **ourn** (45/D20/ML/GOW/i) **bein'** (46/D20/ML/GOW/f) born on it, and **workin'** (47/D20/ML/GOW/f) on it, and **dyin'** (48/D20/ML/GOW/f) on it – and not to piece of paper with **writin'** (49/D20/ML/GOW/f) on it! So just come on and try to push me off!

### Dialogue 21

*(In the back room. The sound of the storm is heard again when Tom and Casy watch Muley)*

Muley : The what?

Muley : The cats – the caterpillar tractors. And for **ever'one** of **'em** fifteen families gets thrown **outa** (50/D21/ML/GOW/d) their homes – one hundred folks with no place to live but on the road.

### Dialogue 22

*(Beside the tractor. There is a surprise in Muley's face as he recognizes the driver)*

Muley : Why, you're Joe Davis's boy!

Davis : I don't like nobody **drawin'** (51/D22/DA/GOW/f) a bead on me.

Muley : Then what are you **doin'** this kind a thing for – against your own people?

### Dialogue 23

*(Beside the tractor. Muley asks to Davis about Davis' purpose against his own people)*

Muley : Then what are you **doin'** this kind a thing for – against your own people?

Davis : For three dollars a day, that's what I'm **doin'** it for. I got two little kids. I got a wife and my wife's mother. Them people got to eat. **Fust** (52/D23/DA/GOW/e) and **on'y** (53/D23/DA/GOW/g) thing I got to think about is my own folks. What happens to other folks is their lookout.

Muley : But this is my land son. Don't you understand?

Davis : Used to be your land. **B'longs** (54/D23/DA/GOW/a) to the **comp'ny** now.

### Dialogue 24

*(In the back room of Tom's old home. Muley and Tom are talking about their families' future)*

Muley : The rest of my **fambly** (55/D24/ML/GOW/i) set out for the west – there wasn't **nothin'** to eat – but I couldn't leave. **Somepin'** wouldn't let me. So now I just wander around. Sleep wherever I am. I used to tell myself I was **lookin'** out for things, so when they come back **ever' thing** would be all right. But I knowed that wasn't true. There ain't **nothin'** to look out for. And ain't nobody **comin'** (56/D24/ML/GOW/f) back. They're gone – and me, I'm just an **ol'** graveyard ghost – that's all in the world I am. You think I'm touched.

Tom : No. You're lonely – but you ain't touched.  
 Muley : It don't matter. If I'm touched, and that's all there is to it.  
 Tom : What I can't understand is my folks **takin'** (57/D24/TJ/GOW/f).

**Dialogue 25**

*(Outside the cabin at night. Tom and Casy look around outside the*

*house)*

Tom : She's settlin' (58/D25/TJ/GOW/f)  
 Casy : What you figger (59/D25/JC/GOW/i) to do?  
 Tom : It's hard to say. Stay here till mornin' (60/D25/TJ/GOW/f) an' then go on over to Uncle John's, I reckon. After that I don't know.

**Dialogue 26**

*(Outside the cabin. Tom, Casy and Muley step out of the cabin and look*

*around)*

Muley : Listen! That's them! Them lights! Come on, we got to hide out!  
 Tom : Hide out for what? We ain't **doin' nothin'**.  
 Muley : You're **trespassin'** (61/D26/ML/GOW/f)! It ain't your **lan'** (62/D26/ML/GOW/c) no more! **An'** that's the **supr'tendant** (63/D26/ML/GOW/a) – with a gun!

**Dialogue 27**

*(Outside the cabin. A car approaches and Muley leads the way to hide)*

Tom : Won't they come out here?  
 Muley : I don't think so. One come out here once **an'** I clipped him from **behin'** (64/D27/ML/GOW/c) with a fence stake. They ain't bothered since.  
 Tom : Anybody ever **tol'** me I'd be **hidin'** (65/D27/TJ/GOW/f) out on multisector own place...!

**Dialogue 28**

*(Inside the cabin. The Joads sit around the breakfast table on chairs and*

*boxes)*

Grandma : I seen you! – You **et** (66/D28/GM/GOW/h) **durin'** (67/D28/GM/GOW/f) grace!  
 Grandpa : One little ole (68/D28/GP/GOW/c) dab!  
 Ruthi : Ain't he messy though!  
 Grandpa : I seen him! – **Gobblin'** (69/D28/GP/GOW/f) away like an ole pig!

**Dialogue 29**

*(Inside the cabin during breakfast. The Joads talk about the handbill that can be read: "800 PICKERS WANTED – WORK IN CALIFORNIA")*

Grandpa : Wait'll I get to California! **Gonna** reach up and pick me an orange whenever I want it! Or grapes. That there's **somethin'** (70/D29/GP/GOW/f) I ain't never had enough of! **Gonna** me a whole bunch of grapes off a bush and I'm **gonna** squash **'em** all over my face and just let the juice dreem down **offen** (71/D29/GP/GOW/i) my chin!  
 Grandma : **Puh-raise** (72/D29/GM/GOW/i) the **Lawd** (73/D29/GM/GOW/i) for **vittory** (74/D29/GM/GOW/i)!



Grandpa : Maybe I get me a whole washtub **fulla** (75/D29/GP/GOW/d) them grapes and **jest** (76/D29/GP/GOW/i) sit in ‘em and scrooge around **till** they was gone! I shore would like to do that!

### Dialogue 30

*(In the backyard of the house. Tom moves toward Ma and his face softens)*

Ma : Thank God. Oh thank God. Tommy, you didn’t bush out did ya **(77/D30/MJ/GOW/i)**? You ain’t got to hide, have you?

Tom : No, Ma. I’m paroled. I got my papers.

Ma : I was so scared we was **goin’** away without you – and we’d never see each other again.

### Dialogue 31

*(In the backyard of the house. Tom meets Ma at last)*

Tom : I’d a found you, Ma. Muley **tol’** me what happened, Ma. Are we **goin’** to California true?

Ma : We got to, Tommy. But that’s **gonna** be **awright** (78/D31/MJ/GOW/i). I seen the **han’bills** (79/D31/MJ/GOW/c), about how much work they is, **an’** high wages, too. But I **gotta** (80/D31/MJ/GOW/d) **fin’** (81/D31/MJ/GOW/c) out **somepin’** else first, Tommy. Did they hurt you, son? Did they hurt you **an’** make you mean-mad?

### Dialogue 32

*(In the backyard of the house. Ma worries about Tom’s condition)*

Tom : No, Ma I was at first – but not no more.

Ma : Sometimes they do **somethin’** to you, Tommy. They hurt you – and you get mad – and then you get mean – and they hurt you again – and you get meaner, and meaner – **till** you ain’t no boy or no man any more, but just a **walkin’** (82/D32/MJ//GOW/f) chunk a mean-mad. Did they hurt you like that, Tommy?

Tom : No, Ma. You don’t have to worry about that.

### Dialogue 33

*(Inside Uncle’s John cabin. The Joads welcome Tom)*

Winfield : Tom’s outa **jaul** (83/D33/WF/GOW/i)! Tom’s outa **jaul**!

Grandpa : I knowed it! Couldn’t keep him in! Can’t keep a Joad in! I know it from the **fust**!

Grand : **Puh-raise** the **Lawd** for **vitorry**!

### Dialogue 34

*(In the backyard of the house. Tom comes back home and the family welcome him happily)*

Grandpa : You know I **al’ays** (84/D34/GP/GOW/i) said: “Tom’ll come **bustin’** (85/D34/GP/GOW/f) outa that jail like a bull through a corral fence.” Can’t keep no Joad in jail!

Tom : I didn’t bust out. They **lemme** (86/D34/TJ/GOW/d) out. Howya, Noah. Howya, Uncle John.

Noah and John : Glad to see you.

### Dialogue 35

*(In front of the house. The Joads are talking and shouting full of excitement)*

- Pa : That's Connie Rivers with her. They're married now. She's due about three-four months.
- Tom : Why, she wasn't no **more'n** (87/D35/TJ/GOW/d) a kid when I went up.
- Al : You bust **outa** jail, Tom?
- Tom : **Naw**. They paroled me.

### Dialogue 36

*(In the backyard of the house. Tom, Pa, and Al are at various tasks. They talk as they work)*

7. **Tom** : **How you get all this money?**
8. **Pa** : Sol' (88/D36/PJ/GOW/c) **things, chopped cotton – even Grampa. Got us about two hunnerd (89/D36/PJ/GOW/i) dollars all tol'. Shucked out seventy-five for his truck, but we still got nearly a hunnerd and fifty to set out on. I figger we oughta (90/D36/PJ/GOW/d) be able to make it on that.**
9. **Tom** : **Easy. After all, they ain't but about twelve of us, is they?**
10. **Al** : **She'll prob'ly (91/D36/AL/GOW/a) ride like a bull calf – but she'll ride!**
11. **Pa** : **Reckon we better begin roustin' (92/D36/PJ/GOW/f) 'em out if we aim to get outa here by daylight. How about it, John? How you boys comin'?**

### Dialogue 37

*(Inside the house. Ma is preparing the stuff to be brought)*

5. **Tom** : **How about it, Ma?**
6. **Ma** : **I'm ready. Rosasharn honey! Wake up the chillun. We're fixin' to leave.**
7. **Pa** : **Where's Grampa? Al, go git (93/D37/PJ/GOW/i) 'im (94/D37/PJ/GOW/b).**
8. **Grandma** : **I'm gonna sit up front! Somebody he'p (95/D37/GM/GOW/g) me!**

### Dialogue 38

*(In the backyard of the house. Tom lifts Grandma into the truck)*

- Grandma : I ain't **gonna** sit with Grampa!
- Pa : Connie, you **he'p** Rosasharn up there alongside Ruthi and Winfield. Where's Grampa?
- Grandma : Where he **al'ays** is, **prob'ly!**
- Pa : Well, leave him a place, but Noah, you and John, y'll **kinda (96/D38/PJ/GOW/d) find yourself a place – kinda keep it even all around.**

### Dialogue 39

*(In the backyard of the house. Grandpa does not want to leave the house)*

9. **Grandpa** : Lemmo (97/D39/GP/GOW/d)! **Lemmo go, I tell you!**
10. **Al** : **He wasn't sleepin' (98/D39/AL/GOW/f). He was settin' (99/D39/AL/GOW/f) out back of the barn. They's somepin' wrong with him.**
11. **Grandpa** : Ef (100/D39/GP/GOW/i) **you don't let me go ...**

### Dialogue 40

*(Outside of The Joads' house. Grandpa rejects to leave the family land)*

12. **Grandpa** : **I ain't talkin' (101/D40/GP/GOW/f) about you, I'm talkin' about me. And I'm a-stayin' (102/D40/GP/GOW/f). I give her a good goin' over all night long – and I'm a-stayin'.**
13. **Pa** : **But you can do that, Grampa. This here land is goin' under the tractor. We all got to git out.**
14. **Grandpa** : **All but me! I'm a-stayin'.**
15. **Tom** : **How 'bout (103/D40/TJ/GOW/b) Granma?**
16. **Grandpa** : **Take her with you!**

#### **Dialogue 41**

*(In the corner of the house. Grandpa is miserable and angry, too old to accept such a violent change in his life)*

17. **Grandpa** : **Muley's livin' (104/D41/GP/GOW/f), ain't he? And I'm twicet (105/D41/GP/GOW/i) the man Muley is!**
18. **Pa** : **Now listen, Grampa. Listen to me, just a minute.**
19. **Grandpa** : **And I ain't gonna listen either. I tol' you what I'm gonna do. And I don't give a hoot in a hollow if they's oranges and grapes crowdin' (106/D41/GP/GOW/f) a fella (107/D41/GP/GOW/h) outa bed even, I ain't goin' to California! This here's my country. I b'long here. It ain't no good – but it's mine.**

#### **Dialogue 42**

*(Inside the cabin. Ma is making coffee for Grandpa)*

20. **Ma** : **Wait. There's a half a bottle a soothin' (108/D42/MJ/GOW/f) syrup here. It put the chillun to sleep.**
21. **Tom** : **Don't taste bad.**
22. **Ma** : **And they's some coffee here. I could fix him a cup**
23. **Tom** : **That's right. And douse some in it.**

#### **Dialogue 43**

*(Inside the cabin. Ma is pouring coffee into a can as Grandpa is seen)*

**Grandpa** : **If Muley can scrabble along, I can do it too. I smell spareribs. Somebody been eatin' (109/D43/GP/GOW/f)? How come I ain't got some?**

**Ma** : **Got some saved for you, Grampa. Got 'em warmin' (110/D43/MJ/GOW/f) now. Here's a cuppa (111/D43/MJ/GOW/d) coffee.**

**Grandpa** : **Awright, but get me some a them spareribs, too. Get me a whole a mess of 'em. I'm hongry (112/D43/GP/GOW/i).**

#### **Dialogue 44**

*(In the truck after dawn. Pa, Tom and Noah lift Grandpa into the truck, Grandpa mumbles angrily)*

24. **Pa** : **Easy, easy! You wanta (113/D44/PJ/GOW/d) bust his head wide open?**
25. **Grandpa** : **Ain't goin', thas all...**
26. **Pa** : **Put somepin' over him, so he won't git sun-struck. Ever'body set now? Awright, Al, letta (114/D44/PJ/GOW/d) go!**

#### **Dialogue 45**

*(Outside the house. The Joads are ready to set for the West)*

27. Casy : Good bye, an' good luck.
28. Pa : Hey, wait! Hold 'er (115/D45/PJ/GOW/b), Al! Ain't you goin' with us?
29. Casy : I'd like to. There's somethin' happenin' (116/D45/JC/GOW/f) out there in the wes' (117/D45/JC/GOW/c) an' I'd like to learn what it is if you feel you got the room.
30. Pa : Come on, get on, plenty room!
- 31.

#### Dialogue 46

*(In the highway. The Joads truck stops. Grandpa is whimpering feebly in Tom's arms)*

32. Grandpa : Ain't a-goin' ...ain't a-goin'.
33. Tom : 'S (118/D46/TJ/GOW/b) all right, Grampa. You just kind a tar'd (119/D46/TJ/GOW/i), that's all.
34. Grandpa : Thas it, jus' (120/D46/GP/GOW/c) tar'd thas all...jus' tar'd...
35. Grandpa was rest in peace....
36. Tom : This here is William James Joad, dyed of a stroke, old man. His folks bured him becaws (121/D46/TJ/GOW/i) they got no money to pay for funerls (122/D46/TJ/GOW/a). Nobody kilt him. Jus' a stroke an' he dyed.

#### Dialogue 47

*(In clump of woods at night. The Joad are standing around an open grave of Grandpa)*

37. Tom : I figger best we leave something like this on, lest somebody dig him up and make out he been kilt. Lotta (123/D47/TJ/GOW/d) times looks like the gov'ment (124/D47/TJ/GOW/e) got more interest in a dead man than a live one.
38. Pa : Not be so lonesome, either, knowin' (125/D47/PJ/GOW/f) his name is here with 'im, not jus' an old fella lonesome underground.
39. Tom : Casy, won't you say a few words?
40. Casy : I ain't no more a preacher, you know.
41. Tom : We know. But ain't none of our folks ever been buried without a few words.

#### Dialogue 48

*(In the highway. A cop approaches the Joads' truck and asks them some questions)*

42. Tom : They shore don't waste no time. Take her out.
43. Cop : Save your strength, lady. Get goin', buddy. No campin' (126/D48/ON/GOW/f) here.
44. Tom : We ain't campin'. We jus' stoppin' (127/D48/TJ/GOW/f) a minute
45. Cop : Lissen, I heard that before...

#### Dialogue 49

*(The Joads' tent. Ma is trying to make Rosasharn calm down concerning her pregnancy)*

- Ma : They use' (128/D49/MJ/GOW/c) to be a sayin': A chile (129/D49/MJ/GOW/c) born outa sorrow'll be a happy chile.

- An'** another: Born **outa** too much joy'll be a doleful boy. That's the way I always heard it.
- Rosasharn : You don't ever get **scairt** (130/D49/RS/GOW/i), do you, Ma?
- Ma : Sometimes. A little. Only it ain't **scairt** so much. It's just **waitin'** (131/D49/MJ/GOW/f) **an' wonderin'** (132/D49/MJ/GOW/f). But when **somepin'** happens that I got to do **somepin** – I'll do it.
- Rosasharn : Don't it ever scare you it won't be nice in California like we think?
- Ma : No. No, it don't. I can't do that. I can't let m'self. All I can do is see how soon they **gonna wanta** eat again. They'd all get upset if I done anymore'n that. They all **depen'** (133/D49/MJ/GOW/c) on me **jus' thinkin'** (134/D49/MJ/GOW/f) about that. That's my part – that **an' keepin'** the **fambly** together.

### Dialogue 50

*(In the camp ground. A man murmurs approbation of Connie's guitar playing and makes a chit-chat with Pa and Tom)*

- Pa : Thas my son-in-law.
- First man : Sings real nice. What state y'all from?
- Pa : Oklahoma. Had us a farm there, share-**croppin'** (135/D50/PJ/GOW/f).
- Tom : **Till** the tractor **druv** (136/D50/TJ/GOW/h) us out.
- First man : We from Arkansas. I had me a store, kind of general nations store, but when the farms went the store went too. Nice a little as you ever saw. I shore did hate to give it up.

### Dialogue 51

*(In the camp ground. Some men are making a light conversation)*

- Pa : **Wal** (137/D51/PJ/GOW/i) y'can't tell. I figure when we **git** out there **an' git** work **an'** maybe **git** us a piece a **growin' lan'** near water it might not be so bad at that.
- Other man : Thas right... **Payin'** (138/D51/ON/GOW/f) good wages, I hear ...**Ever'body** got work out here...Cant' be no worse...
- Second man : You folks must have a pot a money.
- Pa : No, we ain't got no money. But they's plenty of us to work, **an'** we're all good men. Get good wages out there **an'** put it all together **an'** we'll be **awright**.

### Dialogue 52

*(In the camp ground. Some men are making conversation and talking about the salary of picking oranges)*

- Second man : Good wages, eh! **Pickin'** (139/D52/ON/GOW/f) oranger **an'** peaches?
- Pa : We **gonna** take whatever they got.
- Tom : What so funny about it?

Second man : What's so funny about it? I just been out there! I been **an'** seen it! **An'** I'm **goin'** back to starve – because I **ruther** (140/D52/ON/GOW/i) starve all over at once!

### Dialogue 53

*(In the camp ground. Pa shows the handbill to the man)*

Pa : But what about this?

Second man : I ain't **gonna fret** (141/D53/ON/GOW/i) you. Go on!

Tom : Wait a minute, buddy. You **jus'** done some **jackasin'** (142/D53/TJ/GOW/f)! You ain't **gonna** shut up now. The **han'bill** says they need men. You laugh **an'** say they don't. Now which one's a liar?

Second man : How many you all got them **han'bills**? Come on, how many?

### Dialogue 54

*(In the camp ground. Pa and some men are talking about the handbills they got)*

Pa : But what does that prove?

Second man : Look at **em'**! Same **yella** (143/D54/ON/GOW/h) **han'bill** - 800 pickers wanted. **Awright**, this man wants 800 men. So he prints up 5,000 a them **han'bills an'** maybe 20,000 people sees '**em. An'** maybe two-three **thousan'** (144/D54/ON/GOW/c) starts **movin'** (145/D54/ON/GOW/f), **wes'** account a this **han'bill**. Two-three **thousan'** folks that's crazy with worry **headin'** (146/D54/ON/GOW/f) out for 800 jobs! Does that make sense?

Proprietor : What are you, troublemaker? You sure you ain't one a them labor folks?

Second man : I swear I ain't, mister!

Proprietor : Well, don't you go **roun'** (147/D54/ON/GOW/c) here **tryin'** to stir up trouble.

Second man : I tried to tell you folks **somepin** it took me a year to **fin'** out. Took two kids dead, took my wife dead, to show me. But nobody couldn't tell me neither. I can tell **ya** about them little **fellas layin'** (148/D54/ON/GOW/f) in the tent with their bellies puffed out **an' jus'** skin on their bones, **an' shiverin'** (149/D54/ON/GOW/f) **an' whinin'** (150/D54/ON/GOW/f) like pups, **an' me runnin'** (151/D54/ON/GOW/f) **aroun' tryin'** to get work – not for money, not for wages – **jus'** for a cup of flour **an'** a spoon a lard! **An'** then the coroner came. "Them children died a heart-failure," he says, **an'** put it in his paper. Heart-failure! – **an'** their little bellies stuck out like a pig-bladder!

### Dialogue 55

*(In the camp ground. Pa, Casy and Tom are doubting the man's statements about the handbills)*

46. Pa : S'pose (152/D55/PJ/GOW/a) **he's** tellin' (153/D55/PJ/GOW/f) **the truth – that fella?**

47. Casy : **He's** tellin' the truth awright. The truth for him. He **wasn't** makin' (154/D55/JC/GOW/f) nothin' **up**.

48. Tom : **How about us? Is that the truth for us?**

49. Casy : **I don't know.**

50. Pa : **How can you tell?**

### Dialogue 56

*(In the gas station. The fat man doubts the Joads have any money)*

51. Fat man : You folks aim to buy anything?  
52. Al : Need some gas, mister.  
53. Fat man : Got any money?  
54. Al : Whatta you think: - we's beggin' (155/D56/AL/GOW/f)?  
55. Fat man : I just ast, that's all.  
56. Tom : Well, ask right. You ain't talkin' to bums, you know.  
57. Fat man : All in the worl' (156/D56/ON/GOW/c) I done was ast.

### Dialogue 57

*(Inside the hamburger stand. Pa is buying some food for grandma)*

58. Pa : Could you see your way clear to sell us a loaf of bread, ma'am.  
59. Mae : This ain't a groc'ry (157/D57/ON/GOW/a) store. We got bread to make a san'widges (158/D57/ON/GOW/c) with.  
60. Pa : I know ma'am, on'y it's for an ole lady, no teeth, gotta sof'n (159/D57/PJ/GOW/c) it with water so she can chew it, an' she's hongry.  
61. Mae : Whyn't you buy a san'wich? We got nice san'widges.  
62. Pa : I shore would like to do that, ma'am, but the fack (160/D57/PJ/GOW/i) is, we ain't got but a dime for it. It's all figgered out, I mean – for the trip.  
63. Mae : You can't get no loaf a bread for a dime. We only got fifteen-cent loafs.  
64. Bert : Give 'em the bread.  
65. Mae : We'll run out 'fore (161/D57/ON/GOW/b) the bread truck comes.  
66.  
67.  
68.

### Dialogue 58

*(Inside the hamburger stand. Pa is buying some food for the children)*

69. Pa : Could you see your way to cuttin' (162/D58/PJ/GOW/f) off ten cents worth?  
70. Bert : Give 'im the loaf!  
71. Pa : No, sir, we wanta buy ten cents worth, thas all.  
72. Mae : You can have this for ten cents.  
73. Pa : I don't wanta rob you, ma'am.  
74. Mae : Go ahead – Bert says take it.  
75. Pa : May soun' (163/D58/PJ/GOW/c) funny to be so right, but we got a thousan' miles to go, an' we don't know if we'll make it.

### Dialogue 59

*(In the Arizona Border in daylight. A border guard stops the Joads' truck for an inspection)*

- Guard : Where you going?  
Tom : California.  
Guard : How long you plan to be in Arizona?

Tom : No **longer'n** (164/D59/TJ/GOW/d) we can get **acrost** (165/D59/TJ/GOW/i) her.

Guard : Got any plants?

Tom : No plants.

### Dialogue 60

*(In the street. The Joads stand on and look in a long silence at what can be seen of California. They are blank with dismay)*

Rosasharn : Maybe it's nice on the other side. Them pitchers – them little **pos'cards** (166/D60/RS/GOW/c) – they was real pretty.

Tom : Aw, sure. This here's **jus'** a part of it. Ain't no sense a **gettin' scairt** right off.

Pa : Course not. Come on, let's get **goin'**. She don't look so tough to me!

### Dialogue 61

*(Bank of the river. Pa, Noah and Al are talking about grandma's condition)*

Pa : How's Granma since we got her in the tent?

Al : She's off her chump, seems to me.

Noah : She's **outa** her senses, **awright**. All night on the truck keep **talkin'** like she was **talkin' to** Grampa.

Tom : She's **jus'** wore out, that's all.

Pa : I shore would like to stop here a while **an'** give her some **res'** (167/D61/PJ/GOW/c) but we **on'y** got **'bout** forty dollars left. I won't feel right **till** we're there **an'** all **workin'** (168/D61/PJ/GOW/f) **an'** a little money **comin'** in.

### Dialogue 62

*(In the bank of a river. Some men is sitting chest-deep in the shallow water, talking and occasionally ducking their heads under)*

76. Tom : Never seen such tough mountains. This here's a murder country, just the bones of a country. Wonder if we'll ever get in a place where folks can live 'thout (169/D62/TJ/GOW/b) fightin' (170/D62/TJ/GOW/f) hard scrabble an' rock. Sometimes you get to thinkin' they ain't no such country.

77. Man : How's the swimmin' (171/D62/ON/GOW/f)?

78. Tom : Dun'no (172/D62/TJ/GOW/h). We ain't tried none. Sure feels good to set here, though.

79. Man : Mind if we comin' in an' set?

80. Tom : She ain't our river. But we'll len' (173/D62/TJ/GOW/c) you a little piece of her.

### Dialogue 63

*(In the bank of a river. The men are talking in relax situation)*

81. Man : But a leas' (174/D63/ON/GOW/c) we can starve to death with folks we know.

82. Pa : Ya know, you're the second fella talked like that. I'd like to hear some more about that.

83. Tom : Me an' you both.

84. Son : He ain't gonna tell you nothin' about it.



85. Pa : If fella's willin' (175/D63/PJ/GOW/f) to work hard, can he cut her?
86. Man : Listen, mister. I don't know ever'thing. You might go out an' fall into a steady job, an' I'd be a liar. An' then, you might never get no work, an' I didn't warn you. All I can tell ya, most off the folks is purty (176/D63/ON/GOW/i) mis'able (177/D63/ON/GOW/e), but a fella don't know ever'thing.
87. Pa : John, you never was a fella to say much, but I'll be goldanged if you opened your mouth twicet since we lef' (178/D63/PJ/GOW/c) home. What you think about this?
88. John : I don't think nothin' about it. We're a-goin' there, ain't we? When we get there, we'll get there. When we get a job, we'll work, an' when we don't get a job we'll set on our behin'.

**Dialogue 64**

*(In the gas station at night. The Joads' truck, loaded with goods and people, is last gas and servicing before the desert)*

89. First boy : You people got a lotta nerve.
90. Tom : What you mean?
91. First boy : Crossin' (179/D64/ON/GOW/f) the desert in a jalopy like this.
92. Tom : You been acrost?
93. First boy : Sure, plenty, but not in no wreck like this.
94. Tom : If we broke down maybe somebody'd give us a han' (180/D64/TJ/GOW/c).

**Dialogue 65**

*(Inside the truck. Ruthie and Winfield are huddling together)*

95. Ruthie: This here's the desert an' we're right in it!
96. Winfield : I wisht (181/D65/WF/GOW/i) it was day
97. Ruthie: Tom says if it's day it'll cut you gizzard smack out at you. I seen a pitcher once. They was bones ever' place.
98. Winfield : Man bones?
99. Ruthie: Some, I guess, but mos'ly (182/D65/RU/GOW/c) cow bones.
- 100.

**Dialogue 66**

*(In the Inspection Station at night. The Joad' truck stops for agricultural inspection)*

101. Officer : Well, we got to look over your stuff. You got to unload.
102. Ma : Look, mister. We got a sick ol' lady. We got to get her to a doctor. We can't wait. You can't make us wait!
103. Officer : Yeah? Well, we got to look you over.
104. Ma : I swear we ain't got anything. I swear it. An' Granma's awful sick. Look!
105. Officer : You wasn't foolin' (183/D66/ON/GOW/f)! You swear you got no fruit or vegetables?
106. Ma : No, I swear it.

**Dialogue 67**

*(The Joads reach California. Grandma is dead)*

12. **Ma** : **Granma's dead.**

13. **Tom** : **When?**

14. **Ma** : **Since before they stopped us las' (184/D67/MJ/GOW/c) night.**

15. **Tom** : **An' that's why you didn't want 'em to look?**

16. **Ma** : **I was afraid they'd stop us an' wouldn't let us cross. But I tol' her when she was dyin'. I tol' her the fambly had ta (185/D67/MJ/GOW/i) get acrost. I tol' her we couldn't take no chances on bein' be stopped.**

17. **Ma** : **So it's all right. At leas' she'll get buried in a nice green place. Trees and flowers aroun' (186/D67/MJ/GOW/c). She got to lay her head down in California after all.**

#### Dialogue 68

*(In a town street. Tom is speaking to a policeman and the others stand listening solemnly in the background)*

Tom : Where's the **bes' (187/D68/TJ/GOW/c)** place to get some work **aroun'** here? Don't matter what **kin' (188/D68/TJ/GOW/c)** either.

Policeman : If I seen one a them things I must a seen ten **thousan'**.

Pa : Ain't no good?

Policeman : Not here – not now. Month ago there was some **pickin'** but it's all moved south now. Whereabout in Oklahoma you from?

Tom : Sallisaw.

Policeman : I come out from Cherokee County – two years ago.

Rosasharn : Why, Connie's folks from Cherokee County.

Policeman : Okay, ma'am, let's don't go into it. I already met about a hundred **firs' (189/D68/ON/GOW/c)** cousins **an' it mus' (190/D68/ON/GOW/c)** be five hundred **secon' (191/D68/ON/GOW/c)**. But this is what I got to tell you, don't try to park inn town tonight. Keep on out to that camp. If we catch you in town after dark we got to lock you up. Don't forget.

Pa : But what we **gonna** do?

Policeman : Pop, that just ain't up to me. But I don't **min' (192/68/ON/GOW/c)** **tellin'** you, the guy they ought to lock up is the guy that sent out them things.

#### Dialogue 69

*(Outside the Joads' tent. The Ma is cooking surround by fifteen barefooted children in hunger)*

107. **Ma** : **Well, it's a good thing some a you ain't hungry, because they ain't enough to go all the way roun'.**

108. **Girl** : **Aw, he was braggin' (193/D69/ON/GOW/f). Know what he done? Las' night, come out an' say they got chicken to eat. Well, sir, I looked in whilst (194/D69/ON/GOW/i) they was a-eatin' an' it was fried dough jus' like ever'body else.**

109. Pa : How 'bout it?  
110. Ma : Go get Tom an' Al. I dunno what to do. I got to feed the fambly. What'm I gonna do with these here?

**Dialogue 70**

*(Inside the Joads' tent. Uncle John gave the food to Tom for he sees the many hungry children surround him)*

111. John : You take this. I ain't hungry.  
112. Tom : Whatta ya mean? You ain't hungry.  
113. John : I know, but I got stomickache (195/D70/UJ/GOW/i). I ain't hungry.  
114. Tom : You take that plate inside the tent an' you eat it.  
115. John : Wouldn't be no use. I'd still see 'em inside the tent.

**Dialogue 71**

*(In the road. An agent offers a job to all of the men in the camp)*

116. Agent : You men want to work?  
117. Pa : Sure we wanta work. Where's it at?  
118. Agent : Tulare County. Fruit's opening up. Need a lot off pickers.  
119. Floyd : You doin' the hirin' (196/D71/ON/GOW/f)?  
120. Agent : Well, I'm contracting the land.

**Dialogue 72**

*(Outside the Joad Tent, in the road. Floyd and an agent are involved in serious argument)*

- First man : Why can't you tell? You took the **contract** (197/D72/ON/GOW/c), didn' (198/D72/ON/GOW/c) you?  
Agent : That's true. But it's keyed to the price. Might be a little more, might be a little less.  
Floyd : All right, mister. I'll go. You just show your license to **contract** (199/D72/ON/GOW/i), an' then you make out a order – where an' when an' how much you gonna pay – an' you sign it an' we'll go.  
Agent : You trying to tell me how to run my own business?  
Floyd : **'F** (200/D72/ON/GOW/b) we're workin' for you, it's our business too. An' how do we know – you ain't one a the guys that sent these things out?  
Agent : Listen, Smart Guy. I'll run my business my own way. I got work. If you want to take it, okay. If not, just sit here, that's all.  
Floyd : (to other men) Twicet now I've fell for that line. Maybe he needs a thousan' men. So hee get's fivee thousan' there, an' he'll pay fifteen cents a hour. An' you guys'll have to take it **'cause** (201/D72/ON/GOW/b) you'll be hungry. 'F he wants to hire men, let him write it out an' say what he's gonna pay. Ast to see his license. He ain't allowed by law to contract men without a license.

**Dialogue 73**

*(On the street. The agent asks for help from the deputy to shut the Floyd's mouth up)*

121. Floyd : You see? If this guy was on the level, would he bring a cop along?
122. Deputy : What's the trouble?
123. Agent : Ever see this guy before?
124. Deputy : What'd he do?
125. Agent : He's agitatin' (202/D73/ON/GOW/f)
126. Deputy : Seems like I have. Seems like I seen him hangin' (203/D73/ON/GOW/f) around that used car lot that was busted into. Yep, I'd swear it's the same fella. Get in that car.

#### Dialogue 74

*(At the road. Casy knocks down the deputy and has to take the blame for that)*

127. Casy : Gimme (204/D74/JCC/GOW/d) that gun. Now git outa here. Go down in them willows an' wait.
128. Tom : I ain't gonna run.
129. Casy : He seen you, Tom! You wanta be fingerprinted? You wanta get sent back for breakin' (205/D74/JC/GOW/f) parole?
130. Tom : You're right!
131. Casy : Hide in the willows. If it's awright to come back I'll give you four high whistles.

#### Dialogue 75

*(Outside the tent. Casy takes the blame for knocking down the deputy)*

132. Casy : Go on. Get in your tent. You don't know nothin'
133. Al : How 'bout you?
134. Casy : Somebody got to take the blame. They just got to hang it on someday, you know. An' I ain't doin' nothin' but set around.
135. Al : But ain't no reason.
136. Casy : Lissen. I don't care nothin' about you, but if you mess in this, your whole fambly li'ble (206/D75/JC/GOW/a) to get in trouble, an' Tom get sent back to the penitentiary.
137. Al : Okay. I think you're a damn fool, though.
138. Casy : Sure. Why not?

#### Dialogue 76

*(In front of the Joads tent at night. Ma is angry to Al for Al wants to leave the family)*

139. Pa : Leave him alone, Ma – Al's just billy-goatin' (207/D76/PJ/GOW/f) around.
140. Al : Sure! I was just aimin' (208/D76/AL/GOW/f) to meet up with a couple girls I know.
141. Ma : You don't know no girls around here. You're lyin' (209/D76/MJ/GOW/f), you're runnin' away.
142. Pa : Cut it out, Ma, or I'll....
143. Ma : You'll what?... Come on, Pa. Come on an' whup me. Jus' try it.
144. Pa : Now don't get sassy, Ma.
145. Ma : Al ain't a-goin' away, an' you gonna tell him he ain't a-goin' away. An' if you think diff'unt (210/D76/MJ/GOW/e), you gotta whup me first. So come on.

146. Pa : I never seen her so sassy. An' she ain't so young,  
neither!

147. Al : I'd some back...

#### Dialogue 77

*(In front of the Joads tent. The Joads is talking about Al and Connie who leave the family)*

Ma, Pa, Al : Al's **tryin'** to go away ....She **jus'** got sassy.....All I aimed to do...

Tom : **Awright**, you can fight it out later. Right now we got to hustle. Where's Connie?

Ma : Connie's gone. Lit out this **e'enin'** (211/D77/MJ/GOW/f,i) – said he didn't know it was **gonna** be like this.

Pa : Glad to get set of him. Never was no good ban' **never** will be.

Ma : Pa! Shh!

Pa : How come I got to shh? Run out, didn't he?

#### Dialogue 78

*(In the Joads truck. The Joads is ready to leave the camp)*

148. Tom : **Just in case. Sit up back an' if anybody tries to climb up – let 'im have it.**

149. Pa : **I ain't got nothin' in my han'.**

150. Tom : **Give 'im a fryin'** (212/D78/TJ/GOW/f) **pan.**

#### Dialogue 79

*(Inside The Joads' truck. Ma, Pa and Tom worry about their family's condition)*

151. Ma : **Sumpin' go to happen soon. We got one day's more grease, two days's flour, an' ten potatoes. After that....An' Rosasharn, we got to remember she's gonna be due soon.**

152. Pa : **It sure is hell jus' tryin' to get enough to eat.**

153. Tom : **Fella tells me they's three hunerd thousan' aroun' here like us, a-scrabblin'** (213/D79/TJ/GOW/f) **for work an' livin' like hogs. Can't figger what it is, but sumpin's wrong.**

#### Dialogue 80

*(Inside the truck – on the road. Tom, Ma and Al are talking about their needs)*

154. Ma : **Fust thing I'll get is coffee**, cause ever'body **been** wantin' (214/D80/MJ/GOW/f) **that**, an' **then some flour** an' bakin' (215/D80/MJ/GOW/f) **powder** an' **meat. Better not get no-side meat right off. Save that for later. Maybe Sat'dy** (216/D80/MJ/GOW/e). **Got to get some soap, too. An' milk. Rosasharn's got to have some milk.**

155. Tom : **Get some sugar too, for the coffee.**

156. Ma : **You know, I jus' can't remember when I felt so good before!**

157. Al : **Know what I'm a-gonna do? I'm a-gonna save up an' go in town an' get me a job in a garage. Live in a room an' eat in restaurant. Go to the movin' pitcher ever' night. Cowboy pitchers.**

#### Dialogue 81

*(The Interior House. Tom, Ma and Pa are talking about the family earning)*

158. Tom : Got any more, Ma?
159. Ma : No. That's all. You made a dollar, an' that's a dollar's worth.
160. Pa : That!
161. Ma : They charge extry at the comp'ny store but they ain;t no other place.
162. Tom : I ain't full.
163. Ma : Well, tomorra (217/D81/MJ/GOW/h) you'll get in a full day – full day's pay – an' we'll have plenty.
164. Pa : You wouldn't think jus' reachin' (218/D81/PJ/GOW/f) up an' pickin' get you in the back.

#### Dialogue 82

*(Inside the house. Tom wants to walk out and find out what happen outside the gate)*

165. Tom : Think I'll walk out an' try to fin' out what all that fuss outside the gate was. Anybody wanta come with me?
166. Pa : No. I'm jus' gonna set a while an' then go to bad.
167. Al : Think I'll look aroun' an' see if I can meet a girl.
168. Tom : Thing's been workin' on me, what they was yellin' (219/D82/TJ/GOW/f) about. Got me all curious.
169. John : I got to get a lot curiouiser than I am – with all them cops out there.
170. Tom : Okay. I be back a little later.
171. Ma : You be careful, Tommy. Don't you be stickin' (220/D82/MJ/GOW/f) your nose in anything.
172. Tom : Okay, Ma. Don't you worry.

#### Dialogue 83

*(In front of the tent. A man siiting on a box looks up supiciously as Tom enters)*

173. Tom : Evenin'.
174. Joe : Who are you?
175. Tom : Jus' goin' pas' (221/D83/TJ/GOW/c), that's all
176. Joe : Know anybody here?
177. Tom : No. Jus' goin' pas', I tell you.

#### Dialogue 84

*(Inside the tent. A man is sitting on the ground as Casy brings Tom in)*

178. Frank : This the fella you been talkin' about?
179. Casy : This is him. What you doin' here, Tommy?
180. Tom : Workin', pickin' peaches. But I seen a bunch a fellas yellin' when we come in, so I come out to see what's goin' on. What's it all about?
181. Frank : This here's a strike.
182. Tom : Well, fi' (222/D84/TJ/GOW/h) cents a box ain't much, but a fella can eat.
183. Frank : Fi' cents! They payin' you fi' cents?
184. Tom : Sure. We made a buck since midday.

#### Dialogue 85

*(Inside the tent. Casy will not take it the job because the salary too low)*

185. Casy : Lookie (223/D85/JC/GOW/i), Tom. We come here to work. They tell us it's gonna be fi' cents. But they was a whole lot of us, so the man says two an' a half cents. Well, a fella can't even eat on that, an' if he got kids... So we says we won't take it. So they druv us off. Now they're payin' you five – but when they bust this strike ya think they'll pay five?
186. Tom : I dunno. Payin' five now.
187. Casy : I don't expeck (224/D85/JC/GOW/i) we can las' much longer – some a the folks ain't et for two days. You goin' back tonight?
188. Tom : I aim to.
189. Casy : Well – tell the folks inside how it is, Tom. Tell 'em they're starvin' (225/D85/JC/GOW/f) and stabbin' (226/D85/JC/GOW/f) theirselves in the back. An' as sure as God made little apples it's goin' back to two an' a half jus' as soon as they clear us out.

#### Dialogue 86

*(Inside the tent. Frank, Tom and Casy are talking about unfortunate situation they faced)*

190. Frank : An' the nex' (226/D86/ON/GOW/c) thing you know you'll be out, because they got it all figgered down to a T – until the harvest is in your're a migrant worker – afterwards, just a bum.
191. Tom : Five they're a-getting' now, an' that's all they're int'ested (227/D86/TJ/GOW/e) in. I now exackly (228/D86/TJ/GOW/i) what Pa'd say. He'd jus' say it wasn't none a his business.
192. Casy : I guess that's right. Have to take a beatin' (229/D86/JC/GOW/f) before he'll know.
193. Tom : We was outa food. Tonight we had meat. Not much, but we had it. Thinks Pa's gonna give up his meat on account a other fellas? An' Rosasharn needs milk. Think Ma's gonna starve that baby jus' cause a bunch a fellas is yellin' outside a gate?
194. Casy : Got to learn, like I'm a-learnin' (230/D86/JC/GOW/f). Don't know it right yet myself, but I'm tryin' to fin' out. That's why I can't ever be a preacher again. Preacher got to know. I don't. I got to ask.

#### Dialogue 87

*(Inside the tent. Casy is regarded as the leader of the migrants by the deputy)*

195. Frank : 'T (231/D87/ON/GOW/b) ain't outa the question, y'know.
196. Casy : All of us a little itchy. Cops been tellin' us how they gonna beat us up an' run us outa the country. Not them reg'lar (232/D87/JC/GOW/a) deppities (233/D87/JC/GOW/i), but them tin-star fellas they got for guards. They figger I'm the leader because I talk so much.
197. Frank : Turn out that light an' come outside. They's sumpin' here.

#### Dialogue 88

*(In the bridge. The deputy catches Casy because he suspects Casy as the leader of the men in the camp)*

Casy : Listen, you **fellas**. You don't know what you're **doin'**. You're **helpin'** (234/D88/JC/GOW/f) to stave kids.  
Deputy : Shut up, you red...  
Second deputy: Looks like to me you killed him.  
Deputy : Turn him over. Put the light on him.

#### Dialogue 89

*(Inside the house. Tom escapes from the deputy by swimming in the river and Ma cures his wound)*

198. Ma : **How's it feel, Tommy?**  
199. Tom : **Busted my cheek but I can still see. What'd you here?**  
200. Ma : **Looks like you done it.**  
201. Tom : **I kinda thought so. Felt like it.**  
202. Ma : **Folks ain't talkin' about much else. They say they got posses out. Talkin' about a lynchin' (235/D89/MJ/GOW/f) – when they ketch (236/D89/MJ/GOW/i) the fella.**  
203. Tom : **They killed Casy first.**  
204. Ma : **That ain't the way they're tellin' it. They're sayin' (237/D89/MJ/GOW/f) you done it fust.**

#### Dialogue 90

*(Inside the house. Tom will leave his family because he has made some burdens to his family, but Ma does not come along with the idea)*

205. Tom : **I'm gonna go away tonight. I can't go puttin' this on you folks.**  
206. Ma : **Tom! They's a whole lot I don't understand (238/D90/MJ/GOW/c), but goin' away ain't gonna ease us. They was the time when we was on the lan'. They was a bound'ry (239/D90/MJ/GOW/a) to us then. Ol' folks died off, an' little fellas come, an' we was always one thing – we was the fambly – kinda whole an' clear. But now we ain't clear no more. They ain't nothin; keeps us clear. Al – he's a-hankerin' (240/D90/MJ/GOW/f) an' a-jibbitin' (241/D90/MJ/GOW/f) to go off on his own. An' Uncle John is just a-draggin' (242/D90/MJ/GOW/f) along. Pa's lost his place – he ain't the head no more. We're crackin' (243/D90/MJ/GOW/f) up, Tom. They ain't now fambly now. Rosasharn – she gonna have her baby, but it ain't gonna have no fambly. I been tryin' to keep her goin' but – Winfield – what's he gonna be, this a-way? Growin' (244/D90/MJ/GOW/f) up wild, an' Ruthie, too – like animals. Got nothin' to trus' (245/D90/MJ/GOW/c). Don't go Tom. Stay an' help. Help me.**  
207. Tom : **Okay, Ma. I shouldn't, though. I know I shouldn't. But okay.**

#### Dialogue 91

*(In the front sit of the truck. Rosasharn feels sad because Connie is not with her)*

Rosasharn : Ma...you know, if Connie was here I wouldn't **min'** any a this.  
Ma : I know, honey, **an'** just as soon as we get settled Al's **gonna** set out **an'** look for him. How **'bout** gas, Tom?  
Tom : Full up. Uncle John come through with five bucks he been **hol'in'** (246/D91/TJ/GOW/c,f) out on us since we **lef'** home.



### **Dilaogue 92**

*(On a country road. The Joads' truck is in trouble and Tom tries to fix it)*

Tom : She's **hotter'n** (247/D92/TJ/GOW/d) a heifer.  
Al : Fan-belt's shot  
Tom : Picks a nice place for it, too, don't she? Any gas?  
Al : Gallon or two?  
Tom : Well, looks like we done it this time awright!  
Rosasharn : Tommy. Some smoke up there.  
Tom : Looks like about a mile. Reckon she'll make it?  
Al : She got to make it.  
Ma : What is it?  
Tom : Don't know – but it's **better'n** (248/D92/TJ/GOW/d) this.

### **Dialogue 93**

*(In the gate of the Government Camp. Tom agrees to sign up the contract offered by the caretaker)*

Caretaker : No. No cops. Folks here elect their own cops. The ladies' committee'll call you, ma'am, about the kids and the sanitary unit and who takes care of **'em**. Come inside and sign up.  
Tom : Take **'er** down, Al. I'll sign.  
Pa : We **gonna** stay, ain't we?  
Tom : You're **tootin'** (249/D93/TJ/GOW/f) we're **gonna** stay.

### **Dialogue 94**

*(Inside the sanitary unit. Winfield and Ruthie are playing in the toilet)*

208. Winfield : What's these?  
209. Ruthie: Well, I reckon you stand in them little rooms and water come down outa that there little jigger up there – take a bath!  
210. Winfield : Jes' like in the catalogues, ain't they!  
211. Ruthie: I seen 'em b'fore (250/D94/RU/GOW/a) you did.  
212. Winfield : What's this?  
213. Ruthie: Now don't you go monk'ing.

### **Dialogue 95**

*(In the sanitary unit. Winfield and Ruthie break the refilling of the tank in the toilet)*

Winfield : **Lemme** go! I didn't go to do it!  
Ruthie : Keep **qui'te** (251/D95/RU/GOW/i), will **ya**! Shet your mouth!  
Winfield : I never knowed it! All I done was pull that string!  
Ruthie : **Lissen**. You done busted it. You hear? But **lissen** here. I won't tell nobody, y'**understan'**?  
Winfield : Please don't.  
Ruthie : I won't – if you won't tell what I done.

### **Dialogue 96**

*(The work place-camp site. Tom and his friends are digging the ditch)*

Tom : If this don't feel good!  
Wilkie : Wait'll about **'leven** (252/D96/ON/GOW/b) o'clock, see how good she feels.  
Tom : Seems like a nice **frien'ly** (253/D96/TJ/GOW/c) **fella** to work for, too.

- Tim : **Lotta** these farmers mighty nice **fellas**. Trouble is they're little, they ain't got much say-so.
- Tom : Shore looks like my lucky day, anyway. **Gettin'** some work at **las'**.

### Dialogue 97

*(In the work place-camp site. Tom and other men are talking about the dance party)*

214. Tom : **Listen. What is these reds? Ever'time you turn aroun' somebody sayin' somebody else's red. What is these reds, anyway?**
215. Wilkie : **Well, I tell you. They was a fella up the country named King – got about 30,000 acres an' a cannery an' a winery – an' he's all time talkin' about reds. Drivin' (254/D97/ON/GOW/f) the country to ruin, he says. Got to git rid of 'em, he says. Well, they was a young fella jus' come out an' he was listenin' (255/D97/ON/GOW/f) one day. He kinda scratched his head an' he says, "Mr. King, what is these reds you all a time talkin' about?" Well, sir, Mr. King says, "Young man, a red is any fella that wants thiry cents a hour when I'm payin' twenty-five."**
216. Thomas : **Iain't talkin' about that one way or the other. All I'm saying is that there's going to be a fight in the camp Saturday night. And there's going to be deputies ready to go in.**
217. Tom : **But why? Those fellas ain't botherin' (256/D97/TJ/GOW/f) nobody.**

### Dialogue 98

*(Inside the Joads tent. Rosasharn refuses to go to the dance party but Ma is trying to cheer her)*

- Rosasharn : Ma.. Ma, I – I can't go to the dance. I **jus'** can't hardly **stan'** (257/D98/RU/GOW/c) it, with Connie not here – **an'** me this way.
- Ma : Why, honey, it makes folks happy to see a girl that way – makes folks sort of giggly **an'** happy.
- Rosasharn : I can't **he'p** it, Ma. It don't make me giggly **an'** happy.
- Ma : You **an'** me's goin' together – jus' you an' me. We're a-goin' to that dance an' we're a-goin; to jus' set an' watch. If anybody says to come dance – why I'll say you're poorly. But you an' me, we're gonna hear the music an' see the fun.
- Rosasharn : **An'** you won't let nobody touch me?
- Ma : No –an' look what I got for you. I used to wear these – when your pa come **callin'** (258/D98/MJ/GOW/f) on me. You'll look pretty in '**em** tonight.

### Dialogue 99

*(In the gate of the party hall. Wilkie and Jule are making a light conversation before they enter the hall)*

- Wilkie : They tell me you're half Injun. You look all Injun to me.
- Jule : No, **jes'** half. **Whist** I was full-blooded. **Gov'ment'd** be **lookin'** put for me **an'** I'd be **ridin'** (259/D99/ON/GOW/f) around in a Buick eight.
- Committee man : Who give you the invitation?
- Man : **Fella** named Jackson – Buck Jackson.

Committee man : Okay. Come on in.  
 Jule : Them's our **fellas**.  
 Wilkie : How you know?  
 Jule : **Jes'** got a **feelin'** (260/D99/ON/GOW/f). They're **kinda** scared too. Follow '**em an'** get a holt of Jackson. See if he knows '**em**. I'll stay here.

### Dialogue 100

*(On the dance floor. Al was dancing with a blonde girl)*

Al : Well, you said anybody can waltz ...How'm I **doin'**?  
 Blonde girl : Don't hold me so tight.  
 Al : Why, I ain't hardly **touchin'** (261/D100/AL/GOW/f) you!  
 Blonde girl : You're **ticklin'** (262/D100/ON/GOW/f) me!  
 Al : That comes from not **holdin'** you tight enough.

### Dialogue 101

*(On the dance floor. The leader asks for the blonde girl to dance with him)*

218. Leader : I'll dance with this girl.  
 219. Al : You an' who else?  
 220. Leader : Don't gimme **no** argament (263/D101/ON/GOW/I) – you little...

### Dialogue 102

*(In front of the Joads tent. The Joads is busy preparing their stuffs and ready to go)*

Al, Pa, John : Get them buckets on! Somebody tie down the mattress! You little **fellas** keep **outa** the way!  
 Man : What y'll **hurryin'** (264/D102/ON/GOW/f) so for? Tell me they got **twenny** (265/D102/OM/GOW/i) days work.  
 Pa : Yes, sir, **an'** we aim to **git** in all **twenny** of '**em**.

### Dialogue 103

*(Inside the tent. Ma is supporting Rosasharn who is sad for Connie leaves her)*

221. Ma : Try to be strong, honey. Someday it'll be diff'rent (266/D103/MJ/GOW/a) – someday you'll have another one. You're still a little girl, remember.  
 222. Pa : Make her easy, John. Watch her.  
 223. Ma : She'll be awright.

### Dialogue 104

*(Inside the truck. The Joads is optimistic for the future)*

224. Al : Whatsa matter, Ma? Gettin' scared?  
 225. Ma : No. Ain't gonna be scared no more. For a while I thought we was beat – good an' beat. Looked like we didn't have nothin' in the worl' but enemies – wasn't nobody frien'ly anymore. It made me feel bad an' scared too – like we was lost – and nobody cared.  
 226. Al : Watch me pass that Chevy.  
 227. Pa : You the one that keeps us goin', Ma. I ain't no good anymore, an' I know it. Seems like I spen' (267/D104/PJ/GOW/c) all

**my time these days a-thinkin' how it use'ta be- thinkin' of home – an' I  
ain't never gonna see it no more.**