

**A PRAGMATIC ANALYSIS OF SPEECH ACTS TO REVEAL NINETEEN
SIXTIES AFRICAN AMERICAN WOMEN'S OBSTACLES
IN TATE TAYLOR'S *THE HELP***

A THESIS

**Presented as a Partial Fulfillment of the Requirements for the Attainment of
a *Sarjana Sastra* Degree in English Language and Literature**



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APPROVAL SHEET

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A THESIS

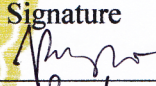
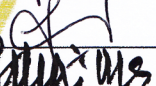
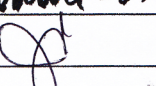
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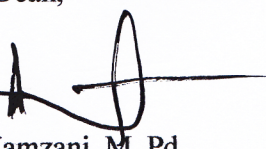
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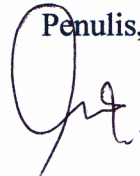
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OBSTACLES IN TATE TAYLOR'S *THE HELP*

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Penulis,



Ratih Santi Mianawati

MOTTOS

“... And when you are told, “Arise,” then arise; Allah will raise those who have believed among you and those who were given knowledge, by degrees. And Allah is Acquainted with what you do.” (Q.S. Al-Mujaadilah: 11)

*Hanya dengan menulis aku menjadi tuan bagi
diriku sendiri.*

(Pramoedya Ananta Toer)

DEDICATION

I dedicate this thesis to:

Bapak and the memories of my beloved *Ibu*

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Yogyakarta, February 28th, 2013

Ratih Santi Mianawati

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LIST OF ABBREVIATIONS

P	: Participant(s)
S ₁	: Physical Setting
S ₂	: Psychological Setting
T	: Topic
F	: Function
Pho	: Phonetic Act
Pha	: Phatic Act
Rhe	: Rhetic Act
Rep	: Representative
Dir	: Directive
Com	: Commissive
Exp	: Expressive
Dec	: Declaration
AAW	: African American Women
H	: Hearer
Ec	: Economic Issue
Ed	: Educational Issue
Ra	: Racial Segregation
Fa	: Family Disruption
Se	: Sexual Harassment
Po	: Political Issue

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ABSTRACT

The objectives of the research are (1) to identify the types of speech acts in terms of locutionary acts, illocutionary acts and perlocutionary acts found in the three African American women characters and two white women characters' utterances in Tate Taylor's *The Help* and (2) to describe African American women's obstacles in 1960s through the speech acts of the three African American women characters and two white women characters portrayed in the film.

This research employed the descriptive qualitative method. The data were in the form of scenes and each scene has a dialogue and context. The source of the data is *The Help* directed by Tate Taylor and its script. The data were collected by watching the film, reading and checking the script, selecting the data, and recording them into the data sheet. Some steps in analyzing the data were identifying the speech acts, classifying the speech acts based on Austin's and Searle's theories, classifying the obstacles faced by the African American women characters based on the speech acts which potentially portrayed the obstacles, applying the data trustworthiness, analyzing the data, and drawing conclusions.

The research reveals two findings. The first is that all the three types of speech acts are found in the characters' utterances. They are locutionary acts, illocutionary acts, and perlocutionary acts. In terms of locutionary acts, the characters employ the phatic acts which deal with grammar, phonological, and syntactic analysis of utterance, phonetic acts which deal with certain sounds or noises, and rhetic acts which are related to the use of sense and reference. In terms of illocutionary acts, the five types of the acts are all found in the characters' utterances. They are representative, directive, commissive, expressive, and declaration. In terms of perlocutionary acts, the twelve effects are all found in the characters' utterances and/or facial expressions. The second findings are the obstacles faced by the African American women characters which can be found in the use of the characters' speech acts. The obstacles faced by the African American women characters who live in Mississippi, one of the regions in the United States of America, are economic issue, educational issue, racial discrimination, racial segregation, family disruption, and political issue.

Keywords: speech acts, African American women's obstacles, Tate Taylor's *The Help*

CHAPTER I INTRODUCTION

A. Background of the Research

African American women, together with the male counterparts, have experienced a very long history regarding the issue caused by the color of their skin. In this era, they even still have to face a similar problem because of the same cause. African American women are those who have to struggle for their identity among the bad perception and treatment toward them from many whites. African American women's role in colored people's fight for civil rights is legendary and significant.

It was Rosa Parks who contributed an important role behind a civil right movement and became one of the most famous Americans of her century (Fraser, 2002:258). Parks is one of the most influential African American women since her contribution in the civil right movement had led African Americans into freedom and equality. The U.S. Congress called her as the 'first lady of civil rights' and 'the mother of freedom movement'. Although she worked as a seamstress, she was active in National Association for the Advancement of Colored People (NAACP) in the United States. Her initiation for freedom and equality began in 1955 when she refused to give her seat in Montgomery City bus for a white man, and the case led African Americans into a boycott of the bus system. She collaborated with civil rights leaders including Martin Luther King, Jr., and launched him to national movement regarding civil rights.

Based on the story, although it is important to discuss African American women's roles in the civil right movements, it is also necessary to talk about the life of African American women before the civil right movements appeared overwhelmingly. African Americans women were originally brought to America as slaves. Their work was mostly farming and as time passed by, the kinds of work were changing. African American women worked in many fields based on their personal skills. However, most of whom were unskilled. In each state, the development of the number of African Americans was different.

The South was the region where many African American women lived and worked, and together with the males, they had to fulfill their needs by working. However, they experienced a heavier situation because they had to take care of the family and become the "breadwinner" since the husbands could not do so. It was because of a bad relationship in marriage, death, disease, and other problems. 1950s was the period in which many serious obstacles were faced by African American women since employment patterns and racial discrimination highly affected the quality of their lives.

The obstacles were only some of the many problems that were faced by African American women. Racial discrimination has become an endless issue and it is considered as the main cause. To know more about this, an investigation might be conducted on their language, since this is much reflected in it. Language can connect the participants of communication into a meaningful communication and communication is a bridge to know other people's feelings or ideas. Thayer (2009:20) states that human communication is largely about feelings, or about the

private thoughts people hope to influence other people with. Language, communication and feeling are concluded to be close to one another.

However, communication is not merely about communicating and producing words. When uttering words, a speaker may intend to say something good, but if the addressee cannot get the point in understanding the speaker's intention, the addressee may come into a wrong interpretation of such utterance. The meaning of an utterance should be interpreted correctly in order to achieve meaningful communication. The phenomenon can be learned through Pragmatics.

Yule (1998:3) defines Pragmatics as the study of the speaker meaning and the recognition of what is unsaid as part of what is communicated. It is concerned with the analysis of what people mean by their utterances than the words or phrases. The unsaid meaning should be interpreted by the hearer in order to arrive at the speaker's intended meaning. Pragmatics is also in fact concerned with *function*: the speakers' short term purposes in speaking, and long-term goals in interacting verbally. The function of the speaker's utterances can be explained through speech acts. These are actions performed via utterances (Yule, 1998:47).

Getting a pile of books is as well as asking someone else for a help because both show acts. When someone speaks, the words uttered are very much affected by the situation, the speaker and the listener. It is common for someone to say "I'll be there at six". In fact, he is not just speaking, but also performing the speech act of "promising". There are many types of speech acts and they are classified based on the actions.

By verbal communication, a speaker shows a certain act in the speech act of an utterance. Yule (1998: 3) states that pragmatics is the study of contextual meaning. Speech acts as one of the phenomena studied in pragmatics, therefore, need the understanding of context, or the physical environment in which a word is used.

The researcher uses *The Help* as the object of the research. The film is directed by Tate Taylor in 2011. The researcher chooses the film because it portrays the life of some African American women who work as maids in a white family and the obstacles they have to face. The setting is in Jackson, Mississippi during the 1960s when Jim Crow Law restricts African Americans' life and there were separations of rights and public facilities. Racial segregation is a big issue portrayed in the film. In searching for identity, the African American maids have to struggle for their existence. Through language, African American women share certain norms and ideologies in their speech community. Based on the dialogues between African American women and the whites, the researcher reveals African American women's obstacles through the speech acts in the characters' utterances.

B. Research Focus

In daily communication, people use language to show or share something. In communication, there is the called speech community. The acquisition of communicative competence takes place within speech communities: speech communities are constituted not just by a shared variety or language, but shared sets of norms and conventions about how those varieties can and should be used (Lillis in Mey, 2009:95). Tate Taylor's *The Help* portrays one of such

communities and what happens in it. The researcher reveals the problems which occur in the film, not only by analyzing the language use but also the problems faced by African American women characters as the portrayal of Jim Crow South condition in 1960s.

The first problem can be analyzed through African American language. The language is well known since its speakers a particular way of speaking. They are united into a speech community and the notion is usually used to analyze language variation and change. Language variation and its change can be seen through conversations. In such conversations, there is a fact that people usually know how the speaker intends them to “take” (or “interpret the function of”) what is said. Addressees can usually recognize the type of “action” performed by a speaker with the utterance. The kinds of things speakers do by uttering sentences are speech acts. When a speaker utters a sentence, there may be performance of three types of acts: locutionary act, illocutionary act and perlocutionary act.

Locutionary act is the production of a meaningful linguistic expression. Illocutionary act is the intended action by the speaker, the force or intention behind the words, within the framework of certain conventions. Perlocutionary act is the effect that an utterance has on the thoughts, feelings, attitudes, or actions of the hearer (Austin, 1962).

By knowing the action performed by the speaker, the listener is supposed to know the meaning of the action. To understand the speaker’s intended meaning in the utterance, the listener should know the context of the utterance. Identifying the communicative functions of speech acts involves both knowing grammatical

aspects of the language and the extra-linguistic aspects, the contexts of the language use. Context gives the utterance a deeper meaning and is also more than just a matter of reference and of understanding what things are about, practically speaking. Language and context are two inseparable elements of communication because setting of place, time and circumstance in a conversation are important to be analyzed to identify the meaning of what a speaker utters.

The other problem is related to the obstacles faced by African American female characters in Tate Taylor's *The Help*. The setting of time of the film portrays the life of African American women and their relationship with the whites. Based on the history, African American women had to face many obstacles especially regarding the discrimination. Understanding the society of today may be done by looking at the past of such society because the difficulties of African American women in the past may affect their lives today. Language is a medium to identify what has happened in African American women's past and its effect today.

The analysis of language in the utterances of the African American women and the other characters in the film is as the way to know the colored women's problems. Those women work as maids in white families. They do household activities and take care of the kids. The obstacles also come from some of the white characters who strictly treat the maids. The maids are considered inferior and racial segregation restricts their rights. By analyzing the speech acts in the utterances of the characters in the film, there are many things to identify

especially the difficulties faced by African American women who lived in Jim Crow South.

C. Objectives of the Study

Based on the background and research focus, the objectives of the research are:

1. to identify the types of speech acts in terms of locutionary acts, illocutionary acts and perlocutionary acts found in the three African American women characters and two white women characters' utterances in Tate Taylor's *The Help*; and
2. to describe African American women's obstacles in 1960s through the speech acts of the three African American women characters and two white women characters portrayed in Tate Taylor's *The Help*.

D. Research Significance

In accordance with the objectives of the research, contributions are expected to be provided by this research, both theoretically and practically.

Theoretically, it is highly expected that the results of this research can enrich the knowledge in linguistics field especially which is related to speech acts used by African American women and the people around them.

Practically, this research is expected to give some benefits to the following parties.

1. Students of English Department

This research is expected to give wider knowledge about the concepts in pragmatics, especially speech acts.

2. English lecturers

This research is expected to serve as a further reference and to give more examples on speech acts and obstacles faced by African American women in 1960s.

3. Other researchers

The results of this research are expected to inspire other researchers to conduct research using a similar approach on a different object.

CHAPTER II

LITERATURE REVIEW

A. Theoretical Background

1. Pragmatics

According to Crystal (2001:269), pragmatics is the study of language from the point of view of the users, especially of the choices they make, the constraints they encounter in using language in social interaction and the effects their use of language has on the participants in an act of communication. Yule (1998:3) asserts that pragmatics is the study of the speaker's meaning. It means that in order to achieve a good communication, both the speaker and hearer should be able to understand each other correctly regarding what the speaker means and how the hearer understands what the speaker means. When such understanding does not occur, the communicative situation may become a misunderstanding.

Pragmatics is also concerned with the meaning of utterances and focuses on what is not explicitly stated and on how people interpret utterances in situational contexts (Finch, 2000:150). The meaning of utterances depends on the hearer's interpretation. One speaker may utter something, but two hearers may have different interpretations. Each should understand the proper context. Bublitz in Trosborg (2010:v) states that pragmatics deals with meaning-in-context, which for analytical purposes can be viewed from different perspectives (that of the speaker, the recipient, the analyst, etc.). The perspectives might be different because there might be different views of context. Rowe and Levine (2006:166) remark that pragmatics is the study of the effect of context on meaning.

Pragmatics also cannot be separated from the society. Mey (2001: 6) states that it is also in this sense that pragmatics can be defined as the study of the use of language in human communication as determined by the conditions of a society. It means that the conditions of human language uses are determined by the context of the society. Levinson (1983:21) adds that pragmatics is the study of the relations between language and context that are basic to an account of language understanding. So, pragmatics can be defined as the study that is talking about the relationship between language and context, in which the contextual meaning of an utterance can be different from the grammatical meaning.

2. The Scope of Pragmatics

a. Deixis

Deixis deals with a speaker's utterances. It means 'pointing' via language (Yule, 1998:9). Deictic expressions, or indexicals, are used to do this 'pointing'. A speaker may ask 'What's that?' when noticing a strange object. This speaker uses a deictic expression ('that') to indicate something in the immediate context. Mey (1993:91-92) states that these expressions also depend on the context shared by the speaker and the hearer and are basically used in a face-to-face spoken interaction.

Yule (1998:10) categorizes deixis into three types. They are as follows:

1) Person deixis

It is discovered when each person in a conversation shifts from being 'I' to being 'you' constantly. Its basic three-part division is represented by the

pronouns for first person ('I'), second person ('you'), and third person ('he', 'she', or 'it').

2) Spatial deixis

The concept of distance is relevant to spatial deixis, where the relative location of people and things is being indicated. 'Here' and 'there', for the basic distinctions, are used as adverbs in contemporary English.

3) Temporal deixis

The proximal form 'now' indicates both the time coinciding with the speaker's utterance and the time of the speaker's voice being heard (the hearer's 'now'). The distal form 'then' is used in contrast to 'now'.

b. Presupposition

Yule (1998:25) defines a presupposition as something the speaker assumes to be the case prior to making an utterance. Speakers, not sentences, have presuppositions. In producing the utterance *Mary's brother bought three horses*, the speaker will normally be expected to have the presuppositions that a person called Mary exists and that she has a brother. The more specific presuppositions are that Mary has only one brother and that he has a lot of money. However, these speaker's presuppositions can be wrong.

c. Cooperative Principle

Cooperative Principle is defined by Grice (1975) as a general set of rules contributors to ordinary conversation that are generally expected to follow. The principle requires the participants of a conversation to make the conversational

contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which the participants of conversation are engaged. Four sub-principles called maxims are elaborated in the cooperation. These maxims are formulated as rules governing acceptable conversational moves.

1) Maxims of Quantity

It requires speakers to make the contribution as informative as is required (for the current purposes of the exchange) and not to make the contribution more informative than which is required.

2) Maxim of Quality

It requires speakers to make the contribution one that is true, not to say what they believe to be false and not to say that for which they lack adequate evidence.

3) Maxims of Relation

It requires speakers to be relevant to the topic under discussion.

4) Maxims of Manner

It requires speakers to be perspicuous, to avoid obscurity of expression, to avoid ambiguity, to be brief (avoid unnecessary prolixity), and to be orderly.

d. Implicature

Implicature and the related verb *implicate* are technical terms coined by Grice (1975) to cover what a speaker means in making an utterance beyond what the speaker actually says, or they are simply defined as additional conveyed

meaning. Implicature has two classes, *conversational implicature* and *conventional implicature*.

1) Conversational Implicature

Lyons (1995:272) defines that conversational implicature depends on something other than what is truth-conditional in the conversational use. Conversational implicatures are not part of what the words of an utterance mean, but are inferred from what is said. They are rooted in the situation in which they occur, and must be interpreted by taking the context into account (Black, 2006:25). Since context has a crucial role in conversational implicature, the participants of communication should understand it well to achieve the best interpretation.

Grice in Yule (1998:20) classifies conversational implicatures into two types. They are generalized conversational implicature and particularized conversational implicature. Generalized conversational implicature is an additional unstated meaning which does not depend on special background knowledge of the context of utterance. This implicature involves any phrase with an indefinite article. Particularized conversational implicature is an additional conveyed meaning that depends on special or local knowledge.

2) Conventional Implicature

Conventional implicatures are also called non-conversational implicatures. Yule (1998:45) states that conventional implicature is an additional meaning associated with the use of a specific word, e.g. 'A but B' that implies a contrast between A and B; so 'contrast' is a conventional implicature of 'but'. The

implicature derives from a set of mere general principles which regulate the proper conduct of conversation (Lyons, 1995:272). Conventional implicatures are not based on the cooperative principle or the maxims. They don't have to occur in conversation and depend on special contexts for interpretation. They are associated with specific words and result in additional conveyed meanings when those words are used.

e. Speech Acts

J.A. Austin was an American philosopher who wanted to find out the fact that there is more in the function of language than semantics, the area of mapping entities of a proposition onto referents and defining truth value of a proposition. Austin introduces basic terms of locutionary, illocutionary, and perlocutionary acts and proves that there are more functions language can exercise. The theory was then improved by J.R. Searle. Searle says that speaking a language is performing speech acts, such as making statements, giving commands, asking questions or making promises. He emphasizes that all linguistic communication involves linguistic (speech) acts. In other words, speech acts are the basic or minimal units of linguistic communication (Justová, 2006:6).

Yule (1998:47) defines speech acts as actions performed via utterances. Speech acts are not isolated moves in communication: they appear in more global units of communication, defined as conversations or discourses (Moeschler in Vanderveken and Kubo, 2001:240). There are certain expected or appropriate circumstances, technically known as felicity conditions, for the performance of speech act to be recognized as intended (Yule, 1998:50). It is related to the

appropriateness or inappropriateness of the performance. Huang in Mey (2009:1003) explains that felicity conditions must be fulfilled by the world for a speech act to be said to be felicitous. Searle (1969) views that to perform a speech act is to obey certain conventional rules that are constitutive of that type of act. Searle developed the original Austinian felicity conditions into a neo-Austinian classification of four basic categories, namely (i) propositional content, (ii) preparatory condition, (iii) sincerity condition, and (iv) essential condition.

According to Yule (1998:50), general conditions presuppose the participants' knowledge of the language being used and his non-playacting, content conditions concern the appropriate content of an utterance, preparatory conditions deal with differences of various illocutionary acts (e.g. those of promising or warning), sincerity conditions count with a speaker's intention to carry out a certain act, and essential conditions combine with a specification of what must be in the utterance content, the context, and the speaker's intentions, in order for a specific act to be appropriately performed.

f. Politeness

Politeness, in an interaction, can be defined as the means employed to show awareness of another person's face (Yule, 1998:60). Face means the public self-image of a person and refers to that emotional and social sense of self that everyone has and expects everyone else to recognize. It works within the society and has a close relationship with etiquette and culture. Cutting (2002:52) classifies three types of context which affects politeness: situational context, social context and cultural context. Two situational context factors that affect the way a speaker

makes a request are the size imposition and the formality of the context. The social context is affected by the social distance and the power relation between speakers. Politeness and language is exceedingly culture-bound, therefore, it can also depend on a cultural context.

2. Speech Acts

a. Definition of Speech Acts

Speech acts are words that do things (Mey, 1994:110). The acts are used to describe actions such as “requesting”, “commanding”, “questioning” or “informing”. If a speaker says “I’ll be there at five”, it means that that speaker is not just speaking, there is an action of performing the speech act of “promising”. Aitchison (2003:106) defines speech acts as a number of utterances that behave somewhat like actions. Aitchison also states that when a person utters a sequence of words, the speaker is often trying to achieve some effects with those words, an effect which might in some cases has been accomplished by an alternative action.

b. Austin’s Classification of Speech Act

Austin claimed that all utterances, in addition to whatever they mean, perform specific acts via the specific communicative force of an utterance (Huang in Mey, 2009:1002). A three-fold distinction among the acts is as follows:

1) Locutionary Acts

Austin (1962:108) defines a locutionary act as the production of a meaningful linguistic expression. Austin claims that locutionary acts can be divided into three types: phonetic acts, phatic acts, and rhetic acts.

Leech (1983:199) briefly defines a locutionary act as performing an act of saying something and adds it is the basic type of speech act as the act that can be formulated as '*s* says to *h* that *X*', where *s* is the speaker, *h* is the hearer and *X* is being a certain words spoken with a certain sense and reference.

a) Phonetic Act

A phonetic act is the act of uttering certain sounds or noises. The standardized noises speakers make include: *ps-st*, *sh-sh*, *huh?*, *unh-huh*, *m-m-m*, *b-r-r*, and *tsk-tsk*.

On the whole they are known to all (or at least large portions) of a language community and indeed may be used by speakers of several different languages. These seven audible signs indicate, respectively, a request for attention; a call for silence; a request for repetition or clarification; a signal of agreement; an expression of pleasure or enjoyment; an indication of coldness; and an expression of shame or shock. Other ways of using the voice, as part of the spoken utterance, which cannot be considered either signs or part of language include giggling, crying (which need not accompany an utterance); whisper, falsetto, a quavering or 'breaking' voice; and other elements that are vocal but not verbal. They cannot be considered signs – they do not signify – but they may be expressive, communicative in a secondary sense. These ways are called paralanguage.

b) Phatic Act

A phatic act is the act of uttering certain vocables or words (i.e. sounds of certain types belonging to a certain vocabulary which conforms to a grammar).

There is accordance with the phonological and syntactic rules of the language to which they belong. Prosody is one of the ways to analyze phatic act. Local in Auer and Luzio (1992:280) describes the role of prosody and paralinguistic features to indicate which type of speech act is intended by a speaker at a certain situation. They can be used to indicate which speech act is intended by a speaker at a given point in an interaction. These features encode much of the illocutionary force of utterances (Cresti in Mello, 2011:2). Non-segmental features, thus, assist the hearer to recover, in part, the speaker intent. A speaker can use various types of non-segmental phonological features to communicate and to draw the attention of the hearer. Therefore, the speaker can deliver a particular kind of information to a hearer and define the syntactic interpretation of the utterance.

Kreidler (1998:31) states that prosody is constituted by accent and intonation. Accent is produced by making one syllable of a word in a sense-group especially long and loud, usually where the change of pitch occurs. Within each sense-group one word (more accurately, the stressed syllable of one word) is more prominent than the rest of the group, giving special attention or focus to that word. Thus, the more numerous the divisions made, the more points of emphasis there are. In “I’d never say THAT” there is one focus, but “I / would NEVer / say THAT” has three focuses. In speech there is always an accent in some part of an utterance and placement of accent in different parts of an utterance creates differences of meaning.

Intonation simply means melody or pitch movement. It is produced by raising and lowering the voice in the sentence. It does not need to present fixed

level, for each human voice may be different in level (Mackey in Siahaan, 2008:191). The important thing is whether the voice goes up or down. Some common distinctions made with intonation in utterances that have the same verbal material are given below.

1. Statement vs question (fall vs rise)

↓ Yes. ↑ Yes? ↓ This is the place. ↑ This is the place?

2. Information sought vs repetition requested (fall vs rise)

↑ When? ↑ Where? ↓ When? ↓ Where?

3. Parallel structure vs antithesis (fall vs fall and rise)

This is my sister, ↓ Ellen.

This is my ↓ sister, ↑ Ellen.

4. Open question vs alternative question (rise vs rise and fall)

Do you have a ↑ pencil or a pen?

Do you have a ↑ pencil or a ↓ pen?

5. Full statement vs reservation (fall vs fall-rise)

↓ That's true. (or That's ↓ true.)

That's ↓↑ true.

c) Rhetic Act

A rhetic act is the performance of an act which uses vocables or words with an appropriate sense and reference in a sentence. A referring expression is a word or group of words which represents something in the real world. Reference has to do with the correspondence between word and world. Therefore, there are certain intentions in certain contexts in certain messages.

When a speaker uses the words *my house*, s/he intends that people understand that those words represent something outside of themselves, that those marks there on the page have a meaning, or that the sounds the speaker makes when he or she utters those words have a meaning. The meaning comes from the fact that the words represent, or symbolize, or indicate, or refer to some real objects in the real world. All such correspondences between words and what the words refer to are called *references*.

Any two expressions which refer to the same thing in the real world have the same *referent*. The referent is the real world thing indicated by the words. It is supposed that someone's favorite place to buy clothes is Macy's Department Store. Then the words *Macy's Department Store* refer to that particular place in the real world, and the words *my favorite place to buy clothes* refer to that same place in the real world. This is a case where two expressions have the same referent. Family relationships are particularly easy (*my aunt, my mother's sister*), but many, many other examples can be found (*the coldest continent, the southernmost continent, Antarctica, the continent where the South Pole is located*). The words like "the house" and "the car" can be referring expressions, but words like "and", "with", "before" and "where" cannot be referring expressions.

2) Illocutionary Acts

Illocutionary acts are considered the core of the theory of speech acts. According to Leech (1983:199), an illocutionary act is performing an act in saying something. This act refers to the fact that when speakers say something, they

usually say it with some purpose in mind. The act refers to the type of function the speaker intends to fulfil, or the action the speaker intends to accomplish in the course of producing an utterance. It is defined within a system of social conventions and accomplished in speaking. Examples of this kind of acts are accusing, apologizing, congratulating, blaming, declaring war, joking, ordering, refusing, etc. The functions or actions just mentioned are called the illocutionary ‘force’ of the utterance.

Any language has probably several hundred verbs that can be used to describe a kind of action that can be performed with an explicit or an implicit speech act (Degand in Mey, 2006:1013). There is a plausible way of grouping all the different categories of speech acts. Austin (1975:151), based on actual performative verbs (a classification which he did not consider definitive), classifies speech acts into five types. Performatives normally involve a first person subject (typically I) and a performative verb (where the performative verbs are promise, name, etc.). The five types of the illocutionary acts proposed by Austin are:

- a) Verdictives, which give a finding or verdict by a jury, umpire, or arbitrator (sentencing, pleading, pronouncing, etc.);
- b) Exercitives, which are the exercising of power, influence, or right (appointing, ordering, voting, advising, warning, urging, etc.);
- c) Commissives, which commit someone to an action, including announcements or declarations of intention (announcing, declaring, opening, promising, etc.).

- d) Behabitives, which are expressing attitudes about social behavior (congratulating, cursing, commending, apologizing, challenging, condoling, etc.); and
- e) Expositives, which make plain how utterances fit into conversations or arguments (I concede, I reply, I assume, I illustrate, I argue, etc.).

3) Perlocutionary Acts

A perlocutionary act is concerned with the effect an utterance may have on the addressee (Austin, 1962:106). A perlocution is the act by which the illocution produces a certain effect in or exerts a certain influence on the addressee. The act represents a consequence or by-product of speaking, whether intentional or not. The effect of the act being performed by speaking is generally known as the perlocutionary effect. Austin (1962:119) classifies some effects of the perlocutionary act as follows:

a) Hearer knows something

A hearer knows or realizes something especially information in mind as a result of experience or because of having learned or being told it.

b) Hearer thinks of something

A hearer thinks of something when he/she has a particular idea or opinion about something or somebody or when he or she uses the mind to consider something that a speaker says.

c) Hearer is persuaded

A hearer is persuaded when he/she believes something because the speaker gives a good reason to do it.

d) Hearer is doing something

A hearer is doing something because the speaker expects him or her to do it or causes him or her to have something.

e) Hearer feels irritated

A hearer feels irritated because the speaker annoys him or her by saying some statements which cause slight irritations to the hearer by some trouble.

f) Hearer feels frightened

A hearer feels frightened because the speaker frightens him/her through the speaker's statement.

g) Hearer is amused

A hearer is amused because the speaker makes him or her laugh or smile or think that somebody or something is funny.

h) Hearer is inspired

A hearer is inspired because he/she gets encouragement, spirit, or idea of the speaker.

i) Hearer is impressed

A hearer is impressed because the speaker causes him or her to admire or respect the speaker because of something that the speaker has done or said.

j) Hearer relieves tension

A hearer relieves tension to remove or reduce an unpleasant feeling, anxiety, or pain, or to make a problem less serious.

k) Hearer is attracted

A hearer is attracted when he/she has a particular reaction because of the speaker's statement.

l) Hearer gives an answer

A hearer answers as a reaction to a question or situation.

Perlocutionary act is a non-linguistic act performed as a consequence of performing the locution and illocutionary acts. For example, when a speaker says "Good morning", there is the illocutionary act of greeting and it influences on the addressee's perception to bring a perlocutionary act replying "Good morning".

c. Searle's Classification of Speech Act

In contrast to Austin, Searle (1976) categorizes speech acts into five types, each with their general function. The categorization has become a classic one and is still often referred to today. Without ignoring Austin's categorization, Searle's separates the notion of speech act from that of speech act verb. The following types are speech acts classified by Searle in Yule (1998:53).

1) Declarations

The speech acts include declarations that change the state of affairs in the world via utterances. The speaker changes the world via words of declarations. He or she affects a correspondence between the propositional content and the world and has to have a special institutional role, in a specific context, in order to be able to perform appropriately. The examples are excommunicating, declaring war, marrying, firing from employment, nominating, and officially opening a bridge, etc. The following examples show the existence of declarations.

(1) You are fired.

(2) I now pronounce you husband and wife.

(3) This court sentences you to ten years' imprisonment.

In example (1), the function is to fire someone from employment. Example (2) is usually used by a priest to turn two singles into a married couple. Example (3) is used by a judge to put a person into prison.

2) Representatives (Assertives)

Representatives (or assertives) are those kinds of speech acts expressing the speaker's belief. Paradigmatic cases include asserting, concluding, reporting, claiming, and stating. The speaker represents the world as he or she believes it, thus making the words fit the world or belief. The following utterances depict the existence of representatives.

(1) The Berlin Wall came down in 1989.

(2) The earth is flat.

Example (1) has the function of stating. Meanwhile, example (2) is used to assert that the earth is flat.

3) Expressives

Expressives are those kinds of speech acts used to express a psychological state or what the speaker feels. The speech acts include thanking, condoling, congratulating, apologizing, blaming, praising, and welcoming. There is no direction of fit for this type of speech act.

(1) I congratulate you on winning the race.

(2) I am sorry that I lied to you.

Example (1) is used to congratulate someone who won a race. A speaker usually simply says *Congratulations!*. Example (2) has the function of apologizing.

4) Directives

The speech acts include ordering, demanding, and requesting. They are used to get someone else to do something or to express the speaker's desire/wish for the addressee to do something. Paradigmatic cases include advice, orders, questions, commands, requests, and suggestions. There is an effort of the speaker to make the world fit the words (via the hearer or addressee).

(1) Put the cake in the oven.

(2) I warn you to stay away from my house.

(3) You should work harder.

The examples above have the functions of requesting, warning, and advising, respectively.

5) Commissives

The speech acts operate a change in the world of creating an obligation which is created in the speaker, not in the hearer, as in the case of directives. In using this type of speech act, the speaker intends to make the world fit the words (via the speaker). They commit the speaker to some future course of action or

what the speaker intends. Paradigmatic cases include pledges, offers, promises, threats, and refusals.

(1) I promise that I'll be home at eight.

(2) I'll never buy you another car.

(3) I'm going to London tomorrow.

Those examples have the functions of promising, pledging, and planning, respectively.

d. Direct and Indirect Speech Act

Types of speech acts can be made on the basis of structure. There is a distinction between three general types of speech acts, in English, by the three basic sentence types. The three structural forms include declarative, interrogative, and imperative. The three general communicative functions include statement, question, and command/request.

a. You wear a seat belt. (declarative)

b. Do you wear a seat belt? (interrogative)

c. Wear a seat belt! (imperative)

(Yule, 1998:54)

The relationship between a structure and a function can be explained through the difference between direct speech act and indirect speech act. Direct speech act occurs if there is a direct match between a sentence type and an illocutionary force. In addition, explicit performatives, which happen to be in the declarative form, are also taken to be direct speech acts, because they have their illocutionary force explicitly named by the performative verb in the main part of

the sentence (Huang in Mey, 2006:1005). The following performances function as direct speech acts.

(1) I request you to pass the salt.

(2) Pass the salt.

Based on the examples, when an explicit performative in (1) and an imperative in (2) are used, they function as direct speech acts. Searle (1975) claimed that in speech act comprehension, the literal interpretation of an utterance always has priority with respect to any other interpretations derived from it.

Searle asserts that understanding an indirect speech act, e.g., *Would you mind passing me the salt?*, is harder than understanding a direct speech act, e.g., *Please pass me the salt*, because it requires a longer inferential process. (Bosco in Mey, 2006:72). Indirect speech act occurs if there is no direct relationship between a sentence type and illocutionary force/function.

(1) Move out of the way!

(2) Do you have to stand in front of the TV?

(3) You're standing in front of the TV.

(4) You'd make a better door than a window.

In these examples, different structures are used to achieve the same basic function, a command/request. The speaker wants the addressee not to stand in front of the TV. However, a direct speech act is only shown in (1) which has the imperative structure. The interrogative structure in (2) is not being used only as a question, but also an indirect speech act, and the declarative structures in (3) and (4) as well.

In English, when an interrogative is used to make a request, an indirect speech act occurs. The example is shown in *Can you pass the salt?*. It is a way to show politeness instead of saying *Pass the salt!*. Indirect speech acts are generally associated with greater politeness in English than direct speech acts (Yule, 1996:56).

4. Speech Events

A type of situation might not consist of a single utterance. Participants who necessarily have a social relationship of some kind and who, on a specific occasion, may have particular goals, involve in a social situation. In the situation, the participants communicate and produce utterances. The set of utterances produced in such situation is chained as a speech event. A speech event is an activity in which participants interact via language in some conventional way to arrive at some outcome (Yule, 1996:57). This is a category that reflects the idea that all interaction is embedded in sociocultural contexts and is governed by conventions emerging from those contexts. Examples of speech events are interviews, buying and selling goods in a shop, sermons, lectures, and informal conversation (Lillis in Mey, 2006:95).

5. Utterances

An utterance is an act of speech or writing and happens just once. A spoken utterance happens and then, unless it is recorded electronically, it ceases to exist. A written utterance is intended to last – for a short time in the case of a shopping list, for instance, or much longer, as in the case of book (Kreidler,

1998:27). A hearer would not understand what someone means if there is no utterance produced by the speaker. Fraser in Richards and Schmidt (1983:32) states that there are at least three factors which play a role in determining the answer to the question of what the speaker meant in his or her utterance is. These factors are the sense(s) of the sentence uttered, the identity of the objects in the real world referred to by the speaker, and whether or not the speaker was speaking literally or figuratively.

6. Contexts

It will be hard for the hearer of a conversation to understand the meaning of what the speaker says if the hearer does not know the context of such situation. Context is learned in Pragmatics. Pragmatics is also related to meaning-in-context. There are different kinds of context. Yule (2010:129) divides contexts into two kinds: *linguistic context* and *physical context*. Linguistic context or co-text is the set of other words used in the same phrase or sentence. The surrounding co-text has a strong effect on what a speaker thinks the word probably means. The other context is *physical context*. It is not the actual physical situation “out there” that constitutes “the context” for interpreting words or sentences. The relevant context is the mental representation of those aspects of what is physically out there that people use in arriving at an interpretation. The understanding of much of what they read and hear is tied to this processing of aspects of the physical context, particularly the time and place, in which they encounter linguistic expressions.

In a conversation, there are three sorts of context to observe (Cutting, 2002:3):

- 1) the *situational context*, what speakers know about what they can see around them;
- 2) the *background knowledge context*, what they know about each other and the world;
- 3) the *co-textual context*, what they know about what they have been saying.

Holmes (2001:8) states that in any situation, linguistic choices will generally reflect the influence of one or more of the following component:

- 1) the participant: who are speaking and whom they are speaking to;
- 2) the setting or social context of interaction: where they are speaking;
- 3) the topic: what is being talked about; and
- 4) the function: why they are speaking.

7. Film

Film has become a common part of human life. Metz in Noth (1995:468) states that a film is a particular filmic message which has its own beginning and ending, and film in general designates 'one or more specific messages proper to all films'. Regarding the point of message, Kolker (2006:7) also states that film is used to deliver messages for example current social issue or a satire for the government. Film is also part of cultural expressions (Dyer in Hill and Gibson, 2000:6). Summerfield (1993:96) explains that film helps create a unique environment for cross-cultural learning because it speaks to the audience's emotions as well as the audience's intellect.

a. Film Elements

There are some elements in film. Kroon (2010:597-605) states that there are four elements that support a film. These elements include act, sequence, scene and shot. Act is defined as the main division of action in a dramatic story. The three act structure is the most common of all film structures. Act 1, the beginning of the story, includes the set up which develops the direction of the film. In this section, the style of the film, the theme and the main characters are introduced. This act shows the most important information about what the film is going to be about including the genre of the film, where it will be located, and who the characters are going to be. Act 2, the middle, develops the story. This consists of a problem when the conflict of the story rises. Act 3, the end, builds towards climax and finally the resolution of the story. It is where everything comes together because there will be an answer to the question raised in the first act.

The second element is sequence. It is a series of related scenes edited together that present a progression of related events that create and advance a distinct component of the story narrative, plot and/or character development. The eight-sequence structure is the most long-standing model of sequences in the structure of a screenplay.

The third element is scene. It is a single or multiple shots edited to present a block of the story's narrative, plot and/or character development. Scenes generally occur within a specific time frame and focus on an interconnected theme, event or character experience.

The fourth element is shot. It is the basic element of filmmaking, a piece of film run through the camera, exposed, and developed, uninterrupted take by the camera. Generally, shots are filmed with a single camera and it records everything from the time the camera starts until it stops.

b. *The Help*

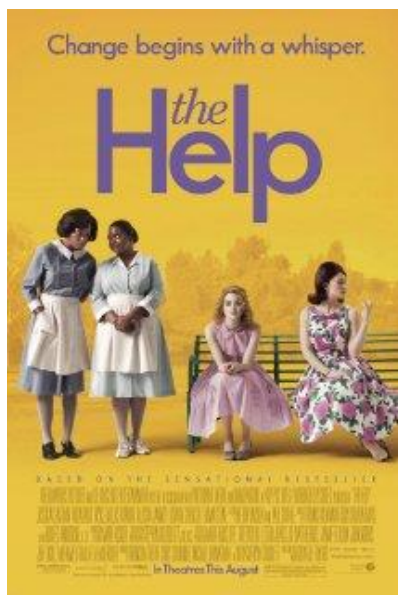


Figure 1. DVD Cover of *The Help*

The Help is a film directed by Tate Taylor and released in 2011. This film was produced based on a novel with the same title written by Kathryn Stockett and achieved many outstanding awards. Octavia Spencer won Oscar Awards (2012) for Best Performance by an Actress in a Supporting Role and Golden Globe Award (2012) for Best Performance by an Actress in a Supporting Role in a Motion Picture.

It won the Best Adapted Screenplay in Phoenix Film Critics Society (PFCS) Awards in 2011. BMI Film Music Award (2012) was also achieved by Thomas Newman through the Film Music Category. *The Help* was also nominated in many other film festivals for example for Best Motion Picture (Oscar Award and Golden Globe Award).

1) About the Director

Tate Taylor is known as an American actor, film producer, director, and screenwriter. Taylor was born in Jackson, Mississippi and pursued his acting

career in Los Angeles. He played minor parts in *Romy and Michele's High School Reunion* (1997) and Tim Burton's *Planet of the Apes* (2001) remake. In 2003, Taylor started his filming career by directing a comedic short, *Chicken Party*, which won several awards at state and national events. The other version of the movie, *Pretty Ugly People*, was produced in 2008.

Taylor is a childhood friend of Kathryn Stockett, the author of *The Help*. He wrote the screenplay and became the executive producer of the movie. Stephen Spielberg, the DreamWorks chief, was interested to back the movie. Despite the negative reaction for the depiction of race and history of racism, Tate Taylor got a nomination for Best Adapted Screenplay in 2011 Broadcast Film Critics Association.

2) About the Movie

The story is about Southern women, both blacks and whites. The white women take their control on households beyond the white men's. Set in Jackson, Mississippi, *The Help* presents the lives of African American women who work as maids, or help white employers. The issue of civil rights movements becomes a high tension since the existence of Jim Crow laws has separated the two communities, Blacks and Whites, unwisely.

Aibileen and Minny work as helps for white employers. Their employers keep on talking about Blacks' and their life. Hilly Holbrook is the only white employer who extremely has an activity against Blacks, especially regarding their health that she considers to be dangerous for Whites' health. Although she is active in the organization, she cannot treat well the Blacks especially the working

class. She always looks for chances to blame them and puts herself as the most superior woman.

However, a White heroine appears as she helps the helps record their experiences especially things related to their relationship with the Whites into a book. Skeeter Phelan, played by Emma Stone, works as a writer in a journal in Jackson. She writes all things experienced by Aibileen, Minny, and many other maids in Jackson. Phelan works with Aibileen first, but then Minny agrees to join with them and asks the other maids to do the same thing.

3) Responses to the Film

There are many responses that appeared since the release of *The Help* movie. Several things have disappointed many people. Generally, the good response is that the film attempts to show how it was like in the Jim Crow South, especially in Jackson, Mississippi. The problems of African American women who work as maids are also shown through the narration in the movie.

Seven Magazine states that *The Help* is a big, old-fashioned tearjerker of a film, full of reckonings and reconciliation. The direction of the script is at its strongest while exploring the painful paradoxes and power-shifts between a maid and employer. Revenge is shown through comedy but the film can pick its audience up and carries it forcefully along in its engrossing and sympathetic story.

The New York Times also gives a good response. The director, Tate Taylor, handles the story from the bright into a tense story. The characters have some touching moments together in struggling with the burdens of race and class. Like the novel, the movie is about letting go of the past and anger.

However, several historians are also disappointed since there are no parts which show the black men who have a crucial relationship with the black women characters. The white men are also portrayed to be common people who work in political sphere although in fact black women suffered from sexual harassment and experienced violence from the white employers. Although the film takes the racial terror in the 1960s, there is ignorance in the stories of bombings, shootings, and other tensions. The film also lacks of the story of civil rights movements whereas these have given big contributions for the future of African Americans.

4) Characters and Characterization

a) Eugenia ‘Skeeter’ Phelan

Skeeter (Emma Stone) is a far more liberal character than the other characters. She is a recent graduate of Ole Miss and returns to her hometown, Jackson, Mississippi. Her ambitions lie in journalism and writing and she is interested to write black maids’ stories and feelings. She finds the treatment of the colored maids is inequitably done by white employers.

b) Aibileen Clark

Aibileen Clark (Viola Davis) works for Leffolts as a maid and nanny. She is a nurturing character and tenderly takes care of May Mobley, Elizabeth Leefolt’s daughter. She becomes a good friend of Skeeter and has a will to help Skeeter share her story of being a maid in a white’s house. Aibileen is portrayed as a woman with the strange contradiction experienced by many black maids who suffer abuse from their white employers. The bitterness of her life is also because of the death of her beloved son.

c) Minny Jackson

Minny is portrayed as a sassy maid. Minny, Aibileen's best friend, is portrayed as the best cook in the country. Her bossy manner and sharp tongue annoys her employer, Hilly, and makes her fired.

d) Yule May

Yule May is the other colored woman character. She is a friend of Aibileen and Minny and suffers bad treatment from Minny's ex employer, Hilly.

e) Hilly Holbrook

Hilly (Bryce Dallas Howard) is portrayed as a segregationist housewife. Her hatred to blacks is shown through the unfair treatment to the helps, including her maid, Minny. She enjoys controlling others and striking fear into those who dare oppose her.

f) Elizabeth Leefolt

Elizabeth is a friend of Skeeter and Hilly. She employs Aibileen as her child's caretaker, and it makes her unable to be an affectionate mother to her daughter. She can easily obey what Hilly says or asks.

g) Celia Foote

She employs Minny as the maid in her house after Minny was fired by Hilly. She lets Minny do all the household things without being known by Celia's husband, Johnny. Celia is is a really sweet woman.

h) Missus Walters

She is quite liberal in treating blacks. She is considered to be quite bothering by Hilly because she is senile.

i) Charlotte Phelan

She is Skeeter's demanding and overbearing mother. Their relationship is an unclear one. Charlotte demands Skeeter to be a woman who can do what a woman should do, but Skeeter cannot fulfill it.

8. The African American Speech Community

In the 1960s, the adoption of the concept of "speech community" as a unit of linguistic analysis emerged. Duranti (1997: 82) defines a speech community as the product of the communicative activities engaged in by a given group of people. A speech community is one, all of whose members share at least a single speech variety and the norms for its appropriate use (Fishman, 1972:22). The emphasis on crises and power relations external to the community is borne out in Morgan's writings on the discursive practices of African-Americans, especially women (Irvine in Mey, 2009:1027). The speech community was now redefined as a field of action where the distribution of linguistic variants is a reflection of social facts (Gumperz, 1968: 383).

Stanback in Smitherman (1999:222) identifies three factors that influence African American women's language:

- a) the definition of African American womanhood (particularly the African American community's traditional definition);
- b) relative verbal equity (between African American men and women); and
- c) ambivalent interpretations of African American women's language (within the African American community).

Troutman in Smitherman (1999:213) elaborates several features of African American women language proposed by some researchers.

(1) Reported Speech

Racist and sexist experiences develop from the content of the African American women's narratives. Women tend to use reported speech, especially the words of fathers or authority figures, with a shift from past tense to present tense. The example is in the utterance "My father said, 'Now you're ready to go to school'".

(2) Cooperative, collaborative speech

African American women participating in a conversation work together by having a cooperative and collaborative communication. Collaboration occurs, for example, when in an interview speaker A asks for permission to share a story about her grandparents and speaker B gives permission for it. The cooperation is shown by speaker B because of fulfilling the request although it is not part of the prepared questions. The pattern of conversational turn-taking ABAB occurs and shows that the speakers are working together cooperatively.

(3) "Little" Usage

The African American women use the word *little* to mean the opposite of its denotative meaning. The word is meant 'very important' or 'enormous' instead of meaning associated with diminution (smallness, brevity). The women used the term to downplay very important roles or functions that they served or as an understatement for important events in their lives.

(4) Reading Dialect

Reading dialect is a means of contrasting two language varieties, specifically AAE and General American English (GAE), through the use of words, sentences, or discourse structures in order to signify on that person, for example contrasting “How are you doing” (GAE) and “Whazzup” (AAE).

(5) Culturally-Toned Diminutives

African American women express solidarity by using culturally-toned diminutives. A diminutive may refer to suffixes in English (e.g., *-let*, *-ling*, *-ette*), words used with suffixes (e.g., *piglet*, *dinette*), or words which express familiarity (e.g., *Gracie*, *Tommy*). Some diminutives used are *sistah*, *sistah friend*, *honey*, *honey child*, *child*, *baby*, *baby girl*, *precious*, and *muh'dear*,

(6) Performance

Performance is a special kind of communicative event in which there is a particular relationship among a stylized material, performer, and audience. The phenomenon occurs when two speakers construct a performance of a point to define a term instead of giving a liturgical definition. Performing, essentially, enables the instructor to make concepts concrete.

(7) Assertiveness

African American women communicate in an assertive, outspoken way, just as African American men, due to African American women's work in public spheres. Assertiveness can be shown in three ways: latching, capping and smart talk. Latching is a turn-taking mechanism which occurs at the end of a conversational partner's speaking turn, avoiding an interruption or overlap of a

conversational partner's speech. Capping is the skill in quick reasoning. Sometimes, the speaker who caps uses an increased emphasis as a verbal weapon. Smart talk is reserved for all other communicants as a put-down, reflecting a combative style of language (Stanback in Smitherman, 1999:222). In a smart talk, there is one form called *signifying*, a game of verbal wit. Smitherman (1977:118) defines signifying as an indirect form of ritualized insult in which a speaker puts down and talks about the listener. Within the African American speech community, permissibility rules allow its members who know the rules of the game to signify, regardless of gender. This game of verbal is also marked positively by speech community members.

9. The African Americans

As early as 14th century, Europeans brought Africans into Europe to be made servants of them, and the first Negroes in the New World were not from Africa. They were from Europe because of their involvement in the European exploration of the new world in the 15th and 16th centuries.

a. Life in Jackson, Mississippi

Jackson is the capital of Mississippi, the 20th state to enter the Union. During America's Civil War, Mississippi had some of the best crop-growing soil in the world. African Americans were employed as slaves and they lived in its Delta area. It was contrast existence between highly respected schools like the University of Mississippi ("Ole Miss") in Oxford and school districts which tend to be poor and suffered from economical problems.

Some whites in the state still considered themselves superior although farming or plantation way of life in Mississippi had ended. Racial prejudice was delivered to African Americans for example the issue of disease. Violence against colored people was also proposed through the act of keeping the African Americans away from the polls. Because of this, they met a problem to vote. “Separate but equal” is the term the majority called for a legal doctrine in United States constitutional laws that justified systems of segregation. “Jim Crow” laws were designed by whites to keep colored people segregated and unable to get the equal treatment as whites. The effect was that African Americans suffered discrimination in most areas of American life. Race was used as the main reason for separating the public places, services, and other facilities. In the South especially, there was fear of violence motivated by race issue. Nowhere was more difficult for the colored people than in Jim-Crow-era Mississippi.

b. Employment Patterns of African American in 1960s

In a democratic society, based primarily on private enterprise, the work that an individual does largely determines his income, his status and his way of life (Ginzberg and Hiestand in Davis, 1966:205). The role of African Americans in American society can be learned through their experiences in the area of work. However, African Americans are considered as minority groups in the labor force. Although white women in the labor force are also viewed as a minority group, the term *minority* tends to refer to nonwhite women. Ginzberg and Hiestand in Davis (1966:205) explains that the term is usually restricted to persons identified on the basis of race, religion, color, national origin, or other ethnic or cultural distinction.

c. African American Women on Labor Force

Many women have given contributions for their era. The conditions of women and the roles they play in their society are necessary to study. American women are some of those who deserve such study. Noble in Davis (1966:522) states that when the late President Kennedy appointed a commission to study the situation of all American women, his action amounted to national recognition of women as a group needing special consideration if they are to develop fully their capacities as family members, workers, and citizens. It means that American women are not only the whites, but also the subgroup of them, African American women.

African American women were brought to the United States as slaves. Slaves connote bondage and hard labors in the first place and wives and mothers in the second place. After the Civil War, they were known as unskilled farm workers, “washerwomen”, and “domestics”. Some of them migrated to rural nonfarm areas and to towns and cities.

African American women were in a difficult position from the mid 1960s to the early 1970s. They were stuck between the civil rights and feminist movements. Their contributions in both activities were obstructed as African American men and weakened by white society. There was time in which white women discriminated African American women who joined the feminist movements. There was only little care from the whites regarding the class issues that affected African American women. Racial segregation remains a fundamental feature of the U.S. social landscape, leaving many African-Americans with the

belief that “the more things change, the more they stay the same” (Collins, 1998:11–43).

d. African American Women’s Obstacles in 1950-1960s

African American women faced many obstacles in order to gain the quality of life. There are several problems faced by African American women in 1950-1960s.

1) Economic issue

The growth of labor force was conditioned by the number of adults in the population, the conventions governing the ages in which they entered upon or withdraw from employment, the job opportunities that exist, social attitudes toward the employment of special groups, etc. African Americans labor force had been growing more rapidly than white since 1950 because reproduction rate was higher and increased more rapidly among African Americans than whites. However, African American women were mostly concentrated in a few lower level jobs than were African American men.

African American women tended to be poor and income becomes a central cause of poverty. Their earnings were low to begin with. The earnings were lower than white women’s earnings because African American women were paid lower wages. African American women wanted to leave their job in labor force to strengthen the economic position of their families, but their skills were limited to do higher jobs which require higher skills.

Since African American women are frequently subject to part-time employment, the percentage of part-time work is generally higher among African

American women than whites. The work is chosen since they lack of job opportunities for them who need to work “on call” from day to day although part-time work is not preferred status for African American women. Since African American women are unskilled, they are often marginally employed for example in doing business. White women tend to get a higher position and higher income as well.

One-third of African American women and men who find employment get low wages, job instability, and poor working conditions. There was an increasing need for cooks, waitresses, waiters, laundry workers, health aides, and domestic servants to service the needs of wealthy middle-class families. These jobs were mostly far from the city where poor African American women lived. Most of the African American women in the South were poor. They turned to work for whites. They cleaned white women’s homes and took care of white women’s children.

Government was still the best employer although the President’s Commission on the Status of Women had pointed out that inequalities existed among government workers, with women generally getting lower payment and less prestigious jobs. African American women worked in government service because it offered them greater opportunity and job security than did private industry.

2) Educational Issue

Formal education was as essential as the African Americans’ skill. The fast pace of change caused by automation, industrial development and urbanization combined to make this so. African American women were better in education than

African American males, but still had far from adequate education. The African American woman stayed in school a little longer than the male and fewer women were illiterate. However, there were cases concerning African American women dropouts of school.

Among high school graduates, African American women tended to enter service jobs. Those who finished only elementary school entered semiskilled jobs. For the college educated African American women, there were problems although more African American women than men had completed college. The women did not do as well as their white counterpart. Therefore, more African American men obtained advanced degrees than the women. The crucial cause was that African American women developed slower than white women did. The combination of sex and race discouraged African American women from pursuing advanced degrees.

3) Racial Segregation

There was difference between the treatment of white employers in the North and in the South. In the North, white women and African American women traditionally had more opportunity to meet and interact in places other than a white woman's house. Most African American women who worked as domestic service did not expect to stay in that job very long. The condition was different in the South in which Jim Crow laws strictly segregated many workplaces, schools, neighborhoods, and public facilities. The only point of connection between African American women and white women was domestic employment.

4) Family Disruption

Marriage became an issue in many African American family lives. Marriage was implicated by the huge female population. African American women did not have difficulty getting married, but staying married was a complex problem they got to solve. In staying marriage, problems like separation, divorce, death or widowhood had become a discouraging general marriage picture among African American women. This led the family into mother-centered family.

African American mothers worked and in each family there was a heavy burden to support several children. Bothered by Black men's inability to find well-paid work, rates of separation and divorce had increased. For many Black working-class families, the economic vulnerability of Black men is one fundamental factor spurring increasing poverty among Black working-class women (Burnham in Mink and O'Connor, 1985:321).

The obstacles in family life have to be faced by African American families, especially by the head of the family. African American women became less "feminine," because they worked outside the home, worked for payment and thus competed with men, and their work took them away from their children.

5) Sexual Harassment

African American women experienced intimate violence at the hands of white men. They were worried about being raped at work. There were many cases of raping of African American women by white men as much as lynching or segregation. Despite differences created by historical era, age, social class, sexual orientation, skin color, or ethnicity, the legacy of struggle against the violence that

permeates U.S. social structures is a common thread binding African American women (Collins, 2000:26). Rape and other acts of violence such as physical assault during slavery, domestic abuse, and sexual abuse looked like a routinized system of oppression.

6) Political Issue

The facts show that African American women have performed unique roles in the nation. Rosa Parks, the woman behind the appearance of Martin Luther King, Jr. in public, has led into a change after her attitude of refusing her seat for a white man in a bus. There was a need for an organized political movement that ensured colored people rights. African American women were also involved in such organization, for example, National Association for the Advancement of Colored People (NAACP). The right to vote became one of political issues.

7) Racial Discrimination

Collins (2000:23) states that for many African American women, racism is not something that exists in the distance. Most African American women did not have the opportunity to befriend white women and men as neighbors, nor do their children attend school with white children.

There was discrimination in the employment of African American women. There were 28 percent of the white women but only 5 percent of the African American women were employed as clerical, sales and other white collar workers (Ginzberg and Hiestand in Davis, 1966:243). Discrimination in employment

represents the major reason for the less favorable employment patterns of African Americans.

Health issue affected white families' thought. White people thought that African Americans got a disease especially syphilis. In white's home, the white employers built a separated bathroom for the black maids.

Historically, many White families in both the middle class and working class were able to maintain their class position because they used Black women domestic workers as a source of cheap labor (Rollins and Byerly in Collins, 2000:74). The mammy image was designed to mask this economic exploitation of social class (King in Collins, 2000:74). Colored women often express anger and bitterness against White women for their history of excusing the transgressions of their sons, husbands, and fathers.

Racial prejudice happened clearly in white's families. White employers were afraid of African Americans' diseases, but they kept employing them and letting them take care of the white babies. Some employers made a reason that the African American women worked as domestics to get health cards.

B. Previous Research Findings

A research on speech act analysis has been conducted by Astin Nuffika Rois entitled *A Pragmatic Analysis of Speech Acts of the Main Character in Ryan Fleck's Half Nelson* in 2012. The research aims to identify and describe the type of speech acts in terms of the locutionary acts, the illocutionary acts and the perlocutionary acts delivered by the main character outside and inside the school. The result shows that the illocutionary acts are mostly in the form of declarative

sentence. The assertive type is in the highest position of number among the five types of illocutionary act. The perlocutionary acts found outside the school are to get the hearer to know something, to get the hearer to do something, to express feeling and to get the hearer to expect something. The difference between this research and the one conducted by Astin is that Astin's another aim is to describe the way the main character copes with the life outside and inside the school. Meanwhile, this research is conducted to reveal African American women's obstacles in 1960s and the language that they use.

Another research has been conducted in 2012 by Galih Rizka Sari. The research is entitled *A Pragmatic Anlaysis of Martin Luther King's I Have a Dream Speech Portraying the Nineteen Sixties American Social Issues*. There are identification and analysis of speech acts in terms of illocutionary acts delivered by Dr. King in the speech and explanation of the arrangement of classical rhetoric speech and description of American social issues that were happening in America in the 1960s through the message delivered by Dr. King in the arrangement of the speech. The research is significant to this research because the research also tries to reveal the social issues in America in 1960s. These issues include discrimination, segregation, police brutality, great migration and black separatism in American society. The difference between the research and this research is that the research reveals all obstacles regarding the social issues experienced by African Americans and the whites, but this research focuses more on African American women's obstacles in 1950-1960s.

C. Conceptual Framework

This research belongs to descriptive qualitative research. Using pragmatic approach, the researcher analyzes the speech acts in Tate Taylor's *The Help* movie script. In order to correctly decode the speech acts performed by the speaker, it is also necessary for the hearer to be acquainted with the context the speech acts. Mey (1993: 139) says that one should not believe a speech act to be taking place, before one has considered, or possibly created, the appropriate context. Holmes (2001:8) states that in any situation, linguistic choices will generally reflect the influence of one or more of the following component:

- 1) the participant: who are speaking and whom they are speaking to;
- 2) the setting or social context of interaction: where they are speaking;
- 3) the topic: what is being talked about; and
- 4) the function: why they are speaking.

As the actions performed via utterances, speech act is divided into three acts: locutionary act, illocutionary act and perlocutionary act (Austin, 1962:98-99). The researcher uses Austin's theory which says that there are three kinds of act in the locutionary act: phonetic act, phatic act, and rhetic act. The researcher uses Searle's classification of illocutionary act because it gives a more specific division of types of function in utterances. The five types of general functions are Declarations, Representatives, Expressives, Directives and Commissivees (Yule, 1996:53). Declarations are those kinds of speech acts that change the world via their utterances. Representatives are those kinds of speech acts that state what the speaker believes to be the case or not. Expressives are those kinds of speech acts

that state what the speaker feels. Directives are those kinds of speech acts that speakers use to get someone else to do something. Commissives are those kinds of speech acts that speakers use to commit themselves to some future action. For the perlocutionary act, there is the act by which the illocution produces a certain effect on the hearer.

Based on the speech acts of the characters' utterances in the movie, there are portrayals of several problems which African American women faced in 1960. The problems are related to economic issue, educational issue, racial segregation, family disruption, sexual harassment, political issue, and racial discrimination.

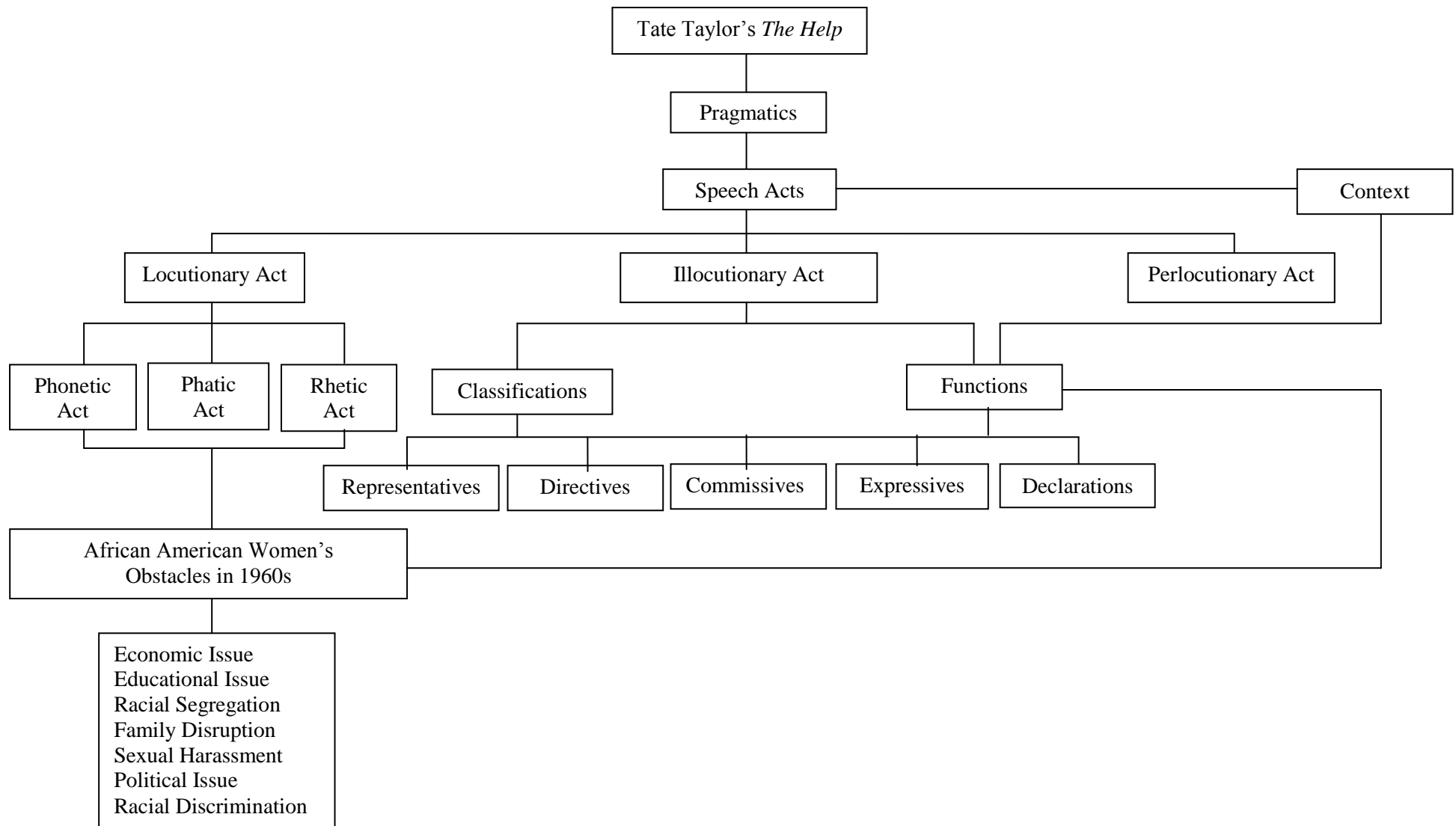


Figure 2. Analytical Construct

CHAPTER III RESEARCH METHOD

A. Research Type

The research belonged to descriptive qualitative research. Vanderstoep, (2009:168) explains that qualitative researchers let the data “speak” to them and try to avoid going into a study with a preconceived idea of what they will find. Surakhmad (1994:147) defines descriptive research as a method that talks about the possibilities to solve an actual problem by collecting data, classifying data, analyzing data, and interpreting data. Qualitative research is descriptive in that the research is interested in the process, meaning, and understanding gained through words and utterances. The description is needed to achieve understanding because it shows the way the data were interpreted.

A content analysis approach was used in this research because it described the phenomenon of the speech acts in the utterances in a film. Krippendorf (2004:18) states that content analysis is a research technique for making replicable and valid inferences from data to their context. The researcher explained or described language phenomenon of speech acts employed by several characters including the main character in Tate Taylor’s *The Help*.

B. Object of the Research, Data and Source of Data

The object of this research was the utterances of the three African American women characters and two white women characters in Tate Taylor’s *The Help*. The data were in the form of scenes taken from the film. Each scene has a dialogue and context. The context was taken from a theory proposed by Holmes

(2001:8). It consists of the participant (who are speaking and whom they are speaking to), the setting or social context of interaction (where they are speaking), the topic (what is being talked about), and the function (why they are speaking). The theory was chosen because it was complete enough to show the relationship between verbal behavior and those elements.

The primary source of the data was the film entitled *The Help* directed by Tate Taylor in 2011. The secondary source of the data was the film transcript of Tate Taylor's *The Help*. The data were those reflecting speech acts in terms of the locutionary, illocutionary, and perlocutionary acts and those portraying African American women's obstacles in 1960s. Some data might not portray the obstacles, but they were also analyzed in order to know the types of the speech acts used by the characters.

C. Research Instrument

The key instrument in qualitative research is the researcher him/herself (Bogdan and Biklen, 1982:27). Therefore, she was the main and primary instrument because she planned the research, collected the data, classified the data, analyzed the data, made interpretation, made conclusion, and reported the result. The data sheet, as the secondary instrument, was used to note the linguistic phenomena found in the utterances spoken by the main characters and several supporting characters in Tate Taylor's *The Help*. The form of data sheet was as follows:

Table 1. Data Sheet of the Speech Acts and African American Women's Obstacles in 1960s Found in Tate Taylor's *The Help*

Code	Context	Data	Speech Act								AAW's Obstacles in 1960s							
			Locutionary Act			Illocutionary Act					Perlocutionary Act	Ec	Ed	Ra	Seg	Fa	Se	Po
			P ho	P ha	R he	R e p	D i r	C o m	E x p	D e c								
1/I	P: Aibileen and an unseen woman S ₁ : Aibileen's house in the evening S ₂ : an unseen woman interviews Aibileen seriously T: Aibileen's biography F: (1a) informing (1b) informing (1c) informing	AIB: I was born in 1911, Chickasaw County, Piedmont Plantation. (1a) <i>An unseen woman interviews Aibileen.</i> An UW: And did you know, as a girl growing up, that one day you'd be a maid? AIB: Yes , ma'am, I did. (1b) An UW: And you knew that because... AIB: My momma was a maid. My grandmomma was a house slave. (1c) <i>The woman repeats Aibileen's answer slowly as she writes.</i> An UW: House...slave.		✓	✓	✓					H knows sth	✓						
				✓		✓					H thinks of sth							
				✓	✓	✓					H is doing sth	✓				✓		

Note:

1/I: Number of Datum/Scene

P : Participant(s)

S₁: Physical Setting

S₂: Psychological Setting

T : Topic

F : Function

Pho : Phonetic Act

Pha : Phatic Act

Rhe : Rhetic Act

Rep : Representative

Dir : Directive

Com: Commissive

Exp : Expressive

Dec : Declaration

AAW: African American Women

Ec : Economic Issue

Ed : Educational Issue

Ra : Racial Segregation

Fa : Family Disruption

Se : Sexual Harassment

Po : Political Issue

D. Research Procedures

1. Technique of Data Collection

In this research, the researcher applied the technique of *simak dan catat* (listen and note) (Rahardi, 2005:15). There were six steps of collecting the data in this research. The steps include:

- a) watching the film comprehensively in order to achieve a deep comprehension;
- b) retrieving the transcript from <http://lascreenwriter.com/2011/08/16/script-the-help/>;
- c) checking the accuracy of the transcript as well as the context of the utterances;
- d) selecting the data from Tate Taylor's *The Help* which were in accordance with the objectives of the study;
- e) refitting the collected data; and
- f) recording the data into data sheet.

2. Data Analysis

There were several steps of analyzing the data. The steps of the analysis include:

- a) identifying the speech acts used by the main character and several supporting characters;
- b) classifying the speech acts based on Austin and Searle's theories;
- c) classifying the obstacles faced by African American women characters based on the speech acts which potentially portrayed the obstacles;

- d) applying the trustworthiness of the data by doing peer correction and asking lecturers to check the data to support the data analysis;
- e) applying and describing the data based on the data found; and
- f) drawing conclusion from the data analyzed.

E. Data Trustworthiness

To reach the trustworthiness, a triangulation technique was applied. The trustworthiness is used to ensure the quality of the findings so they are worth paying attention to (Lincoln and Guba, 1985:290). Moleong (2007:324) suggests the three degrees of trustworthiness. The degrees are credibility, dependability, and conformability. Triangulation was used to measure the degree of credibility by using method, theory, and researcher triangulation. The triangulation employed related theories. The degree of dependability was used to examine both the processes of the research and the findings to gain the consistency. The degree of conformability was used to show that the researcher was non-judgmental and was also used to report the objective findings. The data were also triangulated by asking the consultants and also some colleagues of English Language and Literature majoring in linguistics as peer reviewers to verify the data collected.

CHAPTER IV FINDINGS AND DISCUSSION

This chapter contains two sections: findings and discussion. In the first section, the researcher provides the tables of research findings from all data found about the types of speech acts in terms of the locutionary acts, the illocutionary acts, and perlocutionary acts presented by several women characters in Tate Taylor's *The Help* and the obstacles which were faced by the African American women characters through the use of the speech acts. Further explanation is presented in the discussion section which also provides some examples for each found phenomenon in the findings.

A. Findings

1. Types of Speech Acts of the Three African American Women Characters and Two White Women Characters in Tate Taylor's *The Help*

In this section, the researcher presents the findings related to the types of speech acts in the three African American women characters and two white women characters' utterances in Tate Taylor's *The Help*. Based on the findings, three types of speech acts are found and each type has its own categorizations. The findings of the types of speech acts in terms of locutionary acts, illocutionary acts, and perlocutionary acts employed by the five women characters are illustrated in the following table.

Table 2. Types of Speech Acts of the Three African American Women Characters and Two White Women Characters in Tate Taylor's *The Help*

No.	Speech Act	Types of Speech Acts		
1	Locutionary Act	Phonetic Act Phatic Act Rhetic Act		
2	Illocutionary Act	Representative		
		Informing	Clarifying	Reminding
		Stating	Agreeing	Reporting
		Arguing	Describing	Expressing Opinion
		Convincing	Protesting	
		Directive		
3	Perlocutionary Act	Requesting	Commanding	Begging
		Questioning	Advising	Insisting
		Suggesting	Encouraging	
		Warning	Forbidding	
		Commissive		
		Offering	Denying	Betting
4	Illocutionary Act	Promising	Refusing	Threatening
		Expressive		
		Thanking	Farewell	Expressing Shock
		Apologizing	Expressing Pleasure	Expressing Sadness
		Complimenting	Expressing Surprise	Expressing Nervousness
		Congratulating	Expressing Dislike	Expressing Sympathy
5	Illocutionary Act	Teasing	Expressing Anger	Responding to Apology
		Joking	Expressing Frustration	Responding to Compliment
		Hoping	Expressing Fear	
		Greeting	Expressing Panic	
		Declaration		
		Firing		
6	Perlocutionary Act	H knows something	H feels irritated	H is impressed
		H thinks something	H feels frightened	H relieves tension
		H is persuaded	H is amused	H is attracted
		H is doing something	H is inspired	H gives an answer

Table 2 shows that the types of speech acts in terms of locutionary act, illocutionary act, and perlocutionary act are found in the three African American

women characters and two white women characters' utterances in Tate Taylor's *The Help*. In terms of locutionary act, the three types of act are found. They are phonetic act, phatic act, and rhetic act. In term of illocutionary act, the five types of act are found. They are representative, directive, commissive, expressive, and declaration. Each type of this act has its own different illocutionary forces. The last type of speech act is perlocutionary act. There are twelve effects on the hearer found in the data. The effects are hearer knows something, hearer thinks of something, hearer is persuaded, hearer is doing something, hearer feels irritated, hearer feels frightened, hearer is amused, hearer is inspired, hearer is impressed, hearer relieves tension, hearer relieves tension, and hearer answers.

2. African American Women's Obstacles in 1960s Portrayed in Tate Taylor's *The Help* through the Speech Acts of the Three African American Women Characters and Two White Women Characters

The second findings show African American women's obstacles in 1960s portrayed through the use of speech acts employed by the three African American women characters and two white women characters. The findings are shown in the following table.

Table 3. African American Women's Obstacles in 1960s Portrayed in Tate Taylor's *The Help*

No.	AAW's Obstacles
1.	Economic Issue
2.	Educational Issue
3.	Racial Discrimination
4.	Racial Segregation
5.	Family Disruption
6.	Political Issue

Based on the speech acts of three African American women characters and two white women characters, there are six obstacles which are faced by the African American women characters portrayed in the film. The obstacles include economic issue, educational issue, racial discrimination, racial segregation, family disruption, and political issue.

B. Discussion

1. Types of Speech Acts of the Three African American Women Characters and Two White Women Characters in Tate Taylor's *The Help*

The explanation of the discussion in this section is divided into three parts: the locutionary acts, the illocutionary acts, and perlocutionary acts.

a. Locutionary Acts

A locutionary act is defined as the production of a meaningful linguistic expression. This basic type of speech act is divided into three acts: phonetic act, phatic act, and rhetic act.

1) Phonetic Act

A phonetic act is the act of uttering certain sounds or noises. The following data show the same phonetic act but with different functions.

AIB: Minny. (13a)
Minny turns with a guilty smile.
 MIN: Hey, Aibileen! (13b)
 YUL: Hey, Minny!
Minny ignores Yule May.
 MIN: **Mm-hmm.** (13c)

(13/LVIII)

Datum (13c) shows Minny's expression of dislike of Yule May. Aibileen and Yule May see Minny soon after she gets off of a bus. Aibileen greets Minny and she greets back. However, Minny's response to Yule May is unexpected. She dislikes Yule May because Yule Mae works for Holbrooks after Minny was fired by Hilly. Although Minny does not utter words or greeting, her certain sound in datum (15c) is enough to express her dislike to Yule May. Another example is shown in the following datum.

SKE: I parked way up on State Street and caught a cab here, like you asked. (15b)

AIB: Got dropped two streets over? (15c)

SKE: **Mm-hm. (15d)**

(15/LXXI)

Datum (13c) is similar to datum (15d) in which Skeeter utters the certain sound. Instead of saying 'yes', Skeeter produces the sound to answer Aibileen's question. She informs Aibileen that she has got dropped two streets over Aibileen's house. Both data are the same sounds but the speakers give a different stress on them. Therefore, the meanings of both sounds are also different.

2) Phatic Act

A phatic act is the act of uttering certain vocables or words (i.e. sounds of certain types belonging to a certain vocabulary which conforms to a grammar). There is accordance with the phonological and syntactic rules of the language to which they belong. The example of phatic act is shown in the conversation when Aibileen and Minny walk in a rush toward Mount Zion Church through the parking lot. Cars are stacked up in all directions.

AIB: **What are all these cars doing out here? We late? (39a)**

MIN: No, we ain't late. (39b)

(39/CLXXXIX)

In datum (39), there are two sentences uttered by Aibileen. The sentences are in the interrogative forms. In the utterance “What are all these cars doing out here?”, Aibileen obeys the phonological rules and the syntactical rules of the language as well. She uses the words which belong to certain vocabularies and conforms to grammar. The word order of the sentence is interrogative word (What), auxiliary verb (are), subject (all these cars), verb (doing), and adverb of place (out here). With a rising tone in the beginning of the question, Aibileen seeks information from Minny. The second question is “We late?”. Although Aibileen omits the auxiliary verb ‘Are’, the sentence has the same function of question because she gives a rising intonation in the word ‘late’.

3) Rhetic Act

A rhetic act is the performance of an act which uses vocables or words with an appropriate sense and reference in a sentence. A referring expression is a word or group of words which represents something in the real world. Reference has to do with the correspondence between word and world. Therefore, there are certain intentions in certain contexts in certain messages.

MIN (O.C.): Aibileen! Aibileen! (22k)

Minny barges through the kitchen door.

MIN: **They done set off a bomb in Medgar Evers' carport. (22l)**

(22/XC)

Minny's utterance in datum (22l) is an example of rhetic act. The word ‘they’ refers to the members of Ku Klux Klan (KKK). The phrase ‘a bomb’ is a

concrete referent which refers to a specific bomb. The phrase ‘Medgar Evers’ carport’ is a concrete referent and refers to a specific carport. It is the carport which is located in Medgar Evers’ house. There are also words which do not have references, such as ‘Good morning’, ‘Hi’, and ‘Congratulations.’.

b. Illocutionary Acts

An illocutionary act is performing an act in saying something. This act refers to the fact that when speakers say something, they usually say it with some purpose in mind. Speech acts are divided into five types and each type has its various illocutionary forces or functions.

1) Representatives

Representatives (or assertives) are those kinds of speech acts expressing the speaker’s belief. The speaker represents the world as he or she believes it, thus making the words fit the world or belief.

a) Informing

Informing is telling somebody about something or particular facts, especially in an official way. The following examples show the illocutionary forces of informing.

MIN: You got some ambrosia? (7l)

AIB: **You know I do. (7m)**

(7/XXII)

Minny asks Aibileen whether there is ambrosia or not. Datum (7m) shows that Aibileen answers Minny’s question by informing that she has got the ambrosia. Another example is shown in the following datum.

SKE: Do you have other maids that are interested? (15l)

AIB: That gonna be hard. (15m)

SKE: What about Minny? (15n)

AIB: **Minny got her some stories, sho nuff. But she ain't real keen on talking to white peoples right now. (15o)**

(15/LXXI)

The conversation takes place in Aibileen's house when Skeeter and Aibileen talk about the book that Skeeter wants to write. Skeeter needs Aibileen's help to collect the stories. However, it is not enough if she only gets the story from Aibileen since other maids will not be interested because it may be dangerous if their act is known by racists or cops. Skeeter then asks about Minny and Aibileen informs her that Minny would not be willing to talk to white people that time. Instead of using Standard English (SE), Aibileen uses African American English (AAE). She uses the negation *ain't* for SE *isn't* and adds *s* to the word *people*.

b) Stating

Stating is saying or writing something clearly and carefully. The following conversation is about the fear of being figured out since Aibileen, Minny, and Skeeter work together to write a book about the black maids and their relationship with the white employers.

AIB: The world done gone crazy, Miss Skeeter, and I'm scared. What if people find out what we writing, figure out "Niceville" really Jackson, and figure out who who? (32a)

MIN: Maybe we need us some insurance. (32b)

Skeeter and Aibileen look to Minny.

MIN: I told God I'd never speak of it again, but we ain't got no choice. (32c) **I need to tell y'all about the terrible awful I done to Miss Hilly. It might be the only thing that keeps us safe. (32d)**

(32/CXLV)

After Aibileen expresses her fear of being figured out because of their activity, Minny says that perhaps they needed some insurance since she intends to say something important. In datum (32d), Minny states her intention to tell Aibileen and Skeeter about the terrible thing she has done to Hilly and that might have been the only thing that kept them safe. Another example is shown in the following conversation.

STE: Look. No maid in her right mind is ever gonna tell you the truth.
That's a hell of a risk to take in a place like Jackson, Mississippi.

SKE: **I already have a maid. (10j)**

(10/XLII)

Datum (10j) presents Skeeter's statement that she already had a maid. She states the sentence clearly and carefully to Miss Stein who is quite sure that Skeeter will not get any maids to tell her the truth about their life and what they feel especially in Jackson, Mississippi because it was historically a conservative state where whites exercised a considerable control over the majority black population.

c) Arguing

A speaker argues to give the reasons for his or her opinion, idea, belief, etc., or to show that something is true or exists. Arguing can also mean that a speaker speaks angrily to someone, telling them that he or she disagrees with them.

ELI: Just go use mine and Raleigh's.

HIL: **If Aibileen uses the guest bath, I'm sure she uses yours, too. (8c)**

ELI: (quickly) She does not!

(8/XXVIII)

Datum (18c) shows Hilly's argument with Elizabeth who asks her to go to the bathroom because she sees Hilly begins squirming in her seat. Hilly does not want to use both guest bathroom and Elizabeth's bathroom since she is sure that Aibileen uses those two bathrooms and she considers black people as those who carry diseases. Another example is shown in the conversation between Aibileen and Minny below.

AIB: You try' to get yourself killed? (33a)

MIN: No! **I wasn't plannin' on tellin' her, Aibileen! I just wanted to see her take a bite and then I was gonna leave. Be done with her forever. Before I knew it, I had done told that woman what was in that pie.** (33b)

(33/CXLVII)

After Minny told Aibileen about the terrible thing she has done to Hilly, Aibileen expresses her shock in datum (33a). Minny, as shown in datum (33b) argues that she had not planned to tell Hilly about the terrible ingredient in the pie that she gave to Hilly. In fact, Minny could not do that.

d) Convincing

Convincing is making somebody or a speaker himself or herself believes that something is true. It can also mean persuading somebody to do something. In the first following conversation, Aibileen, Minny, and Skeeter talk about Minny's story that she put human excrement as one of the ingredients for the pie she gave to Hilly. However, Aibileen disagrees if the story is included into the book.

In datum (33e), Minny argues by saying that they did not have any choice and Hilly could not let people know that the pie story was about her. Minny keeps convincing Aibileen and Skeeter of her argument that Hilly was going to her

grave if she convinced people that the story is not about her because if she does so, it will ruin her career of being the leaders of many organizations.

AIB: (gravely) We *can't* put that story in the book. (33d)

MIN: We ain't got no choice! Hilly Holbrook can't let nobody know that pie story is about her. (33e)

AIB: Exactly! If people find out "The Terrible Awful" was you and Miss Hilly, we're in trouble there ain't words for! (33f)

MIN: Right! **But don't you see? She going to her grave convincing folks this book *ain't* about Jackson. Now that keeps us safe. Insured. (33g)**

SKE: No, no. That's too dangerous. (33h)

(33/CXLVII)

SKE: Margaret Mitchell glorified the mammy figure, who dedicates her whole life to a white family. But nobody ever asked *Mammy* how she felt about it. (10f)

STE: (*heard it before*) So, a side to this never before heard?

SKE: **Yes. 'Cause nobody ever talks about it down here. (10g)**

(10/XLII)

The similar way of convincing is also shown by Skeeter in datum (10g). Skeeter tells her intention to write a book about the black maids but Miss Stein doubts her plan. Skeeter argues that nobody had ever asked Margaret Mitchell's feeling of dedicating her life to white family but Miss Stein still needs more reason why Skeeter wants to learn that. Datum (10g) expresses Skeeter's effort to convince Miss Stein that Skeeter will be able to do her plan because nobody ever talked about the black maids' feeling in Jackson, Mississippi.

e) Clarifying

Clarifying is making something clear or easier to understand by giving more details or a simpler explanation. Datum 9 is the conversation between Skeeter and Aibileen in the kitchen of Leefolt home.

SKE: Did you know that she had quit us? (9n)

AIB: Quit? (9o)

SKE: **I got home from school a week ago, and my mama told me she had quit. Back in March, she went to live with her daughter, Rachel. In Chicago. (9p)**

(9/XXIX)

Preecher Green's sermon over an old AM radio reminds Skeeter of her maid, Constantine. Aibileen is shocked after Skeeter told her that Constantine quits Phelans because Aibileen knows the truth that Constantine never left Phelans based on her own will. In fact, Constantine quits Phelans because of Skeeter's mother's bad treatment to her. Because of Aibileen's expression, Skeeter clarifies her question by giving more explanation (datum (9p)) that her mother had told her that Constantine had gone to live with her daughter in Chicago.

HIL: That's why I've drafted the Home Health Sanitation Initiative. (8h)

SKE: The what? (8i)

HIL: **A disease-preventative bill that requires every white home to have a separate bathroom for the colored help. (8j)** It's been endorsed by the White Citizen's Council. (8k)

(8/XXVIII)

Another clarification is done by Hilly in datum (8j). The conversation takes place in Leefolt home where the bridge club members are having a gathering. Hilly informs the members that she had proposed the Home Health Sanitation Initiative. Skeeter is shocked hearing the information. Hilly then clarifies it by giving a more detailed explanation that the draft is about a disease prevention bill that requires every white home to have a separate bathroom for the colored help.

f) Agreeing

Agreeing is having the same opinion, or to accept a suggestion or idea. In datum 7, Aibileen and Minny are cheerfully talking about their employers in the kitchen of Leefolt home.

AIB: Miss Leefolt got so much hairspray on her head, she gonna blow us all up if she light a cigarette. (7j)

MIN: **And you know she will. (7k)**

(7/XXII)

Aibileen makes a joke about Elizabeth that she got so much hairspray on her head. Aibileen cannot hold her laugh when she says that Elizabeth was going to blow them if she lit a cigarette. Minny gives a response that she agrees with Aibileen by saying “And you know she will.” because both of them are sure that Elizabeth will light a cigarette.

AIB: I thought I might write my stories down and read 'em to you. Ain't no different than writing down my prayers. (16g)

SKE: **OK. Sure. (16h)**

(16/LXXII)

Another example of agreeing is presented by Skeeter in datum (16h). Skeeter asks Aibileen many things about her life and her relationship with her employer, the Leefolts. Unfortunately, Aibileen looks confused because of the abundant questions. Therefore, she chooses reading her diaries to Skeeter rather than answering the questions. As a result, Skeeter accepts Aibileen's intention and says “OK. Sure.”.

g) Describing

Describing is saying or writing what someone or something is like. In the following example, Aibileen finally shares her story to Skeeter in her own will.

AIB: Baby girl still gotta wear a diaper when she sleep at night. And, it don't get changed 'til I get there in the morning. That's 'bout ten hours she gotta sleep in her mess. (22b) Now Missus Leefolt pregnant with her second baby.(22c) And, Lord, I pray this child turn out good. (22d) It a lonely road if a momma don't think they child is pretty. (22e)

SKE: That's very true. (22f)

(22/XC)

Aibileen feels so sad because Mae Mobley is not treated well by her mother, Elizabeth. In datum (22b), Aibileen describes what has happened to Mae Mobley. The baby girl's diaper is not changed for ten hours so that she slept in her mess. It proves that Elizabeth does not look after her daughter properly.

h) Protesting

A speaker protests when saying or doing something that he or she disagrees with or disapproves of, especially publicly. It can also be done by saying something forcefully or complaining about something.

SKE: Do you think you'd be willing to help me with those Miss Myrna letters? (9c)

AIB: Miss Myrna get it wrong a lot of times. (9d) Be good to get it right. (9e)

SKE: Thank you, Aibileen. (9f)

(9/XXIX)

Skeeter and Aibileen are in the kitchen of Leefolt home and they talk about Miss Myrna's column. Skeeter asks Aibileen whether she can help her to answer people's letters for the column or not. The column is about Miss Myrna's suggestions on people's problems but Aibileen often disagrees with the suggestions because Miss Myrna gets them wrong a lot of times. Aibileen shows her complaint in datum (9d).

i) Reminding

Reminding is helping somebody remember or think of something they have forgotten or might have forgotten, especially something important that they must do.

HIL: Now, I just found out the Surgeon General has reviewed *The Home Health Sanitation Initiative* that I drafted and he just passed it along to Governor Barnett! (21e) Skeeter, when can we expect to see the initiative in the newsletter? (21f) **I gave it to you a month ago. (21g)**

ELI: (to Skeeter) I gave that to you myself!

(21/LXXXV)

Hilly, the leader of the Junior League, stands at a podium as the members take their seats. She informs them that the Surgeon General had reviewed The Home Health Sanitation Initiative that she has drafted and the surgeon had passed it along to Governor Barnett. All of the members are glad to hear the information except Skeeter. Hilly suddenly asks Skeeter when they could see the initiative in the newsletter. However, Skeeter is confused and remembers nothing about the initiative. Hilly reminds her that she has given it to her a month ago. Another example is shown in the following conversation.

MIN: Slide your chair out from under that table. Face me. (23b) I need to see you square on at all times. (23c) **I gotta come up with your questions, too?! (23d)**

SKE: Oh! Uh, let's begin with, uh, with where you were born. (23e)

(23/XCII)

Skeeter is astonished because Minny suddenly agrees to be interviewed by her. Instead of delivering questions to Minny, Skeeter becomes nervous and speechless. Therefore, Minny reminds her by uttering datum (23d) in a quite high intonation. Although her utterance seems to be serious especially because of her

convincing facial expression, actually it seems to become a humorous way to remind Skeeter.

j) Reporting

Reporting means giving people information or description about something that has been heard, seen, done, etc.

HIL: What do you "understand", Skeeter? (29f)

SKE: **Yule May was just saying how excited she was that her boys are gonna go off to college. (29g)**

(29/CXI)

Skeeter previously was talking with Yule May about her intention to invite Yule May to write the stories about the black maids. However, Yule May refuses it since she needs to get her boys off to college and the bad economic situation frustrates her. Skeeter expresses her sympathy by saying that she understood Yule May's feeling that time. Unfortunately, Hilly hears what Skeeter said. Therefore, she asked Skeeter about it. In datum (29g), Skeeter reports what she heard from Yule May although it is not entirely true. Instead of saying that Yule May was upset because of her problem, she reports to Hilly about Yule May's excitement of her boys who were going to go off to college.

k) Expressing Opinion

If someone tells his or her thought or belief about something or someone rather than a fact, it means that he or she expresses an opinion. The following data show the existence of expressing opinion.

ELI: Does this dress look homemade?

AIB: **I reckon when you finish it won't. (3c)**

ELI: Well, thank you.

(3/VI)

Datum (3c) is Aibileen's expression of opinion on Elizabeth's dress. Elizabeth is wearing a lavender floral print dress with pins and double-stick tape hold it altogether. Elizabeth asks Aibileen whether the dress looks homemade or not. Aibileen expresses her opinion by reckoning that it would not look homemade because Elizabeth has finished the dress rather than saying the fact that actually the dress still looks very much under construction. It is an example of a quite informal way of expressing opinion because Aibileen knows Skeeter quite well.

SKE: Aibileen. There's somethin' else I want to write about. I would need your help. I want to interview you about what it's like to work as a maid. I'd like to do a book of interviews about working for white families. (11d)

Aibileen begins to perspire.

SKE: **And we could show what it's like to work for, say, Elizabeth. (11e)**

AIB: You know what Miss Leefolt do to me if she knew I was telling stories on her? (11f)

(11/XLVI)

Skeeter also expresses her opinion in datum (11e). In datum (11d), she tells Aibileen her intention of writing a book of interviews about the black maids who work for white families and what it is like to work for them. Skeeter needs Aibileen to be one of her interviewees then they can show what it is like to work for white employers. By mentioning the word 'say' in datum (11e), Skeeter gives an opinion that Elizabeth is the example of one of the employers.

2) Directives

The speech acts are used to get someone else to do something or to express the speaker's desire/wish for the addressee to do something. There is an effort of the speaker to make the world fit the words (via the hearer or addressee).

a) Requesting

Requesting is politely or officially asking for something or asking somebody to do something.

SKE: Is that your son? (16b)

Aibileen puts some spoons in a drying rack, then sits down at the table opposite Skeeter.

AIB: Yes, ma'am. (16c) **Can we move on to the next question? (16d)**

(16/LXXII)

There are several types of requesting. 'Can' is usually used in a speech to ask for permission, in questions and negative sentences and it is less formal than 'may'. In datum (16d), Aibileen uses 'can' to ask somebody to give her permission to move on to the next question. Aibileen asks for this because she does not want to speak of her late son with Skeeter.

HIL: Skeeter, when can we expect to see the initiative in the newsletter? (21f) I gave it to you a month ago. (21g)

ELI: (to Skeeter) I gave that to you myself!

HIL: **Would you please stand, Skeeter? (21h)**

SKE: I'll have it in there real soon. (21i)

HIL: Great! (21j)

(21/LXXXV)

Another kind of expression of requesting which is more formal is delivered by Hilly in datum (21h). Hilly, Skeeter, Elizabeth and the other members of the Junior League are having a meeting and talking about the Home Health Sanitation Initiative. Hilly gave its draft to Skeeter a month ago but

Skeeter seems to forget it. Elizabeth also tries to remind Skeeter of it but Skeeter does not know what to say. Then Hilly asks her to stand so that all of the members can hear Skeeter's answer. The formality and politeness of Hilly's request can be known from the use of 'would u...' and 'please'.

b) Questioning

Questioning is asking a person about something, especially officially.

AIB: Miss Skeeter, **what if you don't like what I got to say about white peoples? (15i)**

SKE: This isn't about me. It doesn't matter how I feel. (15j)

(15/LXXI)

Datum (15i) is the expression of questioning delivered by Aibileen. The use of 'what if' requires Skeeter's opinion of the things that Aibileen wants to say about white people. Aibileen is afraid if she may offend Skeeter because there must be either good or bad things about white people, especially the employers.

AIB: Lord, look at all these pages. Two hundred and sixty-six of 'em. (35a)

MIN: Mm-mm! (35b) **So we just send it off? Just wait and see? Hope Miss Stein gonna publish it? (35c)**

Skeeter nods as she looks solemnly at the manuscript.

SKE: Well, I have one more story to type before I put it in the mail. But other than that, we're done. (35d)

(35/CLIX)

The less formal expression of questioning is shown in datum (35c). Minny asks for Skeeter's information about the publication of the book. Minny does not use any phrases which represent the expression of questioning such as 'Could you tell me...', 'I'd like to know...', 'Do you know...', and 'I wonder if you could tell me...'. Instead, for example, using the phrase 'Can you tell me that...', she omits the phrases and directly deliver the question.

c) Suggesting

Suggesting is putting forward an idea or a plan for other people to think about. Datum (13g) is Aibileen's suggestion for Yule Mae and datum (16e) is Skeeter's suggestion to Aibileen.

YUL: Now she is mad at me 'cause I got that job at Miss Hilly's?

AIB: **Don't worry about her. (13g)** She always mad about something.
(13h)

(13/LVIII)

Yule May and Aibileen stands in the bus stop as they see Minny gets off of a bus. Minny pretends as if she does not see them but suddenly Aibileen calls her. Minny greets Aibileen back but her response to Yule May is not good because Yule May has replaced her position to be the maid for the Holbrooks. Yule May is wondering why Minny reacts that way. Aibileen then suggests her not to worry about Minny. She also tries to convince her that Minny is always mad about something. They take it a joke.

SKE: Is that your son? (16b)

Aibileen puts some spoons in a drying rack, then sits down at the table opposite Skeeter.

AIB: Yes, ma'am. (16c) Can we move on to the next question? (16d)

SKE: **You know, Aibileen, you don't have to call me "ma'am." Not here. (16e)**

(16/LXXII)

The quite serious conversation is delivered by Aibileen and Skeeter. In Aibileen's kitchen, Skeeter sees a photograph on the wall and asks Aibileen whether the man in the photograph is her son or not. After answering the question by saying "Yes, ma'am.", Aibileen requests Skeeter to move on to the next question because she is too sad to talk about her son. Instead of answering 'Yes', Skeeter gives a suggestion to Aibileen that she does not need to call her 'ma'am'

when they are in the house. Perhaps Skeeter wants to break the ice because Aibileen seems too stiff whenever she says ‘ma’am’ in that house. Skeeter wants to create a relaxed circumstance without hearing Aibileen mentioning the word. However, if they are out of the house, Aibileen has to call her ma’am because that is what an employee is supposed to do. In the South, African Americans, regardless of age, addressed all white people as ‘ma’am’ or ‘sir’. It was because the level of racism in the South was the highest among other regions.

d) Warning

When a speaker tells somebody about something, especially something dangerous or unpleasant that is likely to happen, he or she is warning them. This kind of illocutionary force is performed by Minny in datum (5c).

MIN: **Whoa, whoa, whoa**, Missus Walters. (5c) Here, let me help you.
(5d) Take that off. (5e) It’s 98 degrees out of there. (5f)

(5/XIV)

Hilly commands Minny to get Mrs. Walters because they are already late to attend the bridge in Leefolt home. Minny calls for Mrs. Walter but she suddenly passes quietly behind Minny and the early stages of her Alzheimer’s has appeared. To avoid being rebuked by Hilly, Minny takes advantage of Mrs. Walters’ Alzheimer to prove that she looks after Mrs. Walters and prepares her needs. Before Mrs. Walters left the house, Minny warns her by saying “Whoa, whoa, whoa, Missus Walters.” to stop her. Minny gently helps her out of the coat and puts it back on. Hilly enters the room.

HIL: Skeeter, are you intentionally not putting my initiative in the newsletter? (29l)

SKE: No, no, not at all. I've just been really busy with Momma. (29m)

HIL: I know. I know, you must be so worried about your mother, but, um... I'm worried about you. (29n)

Hilly reveals that she's been holding the pamphlet of Mississippi race laws that were in Skeeter's satchel.

HIL: Readin' *this* stuff? (29o) **Believe it or not, there are real racists in this town! If the wrong person caught you with anything like that you'd be in serious trouble. (29p)**

(29/CXI)

Another warning is performed by the racist Hilly in datum (29p). Hilly, a segregationist housewife, is absolutely much different from Skeeter who is a liberal and anti-racist single woman. Hilly is so angry since Skeeter reads the pamphlet of Mississippi race laws. Her enjoyment of controlling others and striking fear into those who dare oppose her is proven in the datum. The phrase 'real racist in this town' proves that there are other racists in Jackson, Mississippi, just like her.

e) Commanding

Commanding is telling somebody to do something. The examples of commanding are presented in the following data.

SKE: Do you think you'd be willing to help me with those Miss Myrna letters? (9c)

AIB: Miss Myrna get it wrong a lot of times. (9d) **Be good to get it right. (9e)**

SKE: Thank you, Aibileen. (9f)

(9/XXIX)

There are two types of command: nominal command and verbal command. The nominal command is presented in datum (9e). It uses 'Be' in the beginning. The word 'be' in nominal command is not like 'be' for auxiliaries and it needs a

complement. The complement must be in an adjective, adverb, pronoun, or noun phrase form. 'Be' in datum (9e) is followed by an adjective. In this case, Aibileen commands Skeeter to be good to get Miss Myrna's letters answered correctly.

MIN: All right, I'm gone do it. But I need to make sure she understand this ain't no game we playin' here. (23a)

Skeeter nods, trembling as Minny slides a chair in the middle of the kitchen and sits.

MIN: **Slide your chair out from under that table. Face me. (23b)** I need to see you square on at all times. (23c)

(23/XCII)

The verbal command is delivered in datum (23b) by Minny. The command is marked by the use of a bare-infinitive in the beginning of this expression. In the datum, the words 'slide' and 'face' are the bare-infinitives, lexical-meaning-verbs, and in the present verb forms. The context of situation is Minny storms back to Aibileen's kitchen after leaving her and Skeeter. She agrees to be interviewed by Skeeter and commands her to slide her chair and face Minny so that they have a good position to do the interview.

f) Advising

A speaker advises somebody by telling him or her what a speaker thinks he/she should do in a particular situation or giving him/her help and information on a subject that a speaker knows a lot about.

SKE: Maybe we should just build you a bathroom outside, Hilly. (8l)

The room grows eerily quiet.

HIL: **You ought not to joke about the colored situation. (8m)** I'll do whatever it takes to protect our children. (8n) Your lead, Elizabeth.

(8/XXVIII)

Advising generally means saying something which is more important to do and has a risk if not to do. In the first conversation, Skeeter is mad because of

Hilly's racist thought that she proposed a disease-prevention bill that requires every white home to have a separate bathroom for the colored help. The bill has been endorsed by the White Citizen's Council. Skeeter's feedback in datum (8l) is as the tease for what Hilly has explained. Because of this, Hilly looks annoyed and then advises Skeeter not to joke about the colored situation. She argues that they carry different diseases from white people do.

MIN: You cooking white food, you taste it with a different spoon. They see you put the tastin' spoon back in the pot, might as well throw it all out. Spoon, too. And you use the same cup, same fork, same plate every day. And you put it up in the cabinet. You tell that white woman that's where you gone keep it from now on out. (18a) Don't do it and see what happens. (18b) (to women going to work) Mornin', ladies. (18c)

(18/LXXV)

In datum (18a), before Sugar goes to work for the first time, Minny advises her many things that she should do and should not do. Those things include table manner and the separation of her cutlery from her employer's. Minny gives the advice in a detailed way, showing that she knows well the things related to table manner and food, especially because she is great in cooking.

g) Encouraging

Encouraging means giving somebody support, courage or hope. It is also used to talk or behave in a way that gives someone confidence to do something.

MIN: I got plenty a stories, Miss Skeeter. (27d) Just write 'em down and invent the maid that said it. (27e) You're already making up names. (27f) Just make up the maids, too. (27g)

SKE: We're not gonna do that. That would be wrong. (27h)

AIB: Don't give up on this, Miss Skeeter. (27i)

Aibileen's breath becomes heavy.

SKE: It wouldn't be real! (27j)

(27/CIX)

There are many ways to express encouragement such as ‘You’re on the right lines.’, ‘That’s a good effort.’, and ‘Keep going.’. Aibileen encourages Skeeter not to give up on writing the book although they face many obstacles. ‘Don’t give up.’ has a similar meaning to ‘Keep going.’ because both are used to encourage someone not to stop doing something.

h) Forbidding

Forbidding is ordering somebody not to do something or to order that something must not be done.

MIN: When you're servin' white folks coffee, you set it down in front of 'em. (19a) **Don't hand it to them, 'cause your hands can't touch. Don't hit on they children. (19b)** White folks like to do they own spanking. (19c)

(19/LXXVI)

This is the first time for Minny’s daughter, Sugar, to work as a maid. Minny gives advices and information on things she should not do. Minny, as shown in datum (19b), forbids Sugar to do some things related to manner to her employer and the family members. She is forbidden to hand a cup of coffee to white and to hit on their children. Minny argues that they tend to like spanking.

CEL: I know. It's an awful lot to do. Five other maids have already turned me down. Let me at least get you some bus money.

MIN: Now, uh, when you hear me say I don't wanna clean this house? (20c)

CEL: Wait. So you'll do it?

Celia jumps up and down with joy, splashing Coke out of the bottle she holds. She hugs Minny.

MIN: **Oh. No huggin'. No huggin'. (20d)**

CEL: I'm sorry. This is the first time I've hired a maid. Come on.

(20/LXXXII)

Minny gives another prohibition in datum (20d). She forbids Celia from hugging her. Minny's acceptance for working for Celia makes her pleased. The five other maids have had already turned her down due to so many things to do in her house. Minny is so surprised as Celia hugs her. However, she immediately forbids Celia by saying "Oh. No huggin'. No huggin'."

i) Begging

Begging is asking somebody for something especially in an anxious way because the speaker wants or needs it very much.

MIN: Leroy? (14g)

LER (O.C.): What you done did now, Minny? Get off that phone, woman!

MIN (O.S.): Leroy, please!

AIB: Minny? Minny!

MIN (O.S.): **Please! Please! (14h)**

LER (O.S.): Come here!

(14/LXIV)

Minny tells Aibileen about her frustration of losing her job of working for Holbrooks. She does not know anymore to whom she will work for after being fired by Hilly. Minny is the one who earns money for her family. When she is having a conversation with Aibileen by phone, Leroy comes and yells at her because he has known that she is already jobless. His anger is shown by throwing something to Minny and, as shown in datum (14h), the only thing Minny can do is begging him not to do such a thing.

j) Insisting

Insisting is keeping stating that something is true, even though other people do not agree or do not believe it. It can also mean stating or demanding

forcefully, especially despite opposition. The example is presented in the following conversation.

SKE: And we could show what it's like to work for, say, Elizabeth. (11e)

AIB: You know what Miss Leefolt do to me if she knew I was telling stories on her? (11f)

SKE: **I was thinking we wouldn't have to tell her. The other maids would have to keep it a secret, too. (11g)**

(11/XLVI)

A debate between Aibileen and Skeeter occurs in Leefolt home. To collect the stories about the colored help, she needs reliable colored help. Therefore, she persuades Aibileen and says to her that perhaps Elizabeth can be a suitable example to be involved in the story. However, Aibileen refuses it. Skeeter keeps insisting her by uttering the sentences in datum (11g). She wants to maintain her reason so that Aibileen is willing to fulfill her expectation.

AIB: You check in Mae Mobley's bed? Since Lil' Man was born, she been putting things- (40h)

HIL: Do you hear her, Elizabeth? She's trying to blame it on a toddler. (40i)

AIB: **I ain't got no silver. (40j)**

(40/CXCIII)

The other effort of insisting is expressed by Aibileen as Hilly accuses her for stealing one of her silver. Aibileen commands Elizabeth to check in Mae Mobley's bed, but Hilly's authority is beyond her control. Hilly states that Aibileen tries to blame May Mobley. Aibileen keeps stating that what she says is true, even though Hilly disagrees. As shown in datum (40j), she insists "I ain't got no silver."

3) Commissives

The speech acts operate a change in the world of creating an obligation which is created in the speaker, not in the hearer, as in the case of directives. In using this type of speech act, the speaker intends to make the world fit the words (via the speaker). They commit the speaker to some future course of action or what the speaker intends.

a) Offering

Offering is saying that the speaker is willing to do something for somebody or to give something to somebody.

MIN: Whoa, whoa, whoa, Missus Walters. **(5c) Here, let me help you.**

(5d) Take that off. (5e) It's 98 degrees out of there. (5f)

WAL: Oh, is it?

MIN: Yes, ma'am. (5g)

(5/XIV)

Levels of offering can be divided into three: formal, informal, and very informal. The formal offering is expressed in 'Would you like a cup of coffee?'. The informal offerings are shown in datum (5d) and datum (29a). The early stage of Mrs. Walters' Alzheimer has appeared and Minny takes advantage to help her put on her coat although Mrs. Walters has already put it on. Minny offers her help to Mrs. Walters to take off her coat. Minny, in datum (5d), uses 'Let me...'.

YUL: Oh hey, Miss Skeeter. **Can I get you something? (29a)**

SKE: No, thanks. (29b)

(29/CXI)

Yule May, in datum (29a), uses 'Can I get...' to give an offer to Skeeter. Skeeter enters the kitchen and finds Yule May washing dishes there. Soon after knowing Skeeter's presence, Yule May offers a help whether she could get

anything for Skeeter or not. Although each datum has its different way to express the offering, both have the same function of offering help.

b) Promising

A speaker promises by telling somebody that the speaker will definitely do or not do something, or that something will definitely happen.

MIN: Ooh. **Forgive me, Lord, but I'm gonna have to kill that woman,**
Aibileen. (7e) Now she gone to putting pencil marks on my toilet
paper. (7f)

AIB: Did she? (7g)

MIN: Mm-hm. (7h)

(7/XXII)

Minny proposes her promise in datum (7e). The promise is in the form of swear. She intends to kill Hilly because she put pencil marks on Minny's toilet paper, but obviously, Minny does not mean it. Minny makes the promise by using rude words such as 'kill' and 'that woman'. Hilly put the marks because she is worried if Minny uses her toilet without her permission.

SKE: A book like this has never been written before. (13o)

AIB: 'Cause they's a reason. I do this with you, I might as well burn my
own house down. (13p)

SKE: **I promise we'll be careful. (13q)**

(13/LVIII)

The second promise is given by Skeeter. Her effort to convince Aibileen that the book had never been before is rejected by Aibileen because if she agrees to write the book, their life will not be safe especially if the racists know this. Finally, Skeeter assures her that they would be careful in writing the book about the colored help.

c) Denying

Denying is saying that something is not true or refusing to admit or accept something. The person affected simply acts as if nothing has happened, behaving in ways that others may see as odd.

MAR: And, Jolene, didn't *your momma* leave Cora to you in her will?

JOL: Well, yes...But that's not odd, is it? Happens all the time, right?

Hilly quickly interrupts.

HIL: **The book is NOT ABOUT JACKSON! (38c)**

(38/CLXXXI)

Hilly has read the book entitled *The Help* which has been sold in so many copies. The readers, not only whites but also blacks, feel certain that the stories written in the book are factual although the names of the characters have been changed in order to protect both the writer and the black maids. Mary Beth and Jolene talk about one of the stories in the book which clearly tells them their own story. Hilly starts to be annoyed because of their conversation. Suddenly, she angrily denies that the book was not about Jackson. She does not admit the reality because if she lets people know that the story about the pie with human excrement in it is her story, her self-esteem will decrease. It is such a shame if she, one of the white women who are active in several organizations, has eaten the horrible pie. Therefore, she tries to deny it by uttering the sentence in datum (38c).

d) Refusing

Refusing is saying that the speaker will not do something that somebody has asked him or her to do. It can also mean that the speaker does not want something that has been offered to him or her.

HIL: (groaning)

ELI: Hilly, I wish you'd just go use the bathroom.

HIL: **I'm fine. (8b)**

(8/XXVIII)

Datum (8b) is Hilly's refusal for Elizabeth's suggestion. Hilly, who begins squirming in her seat, obviously makes a point to Elizabeth. Elizabeth asks her to use the bathroom because Hilly's groan seems bothering. However, Hilly clearly refuses it by saying "I'm fine.". Her rejection is based on her belief that Aibileen uses the guest bathroom as well as Elizabeth's bathroom and that colored people carry different diseases from white people do.

SKE: My car's here. I could take you home. (13t)

AIB: **No**, ma'am. (13u)

(13/LVIII)

Another refusal is shown by Aibileen in datum (13u). In the bus stop, she rejects Skeeter's offer of taking her home because the circumstance around the place where they are talking is not appropriate. Several white women look at them and it makes Aibileen frightened. If she accepts Skeeter's offer, they will be insecure.

e) Betting

A speaker bets by informally betting (someone) that something is true or will happen.

JOL: I heard that Betty character might be Mary Elizabeth.

A nervous Aibileen pours tea.

HIL: It's not Jackson, and that book is garbage. (38a) **I bet the whole thing's made up by some nigra. (38b)**

Hilly raises her eyes to Aibileen.

(38/CLXXXI)

Hilly, Jolene, and Mary Beth are in the living room of Leefolt house playing bridge. Jolene and Mary Beth curiously talk about the new anonymous book which is actually written by Skeeter. They are pretty sure that the characters in the book are the people around them, including themselves. However, Hilly tries to deny it and bet that the whole thing has made up by some colored people. In Hilly's utterance, the word 'nigra', which refers to colored people, is considered to be rough and offensive.

f) Threatening

Threatening is saying that its speaker will cause trouble, hurt somebody, etc. if the speaker does not get what he or she wants. The following data contain different types of threat

CEL: I'm so sorry! I thought you'd be tickled you won that pie.

HIL: **You tell that nigra if she tells anybody, I will make her suffer!**
(34h)

(34/CLV)

Datum (34h) belongs to conditional threat. It is the type of threat which is often seen in extortion cases. It warns that a violent act will happen unless certain demands or terms are met. A conditional threat is presented by Hilly in datum (34h). She asks Celia to say to Minny if she told anybody, Hilly would make her suffer. Hilly will be ashamed if people know that she ate the terrible pie from Minny. Therefore, she gives the threat.

AIB: I didn't steal no silver. (40p)

HIL: **Maybe I can't send you to jail for what you wrote, but I can send you for being a thief. (40q)**

AIB: (quickly) **I know something about you. Don't you forget that. And from what Yule May says, they's a lot a time to write letters in jail. Plenty a time to write the truth about you, and the paper is free. (40r)**

(40/CXCIII)

The other threats are given by Hilly and Aibileen in datum (40q) and datum (40r). The conversation is the climax of what they are feeling. Hilly accuses Aibileen of stealing her silver but Aibileen insists that she does not do that. Hilly expresses her threatening utterance by saying “Maybe I can’t send you to jail for what you wrote, but I can send you for being a thief.”. Hilly obviously cannot reveal her own shame by admitting that she is one of the characters in Skeeter’s book so that she accuses Aibileen for being a thief. However, Aibileen, as can be seen in datum (40r), also gives a threat that if she is imprisoned, she has plenty of times to write all the truth about Hilly.

4) Expressive

Expressives are those kinds of speech acts used to express a psychological state or what the speaker feels. There is no direction of fit for this type of speech act.

a) Thanking

Thanking is expressing to someone that its speaker is grateful for something.

HIL: Nice to have your own, isn't it, Aibileen? (28j)

AIB: Yes, Ma'am. (28k) And **I thank you. (28l)**

(28/CX)

The conversation takes place in Hilly's house as Hilly, the bridge girls and other attendees eat lunch at three separate tables in close proximity. Hilly looks quizzically to Skeeter's satchel and sees the pamphlet of Mississippi laws sticking out of the side of it. Suddenly, Hilly asks Aibileen whether Aibileen was enjoying her own new bathroom at Elizabeth's house or not. Aibileen and Skeeter instinctively lock eyes for a moment. In datum (28j) Hilly immediately gives another question to Aibileen. Aibileen can only answer "Yes, Ma'am." and sincerely thanks Hilly for the bathroom.

b) Apologizing

Apologizing is saying sorry to someone for having done something that has caused them a problem or unhappiness.

MAE: Please don't leave.

AIB: I gots to, Baby. **I am so sorry. (40x)**

(40/CXCIII)

The conversation is the closing of Aibileen's story after she was having a bad conversation with Hilly. As she wants to get out of the house, Mae Mobley forbids her. Aibileen's apology in datum (40x) is the refusal of Mae Mobley's request. Mae Mobley expects Aibileen to keep staying with her but Aibileen cannot fulfill it. She needs to go and retire from working for white families and taking care of their kids.

c) Complimenting

Complimenting is praising or expressing admiration for someone, something they have done, their appearance, etc.

Aibileen sits down with Mae Mobley in a chair placing her on her lap.

AIB: You is kind. You is smart. You is important. (2b)

AIB & MAE: You is kind. You is smart. You is important.

AIB: Oh, **that's so good.** (laughing) **That's so good. (2c)**

Mae Mobley reaches up and touches Aibileen's face.

(2/II)

Aibileen and Mae Mobley are having a time together in Mae Mobley's bedroom. Aibileen sits with Mae Mobley on a chair placing her on her lap. Aibileen utters "You is kind. You is smart. You is important." and the girl repeats after her. Aibileen feels delightful and expresses her compliment by saying "Oh, that's so good. That's so good.". Mae Mobley smiles as she reaches up and touches Aibileen's face to show her love. The use of 'is' in Aibileen's utterance is a kind of generalization for a plural subject.

d) Congratulating

Congratulating is praising someone and saying that its speaker is pleased about his/her success or achievements.

HIL (O.C.): I'm just honored to be hosting Elizabeth's shower. (28a) And just, doesn't she look glowing, everybody? (28b) Yes, she does! (28c)

Everyone is clapping.

HIL: Honey, you hold on to it to the bitter end. (28d)

ELI: I'll try.

HIL: Well, **congratulations. (28e)**

(28/CX)

In the backyard of Holbrook house, there is a party attended by bridge club members. It is a shower, a party at which its guests give presents to a woman who is having a baby. Elizabeth is pregnant so that she holds the party. Hilly commands her to look after her pregnancy and to hold on to that until she gives

birth. Elizabeth says “I’ll try.” and it makes Hilly pleased. She congratulates Elizabeth even when the baby is not born yet.

e) Teasing

Teasing is laughing at someone or saying unkind things about them, either because of joking or because of intending to upset them.

AIB: Hold on. (7a) Those are Miss Hilly’s. (7b)

MIN: (groaning) **She looks like the winning horse at the Kentucky Derby. All flowers and bows. (7c)**

(7/XXII)

Teasing is usually performed by colored people in a humorous way. The example is in datum (7c) in which Minny powerfully teases Hilly’s attitude. Her tease is not friendly since she draws an analogy between Hilly and the winning horse at the Kentucky Derby. The Kentucky Derby is a horse racing which is held annually in the United States. The race is famously known as “The Run for the Roses”. That is why Minny mentions the winning horse due to the traditions that the blanket of roses draped over the winner. It is similar to Hilly who can get anything she wants as if she is the winner of a competition. Hilly responds to Minny’s insult by laughing. Hilly, the person being teased, may be angry if she hears the tease.

HIL (O.C.): **I knew she was a thief the day she started. (31a)**

Skeeter looks back to the trio as Hilly recalls her morning.

HIL: **A nigra walks into a pawn shop with a ring of such size and color? It took them all of ten minutes to find out where she worked. (31b)**

The women find an empty booth and sit.

(31/CXXXIII)

Another example of teasing is presented in datum (31a) and (31b). Hilly clearly teases Yule May's behavior. In a restaurant, Skeeter, who sits at the soda fountain counter eating alone, sees Hilly, a visibly pregnant Elizabeth, Jolene, and Mary Beth enter and meander down the shopping aisles. Hilly accuses Yule May for being a thief even since the day she started working for her. Hilly also shows her superiority by uttering the sentences in datum (31b). She can insult Yule May that way although Yule May is not present. The white women but Skeeter laugh because of the tease.

f) Joking

Joking is saying a funny thing which is usually used to make people laugh.

Someone who is joking usually does not really mean it.

MIN: Mmm. I love me some fried chicken. (25j)

Minny hands the bag to Celia.

MIN: Now, shake that. (25k)

CEL: This is so much fun.

MIN: Alright, alright. **The chicken already dead, Miss Celia. Yep, he dead. (25l)**

(25/CV)

In the film, the jokes are mostly performed by the colored characters. The first example is shown in datum (25l). Minny and Celia are having a conversation about fried chicken. Minny is very keen on it and suggests Celia to use Crisco, a famous brand of vegetable oil, whenever she fries chicken. After putting some ingredients together with the chicken in the paper bag, she commands Celia to shake it. Celia is very excited as she powerfully shakes the bag. Minny stops her by saying "The chicken already dead, Miss Celia." It is a joke because the chicken absolutely has already been dead before being fried. Minny makes another joke by

saying “Yep, he dead.” after she opens the bag and looks inside it. Minny omits the auxiliary ‘is’ in both sentences. It is one of the characteristics of grammatical features of African American English.

MIN: ... Now she gone to putting pencil marks on my toilet paper. (7f)

AIB: Did she? (7g)

MIN: Mm-hm. (7h) **But I carry in paper from my own damn house. That fool don’t know. (7i)**

AIB: **Miss Leefolt got so much hairspray on her head, she gonna blow us all up if she light a cigarette. (7j)**

MIN: And you know she will. (7k)

(7/XXII)

The other jokes are carried out by Minny in datum (7i) and Aibileen in datum (7j). Hilly puts pencil marks on Minny’s toilet paper. She does that in order to prevent Minny of using too much paper. In fact, Minny has brought her own paper from her house. Therefore, Hilly’s useless effort makes Aibileen and Minny laugh. Aibileen adds another joke by saying that Elizabeth got so much hairspray on her head so that she was going to blow them up if she lit a cigarette. Both Minny and Aibileen make jokes about their employer and they do not mean it. They do joking just for laugh.

g) Hoping

Hoping is wanting something to happen or to be true, and there is usually a good reason to think that it might.

SKE: I was thinking we wouldn't have to tell her. The other maids would have to keep it a secret, too. (11g)

AIB: Other maids? (11h)

Aibileen shakes her head and walks towards the house with the laundry basket. Skeeter gathers her things and chases after her.

SKE: **I was hoping to get four or five. To show what it's really like in Jackson. (11i)**

(11/XLVI)

Aibileen and Skeeter discuss Miss Myrna's letters until finally Skeeter expresses her intention to interview Aibileen about her life and her relationship with the white people. Skeeter mentions Elizabeth to be the example of one of those who employ colored women to work for white families. Instead of expressing an agreement, Aibileen expresses her anger since she is afraid of Elizabeth's response if she knows about the interview. However, Skeeter does not intend to tell Elizabeth about the interview and the book. She even wants to persuade other maids. Aibileen is shocked after hearing the plan. Skeeter explains further by hoping that she would get four or five colored maids to show what that was really like in Jackson, Mississippi.

h) Greeting

Greeting is welcoming someone with particular words or particular action, or reacting to something in the stated way.

MIN: (to Sugar) ... Don't do it and see what happens. (18b) (to women going to work) **Mornin'**, ladies. (18c)

(18/LXXV)

Minny and Sugar exit their house and walk down the street. Both wear maid uniforms. The streets and lawns are crowded with other women, in uniform, heading toward the bus stop. After Minny gives some advice and rules for Sugar, she greets other colored women who are also heading toward the bus stop by saying "Mornin', ladies.", and the women greet her back.

i) Farewell

Farewell means saying goodbye. Aibileen and Yule May are curious about what Minny is going to do since she quietly walks leaving them soon after she gets off of a bus.

AIB: Where you headed? (13d)

MIN: I got some business to tend to, so y'all just mind your own. (13e)

With that, Minny storms off. Yule May and Aibileen look suspiciously at one another.

YUL: All right, then. Well, Bye!

Minnie briefly throws her hand in the air, never turning.

MIN: **Bye! (13f)**

(13/LVIII)

Aibileen asks her destination but Minny does not tell her. Minny immediately storms off and leave her friends in their suspicious look. Yule May says goodbye to Minny and Minny expresses her farewell back by saying “Bye!”.

j) Expressing Pleasure

Someone expresses a pleasure to show his or her feeling or being happy or satisfied. The following example is the conversation between Aibileen and Mae Mobley.

MAE: No.

AIB: You drunk up two glasses of grape juice. I know you got to tee-tee.
(6a)

MAE: No.

AIB: I'll give you two cookies if you go. (6b)

Mae Mobley forms a smile as tee-tee sprinkles into the bowl.

AIB: Mae Mobley, **you're going! (6c)**

(6/XIX)

In a bathroom of Leefolt home, Aibileen kneels next to Mae Mobley, who sits on a small children's training toilet. May Mobley does not want to urinate. Aibileen argues that Mae Mobley has drunk up two glasses of grape juice. She

knew that Mae Mobley got to urinate. However, Mae Mobley keeps refusing. After desperately arguing, Aibileen then promises that she would give her two cookies if she urinated. Finally, Mae Mobley forms a smile as tee-tee sprinkles into the bowl. Minny expresses her pleasure by saying “Mae Mobley, you’re going!”. Then both of them laugh excitedly as Elizabeth storms into the bathroom.

k) Expressing Surprise

Surprise is a feeling caused by something happening suddenly. A speaker also expresses a surprise because of something which happens unexpectedly.

MIN: Aibileen! Aibileen! We just got this from Miss Skeeter. (37a) Look at it. Look at all the money! (37b)

Aibileen sees the money and throws her arms around Minny. They jump up and down in excitement.

AIB: Minny, **we’re rich!** (37c)

(37/CLXX)

Minny is very excited as she knows that there are cash and a note saying “More to come.” inside the envelope sent by Skeeter. Minny’s eyes go wide and she quickly closes the letter, stuffs it in her bra as she runs for the door. Aibileen works in her garden as Minny runs up with her cash and informs Aibileen about the money. Aibileen sees the money and hugs Minny. She expresses her surprise by saying “Minny, we’re rich!” as they jump up and down in excitement because of the thing which happens suddenly.

l) Expressing Dislike

Someone usually expresses dislike as a feeling of not liking somebody or something. The two following data are examples of expression of dislike.

AIB: Baby girl still gotta wear a diaper when she sleep at night. And, it don't get changed 'til I get there in the morning. That's 'bout ten hours she gotta sleep in her mess. (22b) **Now Missus Leefolt pregnant with her second baby. (22c)** And, Lord, I pray this child turn out good. (22d) It a lonely road if a momma don't think they child is pretty. (22e)

(22/XC)

MIN: Yule May told me what y'all was up to. I didn't wanna believe it. (22m)

Aibileen looks to the floor. Minny scowls at Skeeter.

(22/XC)

Both data take place in the same scene when finally Aibileen is willing to tell the story about Leefolts. She describes what happened to Mae Mobley whose diaper was not changed for ten hours. Datum (22c) shows Aibileen's dislike of Elizabeth's second pregnancy. She is worried if Elizabeth cannot properly take care of her second baby.

Another expression of dislike is performed by Minny in datum (22m). The conversation between Aibileen and Skeeter is interrupted by Minny's sudden arrival. She immediately barges through the kitchen door and informs Aibileen about the bomb in Medgar Evers' carport. However, she stops cold in her tracks at the sight of Skeeter. Her face hardens and then she turns to Aibileen. The sassy Minny shows her dislike of Aibileen's and Skeeter's activity by saying "Yule May told me what y'all was up to. I didn't wanna believe it.". It is indeed an annoying matter for Minny because Aibileen, her best friend, never talks about her cooperation with Skeeter to write a book.

m) Expressing Anger

A speaker expresses anger because he/she has a strong feeling that makes him/her want to hurt someone or be unpleasant because of something unfair or hurtful that has happened.

MIN: What law's gonna say you gotta be nice to your maid? (22t)

AIB: You don't have to do this, Minny. (22u)

MIN: **You damn right I don't! You two give me the heart palpitations.**
(22v)

(22/XC)

Minny, in datum (22v), is so angry because Skeeter thinks that her book will change some things, especially the colored maids' life. Minny teases Skeeter by saying the utterance in datum (22t). Aibileen tries to stop Minny from talking to Skeeter. She suggests her not to blame Skeeter. Instead of accepting it, Minny expresses her anger by saying "You damn right I don't! You two give me heart palpitations.". The anger is supported by her rising intonation when uttering the sentences. She quickly leaves them and gets out of the house.

SKE: Yule May was just saying how excited she was that her boys are gonna go off to college. (29g)

HIL: (to Yule May) Did you also ask Miss Skeeter if you could borrow money? (29h)

SKE: **Of course not! (29i)**

(29/CXI)

Another expression of anger is shown by Skeeter in datum (29i). Skeeter slips into the kitchen when Yule May washes the dishes as the white women are heard saying their "good-byes" on the street. However, before Skeeter tells her intention to persuade Yule May to write a book, Yule May refused it due to the business of taking care of her children. Skeeter then says "I understand." to express her sympathy. Hilly enters the kitchen carrying Billy. She stops behind

Skeeter, suspicious. They do not realize that Hilly unintentionally hears what Skeeter already said. Hilly then asks “What do you understand, Skeeter?”. Skeeter answers as shown in datum (29g) but Hilly unexpectedly asks Yule May whether she asked Skeeter if she could borrow money. Skeeter feels irritated and says “Of course not!” in a high intonation to express her anger.

n) Expressing Frustration

Someone expresses frustration when he/she feels annoyed and impatient because of the incapability to do or achieve what he/she wants.

AIB: Hello? (14a)

MIN: (*sighs*) Aibileen, **I done went and did it now. I went to Miss Hilly's house this afternoon. (14b)**

AIB: Why Minny? (14c)

MIN: **She's done told every white woman in town I'm a thief. Said I stole a candelabra. Oh, but I got her back. (14d)**

AIB: What you did? (14e)

MIN (V.O.): **I cain't tell you. I ain't tellin' nobody. I done something terrible awful to that woman, and now she know what I done. She got what she deserve, Aibileen. But now I ain't gonna never get no job again. Oh, Lord, Leroy gonna kill me. (14f)**

(14/LXIV)

Datum (14d) and datum (14f) are the expressions of Minny's frustration of Hilly. Minny tells Aibileen by phone what she feels about Hilly. In datum (14b), Minny informs that she went to Hilly's house that afternoon although Hilly has fired her. Datum (14d) is considered to be Minny's frustration of Hilly's lie that Minny is a thief. Another frustration is shown in datum (14f) in which Minny emphasizes her frustration of being scared if she cannot find another job. She feels down because what Hilly said will obstruct her to find a job. No white employers will believe her since she is accused of being a thief.

o) Expressing Fear

Someone expresses his/her fear when he/she has a bad feeling of being in danger, when something bad might happen, or when a particular thing frightens him/her.

CEL: I just want you to know...I'm real grateful you're here.

MIN: **You gots plenty more to be grateful for than me. And look, now I ain't messin' around no more. Mister Johnny gone catch me here and shoot me dead right here on this no-wax floor! (26d)**
 You gots to tell him. (26e) Ain't he wondering how the cookin's so good? (26f)

(26/CVI)

Celia has not told her husband, Johnny, that she hires a maid. Minny is so scared if the man finally knows that she works for Celia and helps doing the houseworks without his permission. Her fear is based on her thought that Johnny might catch her and shoot her dead in that house.

p) Expressing Panic

Someone usually expresses a panic when there is a sudden feeling of great fear that cannot be controlled and prevents him/her from thinking clearly.

AIB: We gone pray for the Evers. We gone pray for Myrlie. (30g)

MIN: **We living in hell. Trapped. Our kids, trapped. (30h)**

(30/CXXV)

In datum (30h), Minny expresses her panic of the full terror situation in which a colored civil rights activist has just been murdered by a segregationist. She is very anxious due to the situation, especially if she thinks about her children.

q) Expressing Shock

Someone expresses shock because of a strong feeling of surprise as a result of something happening, especially something unpleasant.

HIL: That's why I've drafted the Home Health Sanitation Initiative. (8h)

SKE: **The what? (8i)**

HIL: A disease-preventative bill that requires every white home to have a separate bathroom for the colored help. (8j)

(8/XXVIII)

Hilly thinks that colored people carry different diseases than white people do. Therefore, relying on her power in political organization, she could draft the Home Health Sanitation Initiative. Skeeter is shock when Hilly mentions the initiative. For Skeeter, the initiative is another kind of racial segregation because, in fact, Skeeter is an anti-racist. The more annoying thing for her is when Hilly clarifies that the initiative is a disease prevention bill that requires every white home to have a separate bathroom for the colored help.

r) Expressing Sadness

Someone usually expresses sadness when he/she feels sad. In the first following example, Aibileen expresses her sadness of her late son.

AIB: That white foreman threw his body on the back of a truck. Drove to the colored hospital and dumped him there and honked the horn. There was nothin' they could do so I brought my baby home. (voice breaking) Laid him down on that sofa right there. He died right in front of me. (27m) **He was just twenty-four years old, Miss Skeeter. Best part of a person's life. Anniversary of his death come every year and I can't breathe. But to y'all it's just another day of bridge. (27n)**

(27/CIX)

In datum (27m), Aibileen informs Skeeter about what happened to her late son. The bad treatment of white men has brought her son into his death.

Aibileen's voice breaking marks her sadness as she tells how great her son was.

Datum (27n) explains how sad she is if she remembers her late son.

MAE: Are you going to take care of another little girl?

AIB: **No, that's not the reason. I don't want to leave you, but...it's time for me to retire. You my last little girl. (40y)**

(40/CXCIII)

Aibileen's another sadness is expressed when she says goodbye to Mae Mobley. She thinks that it is her time to retire although she cannot deny that she loves Mae Mobley so much. Furthermore, her tears strengthen the feeling of sadness as she leaves the baby girl.

s) Expressing Nervousness

Someone expresses nervousness when he/she is anxious about something or afraid of something.

HIL: When you returned it, three pieces were missing from the felt wrapper. A fork and two spoons. (40e)

AIB: **Lemme...lemme go check in the kitchen. Maybe I left some behind. (40f)**

(40/CXCIII)

Aibileen enters Leefolt home to find Elizabeth and Hilly staring at her. Elizabeth holds her six month old baby boy. Hilly pretends that she loses her silver. She accuses Aibileen for stealing it. Aibileen, as shown in datum (40f), is anxious because she never stole anything from Hilly. Although she really is sure she never took it, but the fright of being accused by Hilly makes her nervous. Therefore, she wants to check in the kitchen and perhaps she left some behind.

t) Expressing Sympathy

Someone expresses sympathy to show his/her feeling of being sorry for other people or to show that he/she understands and cares about their problem.

YUL: I already know what you're gonna ask, Miss Skeeter. Minny and Aibileen already did. I'm trying to get my boys off to college. It's worthwhile what y'all doin', but my boys are worth more. (29d)

SKE: I understand. (29e)

(29/CXI)

In the example above, Yule May and Skeeter are having a conversation in the kitchen of Holbrook house after the bridge club members held a meeting. Skeeter speaks of her intention to write a book but Yule May already knows that Skeeter will ask her to join. Yule May refuses Skeeter's offer by saying that she was trying to get her boys off to college. Therefore, Skeeter says "I understand." to show her sympathy and does not want to insist her to join her to write the book.

MIN: KKK shot him! Hour ago. Right in front a his children, Aibileen. (30f)

Minny kneels before Aibileen and wipes her leg with a cloth. Aibileen wipes away tears with a tissue.

AIB: We gone pray for the Evers. We gone pray for Myrlie. (30g)

(30/CXXV)

Aibileen, the closest friend of Minny, also expresses her sympathy for the Evers. It is a tense circumstance since KKK, the white supremacist and racist organization in the United States, shot Medgar Evers, an African American civil rights activist. The situation in the South quickly changes into a frightening moment. The colored people are not brave enough to leave their home, as well as Minny and her children. Aibileen runs and enters Minny's house in a rush and finds her sitting with her children and listening to the news on the radio. Minny kneels before Aibileen and wipes her leg with a cloth. Aibileen cries as Minny

informs the news to her. To show her sympathy, Aibileen utters the sentence in datum (30g).

u) Responding to Apology

Someone usually gives a response when other people ask for apology to him/her. The example of responding to apology is delivered by Hilly in datum (34b).

HIL: Come here, sweetheart, let me bring you back to your table. (34a)

CEL: Okay. I'm really sorry.

HIL: **It's all right. Don't worry about it. (34b)**

(34/CLV)

The conversation takes place during the party held by Junior League in the ballroom of Robert E. Lee hotel. Hilly is so annoyed because Celia talks about Johnny, her ex boyfriend who now becomes Celia's husband. Hilly thinks that Johnny cheated on her but the fact is that he never did that. When Hilly stands up to leave, Celia reaches out to stop her and tears the sleeves on Hilly's dress. Hilly gasps. Celia says sorry as Hilly stands dumbstruck for a moment, open-mouthed. She composes herself and steps closer to Celia. Celia, again, feels sorry and Hilly responds to her by uttering "It's all right. Don't worry about it.". Hilly says that because she does not want to create a chaos if she talks about it further.

v) Responding to Compliment

Someone usually gives a response of a praise or expression of admiration for him/her, something he/she has done, his/her appearance, etc. The response of compliment is performed by Aibileen in datum (15g).

SKE: Mm-hm. (15d) I know now that it's against the law, what we're doin'.
 (15e) I've never seen you out of uniform before. You look really nice. (15f)

AIB: **Thank you. (15g)**

(15/LXXI)

Skeeter quickly enters Aibileen's house for the first time and both she and Aibileen know that what they are doing is against the law. Skeeter suddenly compliments Aibileen because she thinks that Aibileen looks really nice being out of uniform. To respond to Skeeter about the compliment, Aibileen, in her nervous expression, thanks Skeeter.

5) Declaration

The speech acts of declarations change the state of affairs in the world via utterances. The speaker changes the world via words of declarations. He or she affects a correspondence between the propositional content and the world and has to have a special institutional role, in a specific context, in order to be able to perform appropriately.

a) Firing

Firing is forcing somebody to leave their job. In the following datum, the example of firing is shown by Hilly.

HIL: (*shouting*) Get off my toilet! (12c)

Minny slams down the toilet lid to further antagonize Hilly.

HIL: (*exclaiming*) **You are fired**, Minny Jackson! (12d)

(12/LIV)

A firing is usually conducted by an employer to his/her employee. An example is performed by Hilly. She fires Minny because Minny uses the master bathroom without her permission. The reality is that actually Minny never uses

the water closet since before she uses it, Hilly knew it. The bossy employer then asks Minny to get off the toilet. Instead of immediately getting off the toilet, Minny slams down the toilet lid to further antagonize Hilly. Hilly is so angry and fires Minny by saying “You are fired, Minny Jackson!” as shown in datum (12d).

c. Perlocutionary Acts

A perlocutionary act is concerned with the effect an utterance may have on the addressee. The act represents a consequence or by-product of speaking, whether intentional or not. The effect of the act being performed by speaking is generally known as the perlocutionary effect.

1) Hearer knows something

A hearer knows or realizes something especially information in mind as a result of experience or because of having learned or being told about it.

AIB: I was born in 1911, Chickasaw County, Piedmont Plantation.
(1a)

(1/I)

In datum (1a), Aibileen, the speaker, gives information about the time and the place she was born. Skeeter is the hearer of the utterance. Skeeter then knows that Aibileen was born in 1911, in Chickasaw County, Piedmont Plantation.

AIB: I don't say my prayers out loud. Find I can get my point across a lot better writing them down. I write an hour, sometimes two, every night. (16i)

Skeeter nods.

(16/LXXII)

In datum (16i), Aibileen informs Skeeter her habit that she prefers writing her prayers down in her diary to saying them out loud. She writes them in an hour, sometimes two, every night. Skeeter’s nod proves that she now knows the habit.

2) Hearer thinks of something

A hearer thinks of something when he/she has a particular idea or opinion about something or somebody or when he or she uses the mind to consider something that a speaker says.

SKE: I promise we'll be careful. (13q)

AIB: **This already ain't careful, Miss Skeeter! You not knowing that is what's scaring me the most. Scare me more than Jim Crow. (13r)**

Skeeter tries to hand Aibileen a piece of paper. Aibileen nervously surveys the area. A woman pushing a baby carriage walks by and looks on with suspicion.

(13/LVIII)

As shown in datum (13r), Aibileen expresses her anger in a quite high intonation about what makes her scared the most and it is more scaring than Jim Crow. Because of this, Skeeter can only think of something and does not give any argument. She can only hand a piece of paper and Aibileen accepts it nervously. The situation is very risky if they continue talking because many white women are in the area where they are talking. Another example is presented in the following datum.

AIB: ... He was just twenty-four years old, Miss Skeeter. Best part of a person's life. Anniversary of his death come every year and I can't breathe. But to y'all it's just another day of bridge. (27n)

Skeeter reaches out to Aibileen.

AIB: **You stop this, everything I wrote, he wrote, everything he was, gone die with him. (27o)**

Aibileen rises and quickly leaves the room.

(27/CIX)

After telling the stories about her late son, Aibileen commands Skeeter to stop what they have done, writing the real stories about the colored help. Aibileen's despair makes Skeeter say nothing except think of something.

3) Hearer is persuaded

A hearer is persuaded when he/she believes in something because the speaker gives a good reason to do it.

HIL: Tell Raleigh every penny he spends on a colored's bathroom he'll get back in spades when y'all sell. (8f) **It's just plain dangerous. They carry different diseases than we do. (8g)**

(8/XXVIII)

Hilly and the other bridge club members are playing cards in the den of Leefolt home. There are four to five members for each table. Hilly seems wanting to urinate but when Elizabeth asks her to go to the bathroom, Hilly refuses. She says that colored people carry different diseases than white people do. Although it is just an argument, the white women seem to be persuaded, especially because Hilly uses a convincing intonation in reasoning.

4) Hearer is doing something

A hearer is doing something because the speaker expects him or her to do it or causes him or her to have something.

MIN: **Give your mama a kiss. (19f)**

(19/LXXVI)

An utterance which gives an effect to its hearer is delivered by Minny in datum (19f). Minny is advising her daughter, Sugar, before she goes to work for the first time. So many things should be done by Sugar especially those which are related to table manner and taking care of white employer's kid. Before they get into the different buses, Sugar kissed her mother just like what Minny asks her to do.

MIN: We done been over this, Miss Celia. You supposed to eat in the dinin' room. That's how it work. (26a) **Here, let me take your plate back. (26b)**

CEL: I'm fine right here, Minny.

Minny sits back down with a sigh. Celia sits, sinks her teeth into one of the tastiest chicken legs she's ever had. She gasps.

(26/CVI)

Another effect is shown by Celia after Minny tried to take Celia's plate. Celia approaches Minny's table and sits across Minny. Minny is surprised since whites and colored people are not supposed to eat in same table. Celia is supposed to eat in the dining room, not with Minny. Then Minny stands and says "Here, let me take your plate back." but Celia does something unexpected. She quickly takes the plate from Minny and says "I'm fine right here, Minny."

5) Hearer feels irritated

A hearer feels irritated because the speaker annoys him or her by saying some statements which cause slight irritations to the hearer by some trouble.

HIL: Aibileen, **are you enjoying your new bathroom over at Elizabeth's? (28i)**

Aibileen and Skeeter instinctively lock eyes for a moment. Hilly immediately sees this.

(28/CX)

In datum (28i), Hilly asks Aibileen whether she is enjoying Aibileen's new bathroom at Elizabeth's house or not. However, Aibileen already knows that Hilly's utterance is a kind of tease for her. The utterance makes Aibileen annoyed. In addition, Aibileen clearly shows the feeling of being irritated through her facial expression.

HIL: **Maybe I can't send you to jail for what you wrote, but I can send you for being a thief. (40q)**

AIB: (quickly) **I know something about you. Don't you forget that. And from what Yule May says, they's a lot a time to write letters in jail. Plenty a time to write the truth about you, and the paper is free. (40r)**

HIL: **Nobody would believe what you wrote. (40s)**

AIB: **I don't know. I been told I'm a pretty good writer! Already sold a lot a books! (40t)**

(40/CXCIII)

Another feeling of being irritated is shown by Aibileen and Hilly when debating about their ability to judge each other. Hilly accuses Aibileen for stealing her silver but Aibileen knows that it is just her effort to attack her. Because of Hilly's threat in (40q), Aibileen feels irritated and gives feedback as shown in datum (40r). She threatens Hilly back. It also makes Hilly annoyed so that she says "Nobody would believe what you wrote.". The more Hilly threatens Aibileen, the more annoyed Aibileen feels. Datum (40t) presents her annoyance to Hilly.

6) Hearer feels frightened

A hearer feels frightened because the speaker frightens him/her through the speaker's statement.

MIN: **KKK shot him! Hour ago. Right in front a his children, Aibileen. (30f)**

Minny kneels before Aibileen and wipes her leg with a cloth. Aibileen wipes away tears with a tissue.

(30/CXXV)

Minny informs Aibileen that KKK, a racist organization in the United States, shots Medgar Evers, a colored civil rights activist. Minny's utterance makes Aibileen frightened, which is visible through her facial expression.

7) Hearer is amused

A hearer is amused because the speaker makes him or her laugh or smile or think that somebody or something is funny.

MIN: Then she say "Oh, Minny, I'm gone give you a paid vacation." (24b)
 Now, I ain't had no paid vacation in my life. (24c) A week later, I
 come back and they done moved to Mobile. (24d) **"Miss Lazy
 Fingers" scared I'd find a new job before she moved. (24e)**

Minny and Aibileen laugh.

(24/XCIII)

Minny, Aibileen, and Skeeter are talking about Hilly and her annoying behavior. Minny, the one who knows quite well about her, passionately teases the ex employer. Minny said that Hilly was going to give her a paid vacation. A week later, she found Hilly and Mrs. Walters moved to mobile. Hilly did the vacation in order to prevent Minny of quitting her job and leaving Holbrooks. Minny succeeds in making Aibileen laugh by telling her such funny story.

8) Hearer is inspired

A hearer is inspired because he/she gets encouragement, spirit, or idea from the speaker. An inspiration comes to Miss Stein after hearing that a colored maid agreed to speak with Skeeter to write a book about the help.

STE: Really? A Negro maid has already agreed to speak with you?

Skeeter blinks hard. No turning back now.

SKE: **Yes, ma'am. (10k)**

STE: **Well...I guess I can read what you come up with. The book biz
 could use a little rattling.**

(10/XLII)

Miss Stein is astonished hearing Skeeter telling her the colored maid's agreement to be the informant. Soon after Skeeter assures her by saying "Yes,

ma'am.", Miss Stein's spirit to know deeper about the story increases. She thinks that the book may be rattling because people have seldom written such a book.

SKE: Well if we don't get more, we're not getting published. (27c)

MIN: I gots plenty a stories, Miss Skeeter. (27d) Just write 'em down and invent the maid that said it. (27e) You're already making up names. (27f) Just make up the maids, too. (27g)

(27/CIX)

Another inspiration also comes to Minny when Skeeter desperately says that the book was not going to be published if they did not get more colored maids to be the informants. Then as the hearer, Minny tells her idea in a sudden. It is that she has plenty of stories. She commands Skeeter to write them down and invent the maid that said it. She thinks that by making up names, she can make up the maids too.

9) Hearer is impressed

A hearer is impressed because the speaker causes him or her to admire or respect the speaker because of something that the speaker has done or said.

STE: Really? A Negro maid has already agreed to speak with you?

Skeeter blinks hard. No turning back now.

SKE: Yes, ma'am. (10k)

STE: Well...I guess I can read what you come up with. The book biz could use a little rattling.

SKE: Thank you, Miss Stein! (10l)

STE: Hey, hey, hey, all I'm saying is that I'll let you know if it's even worth pursuing. And for God's sake, you're a 23-year-old educated woman. Go get yourself an apartment.

(10/XLII)

There is time when someone is impressed by other people's achievement, just like Miss Stein who is proud of Skeeter's work and expresses her feeling of

impression in the utterance “And for God’s sake, you’re a 23-year-old educated woman. Go get yourself an apartment.”.

10) Hearer relieves tension

A hearer relieves tension to remove or reduce an unpleasant feeling, anxiety, or pain, or to make a problem less serious.

HIL: Skeeter, are you intentionally not putting my initiative in the newsletter? (29l)

SKE: No, no, not at all. I've just been really busy with Momma. (29m)

HIL: **I know. I know, you must be so worried about your mother**, but, um... **I'm worried about you.** (29n)

(29/CXI)

Skeeter is nervous when Hilly questions her whether she was intentionally not putting Hilly’s initiative in the newsletter. Skeeter uses her mother’s disease as the reason. In order to avoid a debate with Skeeter because Hilly is pretty sure that Skeeter’s reason is not the only reason, she tries to relieve tension by expressing sympathy in datum (29n).

MIN: What they gone do to us if they catch us with Miss Skeeter? (30j)

AIB: We gone be careful. (30k)

MIN: **Hitch us to a pickup? Drag us behind? Shoot me front a my children?** (30l)

AIB: **We ain't doing civil rights. (30m) We just tellin' stories like they really happened. (30n)**

(30/CXXV)

Minny and Aibileen are anxious of being caught if their secret activity with Skeeter is known by other people, especially the racists. Knowing about Minny’s panic in datum (30l), Aibileen calms her down and relieves the tension by saying “We ain’t doing civil rights.”.

11) Hearer is attracted

A hearer is attracted when he/she has a particular reaction because of the speaker's statement. The following conversation takes place in Celia's kitchen.

MIN: The most important invention since they put mayonnaise in a jar. (25c) Got gum in your hair? Got a squeaky door hinge? (25d) Crisco. (25e)

Minny drops the Crisco into a hot skillet.

CEL: How pretty. Looks like frosting.

(25/CV)

By saying "How pretty. Looks like frosting.", Celia shows that she is attracted by Minny's demonstration of Crisco, a famous brand of vegetable oil. As Minny drops it into a hot skillet, Celia is amazed and attracted to take a bit of the oil.

12) Hearer answers

A hearer answers as a reaction to a question or situation. In the following conversation, Skeeter questions Aibileen some things.

SKE: ... Is that Preacher Green's sermon? (9h)

AIB: Yes, ma'am, it is. (9i)

SKE: That reminds me so much of my maid, Constantine. (9j)

AIB: I know Constantine. We're in church circle together. (9k)

SKE: Have you seen her lately? (9l)

AIB: No, ma'am. (9m)

(11/XLVI)

Skeeter asks Aibileen whether the sermon played on the radio is Preacher Green's sermon or not and Aibileen, as shown in datum (19i), answers "Yes, ma'am, it is." Skeeter also asks her whether she has seen Constantine recently and Aibileen answers "No, ma'am." as presented in datum (9m).

AIB: Where you headed? (13d)

MIN: **I got some business to tend to, so y'all just mind your own. (13e)**
(13/LVIII)

Another example in which a hearer answers a speaker's question is performed by Minny in datum (13e). She answers that she had a more important business to do after Aibileen asked her where she headed.

2. African American Women's Obstacles in 1960s Portrayed in Tate Taylor's *The Help* through the Speech Acts of the Three African American Women Characters and Two White Women Characters

African American women faced many obstacles in order to gain the quality of life. Several problems were faced by African American women in 1950-1960s and there are six problems faced by African American women characters in Tate Taylor's *The Help*.

a) Economic Issue

Talking about poverty cannot be separated from talking about economic issue. In the twentieth century, poverty was the normal state of existence for a large number of African American families. This condition is portrayed by Yule May in datum (17b).

YUL: **My twin boys graduated from high school, both on the honor roll. Me and my husband, we been saving for years to send them to Tougaloo. We short about seventy-five dollars on one of the tuitions. (17b)**

(17/LXXIV)

Yule May says that she was short of money on one of her children's tuitions. It proves that the matter of African American family's finance was handled by the woman of the family, especially the mothers. African American

women and men who find employment get low wages, job instability, and poor working conditions. There was an increasing need for cooks, waitresses, waiters, laundry workers, health aides, and domestic servants to service the needs of wealthy middle-class families, and those who were mostly needed were the colored women rather than the men. Therefore, the family relied the continuance of their finance on the mother. The determination of mother-centered families was facilitated by social conditions which brought many colored males to failure in their task as breadwinners. One of the causes was the less kinds of job than those for colored females.

b) Educational Issue

The colored women stayed in school a little longer than the males and fewer women were illiterate.

AIB: My first white baby to ever look after was named Alton Carrington Speers. It was 1925, and I'd just turned fourteen. I dropped out of school to help Momma with the bills. Alton's momma died a lung disease. (16l)

(16/LXXII)

There were cases concerning African American women dropouts of school. The portrayal of the dropout is presented in datum (16l) in which Aibileens says that she dropped out of school to help her mother with their family's bill when she would just turn fourteen. The women neither understood the tie between education and work nor the demands of the society for continually rising educational sights. The women turned to seek jobs in order to fulfill their families' needs since they could not entirely rely it upon their husband.

c) Racial Discrimination

Most African American women did not have the opportunity to befriend white women and men as neighbors, nor do their children attend school with white children. White people's prejudice affected their thought that African Americans deserved to be considered the inferiors.

HIL: Tell Raleigh every penny he spends on a colored's bathroom he'll get back in spades when y'all sell. (8f) **It's just plain dangerous. They carry different diseases than we do. (8g)**

(8/XXVIII)

Hilly's utterance in datum (8g) is a portrayal of the colored people's sanitary conditions during the twentieth century. The conditions were often bad, medical and hygienic knowledge slight and death rates high. In the datum, Hilly exaggerates her argument and keeps maintaining that colored people carry a disease. Yet, Hilly's reason seems to be doubtful. She keeps employing a colored help whereas, in fact, she argues that the help carries certain diseases. Therefore, it can be considered that her prejudice has led her to do something racist.

d) Racial Segregation

Even though slavery was abolished in the USA in 1865, many African Americans still faced injustice throughout the twentieth century. In the northern USA, racism was still a factor but segregation was not an official policy as it was in the south. The segregation was experienced by African American workers in which they got lower level of jobs than the jobs that white women got. Therefore, it influenced their wages.

HIL: Separate but equal. (28m) That's what Ross Barnett says, and you can't argue with the governor. (28n)

(28/CX)

Hilly's utterance in datum (28m) clearly says that she is one of the segregationists in the town. She talks about Aibileen's new toilet over at Elizabeth's house. The toilet was intended to avoid Aibileen using her employer's toilet or bathroom since Hilly thinks that the colored people carry a disease. There was a legal doctrine called 'separate but equal' in United States constitutional laws that justified systems of segregation, just like Hilly's utterance in datum (28m). It meant that African Americans got the same facilities just like white Americans but there were separations for the facilities.

e) Family Disruption

Marriage became an issue in many African American family lives. It was influenced by the huge female population. Although it was easy for African American women to get married, the effort to maintain the marriage was a worse matter. In staying marriage, problems like separation, divorce, death or widowhood had become a discouraging general marriage picture among African American women. This led the family into mother-centered family.

MIN: Well it's a real Fourth of July picnic. It's what we dream a doing all weekend long, get back in they house to polish the silver. And we just love not makin' minimum wage or gettin' Social Security. And how we love they children when they little and then they turn out just like they mommas. (22r)

(22/XC)

In datum (22r), Minny expresses the tease to Skeeter to show her mother-centeredness by implicating that she has to work every day for the sake of her

family's needs. The phrase "a real Fourth of July picnic" seems to be an impossible thing for her because she has not feel the freedom yet although the United States has declared it on July fourth. The color of her skin becomes the reason why she and other colored women get a different treatment from that of the white women. She only makes a minimum wage whereas she has to fulfill her five children's needs. African American women tend to have many children because of their lower level of education than white women. Even, in the end of the story, Minny finally leaves her bad tempered husband, Leroy, because he cannot be a good parent for the family especially in earning some money. It portrays the issue of a bad relationship in a marriage experienced by African American parents. This could lead into divorce just like what happened to the parents in the twentieth century. In terms of Social Security, the anti-poverty policy is used to reduce poverty. However, it is less effective in reducing the poverty rate of African American women than the poverty of the white women. In the datum, Minny seems annoyed with Social Security because benefits received under Social Security are based either on one's own earnings or on the earnings of one's spouse. A colored woman and white woman with the same earnings history may receive different monthly benefits because the colored husband of the colored woman earned less than the white husband of the white woman.

f) Political Issue

Mississippi was historically a conservative state where whites controlled over the majority black population. As early as 1961, civil rights workers had

targeted Mississippi for expanding the voting rights because previously there were only few African Americans allowed to vote.

HIL: Separate but equal. (28m) **That's what Ross Barnett says, and you can't argue with the governor. (28n)**

(28/CX)

Based on Hilly's utterance in datum (28n), the sentence "you can't argue with the governor" emphasizes that African American women power in politics was lower than white women's. Only an educated few interested themselves in women's suffrage. The clubs which African American women formed were usually connected with their churches, and the major focus of club activities was on caring for the sick and aged, helping the needy, and supporting the church and contributing to its growth. Therefore, there are several scenes in Tate Taylor's *The Help* that are set in church in order to keep maintaining the close relationship between African American women and the church.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

Based on the findings and discussion, there are several conclusions which can be formulated.

1. The types of speech acts in terms of locutionary acts, illocutionary acts, and perlocutionary acts are all employed by the three African American women characters and two white women characters in Tate Taylor's *The Help*. The locutionary acts include phonetic act, phatic act, and rhetic act. The phonetic act deals with the act of uttering certain sounds or noises. The phatic act is related to grammar, phonological, and syntactical analysis of an utterance. The rhetic act deals with the use of sense and reference of an utterance.

Related to the illocutionary acts, the five types of acts, i.e. representative, directive, commissive, expressive, and declaration, are employed by the five characters. The eleven illocutionary forces of representative include informing, stating, arguing, clarifying, convincing, agreeing, describing, protesting, reporting, and expressing opinion. The ten illocutionary forces of directive include questioning, commanding, suggesting, requesting, warning, advising, encouraging, forbidding, insisting, and begging. The six illocutionary forces of commissive include offering, promising, denying, refusing, and threatening. The twenty illocutionary forces of expressive include thanking, apologizing, complimenting, congratulating, teasing, joking, hoping, greeting, farewell, expressing pleasure, expressing surprise, expressing dislike, expressing anger, expressing frustration, expressing fear,

expressing panic, expressing shock, expressing sadness, expressing nervousness, expressing sympathy, responding to apology, and responding to compliment. The only illocutionary force of the last type of illocutionary act, declarations, is firing.

In terms of perlocutionary acts, the twelve types of effect are found as the consequence of the five characters' speak. The effects are hearer knows something, hearer thinks of something, hearer is persuaded, hearer is doing something, hearer feels irritated, hearer feels frightened, hearer is amused, hearer is inspired, hearer is impressed, hearer relieves tension, hearer relieves tension, and hearer answers. The effects show what kind of relationship among the white women characters or among the colored women characters or between both parties is like.

2. Regarding African American women's obstacles, there are six problems faced by the three colored women characters in the film as the portrayals of the life of colored women and white women in nineteen sixties in Mississippi in the United States of America. Through the use of speech acts of the five characters, the obstacles include economic issue, educational issue, racial discrimination, racial segregation, family disruption, and political issue. Economic issue is closely attached to educational issue and family disruption. The colored women take a role as the head of the family instead of the father. They need to earn money in order to pay their children's tuition. Along with such responsibility, they face the bad situation of their marriage life. The problems influence the colored maids' life as much as the racial discrimination at their workplace. Racial segregation, a form of racists'

opposition to African Americans, is also faced by the colored women for example the separation of bathroom and the right to vote. The problem which does not appear in the data is sexual harassment.

B. Suggestions

There are several suggestions in relationship to the conclusions. They are as follow.

1. To future researchers

The problem in analyzing the data is that there are too many categorizations for each of the three types of speech act. Therefore, future researchers can perhaps conduct a research on a specific type. This research focuses on the relationship of the speech acts and the obstacles in 1960s Mississippi faced by African American women characters through the use of such acts. Since the characters in Tate Taylor's *The Help* are mostly women, other researchers can use other movies with more male African American characters, especially if there is interest to do a similar research. The research will produce different findings because the language of men and women has different characteristics.

2. To English students

The students who take a concentration on linguistics should have recognized the phenomenon of speech acts. The acts are one of the scopes of pragmatics which is an important study to avoid misunderstanding in communication. Understanding the context in which a speaker utters something is important, but it will be much better if there is a good understanding in recognizing the

speech acts contained in the utterances to create a good interpretation of what the speaker means by his/her utterance. The researcher suggests that more researches are conducted on the use of speech acts especially those which are used by African Americans to give more sources about the theories, methods, and other things related to such topic.

3. To English lecturers

The research focuses on analyzing the speech acts used by African American women characters and white women characters in a film and the problems faced by the colored women characters that can be found through the acts. The use of speech acts can be found in many other contexts. Context is needed to interpret the function or illocutionary force of an utterance and some students think that it is the only important thing in speech act. In fact, the intonation and syntactic analysis of an utterance are also interrelated with the function. They can also be learned through other linguistic fields. Therefore, the researcher suggests that English lecturers give more materials dealing with the phenomenon of speech acts and the relationships with other topics such as implicature, phonology, and syntax.

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APPENDICES

Appendix 1. The Findings of the Speech Acts and African American Women's Obstacles in 1960s Found in Tate Taylor's *The Help*

Code	P : Participant(s)	Pho : Phonetic Act	Dec : Declaration	Ec : Economic Issue	AAW: African American
1/I	S₁ : Physical Setting	Pha : Phatic Act	Rep : Representative	Ed : Educational Issue	Women
└─ Scene	S₂ : Psychological Setting	Rhe : Rhetic Act	Exp : Expressive	Ra : Racial Discrimination	H : Hearer
└─ Number of Datum	T : Topic		Dir : Directive	Fa : Family Disruption	
	F : Function		Com : Commissive	Se : Sexual Harassment	
				Po : Political Issue	

Characters

AIB: Aibileen Clark	ELI: Elizabeth Leefolt
MIN: Minny Jackson	CEL: Celia Foote
YUL: Yule May	MAE: Mae Mobley
SKE: Skeeter Phelan	CHA: Charlotte Phelan
HIL: Hilly Holbrook	WAL: Mrs. Walters

Code	Context	Utterance(s)	Speech Act								Perlocutionary Act	AAW's Obstacles in 1960s						
			Locutionary Act			Illocutionary Act						Ec	Ed	Ra	Seg	Fa	Se	Po
			Pho	Pha	Rhe	Rep	Dir	Com	Exp	Dec								
1/I	P: Aibileen and an unseen woman S ₁ : Aibileen's house in the evening S ₂ : an unseen woman interviews Aibileen seriously T: Aibileen's biography F: (1a) informing (1b) informing (1c) informing	AIB: I was born in 1911, Chickasaw County, Piedmont Plantation. (1a) <i>An unseen woman interviews Aibileen.</i> An UW: And did you know, as a girl growing up, that one day you'd be a maid? AIB: Yes , ma'am, I did. (1b) An UW: And you knew that because... AIB: My momma was a maid. My grandmomma was a house slave. (1c) <i>The woman repeats Aibileen's answer slowly as she writes.</i> An UW: House...slave.		√	√	√					H knows sth	√						
				√		√					H thinks of sth							
				√	√	√					H is doing sth	√				√		

Code	Context	Utterance(s)	Speech Act									AAW's Obstacles in 1960s						
			Locutionary Act			Illocutionary Act					Perlocutionary Act	Ec	Ed	Ra	Seg	Fa	Se	Po
			Pho	Pha	Rhe	Rep	Dir	Com	Exp	Dec								
2/II	P: Aibileen and Mae Mobley S ₁ : Mae Mobley's room in the morning S ₂ : Aibileen meets Mae Mobley happily T: Aibileen's activities in taking care of a white baby, Mae Mobley F: (2a) greeting (2b) commanding (2c) complimenting	MAE: (sing-song) Aibee..Aibee! AIB: Hi! (2a) <i>Aibileen lifts Mae Mobley out of her crib.</i> AIB (V.O.): I know how to get them babies to sleep, stop cryin', and go in the toilet bowl before they mommas even get outta bed in the morning. Babies like fat. They like big fat legs, too. That I know. <i>Aibileen sits down with Mae Mobley in a chair placing her on her lap.</i>		√					√		H is amused							
		AIB: You is kind. You is smart. You is important. (2b) AIB & MAE: You is kind. You is smart. You is important. AIB: Oh, that's so good. (laughing) That's so good. (2c) <i>Mae Mobley reaches up and touches Aibileen's face.</i>		√	√				√		H is persuaded							
				√	√				√		H is amused							
3/VI	P: Aibileen, Mae Mobley, and Elizabeth S ₁ : Mae Mobley's room in the morning S ₂ : Aibileen pulls a pink frilly dress on Mae Mobley. Elizabeth enters wearing a lavender floral print dress very much under construction. She is happy to have a bridge club in her house but she	AIB (V.O.): But mostly, I take care of Baby Girl. And, Lord, I worry she gone be fat. AIB: Ooh.. Mae Mobley. <i>Mae Mobley pats her own belly just as Aibileen did.</i> AIB (V.O.): Ain't going to be no beauty queen either. <i>Elizabeth enters.</i> ELI: Aibileen, bridge club is in an hour. Did you finish the chicken salad? AIB: Yes. (3a) ELI: Oh, and Hilly's deviled eggs. No-paprika. <i>Aibileen nods as Elizabeth rotates around like the Tin Man.</i>									H knows sth							

Code	Context	Utterance(s)	Speech Act								Perlocutionary Act	AAW's Obstacles in 1960s						
			Locutionary Act			Illocutionary Act						Ec	Ed	Ra	Seg	Fa	Se	Po
			Pho	Pha	Rhe	Rep	Dir	Com	Exp	Dec								
	doesn't care of Mae Mobley's need. T: the job of taking care of a white baby F: (3a) informing (3b) informing (3c) expressing opinion	AIB: Mm-hm. (3b) ELI: Does this dress look homemade? AIB: I reckon when you finish it won't. (3c) ELI: Well, thank you. AIB (V.O.): Miss Leefolt still don't pick Baby Girl up but once a day. The birthin' blues had got holt a Miss Leefolt pretty hard. I done seen it happen plenty a times once babies start havin' they own babies.	√			√						H knows sth						
				√	√	√						H is persuaded						
4/XIII	P: Hilly, Mrs. Walters, Minny, and Aibileen S ₁ : in Hilly's bathroom in the morning S ₂ : Hilly sits on a closed toilet seat in a well-appointed bathroom. She rolls toilet paper out from its holder. With a pencil, she places a dot on each sheet of paper, counting as she goes. T: preparation for the bridge club F: (4a) reminding (4b) commanding	HIL: (screaming upward) Mama, we're late for bridge. (4a) AIB (V.O.): Miss Hilly was the first of the babies to have a baby. And it must have come out of her like the 11 th Commandment, 'cause once Miss Hilly had a baby, every girl at the bridge table had to have one, too. HIL: Minny, go get mama! (4b)		√	√	√						H knows doing						
				√	√		√					H is doing sth						
5/XIV	P: Minny, Mrs. Walters, Hilly, and Aibileen S ₁ : in the entry	MIN: Missus Walters, you need help coming down? (5a) WAL: I'm down. MIN: Ooh. (5b)	√	√	√			√		√		H answers						
												H feels irritated						

Code	Context	Utterance(s)	Speech Act									AAW's Obstacles in 1960s						
			Locutionary Act			Illocutionary Act					Perlocutionary Act							
			Pho	Pha	Rhe	Rep	Dir	Com	Exp	Dec		Ec	Ed	Ra	Seg	Fa	Se	Po
	foyer stairwell in Hilly's house S ₂ : Mrs. Walters passes quietly behind Minny and the early stages of her Alzheimer's have appeared. Minny gently helps her out of the coat and puts it back on. Hilly enters the room. T: Holbrook's preparation to go to the bridge club F: (5a) offering (5b) expressing dislike (5c) warning (5d) offering (5e) commanding (5f) informing (5g) convincing (5h) commanding (5i) informing	WAL: I been down. MIN: Give me a heart attack. <i>The early stages of Alzheimer's have appeared, but Missus Walters is still quite proud at eighty percent capacity.</i> MIN: Whoa, whoa, whoa, Missus Walters. (5c) Here, let me help you. (5d) Take that off. (5e) It's 98 degrees out of there. (5f) WAL: Oh, is it? MIN: Yes , ma'am. (5g) WAL: Well, let's put my coat on then. <i>Missus Walters puts her coat back on. Minny helps.</i> HIL: Come on , Minny. (5h) MIN: All right. Here's your pocket book. (5i) WAL: Thank you. MIN: OK, let me get the pie. Hold on, Missus Walters. Hold on.	√	√	√	√	√	√			H is doing sth H thinks of sth H thinks of sth H is persuaded H is doing sth H is doing sth H is doing sth							
6/XIX	P: Aibileen, Mae Mobley, and Elizabeth S ₁ : in a bathroom of Leefolt home S ₂ : Aibileen kneels next to Mae Mobley, who sits on a small children's training toilet. Mae Mobley doesn't want to	MAE: No. AIB: You drunk up two glasses of grape juice. I know you got to tee-tee. (6a) MAE: No. AIB: I'll give you two cookies if you go. (6b) <i>Mae Mobley forms a smile as tee-tee sprinkles into the bowl.</i> AIB: Mae Mobley, you're going! (6c) <i>Aibileen and Mae Mobley laugh</i>		√	√	√			√		H answers H is doing sth H is amused							

Code	Context	Utterance(s)	Speech Act									AAW's Obstacles in 1960s						
			Locutionary Act			Illocutionary Act					Perlocutionary Act	Ec	Ed	Ra	Seg	Fa	Se	Po
			Pho	Pha	Rhe	Rep	Dir	Com	Exp	Dec								
	urinate. T: Aibileen's promise to Mae Mobley F: (6a) arguing (6b) promising (6c) expressing pleasure	<i>excitedly as Elizabeth storms into the bathroom.</i>																
7/XXII	P: Aibileen and Minny S ₁ : in the kitchen of Leefolt home S ₂ : Minny enters and sets the pie on the counter as Aibileen adds sugar to a pitcher of iced tea. Minny immediately spies a plate of deviled eggs on the counter and reaches for one. T: employers' attitude F: (7a) forbidding (7b) informing (7c) teasing (7d) informing (7e) promising (7f) informing (7g) expressing shock (7h) informing (7i) joking (7j) joking (7k) agreeing (7l) questioning	AIB: Hold on. (7a) Those are Miss Hilly's. (7b) MIN: (groaning) She looks like the winning horse at the Kentucky Derby. All flowers and bows. (7c) <i>Aibileen laughs as she crosses behind Minny and opens the refrigerator. She pulls out another plate of deviled eggs and sets them on the counter.</i> AIB: Got to have paprika on them. (7d) <i>Minny looks at the eggs.</i> MIN: Ooh. Forgive me, Lord, but I'm gonna have to kill that woman, Aibileen. (7e) Now she gone to putting pencil marks on my toilet paper. (7f) AIB: Did she? (7g) MIN: Mm-hm. (7h) But I carry in paper from my own damn house. That fool don't know. (7i) AIB: Miss Leefolt got so much hairspray on her head, she gonna blow us all up if she light a cigarette. (7j) MIN: And you know she will.		√	√	√	√				H is doing sth H feels irritated							
				√	√				√		H is amused							
				√	√	√					H is attracted							
				√	√			√			H is attracted							
				√	√	√					H is attracted H answers H knows sth							
			√			√	√				H knows sth							
				√	√				√		H is amused							
				√	√				√		H is amused							
				√	√				√		H is amused							
				√	√				√		H is amused							

Code	Context	Utterance(s)	Speech Act								AAW's Obstacles in 1960s							
			Locutionary Act			Illocutionary Act					Perlocutionary Act	Ec	Ed	Ra	Seg	Fa	Se	Po
			Pho	Pha	Rhe	Rep	Dir	Com	Exp	Dec								
	(7m) informing (7n) promising (7o) informing (7p) commanding	(7k) <i>Minny grabs a small black and white TV off the counter and picks up a TV tray.</i> MIN: You got some ambrosia? (7l) AIB: You know I do. (7m) MIN: All right I'll be back. (7n) AIB: Minny, cord , girl. (7o) MIN: Shut up. (7p)		√	√	√						H is amused						
				√	√		√					H answers H knows sth H knows sth H knows sth H is amused						
				√	√	√		√										
				√	√	√												
				√	√	√	√											
8/XXV III	P: Hilly, Aibileen, Elizabeth, Jolene, and Skeeter S ₁ : in the den of Leefolt home S ₂ : Aibileen enters the den and meets the bridge club members. The white women are playing cards and talking about the separated bathroom for the maids. T: the separated bathroom for the maids F: (8a) thanking (8b) refusing (8c) arguing (8d) requesting (8e) questioning (8f) commanding (8g) convincing (8h) stating (8i) expressing shock (8j) clarifying	<i>Aibileen begins refilling glasses of tea.</i> SKE: Thank you , Aibileen. (8a) <i>Hilly begins squirming in her seat, obviously making a point to Elizabeth.</i> HIL: (groaning) ELI: Hilly, I wish you'd just go use the bathroom. HIL: I'm fine. (8b) WAL: Oh, she's just upset because the nigra uses the guest bath and so do we. ELI: Aibileen, go check on Mae Mobley. AIB: Yes, ma'am. <i>Aibileen disappears. Elizabeth leans into Hilly.</i> ELI: Just go use mine and Raleigh's. HIL: If Aibileen uses the guest bath, I'm sure she uses yours, too. (8c) ELI: (quickly) She does not! HIL: Wouldn't you rather them take their business outside? (8d) <i>Skeeter tries to change the subject.</i> SKE: Have you all seen the		√	√				√			H is doing sth						
									√			H thinks of sth						
				√	√	√						H feels irritated			√			
				√	√		√					H thinks of sth						

Code	Context	Utterance(s)	Speech Act									AAW's Obstacles in 1960s						
			Locutionary Act			Illocutionary Act					Perlocutionary Act	Ec	Ed	Ra	Seg	Fa	Se	Po
			Pho	Pha	Rhe	Rep	Dir	Com	Exp	Dec								
	(8k) reporting (8l) teasing (8m) advising (8n) promising	cover of Life this week? Jackie's never looked more regal. (8e) HIL: Tell Raleigh every penny he spends on a colored's bathroom he'll get back in spades when y'all sell. (8f) It's just plain dangerous. They carry different diseases than we do. (8g) ELI: <i>(re: her cards)</i> Pass. HIL: That's why I've drafted the Home Health Sanitation Initiative. (8h) SKE: The what? (8i) HIL: A disease-preventative bill that requires every white home to have a separate bathroom for the colored help. (8j) It's been endorsed by the White Citizen's Council. (8k) SKE: Maybe we should just build you a bathroom outside, Hilly. (8l) <i>The room grows eerily quiet.</i> HIL: You ought not to joke about the colored situation. (8m) I'll do whatever it takes to protect our children. (8n) Your lead, Elizabeth.		√	√		√				H is doing sth							
				√	√		√				H thinks of sth							
				√	√	√					H is persuaded			√				
				√	√	√			√		H thinks of sth H answers			√				
				√	√	√					H thinks of sth				√			
				√	√	√					H thinks of sth							
				√	√				√		H feels irritated							
				√	√		√				H feels irritated							
				√	√			√			H thinks of sth			√				
9/XXI X	P: Skeeter, Aibileen, and Elizabeth S ₁ : in the kitchen of Leefolt home S ₂ : Skeeter smokes while watching through a window	SKE: Aibileen? (9a) AIB: Yes, ma'am. (9b) SKE: Do you think you'd be willing to help me with those Miss Myrna letters? (9c) AIB: Miss Myrna get it wrong a lot of times. (9d) Be good to get it right. (9e)		√ √		√	√				H answers H thinks of sth							
				√	√		√				H answers							
				√	√	√					H is amused H is inspired							

[illegible]

Code	Context	Utterance(s)	Speech Act									AAW's Obstacles in 1960s						
			Locutionary Act			Illocutionary Act					Perlocutionary Act	Ec	Ed	Ra	Seg	Fa	Se	Po
			Pho	Pha	Rhe	Rep	Dir	Com	Exp	Dec								
	S ₁ : in the morning in the pantry of Phelan home S ₂ : Skeeter talks on the phone and fidgets with a phone cord which emerges from the casing of the closed pantry door. She talks with Miss Stein who is in Harper and Row Publishing Office T: the plan of writing about the black maids F: (10a) reminding (10b) stating (10c) stating (10d) describing (10e) questioning (10f) arguing (10g) convincing (10h) commanding (10i) informing (10j) stating (10k) informing (10l) thanking	disturbs me, particularly if it bothers no one else. (10a) <i>Elaine Stein sits atop her desk, her legs crossed, talking on the phone. She gestures for her assistant to bring her a cup of coffee.</i> STE: Come on. SKE (V.O.): And I understand that now. (10b) STE: Continue. SKE: I'd like to write something from the point of view of the help. (10c) These colored women raise white children, and in 20 years, those children become the boss. We love them and they love us, but they can't even use the toilets in our houses. (10d) Don't you find that ironic, Miss Stein? (10e) <i>Miss Stein's interest starts to wane.</i> STE: I'm listening. SKE: Margaret Mitchell glorified the mammy figure, who dedicates her whole life to a white family. But nobody ever asked Mammy how she felt about it. (10f) STE: <i>(heard it before)</i> So, a side to this never before heard? SKE: Yes. 'Cause nobody ever talks about it down here. (10g) <i>Charlotte, from the outside of the pantry, notices the phone cord leading into the pantry and knocks on the door.</i>		√	√	√					H knows sth							
				√	√	√					H knows sth							
				√	√	√					H knows sth							
				√	√	√					H thinks of sth				√		√	
				√	√		√				H feels irritated							
				√	√	√					H feels irritated				√			
				√	√	√					H knows sth							

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		CHA (V.O.): Skeeter, who are you talking to in there? <i>Skeeter covers the mouth piece and opens the door.</i> SKE: Go away! (10h) <i>Skeeter slams the door.</i> STE: Who was that? SKE: My mother. (10i) STE: Look. No maid in her right mind is ever gonna tell you the truth. That's a hell of a risk to take in a place like Jackson, Mississippi. SKE: I already have a maid. (10j) <i>Skeeter can't believe what just came out of her mouth. Miss Stein sits up straight.</i> STE: Really? A Negro maid has already agreed to speak with you? <i>Skeeter blinks hard. No turning back now.</i> SKE: Yes, ma'am. (10k) STE: Well...I guess I can read what you come up with. The book biz could use a little rattling. SKE: Thank you, Miss Stein! (10l) STE: <i>Hey, hey, hey, all</i> I'm saying is that I'll let you know if it's even worth pursuing. And for God's sake, you're a 23-year-old educated woman. Go get yourself an apartment.		√	√		√				H is doing sth							
				√		√					H knows sth							
			√	√	√						H is attracted							
			√		√						H is inspired							
			√	√					√		H is impressed							
11/XL VI	P: Skeeter, Aibileen, and Hilly S ₁ : in the back yard of Leefolt home S ₂ : Skeeter sits in a	SKE: <i>"Dear Miss Myrna, When I'm chopping onions, how do I keep tears out of my eyes?"</i> AIB: Shoot, that's easy. You tell her hold a matchstick between																

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	chair with a writing pad and pencil reading the 'Miss Myrna' letters to Aibileen, who is taking laundry off a clothes line. Wind is blowing and the sky is growing dark. While they are talking, Hilly comes with a contractor. Then thunder cracks and rain begins to fall. T: Skeeter's intention to write about the black maids who work for the whites F: (11a) commanding (11b) questioning (11c) informing (11d) stating (11e) expressing opinion (11f) expressing anger (11g) insisting (11h) expressing shock (11i) hoping	her teeth. (11a) SKE: Is it lit? (11b) <i>Aibileen smiles and shakes her head.</i> AIB: No, ma'am. (11c) <i>Commotion begins in Elizabeth's garage.</i> HIL (O.S.): Miss Leefolt said you could start right away. Build it just like the bathroom at my house. Let's see. HIL: Right there. That will be nice. CON: Yes, ma'am. HIL: My goodness, we got to run back to the car. Come on. Bye, Skeeter! <i>Skeeter turns to Aibileen, seizing the moment.</i> SKE: Aibileen. There's somethin' else I want to write about. I would need your help. I want to interview you about what it's like to work as a maid. I'd like to do a book of interviews about working for white families. (11d) <i>Aibileen begins to perspire.</i> SKE: And we could show what it's like to work for, say, Elizabeth. (11e) AIB: You know what Miss Leefolt do to me if she knew I was telling stories on her? (11f) SKE: I was thinking we wouldn't have to tell her. The other maids would have to keep it a secret, too. (11g) AIB: Other maids? (11h)		√	√		√					H thinks of sth H answers						
				√		√						H knows sth						
				√	√	√						H feels frightened						
				√	√	√						H feels irritated						
				√	√				√			H thinks of sth						
				√	√		√			√		H feels irritated H answers						

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		<i>Aibileen shakes her head and walks towards the house with the laundry basket. Skeeter gathers her things and chases after her.</i> SKE: I was hoping to get four or five. To show what it's really like in Jackson. (11i)		√	√				√		H feels irritated							
12/LIV	P: Hilly and Minny S ₁ : in the master bathroom in Holbrook house and in the hallway S ₂ : Minny sneaks into the master bath and shuts the door. She carefully raises the lid so as not to make any noise. Hilly leans into the bathroom door from the outside. There's an immediate knock on the door. T: toilet F: (12a) questioning (12b) questioning (12c) commanding (12d) firing	HIL: Minny? Minny, are you in there? (12a) <i>Minny freezes.</i>		√	√		√				H answers							
		MIN: Yes, ma'am. HIL: And just what are you doing? (12b) <i>Minny's eyes narrow. She flushes the unused toilet. Hilly beats on the door.</i>		√	√		√				H feels irritated							
		HIL: (shouting) Get off my toilet! (12c) <i>Minny slams down the toilet lid to further antagonize Hilly.</i>		√	√		√				H is doing sth							
		HIL: (exclaiming) You are fired, Minny Jackson! (12d)		√	√					√	H feels irritated							
13/LVI II	P: Yule Mae, Aibileen, and Minny S ₁ : in the bus stop S ₂ : Aibileen waits with Yule Mae, as well as other maids. A bus pulls up. As the doors open, Minny is the last to	YUL: Is that Minny?		√					√		H answers							
		AIB: Minny. (13a) <i>Minny turns with a guilty smile.</i>		√					√		H thinks of sth							
		MIN: Hey, Aibileen! (13b) YUL: Hey, Minny! <i>Minny ignores Yule Mae.</i>							√		H thinks of sth							
		MIN: Mm-hmm. (13c) AIB: Where you headed? (13d) MIN: I got some business to tend to, so y'all just mind your		√	√		√				H answers							

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	step off. She is holding a chocolate pie. Minny is dressed beautifully in church-day attire. She pretends not to notice Aibileen and Yule May. T: Minny's destination and Skeeter's intention of writing about the black maids F: (13a) greeting (13b) greeting (13c) expressing dislike (13d) questioning (13e) commanding (13f) farewell (13g) suggesting (13h) convincing (13i) greeting (13j) questioning (13k) informing (13l) questioning (13m) stating (13n) expressing sadness (13o) arguing (13p) expressing fear (13q) promising (13r) expressing anger (13s) offering (13t) offering (13u) refusing	own. (13e) <i>With that, Minny storms off. Yule May and Aibileen look suspiciously at one another.</i> YUL: All right, then. Well, Bye! <i>Minnie briefly throws her hand in the air, never turning.</i> MIN: Bye! (13f) YUL: Now she is mad at me 'cause I got that job at Miss Hilly's? AIB: Don't worry about her. (13g) She always mad about something. (13h) <i>Aibileen turns to find Skeeter walking toward them. She and Aibileen catch eyes. Skeeter waves.</i> SKE: Aibileen! (13i) AIB: Yes, ma'am. Everything OK? (13j) SKE: Yeah, I just wanted to talk to you. (13k) <i>Yule May looks to Aibileen with concern.</i> AIB: You got some more Miss Myrna questions for me? (13l) SKE: Oh, no, I just wanted to talk about... <i>The bus driver honks the horn. Yule May and others board.</i> SKE: We never finished our conversation at Elizabeth's. About that book I want to write? I'd really like to interview you, Aibileen. I know it's scary. (13m) AIB: They set my cousin		√	√		√					H thinks of sth						
				√					√			H feels irritated						
				√	√		√					H is amused						
				√	√	√						H is amused						
				√					√			H answers						
				√	√		√					H answers						
				√	√	√						H thinks of sth						
				√	√		√					H answers						
				√	√	√						H knows sth						

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		Shinelle's car on fire, just 'cause she went down to the voting station. (13n) SKE: A book like this has never been written before. (13o) AIB: 'Cause they's a reason. I do this with you, I might as well burn my own house down. (13p) SKE: I promise we'll be careful. (13q) AIB: This already ain't careful, Miss Skeeter! You not knowing that is what's scaring me the most. Scare me more than Jim Crow. (13r) <i>Skeeter tries to hand Aibileen a piece of paper. Aibileen nervously surveys the area. A woman pushing a baby carriage walks by and looks on with suspicion.</i> SKE: Here's my phone number. (13s) <i>Aibileen quickly grabs the paper and shoves it in her pocket.</i> SKE: My car's here. I could take you home. (13t) AIB: No, ma'am. (13u)		√	√				√		H knows sth			√				√
				√	√	√					H feels irritated							
				√	√				√		H knows sth							
				√	√			√			H feels irritated							
				√	√				√		H thinks of sth			√				
				√	√			√			H is doing sth							
				√	√			√			H thinks of sth			√				
				√				√			H thinks of sth							
14/LXI V	P: Aibileen and Minny S ₁ : in Aibileen's house and Minny's S ₂ : The phone is ringing. Aibileen enters and reaches for the phone. Next to the phone, Skeeter's phone number is taped to the wall. Aibileen	<i>Minny is hysterical.</i> AIB: Hello? (14a) MIN: (sighs) Aibileen, I done went and did it now. I went to Miss Hilly's house this afternoon. (14b) AIB: Why Minny? (14c) MIN: She's done told every white woman in town I'm a thief. Said I stole a candelabra. Oh, but I got her back. (14d) AIB: What you did? (14e)		√					√		H answers							
				√	√		√		√		H is attracted							
				√							H answers							
				√	√				√		H knows sth			√				
				√	√		√				H answers							

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	answers. T: Hilly's bad treatment to Minny F: (14a) greeting (14b) informing (14c) questioning (14d) expressing frustration (14e) questioning (14f) expressing frustration (14g) questioning (14h) begging	MIN (V.O.): I cain't tell you. I ain't tellin' nobody. I done something terrible awful to that woman, and now she know what I done. She got what she deserve, Aibileen. But now I ain't gonna never get no job again. Oh, Lord, Leroy gonna kill me. (14f) <i>Minny hears something and lowers the phone.</i> MIN: Leroy? (14g) LER (O.C.): What you done did now, Minny? Get off that phone, woman! MIN (O.S.): Leroy, please! AIB: Minny? Minny! MIN (O.S.): Please! Please! (14h) LER (O.S.): Come here! <i>Aibileen hangs up the phone. Her breath becomes heavy as she glances at Skeeter's number taped on the wall.</i>		√	√				√		H thinks of sth					√		
				√			√				H feels irritated							
				√			√				H is doing sth							
15/LX XI	P: Aibileen and Skeeter S ₁ : in the living room of Aibileen's house S ₂ : There is a knock at the kitchen door. Aibileen quickly opens it and waves Skeeter inside. T: talking about whites in Aibileen's house F: (15a) commanding	AIB: Come quick. (15a) SKE: I parked way up on State Street and caught a cab here, like you asked. (15b) AIB: Got dropped two streets over? (15c) SKE: Mm-hm. (15d) I know now that it's against the law, what we're doin'. (15e) I've never seen you out of uniform before. You look really nice. (15f) AIB: Thank you. (15g) <i>On the coffee table sits a tray with a teapot, two cups that don't</i>	√	√	√	√	√				H is doing sth							
				√	√	√					H knows sth							
				√	√		√				H answers H knows sth							
				√	√	√					H feels frightened				√			
				√	√				√		H thinks of sth							
				√	√				√		H thinks of sth							

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	(15b) informing (15c) questioning (15d) informing (15e) informing (15f) complimenting (15g) responding to compliment (15h) expressing fear (15i) questioning (15j) arguing (15k) commanding (15l) questioning (15m) arguing (15n) questioning (15o) informing	<i>match and cookies resting on a plate. As Aibileen pours the tea, her hand shakes. Some tea spills in the saucer and she wipes it up. Skeeter takes the cup.</i> AIB: I ain't never had no white person in my house before. (15h) <i>Aibileen gathers herself.</i> AIB: Miss Skeeter, what if you don't like what I got to say about white peoples? (15i) SKE: This isn't about me. It doesn't matter how I feel. (15j) AIB: You gonna have to change my name. Mine, Miss Leefolt's. Everybody. (15k) SKE: Do you have other maids that are interested? (15l) AIB: That gonna be hard. (15m) SKE: What about Minny? (15n) AIB: Minny got her some stories, sho nuff. But she ain't real keen on talking to white peoples right now. (15o)		√	√				√		H knows sth				√			
				√	√		√				H answers							
				√	√	√					H is persuaded							
				√	√		√				H thinks of sth			√				
				√	√		√				H answers							
				√	√	√					H thinks of sth							
				√	√		√				H answers							
				√	√	√					H thinks of sth							
16/LX XII	P: Skeeter and Aibileen S ₁ : in the kitchen of Aibileen's house S ₂ : (the continuance of the interview that began in scene one) Skeeter sits at the kitchen table taking notes. T: Aibileen's story of working for white families F:	SKE: What does it feel like to raise a white child when your own child's at home, being looked after by somebody else? (16a) <i>Aibileen stands near the sink. She glances sadly up to the picture of Treelore.</i> AIB: It feel... SKE: Is that your son? (16b) <i>Aibileen puts some spoons in a drying rack, then sits down at the table opposite Skeeter.</i> AIB: Yes, ma'am. (16c)		√	√		√				H answers							
				√	√		√				H answers							
				√	√	√					H knows sth							

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	(16a) questioning (16b) questioning (16c) informing (16d) requesting (16e) suggesting (16f) questioning (16g) expressing intention (16h) agreeing (16i) informing (16j) informing (16k) commanding (16l) reporting (16m) expressing sadness (16n) informing (16o) expressing pleasure (16p) expressing pleasure (16q) expressing pleasure (16r) questioning (16s) informing	<p>Can we move on to the next question? (16d) SKE: You know, Aibileen, you don't have to call me "ma'am." Not here. (16e) <i>Aibileen nods. Skeeter stares at her list of questions.</i> SKE: Do you want to talk about the bathroom? Or, anything about Miss Leefolt? How she pays you, or has she ever yelled at you in front of Mae Mobley? (16f) AIB: I thought I might write my stories down and read 'em to you. Ain't no different than writing down my prayers. (16g) SKE: OK. Sure. (16h) <i>Aibileen stands, crosses to a small table and picks up a journal. She takes out her glasses and unfolds them.</i> AIB: I don't say my prayers out loud. Find I can get my point across a lot better writing them down. I write an hour, sometimes two, every night. (16i) <i>Skeeter nods.</i> AIB: And after my prayers last night, I got some stories down too. (16j) SKE: Go ahead. (16k) <i>Aibileen puts on her glasses, opens her notebook and reads, nervously.</i> AIB: My first white baby to ever look after was named Alton Carrington Speers. It was</p>		√	√		√					H thinks of sth						
				√	√		√				H is doing sth			√				
			√	√			√				H is inspired							
			√	√					√		H is persuaded H knows sth							
						√												
			√	√	√						H knows sth							
			√	√	√		√				H is doing sth H is doing sth							

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		<p>1925, and I'd just turned fourteen. I dropped out of school to help Momma with the bills. Alton's momma died a lung disease. (16l)</p> <p>(to Skeeter) I loved that baby, and he loved me. That's when I learned I could make children feel proud of they self. (16m)</p> <p>Alton used to always be asking me how come I's black. It just ate him up. (16n)</p> <p>Then one time I told him it 'cause I drank too much coffee. (16o)</p> <p><i>Aibileen laughs as does Skeeter.</i></p> <p>AIB: You should have seen his face. (16p)</p> <p><i>Aibileen and Skeeter's laughter fades in realization of the line they have just crossed.</i></p> <p>SKE: This was just so great. I can't tell you how much I appreciate your doing this with me. (16q)</p> <p>What changed your mind? (16r)</p> <p>AIB: God, and Miss Hilly Holbrook. (16s)</p>		√	√	√						H knows sth	√	√			√		
				√	√					√		H thinks of sth							
				√	√	√						H thinks of sth							
				√	√					√		H is amused							
				√	√					√		H is amused							
				√	√					√		H is amused							
				√	√		√					H answers							
				√		√						H knows sth							
17/LX XIV	P: Yule Mae, Hilly, and William S ₁ : in the dining room of Holbrook home S ₂ : Hilly reads the paper at the breakfast table, her hair set in pin curls. Her husband, William, dressed	YUL: Miss Hilly, I would like to ask you and Mister William something. (17a) <i>Both Hilly and William put their reading down.</i> YUL: My twin boys graduated from high school, both on the honor roll. Me and my husband, we been saving for years to send them to Tougaloo. We short about seventy-five		√	√					√		H is doing sth							

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	for work, also reads the paper. Yule May clears breakfast dishes. She starts to leave but stops herself. With something to say, she sets a plate down on the table and wrings her hands nervously. T: Yule May's children's tuitions F:	dollars on one of the tuitions. (17b) <i>William conspicuously checks the time on his wristwatch and quickly stands.</i> WIL: Whoo! I am late. I gotta get goin'. <i>He kisses Hilly and heads out of the room, leaving Yule May alone with Hilly.</i> WIL (O.S.): See you tonight, honey. HIL: Okay. (to Yule May) Go on. (17c)		√	√	√					H thinks of sth	√	√			√		
	(17a) expressing intention	YUL: Well, now we're faced with having to choose which son can go if we don't come up with the money. (17d)		√	√		√				H is doing sth							
	(17b) reporting	<i>Hilly draws in a deep breath as does Yule May.</i>		√	√	√					H thinks of sth							
	(17c) commanding	YUL: Would you consider giving us a loan? (17e)		√	√		√				H thinks of sth							
	(17d) informing	I'd...I'd work everyday for free 'til it was paid off. (17f)		√	√			√			H answers							
	(17e) requesting	HIL: That's not working for free, Yule May. That's paying off a debt. (17g)		√	√	√			√		H is doing sth							
	(17f) promising	YUL: Yes, ma'am. (17h)		√					√		H thinks of sth							
	(17g) arguing	<i>Yule May turns to leave.</i>																
	(17h) expressing sadness	HIL: As a Christian, I'm doin' you a favor. (17i)		√	√	√					H is amused							
	(17i) informing	<i>Yule May turns, her eyes widen with hope.</i>																
	(17j) arguing	HIL: See, God doesn't give charity to those who are well and able. (17j)		√	√	√					H knows sth							
	(17k) advising	You need to come up with this money on your own. (17k)		√	√		√				H feels irritated							
	(17l) questioning	'Kay? (17l)		√			√				H answers							
	(17m) agreeing																	
	(17n) teasing																	

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		YUL: Yes, Ma'am. (17m) <i>Hilly raises the paper up to her face to resume reading.</i> HIL: You'll thank me one day. (17n)		√		√					H is amused							
				√	√				√		H feels irritated							
18/LX XV	P: Minny and Sugar S ₁ : in Minny's house in the morning S ₂ : Minny and Sugar exit their house and walk down the street. Both wear maid uniforms. The streets and lawns are crowded with other women, in uniform, heading toward the bus stop. T: white employers' cutlery F: (18a) advising (18b) forbidding (18c) greeting	MIN: You cooking white food, you taste it with a different spoon. They see you put the tastin' spoon back in the pot, might as well throw it all out. Spoon, too. And you use the same cup, same fork, same plate every day. And you put it up in the cabinet. You tell that white woman that's where you gone keep it from now on out. (18a) Don't do it and see what happens. (18b) (to women going to work) Mornin', ladies. (18c)																
				√	√		√				H knows sth				√			
				√	√		√				H knows sth							
				√					√		H is doing sth							
19/LX XVI	P: Minny and Sugar S ₁ : in Minny's neighborhood in the bus stop S ₂ : Minny and Sugar approach two waiting buses. T: Minny's messages for Sugar F: (19a) advising (19b) forbidding (19c) stating	MIN: When you're servin' white folks coffee, you set it down in front of 'em. (19a) Don't hand it to them, 'cause your hands can't touch. Don't hit on they children. (19b) White folks like to do they own spanking. (19c) <i>Minny stops Sugar.</i> MIN: And, last thing. Come here. (19d) <i>Sugar turns her head away.</i> <i>Minny grabs her face and forces</i>		√	√		√											
				√	√		√				H knows sth							
				√	√		√				H knows sth							
				√	√	√					H knows sth							
				√	√		√				H is doing sth							

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	(19d) commanding (19e) commanding (19f) commanding	<i>her to look at her.</i> MIN: Look at me. No sass-mouthin'! No sass-mouthin'. I mean it. (19e) <i>Minnie smooths Sugar's clothes.</i> MIN: Give your mama a kiss. (19f) AIB (V.O.): Leroy made Sugar quit school to help him with the bills. And every day Minny went without a job might have been a day Leroy took her from our world.		√	√		√				H feels irritated H is doing sth			√				
20/LX XXII	P: Celia and Minny S ₁ : in the library of Foote estate S ₂ : Celia and Minny exit a detached library and head back toward the main house. T: Minny's approval to work for Celia F: (20a) questioning (20b) expressing pleasure (20c) questioning (20d) forbidding	CEL: The main house has five beds and baths, and then the pool house has two more beds and baths. MIN: When y'all gone have some chillin', start fillin' up all those beds? (20a) CEL: I'm pregnant now. MIN: Oh.. Gonna be eating for two. That's double the cooking. (20b) CEL: I know. It's an awful lot to do. Five other maids have already turned me down. Let me at least get you some bus money. MIN: Now, uh, when you hear me say I don't wanna clean this house? (20c) CEL: Wait. So you'll do it? <i>Celia jumps up and down with joy, splashing Coke out of the bottle she holds. She hugs Minny.</i> MIN: Oh. No huggin'. No huggin'. (20d) CEL: I'm sorry. This is the first time I've hired a maid. Come on.		√	√		√				H answers H thinks of sth H is amused H is doing sth							√

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21/LX XXV	P: Hilly, Elizabeth, Skeeter, and other members of the Junior League S ₁ : in the Junior League Headquarter in the morning S ₂ : Hilly stands at a podium as the members of the Junior League take their seats. Half the girls are pregnant. Most of them drink TAB and smoke cigarettes. T: the Junior League's Christmas Benefit and Hilly's The Home Health Sanitation Initiative F: (21a) commanding (21b) reporting (21c) requesting (21d) expressing pleasure (21e) reporting (21f) questioning (21g) reminding (21h) requesting (21i) promising (21j) expressing pleasure	HIL: We're running behind on our "coat drive," girls. Hurry up and clean out those closets. (21a) Well, our Christmas Benefit, however, is right on schedule. (21b) Mary Beth? (21c) MAR: Well, thanks to y'all, I can announce that we've already filled every raffle slot for baked goods! HIL: (to the room) Think we can put a dent in African Children's hunger this year?! (21d) MAR: A big dent! HIL: Now, I just found out the Surgeon General has reviewed <i>The Home Health Sanitation Initiative</i> that I drafted and he just passed it along to Governor Barnett! (21e) Skeeter, when can we expect to see the initiative in the newsletter? (21f) I gave it to you a month ago. (21g) ELI: (to Skeeter) I gave that to you myself! HIL: Would you please stand, Skeeter? (21h) SKE: I'll have it in there real soon. (21i) HIL: Great! (21j)		√	√		√				H is doing sth							
				√	√	√	√				H knows sth H is doing sth							
			√	√					√		H is amused							
			√	√	√						H is amused				√			
			√	√			√				H thinks of sth							
			√	√	√						H thinks of sth							
			√	√			√				H is doing sth							
			√	√				√			H is amused H is amused							
22/XC	P: Aibileen, Skeeter, and Minny S ₁ : in the kitchen of Aibileen's house S ₂ : Skeeter writes in	AIB: I reckon I'm ready to talk about Miss Leefolt now. (22a) <i>Skeeter nods.</i> AIB: Baby girl still gotta wear a diaper when she sleep at night.		√	√	√					H thinks of sth							

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	her note pad about Aibileen's stories. Minny suddenly comes to the room and interrupts Aibileen and Skeeter's conversation. T: Elizabeth's laziness in nurturing Mae Mobley and Minny's suspicion to Skeeter F: (22a) expressing opinion (22b) describing (22c) expressing dislike (22d) hoping (22e) arguing (22f) agreeing (22g) expressing dislike (22h) commanding (22i) expressing pleasure (22j) informing (22k) expressing panic (22l) reporting (22m) expressing dislike (22n) questioning (22o) forbidding (22p) arguing (22q) arguing (22r) teasing	And, it don't get changed 'til I get there in the morning. That's 'bout ten hours she gotta sleep in her mess. (22b) Now Missus Leefolt pregnant with her second baby.(22c) And, Lord, I pray this child turn out good. (22d) It a lonely road if a momma don't think they child is pretty. (22e) SKE: That's very true. (22f) AIB: Miss Leefolt should not be having babies. (22g) <i>Skeeter lifts her head from her pad in response to Aibileen's bold statement.</i> AIB: Write that down. (22h) <i>Skeeter nods and writes down what Aibileen has said. The faint sound of sirens is heard in the distance.</i> AIB: Treelore would like me doing this. (22i) He always said we gonna have a writer in the family one day. Always thought it was gonna be him. Maybe it gonna be me. (22j) <i>Just then, Minny is heard approaching Aibileen's house outside.</i> MIN (O.C.): Aibileen! Aibileen! (22k) <i>Minny barges through the kitchen door.</i> MIN: They done set off a bomb in Medgar Evers' carport. (22l) <i>Minny stops cold in her tracks at</i>																
				√	√	√						H is doing sth						
				√	√				√			H thinks of sth						
				√	√				√			H thinks of sth						
				√	√	√						H thinks of sth						
				√	√	√						H thinks of sth						
				√	√				√			H thinks of sth						
				√	√		√					H is doing sth						
				√	√				√			H is amused						
				√	√	√						H knows sth						
				√					√			H thinks of sth						
				√	√	√						H knows sth						

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	(22s) arguing (22t) questioning (22u) suggesting (22v) expressing anger (22w) joking	<i>the sight of Skeeter. Her face hardens. She turns to Aibileen.</i> MIN: Yule May told me what y'all was up to. I didn't wanna believe it. (22m) <i>Aibileen looks to the floor. Minny scowls at Skeeter.</i> MIN: And just what makes you think colored people need your help? Why do you care? (22n) AIB: Minny. (22o) MIN: (to Skeeter) Maybe you just want to get Aibileen in trouble. (22p) <i>More sirens are heard coming from other directions. Skeeter is petrified. Her face reddens.</i> SKE: No. I want to show her perspective so people might understand what it's like from your side. (22q) MIN: Well it's a real Fourth of July picnic. It's what we dream a doing all weekend long, get back in they house to polish the silver. And we just love not makin' minimum wage or gettin' Social Security. And how we love they children when they little and then they turn out just like they mommas. (22r) SKE: I know. Maybe things can change. (22s) MIN: What law's gonna say you gotta be nice to your maid? (22t) AIB: You don't have to do this, Minny. (22u) MIN: You damn right I don't!		√	√				√			H thinks of sth						
				√	√		√	√				H thinks of sth H is doing sth			√			
				√	√	√						H is doing sth						
				√	√	√						H feels irritated						
				√	√				√			H thinks of sth	√			√		
				√	√	√						H feels irritated						
				√	√		√					H thinks of sth						
				√	√		√					H feels irritated						

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		You two give me the heart palpitations. (22v) <i>Minny storms out the back door.</i> <i>Aibileen turns to Skeeter.</i> AIB: And that's a good mood. (22w)		√	√				√		H feels frightened							
				√	√				√		H is amused							
23/XCI I	P: Minny, Skeeter, and Aibileen S ₁ : in the kitchen of Aibileen's house S ₂ : Minny storms back in the kitchen. She stands above Aibileen. T: Minny's approval to tell her stories to Skeeter F: (23a) agreeing (23b) commanding (23c) informing (23d) reminding (23e) questioning (23f) informing (23g) commanding	MIN: All right, I'm gone do it. But I need to make sure she understand this ain't no game we playin' here. (23a) <i>Skeeter nods, trembling as Minny slides a chair in the middle of the kitchen and sits.</i> MIN: Slide your chair out from under that table. Face me. (23b) I need to see you square on at all times. (23c) I gotta come up with your questions, too?! (23d) SKE: Oh! Uh, let's begin with, uh, with where you were born. (23e) MIN: Belzoni, Mississippi on my great-auntie's sofa. (23f) Next! (23g)		√	√	√					H knows sth							
				√	√		√				H is doing sth							
				√	√	√					H knows sth							
				√	√	√					H is doing sth							
				√	√		√				H answers							
				√	√	√					H knows sth							
				√			√				H is doing sth							
24/XCI II	P: Minny, Aibileen, and Skeeter S ₁ : in the kitchen in Aibileen's house hours later S ₂ : Skeeter and Minny now stand together at the stove as Minny gives a cooking lesson. Aibileen takes notes. T: Hilly's attitude F:	MIN: I put the green beans in first, then I get on the pork chops so I can get started on the corn bread. (24a) <i>AIB (V.O.): Once Minny got to talking 'bout food, she liked to never stop. And when she got to talking about the white ladies, it took all night.</i> MIN: Then she say "Oh, Minny, I'm gone give you a paid vacation." (24b) Now, I ain't had no paid vacation in my life. (24c)		√	√	√					H knows sth							
				√	√				√		H is amused							
				√	√	√					H knows sth					√		

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	(24a) describing (24b) teasing (24c) informing (24d) informing (24e) teasing (24f) questioning (24g) stating (24h) arguing (24i) commanding (24j) agreeing (24k) stating	A week later, I come back and they done moved to Mobile. (24d) "Miss Lazy Fingers" scared I'd find a new job before she moved. (24e) <i>Minny and Aibileen laugh.</i> MIN: Ain't that right, Aibileen? (24f) <i>Aibileen nods and laughs harder. Minny has a sudden realization.</i> MIN: We gots to get some more maids! (24g) AIB: It hard. (24h) You go try and see. (24i) MIN: OK, I will. (24j) <i>Mind racing, Minny flies out the door without a word. Aibileen turns to Skeeter.</i> AIB: We gone and done it now. (24k)		√	√	√					H knows sth							
				√	√				√		H is amused							
				√	√		√				H is amused							
				√	√	√					H thinks of sth							
				√	√	√					H knows sth							
				√	√		√				H is doing sth							
				√	√	√					H thinks of sth							
				√	√	√					H thinks of sth							
25/CV	P: Minny and Celia S ₁ : in the kitchen of Foote estate S ₂ : Celia and Minny stand at a fried chicken assembly line. They talk about fried chicken. T: fried chicken and crisco F: (25a) questioning (25b) expressing opinion (25c) joking (25d) questioning (25e) informing (25f) questioning	MIN: So, what can you cook? (25a) CEL: Oh, um... I can cook corn pone...boil eggs...and potatoes. I can do grits. MIN: Well, I reckon if there's anything you ought to know 'bout cooking, it's this. (25b) <i>Minny holds up a can of Crisco.</i> MIN: The most important invention since they put mayonnaise in a jar. (25c) Got gum in your hair? Got a squeaky door hinge? (25d) Crisco. (25e) <i>Minny drops the Crisco into a hot skillet.</i> CEL: How pretty. Looks like		√	√		√				H answers							
				√	√	√					H knows sth							
				√	√				√		H is attracted							
				√	√	√			√		H thinks of sth							
				√		√					H is attracted							

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	(25g) expressing pleasure (25h) informing (25i) expressing opinion (25j) expressing pleasure (25k) commanding (25l) joking	frosting. MIN (V.O.): Got bags under your eyes? Wanna soften your husband's scaly feet? (25f) Mm-hm. (25g) Crisco. (25h) But it's best for fryin' chicken. Fryin' chicken just tend to make you feel better about life. At least me, anyway. (25i) Mmm. I love me some fried chicken. (25j) <i>Minny hands the bag to Celia.</i> MIN: Now, shake that. (25k) CEL: This is so much fun. MIN: Alright, alright. The chicken already dead, Miss Celia. Yep, he dead. (25l)	√	√	√	√			√		H is attracted His persuaded H is amused H is amused H is amused H is doing sth H is amused			√				
26/CVI	P: Celia and Minny S ₁ : in the kitchen of Foote estate, later that day S ₂ : Minny sits alone at a table for two by a window. She unfolds her napkin and places it over her lap. Just as she's about to bite into a crispy chicken wing, Celia enters from the dining room with her plate. T: the ban of eating in the same table between blacks and whites F: (26a) forbidding	CEL: There you are. I'm starved. Looks so good. <i>She sits at Minny's table.</i> MIN: We done been over this, Miss Celia. You supposed to eat in the dinin' room. That's how it work. (26a) Here, let me take your plate back. (26b) CEL: I'm fine right here, Minny. <i>Minny sits back down with a sigh. Celia sits, sinks her teeth into one of the tastiest chicken legs she's ever had. She gasps.</i> MIN: What? (26c) CEL: I just want you to know...I'm real grateful you're here. MIN: You gots plenty more to be grateful for than me. And look, now I ain't messin' around		√	√		√				H thinks of sth H is doing sth H answers			√				

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	(26b) offering (26c) expressing shock (26d) expressing fear (26e) commanding (26f) questioning (26g) arguing	no more. Mister Johnny gone catch me here and shoot me dead right here on this no-wax floor! (26d) You gots to tell him. (26e) Ain't he wondering how the cookin's so good? (26f) CEL: You're right. Maybe we ought to burn the chicken a little. MIN: Minnie don't burn chicken. (26g)		√	√		√		√		H thinks of sth H thinks of sth H answers H knows sth							
27/CIX	P: Skeeter, Minny, and Aibileen S ₁ : in Aibileen's kitchen S ₂ : Skeeter talks with Miss Stein via telephone. Miss Stein demands more maids to complete the source to write the book. Skeeter hangs up the phone and sits down at the kitchen table with Minny and Aibileen. T: Aibileen, Minny and Skeeter's despair to continue writing the book F: (27a) informing (27b) informing (27c) expressing sadness (27d) arguing (27e) commanding (27f) convincing	SKE: We need a dozen more. (27a) MIN: Me and Aibileen done asked everbody we know. Thirty-one maids. They all too scared, think we crazy... (27b) SKE: Well if we don't get more, we're not getting published. (27c) MIN: I gots plenty a stories, Miss Skeeter. (27d) Just write 'em down and invent the maid that said it. (27e) You're already making up names. (27f) Just make up the maids, too. (27g) SKE: We're not gonna do that. That would be wrong. (27h) AIB: Don't give up on this, Miss Skeeter. (27i) <i>Aibileen's breath becomes heavy.</i> SKE: It wouldn't be real! (27j) AIB: They killed my son. (27k) <i>Skeeter looks up in shock. Minny tries to console Aibileen.</i> AIB: He fell carrying two by fours at the mill. Truck run		√	√	√					H is inspired H thinks of sth H is inspired H knows sth H thinks of sth H feels irritated H feels irritated H thinks of sth H feels irritated H thinks of sth H thinks of sth						√	

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	(27g) commanding (27h) arguing (27i) encouraging (27j) arguing (27k) informing (27l) reporting (27m) informing (27n) expressing sadness (27o) commanding	over him, crushed his lungs. (27l) MIN: Aibileen... AIB: That white foreman threw his body on the back of a truck. Drove to the colored hospital and dumped him there and honked the horn. There was nothin' they could do so I brought my baby home. (voice breaking) Laid him down on that sofa right there. He died right in front of me. (27m) He was just twenty-four years old, Miss Skeeter. Best part of a person's life. Anniversary of his death come every year and I can't breathe. But to y'all it's just another day of bridge. (27n) <i>Skeeter reaches out to Aibileen.</i> AIB: You stop this, everything I wrote, he wrote, everything he was, gone die with him. (27o) <i>Aibileen rises and quickly leaves the room.</i>		√	√	√					H relieves tension							
				√	√	√					H knows sth			√		√		
				√	√				√		H thinks of sth							
				√	√		√				H thinks of sth							
28/CX	P: Hilly, Elizabeth, Skeeter, Mae Mobley, and Aibileen S ₁ : in the back yard of Holbrook house S ₂ : Hilly, the bridge girls and other attendees eat lunch at three separate tables in close proximity. Hilly looks quizzically to	HIL (O.C.): I'm just honored to be hosting Elizabeth's shower. (28a) And just, doesn't she look glowing, everybody? (28b) Yes, she does! (28c) <i>Everyone is clapping.</i> HIL: Honey, you hold on to it to the bitter end. (28d) ELI: I'll try. HIL: Well, congratulations. (28e) <i>Aibileen serves Hilly's table while</i>		√	√				√		H is amused							
				√	√		√				H is amused							
				√	√				√		H is doing sth							
				√	√		√				H answers							
				√					√		H is amused							

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	Skeeter's satchel. She sees the pamphlet of Mississippi laws sticking out of the side of the satchel. T: Aibileen's new bathroom F: (28a) expressing pleasure (28b) questioning (28c) expressing pleasure (28d) commanding (28e) congratulating (28f) reminding (28g) offering (28h) commanding (28i) questioning (28j) teasing (28k) informing (28l) thanking (28m) stating (28n) teasing (28o) arguing	<i>Yule May makes iced tea. Mae Mobley wanders up to the table and approaches Elizabeth. Her belly almost looks distended crammed inside last year's one piece.</i> MAE: I'm hungry, Mommy. <i>Elizabeth turns to Mae Mobley but never gets up.</i> ELI: She's always hungry. <i>All the women laugh except for Skeeter. Skeeter scowls.</i> SKE: You know she can hear you, Elizabeth? (28f) <i>Elizabeth lowers her iced tea and looks away. Aibileen kneels down to Mae Mobley.</i> AIB: I'll cut you a piece of cake, Baby. (28g) Go on, now. (28h) <i>Hilly looks quizzically to Skeeter's satchel. She sees the pamphlet of Mississippi laws sticking out of the side of the satchel.</i> HIL: Aibileen, are you enjoying your new bathroom over at Elizabeth's? (28i) <i>Aibileen and Skeeter instinctively lock eyes for a moment. Hilly immediately sees this.</i> HIL: Nice to have your own, isn't it, Aibileen? (28j) AIB: Yes, Ma'am. (28k) And I thank you. (28l) HIL: Separate but equal. (28m) That's what Ross Barnett says, and you can't argue with the governor. (28n) SKE: (to Hilly) Well, certainly																

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		not in Mississippi. Birthplace of modern day government. (28o)		√	√	√					H thinks of sth							
29/CXI	P: Yule May, Skeeter, and Hilly S ₁ : in the kitchen of Holbrook house S ₂ : Yule May washes dishes as the women are heard saying their "good-byes" on the street. Skeeter slips into the kitchen. T: Yule May's children and Hilly's suspicion F: (29a) offering (29b) refusing (29c) stating (29d) refusing (29e) expressing sympathy (29f) questioning (29g) reporting (29h) questioning (29i) expressing anger (29j) informing (29k) apologizing (29l) questioning (29m) arguing (29n) expressing sympathy (29o) questioning (29p) warning (29q) promising (29r) commanding	YUL: Oh hey, Miss Skeeter. Can I get you something? (29a)		√	√			√			H answers							
		SKE: No, thanks. (29b)		√				√			H knows sth							
		Yule May, I wanted to talk to you about something. (29c)		√	√	√					H knows sth							
		YUL: I already know what you're gonna ask, Miss Skeeter. Minny and Aibileen already did. I'm trying to get my boys off to college. It's worthwhile what y'all doin', but my boys are worth more. (29d)		√	√			√			H is persuaded	√	√			√		
		<i>Hilly enters the kitchen carrying Billy. She stops behind Skeeter, suspicious.</i>																
		SKE: I understand. (29e)		√	√				√		H thinks of sth							
		HIL: What do you "understand", Skeeter? (29f)		√	√		√				H answers							
		SKE: Yule May was just saying how excited she was that her boys are gonna go off to college. (29g)		√	√	√					H knows sth							
		HIL: (to Yule May) Did you also ask Miss Skeeter if you could borrow money? (29h)		√	√		√				H feels irritated			√				
		SKE: Of course not! (29i)		√					√		H thinks of sth							
		<i>Yule May drops her dish towel in the sink and approaches Hilly.</i>																
		YUL: I'm gonna put Billy down for his nap. (29j)		√	√	√					H knows sth							
		Excuse me. (29k)		√	√				√		H is doing sth							
		<i>Hilly kisses Billy. Yule May takes Billy from Hilly and exits. Hilly turns to Skeeter.</i>																
		HIL: Skeeter, are you intentionally not putting my																

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		initiative in the newsletter? (29l) SKE: No, no, not at all. I've just been really busy with Momma. (29m) HIL: I know. I know, you must be so worried about your mother, but, um... I'm worried about you. (29n) <i>Hilly reveals that she's been holding the pamphlet of Mississippi race laws that were in Skeeter's satchel.</i> HIL: Readin' this stuff? (29o) Believe it or not, there are real racists in this town! If the wrong person caught you with anything like that you'd be in serious trouble. (29p) <i>Skeeter snatches the booklet from Hilly.</i> SKE: Well, I'll be on the lookout. (29q) HIL: Put my initiative in the newsletter. 'Kay? (29r)		√	√		√				H answers							
				√	√	√					H relieves tension							
				√	√				√		H thinks of sth							
				√							H thinks of sth							
				√	√		√				H feels irritated			√				
				√	√			√			H is amused							
				√	√		√				H thinks of sth							
30/CX XV	P: Aibileen, Minny, and Sugar S ₁ : in the kitchen of Minny's house S ₂ : Suddenly a rush of black residents run panicked past Aibileen. Medgar Evers, a black activist, was shot. Aibileen enters Minny's house. Minny sits with all five of her children listening anxiously	AIB: Minny, you all right? (30a) MIN: You all right? I'm all right. (30b) Sit down. (30c) You all right? (30d) <i>Aibileen nods, sits, trying to compose herself.</i> AIB: I'm OK. (30e) MIN: KKK shot him! Hour ago. Right in front a his children, Aibileen. (30f) <i>Minny kneels before Aibileen and wipes her leg with a cloth. Aibileen wipes away tears with a tissue.</i>		√	√		√				H answers							
				√	√	√					H knows sth							
				√	√		√				H is doing sth							
				√	√		√				H answers							
				√	√	√					H knows sth							
				√	√	√					H feels frightened							

Code	Context	Utterance(s)	Speech Act									AAW's Obstacles in 1960s						
			Locutionary Act			Illocutionary Act					Perlocutionary Act	Ec	Ed	Ra	Seg	Fa	Se	Po
			Pho	Pha	Rhe	Rep	Dir	Com	Exp	Dec								
	to a radio on the table. T: the murder of Medgar Evers and the fear of being arrested F: (30a) questioning (30b) informing (30c) commanding (30d) questioning (30e) informing (30f) reporting (30g) expressing sympathy (30h) expressing panic (30i) commanding (30j) questioning (30k) advising (30l) expressing panic (30m) arguing (30n) convincing	AIB: We gone pray for the Evers. We gone pray for Myrlie. (30g) MIN: We living in hell. Trapped. Our kids, trapped. (30h) <i>The MAYOR begins giving a statement over the radio. Minny suddenly turns to her children.</i> MIN: (to Sugar) Sugar, take your brothers and sisters and y'all go on to bed. (30i) <i>Sugar leads the kids to the back of the house. Minny says "good night" to each child. When they are gone, Minny turns to Aibileen.</i> MIN: What they gone do to us if they catch us with Miss Skeeter? (30j) AIB: We gone be careful. (30k) MIN: Hitch us to a pickup? Drag us behind? Shoot me front a my children? (30l) AIB: We ain't doing civil rights. (30m) We just tellin' stories like they really happened. (30n) <i>Minny and Aibileen grab hands and squeeze hard.</i>		√	√				√		H feels frightened							
				√	√				√		H feels frightened					√		
				√	√		√				H is doing sth					√		
				√	√				√		H relieves tension H feels frightened							
				√	√				√		H relieves tension			√				
				√	√	√					H thinks of sth							
				√	√	√					H is persuaded							
31/CX XXIII	P: Hilly, Elizabeth, Jolene, and Skeeter S ₁ : in the Brent's drugs next afternoon S ₂ : Skeeter sits at the soda fountain counter eating alone. Behind her, Hilly, a visibly	HIL (O.C.): I knew she was a thief the day she started. (31a) <i>Skeeter looks back to the trio as Hilly recalls her morning.</i> HIL: A nigra walks into a pawn shop with a ring of such size and color? It took them all of ten minutes to find out where she worked. (31b) <i>The women find an empty booth</i>		√	√				√		H thinks of sth			√				
				√	√				√		H feels irritated			√				

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	pregnant Elizabeth, Jolene and Mary Beth enter and meander down the shopping aisles. Hilly holds her son, Billy. T: the arrest of Yule Mae F: (31a) teasing (31b) teasing	<i>and sit.</i>																
32/CX LV	P: Aibileen, Minny, and Skeeter S ₁ : in Aibileen's house S ₂ : Aibileen, Minny and Skeeter talk about the fear of being figured out since they write the stories about white's T: Aibileen and Minny's fear of being arrested F: (32a) expressing fear (32b) arguing (32c) promising (32d) stating	AIB: The world done gone crazy, Miss Skeeter, and I'm scared. What if people find out what we writing, figure out "Niceville" really Jackson, and figure out who who? (32a) MIN: Maybe we need us some insurance. (32b) <i>Skeeter and Aibileen look to Minny.</i> MIN: I told God I'd never speak of it again, but we ain't got no choice. (32c) I need to tell y'all about the terrible awful I done to Miss Hilly. It might be the only thing that keeps us safe. (32d)		√	√				√		H thinks of sth H is attracted H thinks of sth H thinks of sth			√				
33/CX LVII	P: Aibileen, Minny, and Skeeter S ₁ : in the living room of Aibileen's house S ₂ : Aibileen and Skeeter are	AIB: You try' to get yourself killed? (33a) MIN: No! I wasn't plannin' on tellin' her, Aibileen! I just wanted to see her take a bite and then I was gonna leave. Be done with her forever. Before I		√	√				√		H answers							

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	speechless because of Minny's story about the pie which is composed of something improper T: the continuance of writing the book F: (33a) expressing shock (33b) arguing (33c) expressing sadness (33d) arguing (33e) insisting (33f) arguing (33g) convincing (33h) forbidding (33i) expressing anger	knew it, I had done told that woman what was in that pie. (33b) I've done asked God to forgive me. But more for what happened to poor Missus Walters. Miss Hilly threw her in that nursing home just for laughing. (33c) AIB: (gravely) We <i>can't</i> put that story in the book. (33d) MIN: We ain't got no choice! Hilly Holbrook can't let nobody know that pie story is about her. (33e) AIB: Exactly! If people find out "The Terrible Awful" was you and Miss Hilly, we're in trouble there ain't words for! (33f) MIN: Right! But don't you see? She going to her grave convincing folks this book <i>ain't</i> about Jackson. Now that keeps us safe. Insured. (33g) SKE: No, no. That's too dangerous. (33h) <i>Minny stands up quickly.</i> MIN: All right, y'all two brought me into this, but I'm gonna finish it! Either put it in or pull my parts out all together. Y'all pick! (33i)		√	√	√					H thinks of sth							
				√	√				√		H feels irritated							
				√	√	√					H feels irritated							
				√	√		√				H feels irritated							
				√	√	√					H is inspired							
				√	√	√					H thinks of sth							
				√	√		√				H feels irritated							
				√	√				√		H thinks of sth							
34/CL V	P: Jolene, Hilly, Mrs. Walters, and Celia S ₁ : in the ballroom of Robert E. Lee Hotel moments later	<i>The audience is clapping.</i> CEL: Yay! Congratulations, Hilly! I didn't know you were a fan of Minny's pies. <i>Hilly remains calm. Celia sits down beside her.</i> CEL: I've been wanting to talk to																

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	S ₂ : Jolene rushes up to the stage and takes the microphone. She announces the best cook and it goes to Minny. The fact is that it was Celia who wrote Hilly's name for voting for the pie. T: Minny's pie F: (34a) offering (34b) responding to apology (34c) questioning (34d) expressing anger (34e) questioning (34f) commanding (34g) expressing anger (34h) threatening	you all night. Minny said why you won't be my friend. It's 'cause you think me and Johnny went behind your back. <i>Hilly stands up to leave. Celia reaches out to stop her and tears the sleeves on Hilly's dress. Hilly gasps.</i> CEL: I'm so sorry! <i>Hilly stands dumbstruck for a moment, her mouth agape. She composes herself and steps closer to Celia.</i> HIL: Come here, sweetheart, let me bring you back to your table. (34a) CEL: Okay. I'm really sorry. HIL: It's all right. Don't worry about it. (34b) <i>Hilly begins to lead her away; then she suddenly stops and spins Celia around to face her.</i> HIL: What are you trying to do to me? What are you and that nigra up to? (34c) CEL: I don't know what you're talkin' about. HIL: You liar! (34d) Who did you tell?! (34e) <i>People nearby grow quiet.</i> CEL: Hilly, I got pregnant <i>after</i> you and Johnny broke up! <i>Missus Walters perks up.</i> WAL: (laughing) Oh, shit! HIL: Shut up, Mother! (34f) CEL: Johnny never cheated on you... At least, not with me. HIL: Oh! Johnny would never cheat on me. (34g)																
				√	√			√				H thinks of sth						
				√	√				√			H is doing sth						
				√	√		√					H answers			√			
				√	√				√			H feels frightened						
				√	√		√					H answers						
				√	√		√					H is doing sth						
				√	√				√			H thinks of sth						

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		<i>Johnny hears this and gets up quickly.</i> CEL: I'm so sorry! I thought you'd be tickled you won that pie. HIL: You tell that nigra if she tells anybody, I will make her suffer! (34h)		√	√			√			H knows sth			√				
35/CLI X	P: Aibileen, Minny, and Skeeter S ₁ : Aibileen's living room S ₂ : The finished manuscript sits on the kitchen table before Aibileen, Minny and Skeeter. Aibileen reaches down and drags her fingers across the stack of paper. T: the F: (35a) expressing pleasure (35b) expressing pleasure (35c) questioning (35d) informing (35e) questioning (35f) informing	AIB: Lord, look at all these pages. Two hundred and sixty-six of 'em. (35a) MIN: Mm-mm! (35b) So we just send it off? Just wait and see? Hope Miss Stein gonna publish it? (35c) <i>Skeeter nods as she looks solemnly at the manuscript.</i> SKE: Well, I have one more story to type before I put it in the mail. But other than that, we're done. (35d) MIN: Which one you got left? (35e) SKE: Uh, mine. (35f)	√	√	√				√		H is amused H is amused H answers H knows sth H answers H knows sth							
36/CL XIX	P: Minny, Benny, and the other children S ₁ : in Minny's kitchen S ₂ : Minny stands over the stove frying chicken as Sugar enters with	MIN: (to Benny) What you doin' with Kindra's book? You can't read. (36a) AIB (V.O.): They sent Miss Skeeter six hundred dollars. She broke the money up and gave it to each of us. <i>Minny tears it open to find cash inside and a note from Skeeter</i>		√	√				√		H thinks of sth	√	√					

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	the day's mail. Two of her children are at the table doing homework. Minny snatches the mail from Sugar and sees an envelope from Skeeter. T: homework F: (36a) teasing (36b) commanding	<i>saying "More to come." Minny's eyes go wide.</i> AIB (V.O.): Divided thirteen ways that came to bout forty-six dollars each. <i>Minny quickly closes the letter, stuffs it in her bra as she runs for the door.</i> MIN: (to the kids) Y'all finish your homework. (36b) <i>Minny runs out the screen door as the chicken begins to burn.</i>		√	√		√				H thinks of sth							
37/CL XX	P: Minny and Aibileen S ₁ : Aibileen's yard S ₂ : Aibileen works in her garden as Minny runs up with her cash. Aibileen rises. T: money F: (37a) informing (37b) commanding (37c) expressing surprise	MIN: Aibileen! Aibileen! We just got this from Miss Skeeter. (37a) Look at it. Look at all the money! (37b) <i>Aibileen sees the money and throws her arms around Minny. They jump up an down in excitement.</i> AIB: Minny, we're rich! (37c)		√	√	√					H knows sth							
				√	√		√				H is doing sth							
				√	√				√		H is amused							
38/CL XXXI	P: Hilly, Jolene, and Mary Beth S ₁ : in the living room of Leefolt home S ₂ : Bridge is underway at the Leefolt house. Hilly's eyes are red and puffy, her hair lies flat. A horrible fever blister burns hot on Hilly's upper	JOL: I heard that Betty character might be Mary Elizabeth. <i>A nervous Aibileen pours tea.</i> HIL: It's not Jackson, and that book is garbage. (38a) I bet the whole thing's made up by some nigra. (38b) <i>Hilly raises her eyes to Aibileen.</i> MAR: And, Jolene, didn't <i>your</i> <i>momma</i> leave Cora to you in her will? JOL: Well, yes...But that's not odd, is it? Happens all the time,		√	√				√		H thinks of sth							
				√	√			√			H thinks of sth			√				

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	lip. The usual suspects surround Hilly--except for Skeeter. Mary Beth Caldwell has taken her place. T: the book written by anonymous F: (38a) teasing (38b) betting (38c) denying	right? <i>Hilly quickly interrupts.</i> HIL: The book is NOT ABOUT JACKSON! (38c)		√	√			√			H thinks of sth							
39/CL XXXI X	P: Aibileen and Minny S ₁ : in front of Mount Zion Church S ₂ : Aibileen and Minny walk toward the church through the parking lot. Cars are stacked up in all directions. T: going to church in a rush F: (39a) questioning (39b) informing (39c) questioning (39d) commanding	AIB: What are all these cars doing out here? We late? (39a) MIN: No, we ain't late. (39b) AIB: Why ain't you singin'? (39c) MIN: We got to worry about getting in there and get our seats. Come on now, we late! (39d)		√	√	√	√				H answers H knows sth H feels irritated H is doing sth							
40/CX CIII	P: Aibileen, Hilly, and Elizabeth S ₁ : in Elizabeth's house S ₂ : Aibileen enters to find Elizabeth and Hilly staring at her. Elizabeth holds her six month old baby boy. Hilly	AIB: Good morning. (40a) HIL: Aibileen, the silver I lent Elizabeth last week. (40b) AIB: It not polished good? (40c) Humidity been fighting me on polishing day. (40d) HIL: When you returned it, three pieces were missing from the felt wrapper. A fork and two spoons. (40e)		√			√		√		H is doing sth H thinks of sth H thinks of sth H thinks of sth H feels frightened							

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	pretends that she loses her silver. She accuses Aibileen for stealing it. T: Hilly's silver and Aibileen's annoyance F: (40a) greeting (40b) questioning (40c) questioning (40d) informing (40e) informing (40f) expressing nervousness (40g) arguing (40h) questioning (40i) expressing anger (40j) insisting (40k) firing (40l) threatening (40m) informing (40n) arguing (40o) commanding (40p) insisting (40q) threatening (40r) threatening (40s) arguing (40t) expressing anger (40u) teasing (40v) teasing (40w) commanding (40x) apologizing (40y) expressing sadness (40z) questioning (40aa)	AIB: Lemme...lemme go check in the kitchen. Maybe I left some behind. (40f) HIL: You know as well as I do that silver's not in the kitchen. (40g) <i>Aibileen turns to Elizabeth.</i> AIB: You check in Mae Mobley's bed? Since Lil' Man was born, she been putting things- (40h) HIL: Do you hear her, Elizabeth? She's trying to blame it on a toddler. (40i) AIB: I ain't got no silver. (40j) <i>Elizabeth whispers to Hilly.</i> ELI: She says she doesn't have them. <i>Mae Mobley runs into the room, heads straight for Aibileen.</i> HIL: Then it behooves me to inform you that you are fired, Aibileen. (40k) And I'll be calling the police. (40l) <i>Mae Mobley grabs Aibileen's skirt.</i> MAE: Aibee, my froat hurts. AIB: I'll go get her some syrup, Miss Leefolt. (40m) HIL: Elizabeth can take care of her own children. (40n) ELI: I'll go get the cough syrup. <i>Aibileen reaches for the baby boy in Elizabeth's arms.</i> AIB: Come here, Lil' Man. (40o) <i>Hilly steps between Aibileen and Elizabeth.</i> ELI: I'm okay.		√	√				√			H is doing sth																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																							
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	complimenting (40bb) refusing (40cc) commanding	AIB: I didn't steal no silver. (40p) HIL: Maybe I can't send you to jail for what you wrote, but I can send you for being a thief. (40q) AIB: (quickly) I know something about you. Don't you forget that. And from what Yule May says, they's a lot a time to write letters in jail. Plenty a time to write the truth about you, and the paper is free. (40r) HIL: Nobody would believe what you wrote. (40s) AIB: I don't know. I been told I'm a pretty good writer! Already sold a lot a books! (40t) HIL: Call the police, Elizabeth. AIB: All you do is scare and lie to get what you want. (40u) ELI: Aibileen, stop! AIB: (to Hilly) You a godless woman. Ain't you tired, Miss Hilly? Ain't you tired? (40v) ELI: Aibileen, you have to go now. MAE: Don't go, Aibiee! AIB: Baby, you need to get back to bed. (40w) MAE: Please don't leave. AIB: I gots to, Baby. I am so sorry. (40x) MAE: Are you going to take care of another little girl? AIB: No, that's not the reason. I don't want to leave you, but...it's time for me to retire. You my last little girl. (40y)		√	√		√					H feels irritated							
				√	√				√			H feels irritated			√				
				√	√				√			H feels irritated							
				√	√	√						H feels irritated							
				√	√				√			H is doing sth							
				√	√				√			H thinks of sth							
				√	√				√			H thinks of sth							
				√	√		√					H is doing sth							
				√	√				√			H thinks of sth							
				√	√				√			H feels irritated							

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		MAE: Noooo! AIB: Baby, baby, I need you to remember ever thing I told you. Okay? Do you remember what I told you? (40z) MAE: You is kind. You is smart. You is important. AIB: That's right , Baby Girl. (40aa) MAE: Don't go, Aibee. AIB: I gots to , baby. (40bb) <i>Aibileen takes her purse from an armchair and turns to Elizabeth.</i> AIB: You give my sweet girl a chance. (40cc)		√	√		√				H answers							
				√	√				√		H is amused							
				√	√			√			H is doing sth							
				√	√		√				H thinks of sth							

Appendix 2

SURAT PERNYATAAN TRIANGULASI

Yang bertanda tangan di bawah ini, saya:

Nama : Atika Krusdian Sari

NIM : 08211144028

Program Studi : Bahasa dan Sastra Inggris

Fakultas : Bahasa dan Seni

menyatakan bahwa telah melakukan triangulasi data pada karya tulis ilmiah (skripsi) dari mahasiswa:

Nama : Ratih Santi Mianawati

NIM : 08211141027

Program Studi : Bahasa dan Sastra Inggris

Fakultas : Bahasa dan Seni

Judul : A PRAGMATIC ANALYSIS OF SPEECH ACTS TO REVEAL
NINETEEN SIXTIES AFRICAN AMERICAN WOMEN'S
OBSTACLES IN TATE TAYLOR'S *THE HELP*

Demikian surat ini saya buat. Semoga dapat digunakan sebagaimana mestinya.

Yogyakarta, 28 Februari 2013

Triangulator,



Atika Krusdian Sari

SURAT PERNYATAAN TRIANGULASI

Yang bertanda tangan di bawah ini, saya:

Nama : Muhammad Basir

NIM : 08211141028

Program Studi : Bahasa dan Sastra Inggris

Fakultas : Bahasa dan Seni

menyatakan bahwa telah melakukan triangulasi data pada karya tulis ilmiah (skripsi) dari mahasiswa:

Nama : Ratih Santi Mianawati

NIM : 08211141027

Program Studi : Bahasa dan Sastra Inggris

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Judul : A PRAGMATIC ANALYSIS OF SPEECH ACTS TO REVEAL
NINETEEN SIXTIES AFRICAN AMERICAN WOMEN'S
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Demikian surat ini saya buat. Semoga dapat digunakan sebagaimana mestinya.

Yogyakarta, 28 Februari 2013

Triangulator,

Muhammad Basir