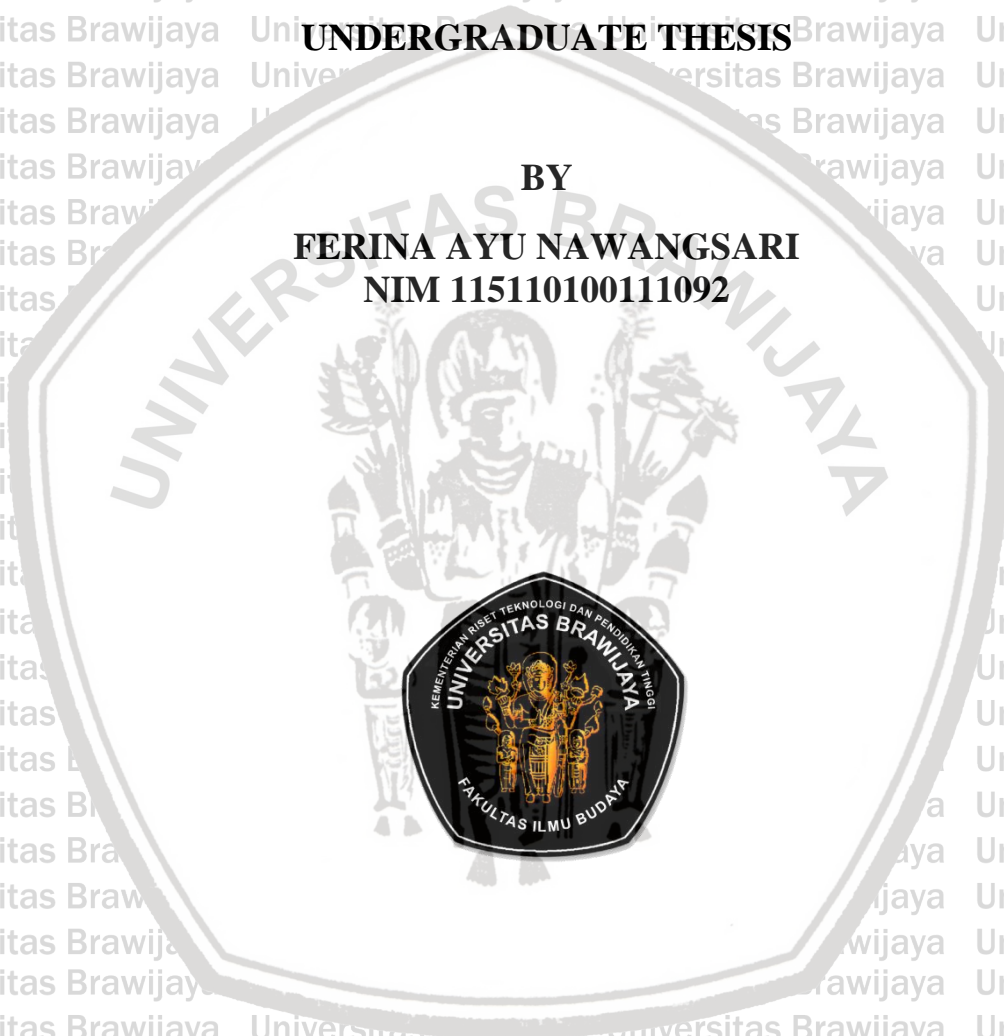


**AFRICAN AMERICAN VERNACULAR ENGLISH (AAVE)
GRAMMATICAL ANALYSIS USED BY THE MAIN
CHARACTER OF 'THE HELP' MOVIE**

UNDERGRADUATE THESIS

BY

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**STUDY PROGRAM OF ENGLISH
DEPARTMENT OF LANGUAGES AND LITERATURE
FACULTY OF CULTURAL STUDIES
UNIVERSITAS BRAWIJAYA**

2015

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

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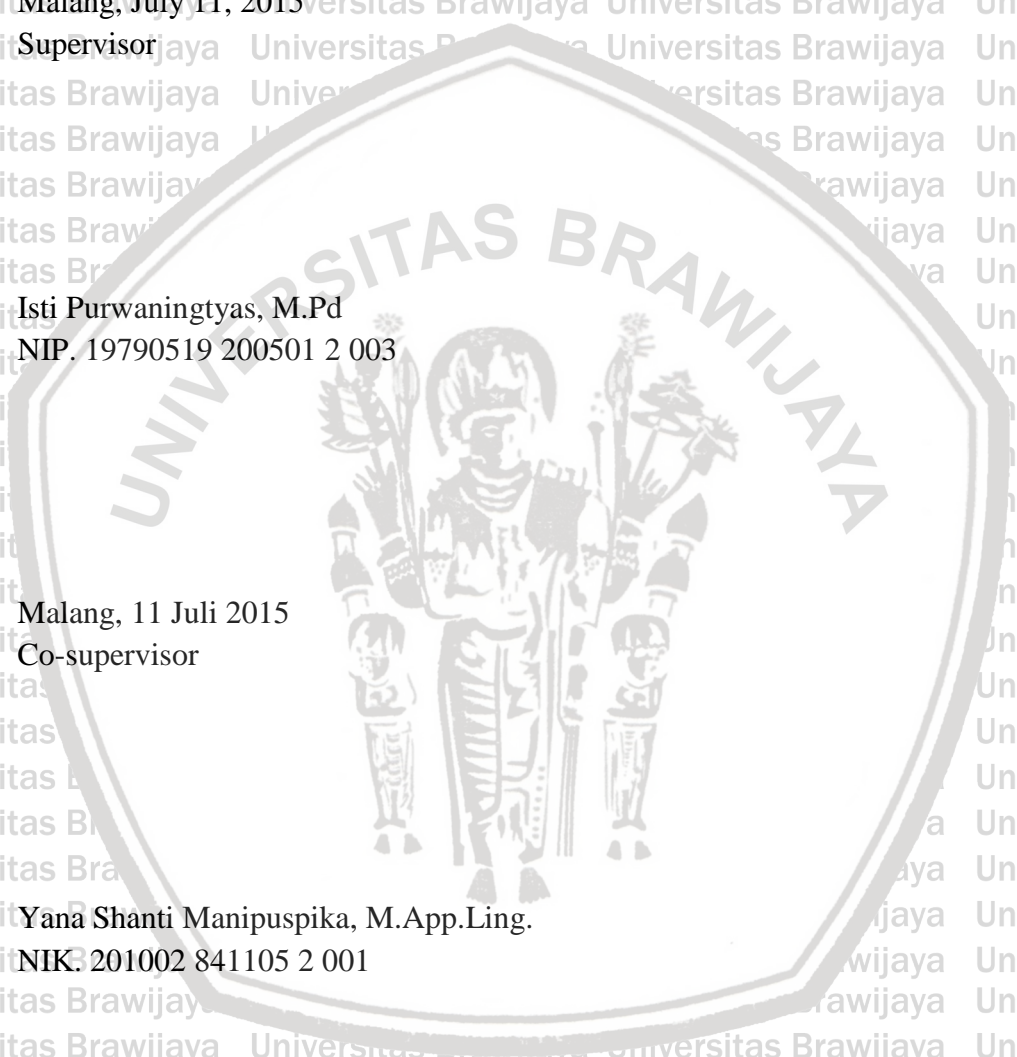
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ABSTRACT

Nawang Sari, Ferina Ayu. 2015. **African American Vernacular English (AAVE) Grammatical Analysis Used by the Main Character of *The Help* Movie**. Study Program of English, Department of Languages and Literature, Faculty of Cultural Studies, Universitas Brawijaya.

Supervisor: Isti Purwaningtyas; Co-supervisor: Yana Shanti Manipuspika.

Keywords: African American Vernacular English, grammatical analysis, Standard English, *The Help*.

Language is a human being's property which reflects someone's identity. Every person may have different way of speaking because of several factors, one of the factors is the societal status. One of the examples of how social status can affect someone's language behaviour is the existence of African American Vernacular English (AAVE). This study investigates AAVE grammatical patterns produced by the main character of *The Help* movie. There are two problems to be solved: (1) What are the patterns of African American Vernacular English (AAVE) grammar used by the main character of *The Help* movie? (2) What are the grammar differences between African American Vernacular English (AAVE) used by the main character of *The Help* movie and Standard American English?. In conducting this study, the writer used theories from Green (2002), Wolfram (2000) and Trudgill (2011).

The study is a descriptive-qualitative study which uses document analysis since the data are in the form of movie script of *The Help* movie. The data of this study are Aibileen Clark's and Minny Jackson's utterances containing AAVE grammatical features.

In this study, the writer found that there are 166 utterances containing 22 types of AAVE grammatical features. The differences of AAVE grammatical features and Standard English lay on its **verb phrase** and form, **Negation** (negative marker and the amount of negative marker), **Nominals** (the redundancy and absence of suffix -s, the use of *y'all* for 2nd plural and *they* as possessive pronoun, *them* for attributive demonstrative, irregular form of reflexive pronouns, and benefactive datives); and the inversion in **Question Formation**. In this movie, the main character are using AAVE more when they are talking to other African-American people (especially people who have equal status with them) than with White Americans. Thus, it can be concluded that social status does affect AAVE speakers' language behaviour.

The writer expects that this study can be useful for the next researchers as a reference to conduct further research about AAVE topic. The writer suggests the next researcher to analyze other features of AAVE, such as its phonological and lexical features in the real conversation of AAVE speakers in the real dialogue.

ABSTRAK

Nawang Sari, Ferina Ayu. 2015. **Analisis Tata Bahasa Inggris orang Afrika-Amerika yang digunakan oleh Tokoh Utama dalam film *The Help*.**

Program Studi Sastra Inggris, Jurusan Bahasa dan Sastra, Fakultas Ilmu Budaya, Universitas Brawijaya.

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Kata Kunci: Bahasa Inggris orang Afrika-Amerika, Analisis Tata Bahasa, Bahasa Inggris Baku, *The Help*.

Bahasa merupakan properti manusia yang mencerminkan identitas seseorang. Status sosial adalah salah satu faktor yang dapat mempengaruhi gaya berbahasa seseorang. Fenomena bahasa menunjukkan pengaruh status sosial terhadap perilaku berbahasa seseorang adalah adanya Bahasa Inggris yang digunakan oleh orang Afrika-Amerika (AAVE). Studi ini meneliti pola gramatikal AAVE yang digunakan oleh pelaku utama dalam film *The Help*. Ada dua masalah yang harus dipecahkan dalam: (1) pola Bahasa Inggris orang Afrika Amerika (AAVE) apa yang digunakan oleh tokoh utama dalam film *The Help*? (2) apa perbedaan gramatikal antara Bahasa Inggris orang Afrika Amerika dengan Bahasa Inggris Amerika yang baku? Dalam penelitian ini, penulis menggunakan teori dari Green (2002), Wolfram (2000) dan Trudgill (2011).

Studi ini menggunakan pendekatan deskriptif kualitatif dengan analisa dokumen karena data yang digunakan merupakan naskah film dari *The Help*. Data dalam studi ini adalah ungkapan dari Aibileen Clark dan Minny Jackson yang mengandung pola gramatikal AAVE.

Dalam studi ini, penulis menemukan bahwa terdapat 166 ungkapan yang mengandung 22 pola gramatikal AAVE. Perbedaan antara pola gramatikal AAVE dengan Bahasa Inggris baku terletak pada **kelompok kata kerja** dan bentuknya, **bentuk negatif** (penanda negatif dan jumlah penanda negatif), **kata benda** (penambahan dan peniadaan akhiran *-s*, penggunaan *y'all* untuk kata ganti orang kedua jamak dan *they* sebagai kata ganti milik, *them* untuk kata ganti penunjuk tambahan, bentuk kata ganti reflexif tak beraturan dan benefaktif datif); dan pembalikan posisi pada **bentuk pertanyaan**. Dalam film ini, tokoh utama lebih banyak menggunakan AAVE ketika mereka berbicara dengan sesama orang Afrika-Amerika (terutama yang memiliki status sama dengan mereka) daripada dengan orang kulit putih. Dengan demikian dapat disimpulkan bahwa perbedaan status sosial mempengaruhi perilaku berbahasa seseorang.

Penulis berharap bahwa studi ini dapat digunakan sebagai referensi dalam penelitian selanjutnya mengenai AAVE. Penulis menyarankan peneliti selanjutnya untuk menganalisa fitur lain AAVE seperti fonologi dan leksikal dalam percakapan nyata yang dilakukan oleh pengguna AAVE.

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Hopefully, God always blesses all of the people who have helped her finishing this thesis. This thesis is far from being perfect but the writer hopes that it can be useful for the readers and give contribution for the Faculty of Culture Studies especially the students of English Literature majoring Linguistics.

Malang, July 11, 2015

The writer

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CHAPTER I

INTRODUCTION

This chapter consists of four topics related to the first chapter. They are background of the study, problems of the study, objectives of the study, and the definition of key terms.

1.1 Background of the Study

As human beings, people are not able to be separated from the term 'communication'. People have to interact with others in order to fulfill their needs. By communicating with each other, people can exchange their ideas, innovation, and so on. When people communicate with others, they need media, that is a language. Jendra (2012, p. 5) states that language is indeed a human's precious property which holds an essential part in the cultivation of the human's culture. It has dynamic characteristics because it keeps developing all the time. The language development tautly depends on the social and cultural condition of its user. Language is a reflection of the people's condition in certain community or place.

According to Spolsky (1998), sociolinguistics is the field that studies the relation between language and society, between the uses of language and the social structures in which the users of language live. This study focuses on how someone from a certain social condition can communicate differently from others.

From sociolinguistics' perspective, language is closely related to the user. Schembri (2005, para. 1) states that variation in language means that different users of a language have different ways of saying the same thing. Every person may have their own variation of speech. According to Wardhaugh (2006, p. 156), it is easy to relate the occurrences of the variation of language to factors such as gender, age, race and ethnicity. As quoted in Wardhaugh (2006, p. 6), the variation of speech exists because each of us has a set of identity. That set of identity is affected by various factors such as: race, ethnicity, gender, religion, occupation, and social class.

Social class is one of the crucial issues related to the factors of language variation. Some researches and theories have proven that societal status causes several distinction in someone's way of communication. One of the example is the existence of African American Vernacular English (AAVE) which emerges from the people with different social status in the United States.

African American Vernacular English is a variety of language which is mostly spoken by African people settled in United States. Green (2002, p. 5) states that the definition of AAVE refers to the variety as an ethnic and social dialect spoken by African Americans who are members of the working class.

Sidnell (para. 3) as cited in *African American Vernacular English (Ebonics)*, states that African American Vernacular English is related to the slavery in which West Africans who newly arrived on plantations had limited access to English grammatical models because the number of native speakers was so small. In such a situation a community of second language learners might develop English

vocabulary that could be collected from transient encounters onto the few grammatical patterns which are common to the languages of West Africa. As a result, they used a variant of language which has slightly different features from Standard English (SE) used by White Americans. Standard English, as stated by Trudgill (1995, pp. 5-6) is that variety of English which is usually used in print and which is normally taught in schools and to non-native speakers learning the language. AAVE has certain phonological, morphological, and syntactic characteristics which is distinct from Standard American English (Wardhaugh, 2006, p. 342). One of the syntactical or grammatical characteristic of AAVE is lacking of *be*. For example, instead of saying "He is tired" in SE, people with AAVE will say "He tired".

In conducting a study about grammatical analysis of African American Vernacular English, the writer will use a theory from Green (2002) and Wolfram (2000) about patterns in the sentence structure and the grammar of AAVE. Besides, the writer will also use a theory from Trudgill (2011) about the differences between Standard English and other dialects. Green and Wolfram's theory are used because these theories provide detailed explanation along with several examples about the characteristics of AAVE's grammar and patterns.

Furthermore, in Trudgill's theory, it shows direct comparisons of the characteristics between Standard English and other dialects.

African American Vernacular English becomes the topic of this research because AAVE is a kind of variety of language that still exists until present. Although there are no more discrimination nowadays and even the situation of

African-American people are getting much better, AAVE is a variety of language which is commonly, not all do, used by African-American people. They keep using it in several aesthetical works such as song lyrics, movies, play scripts or even in everyday speech spoken by African-American people in United States.

African-American people were sometimes considered unequal with White Americans. This thing leads to the social gap and social inequality between White Americans and African American people. African American people are having lower social status than White Americans. Therefore, AAVE is the real example of language phenomenon about how social status can affect how someone interacts. It has special characteristics or patterns, especially in grammar, which are different from Standard English. Based on these reasons, the writer is interested in finding out more about the pattern of AAVE and the grammar differences between AAVE and Standard English.

Movie is a type of visual communication which uses moving pictures and sound to tell stories or inform or help people to learn (simple.wikipedia.org). A movie is usually trying to imitate and portray some crucial issues in the real life. Therefore, the writer decides to investigate AAVE in *The Help* movie because this movie provides examples of the variety of language used by African-American people. In this movie, the variety of English that is used by African-American maids has different characteristics from the variety of English that is used by their employer. Besides, *The Help* movie is also a depiction of the African-Americans' social condition at that time which affects the language they use.

The Help movie is selected as the subject of the study because this movie not only contains examples of AAVE grammatical features, but also some background knowledge of the existence of AAVE. *The Help* is an American movie that mainly tells about African maids' life in United States during 1960s. At that time, African people who lived in America experienced discrimination and unfair treatment from their employer, White Americans. As a result, African-American people begin to fight for their right through African-American Civil Rights Movement, which happened between 1954–1968. In this study, the writer analyzed the utterances which contain AAVE grammatical features of two characters in this movie. These two characters are African-American maids; Aibileen Clark and Minny Jackson.

It is expected that this study will be useful for the English students, the English Department, and for the next researchers. For the English students, especially for those who are majoring in linguistics, the writer expects that this study will give more information for them to get a better understanding about African American Vernacular English (AAVE) as one of the examples of language variation in Sociolinguistics. For the English Department, this study is expected to give contribution in adding new references of research. The last, the writer expects that this study will be beneficial for the next researchers as a reference or a guidance to conduct further research about African American Vernacular English (AAVE) topic.

1.2 Problems of the Study

Based on the background of the study above, this study analyzed these following problems:

1. What are the patterns of African American Vernacular English (AAVE) grammar used by the main character of *The Help* movie?
2. What are the grammatical differences between African American Vernacular English (AAVE) used by the main character of *The Help* movie and Standard American English?

1.3 Objectives of the Study

The objectives of the study can be explained as follows:

1. To find out the patterns of African American Vernacular English (AAVE) grammar used by the main characters of *The Help* movie.
2. To figure out the grammatical differences between African American Vernacular English (AAVE) used by the main characters of *The Help* movie and Standard American English.

1.4 Definition of Key Terms

These are the definition of key terms presented by the writer to avoid misunderstanding:

1. **Sociolinguistics** : the branch of linguistics which studies just those property of language and languages which require reference to social, including contextual, factors in their explanation (Downes, 1998, p. 9).

2. **Vernacular** : a general expression for a kind of social dialect, typically spoken by a lower-status group, which is treated as 'non-standard' because of marked differences from a socially prestigious variety treated as the standard language (Yule, 2006, p. 212).

3. **African American English** : a variety used by many (not all) African Americans and other speakers (e.g. Puerto Rican groups in New York) and has a number of characteristic features that, taken together, form a distinct set of social markers (Yule, 2006, p. 212).

4. **Standard English** : variety of English which is usually used in print, and which is normally taught in schools and to non-native speakers learning the language (Trudgill, 1995, pp. 5–6).

5. **Grammar** : The rules by which a language operates, and therefore the implicit knowledge that the speaker of that language have which makes them competent to use the language; also, an account of the rules (Kreidler, 1998, p. 300).

6. **The Help** : a 2011 American movie directed by Tate Taylor about an aspiring author during the civil rights movement of the 1960s who decides to write a book detailing the African-American maids' point of view on the white families for which they work, and the hardships they go through on a daily basis (from <http://www.imdb.com/title/tt1454029/>).

CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, the writer shows theoretical framework which helps the writer in conducting this study. There are also two previous studies which will be reviewed.

2.1 Theoretical Framework

This study draws on some theories that have been stated by various linguists such as: Green (2002), Wolfram (2000), Trudgill (2011), Yule (2006), Coulmes (1998) and Pullum (1999) about Sociolinguistics, Standard English, African American Vernacular English (AAVE), The Differences between Standard English and African American Vernacular English and *The Help* movie.

2.1.1 Sociolinguistics

Coulmes (1998, p. 5) as quoted in *The Handbook of Sociolinguistics* states that sociolinguistics is concerned with describing language use as a social phenomenon and, where possible, it attempts to establish causal links between language and society, pursuing the complementary questions of what language contributes to making community possible and how communities shape their languages by using them. The sociolinguist's aim is to move towards a theory which provides a motivated account of the way language is used in a community, and of the choices people make when they use language (Holmes, 1992, p. 16).

From sociolinguistics' perspective, language is closely related to the user. Schembri (2005, para. 1) states that variation in language means the different users of a language have different ways of saying the same thing. Every person may have their own variation of speech. Kuthy (2001, p. 2) states that languages also contain many levels of internal variation, related to such variables as age, region, socioeconomic status, group identification, and others.

According to Wardhaugh (2006, p. 6), the reason why people can have different linguistic behaviour is because each of us has an identity (or, perhaps more accurately, a set of identities). That identity itself, emerges from interaction with others and it is the sense of self each of us has achieved, the result of our socialization. For example: our experiences with the people around us. Consequently, any of many factors might have affected it, such as: race, ethnicity, gender, religion, occupation, physical location, social class, kinship, leisure activities, etc.

In short, language and society influence each other. Sociolinguistics is a study which tries to make a link between language and the condition of the society. By knowing certain characteristics of language in a region, we can understand how the social structure of that place is. Sociolinguistics also concerns about the variation of language among people which is affected by the social status in society. Based on Wardhaugh's theory (2006, p. 6), social status can be proven causing the differences in speech. One of the examples of how social status can affect someone's language behaviour is the existence of AAVE.

2.1.2 Standard English

Based on Cambridge Advance Learner's Dictionary Third Edition, the term *standard* (adj) means usual rather than special, especially when thought of being correct or acceptable. Meanwhile, standard language is described as a variety of language that has been standardized by certain authoritative institution.

Trudgill (2011, p. 1) in *Standard English : What it isn't* states that standardized language refers to a language which has undergone standardization.

Kridhalaksana (2008, p. 226) claims that standardization is (1) the process of accepting a set of rule such as: high-low, polite-impolite, formal-non-formal and several patterns of language such as: pronunciation, grammar, spelling and so on, by language users (2) a process of accepting a dialect of a particular variety of language as a standard language by a language community.

Trudgill (2011, p. 1) claims that standardization consists of three processes, they are:

1. language determination, is decisions which have to be taken concerning the selection of particular languages or varieties of language for particular purposes in the society or nation in question.
2. language codification, is the process whereby a language variety "acquires a publicly recognised and fixed form". The result of codification are usually grammar book and dictionary.
3. language stabilization, is a process whereby a formerly diffuse variety.

According to Trudgill (2011, pp. 2-9), Standard English cannot be classified as a language, an accent, a style, a register or a set of prescriptive rules.

Standard English is a kind of dialect, because it is one of the variety of English among many, Yule (2006, p. 194) states that Standard English is the variety of language that is normally taught to the people who want to learn English as a second or foreign language and clearly associated with education, school setting and broadcasting in public context. Standard English is also more easily described in the written language, like in vocabulary, grammar, and spelling, than spoken language.

In summary, standardization is an attempt to make a particular dialect approved and used by the society by standardizing some element of it, for instance: its grammar, pronunciation, spelling and others. A dialect which is considered as a standard language, has passed through three processes, they are: language determination, codification, and stabilization. Standard English is a variant of English or dialect which has been standardized and it is usually taught in classroom or used in printed media.

2.1.3 African American Vernacular English (AAVE)

Yule (2006, p. 212) describes vernacular as a general expression for a kind of social dialect, typically spoken by a lower-status group, which is treated as 'non standard' because of marked differences from a socially prestigious variety treated as the standard language. While African American Vernacular English (AAVE) is a variety of language which is spoken by Afro-Americans. Sometimes, speakers of mainstream English consider the AAVE uses as being different from general English and they label them as ungrammatical uses of English that make

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African Americans sound unintelligent (Green, 2002, p. 34). Most speakers of Standard English also think that AAVE is just a bad version of their language because AAVE speakers ignore their mistakes of grammar and pronunciation (Pullum, 1999, p. 40). This consideration is wrong because in fact, AAVE is not Standard English with mistake. AAVE speakers use a different grammar clearly distinguished from Standard English in several points and use AAVE does not mean lowering the standard language (Pullum, 1999, p. 57). In addition, Abrahams (1974) states that although AAVE is spoken mostly by the African American people who do not get formal education, the speakers think that AAVE can reflect something that they are proud of. To them, the different characteristics with the Standard English symbolizes how they use their words artfully and playfully.

Green (2002, p. 5) states that there are various labels related to AAVE, such as: Negro dialect, Nonstandard Negro English, Negro English, American Negro Speech, Black communication, Black dialect, Black folk speech, Black street speech, Black English, Black English Vernacular, Black Vernacular English, Afro American English, African American English, African American Language, and African American Vernacular English. Today, the terms such African American Vernacular English (AAVE) and Ebonics are more often used to refer this variety of language. AAVE is now widely spread and accepted by the English speakers as one of the variety of language which represents the cultural identity of its speakers (Howell and Vetter, 1985).

AAVE is a variety of language which has different characteristics with Standard English. Although most of non-AAVE speakers think that AAVE is ungrammatical, in fact AAVE can be a representation of AAVE speakers' identity and culture. Meanwhile, the different characteristics of AAVE and Standard English are closely associated with AAVE's history in early 1960s.

2.1.3.1 Origins of African American Vernacular English

Green (2002, p. 9) states that there are two theories related to the origins of AAVE, they are: Creole theory and Dialect theory. Yule (2006, p. 202) defines creole as a variety of a language that is developed from a pidgin and is used as a first language by a population of native speakers. Meanwhile, pidgin is a variety of language developed for some practical purpose, such as trading, among groups of people who had a lot of contact, but who did not know each other's languages.

Creole theory explains that AAVE started off as a creole such as Jamaican Creole and Gullah, which is spoken in the Sea Islands off the coast of South Carolina and Georgia. It is emphasized that AAVE emerged from African slaves and servants who were brought to America and then developed their linguistic knowledge to their offspring.

Dialect Theory suggests that the patterns of AAVE are actually found in other varieties of English, especially in Southern varieties and earlier stages of English. More of the researches in this theory show that earlier AAVE is more closely related to English than to creoles. Both theories have strong evidences related to this topic. Further researches concerning the origins of African

American Vernacular English are still being a matter of debate and being undertaken until today.

2.1.3.2 African American Vernacular English Features Patterns

Green (2002, p. 1) in her book *African American English* claims that AAE is a variety that has set phonological (system of sounds), morphological, (system of structure of words and relationship among words), syntactic (system of sentence structure), semantic (system of meaning) and lexical (structural organization of vocabulary items and other information) patterns. Green (2002) describes several grammatical characteristics of African American English as follows:

1. Verbs

a) The auxiliaries are often left out. For example: Bruce \emptyset running (*is*); \emptyset You know her name? (*do*).

b) Neutralization of singular and plural persons. For instance: Bruce *runs* / Bruce *run*; You *don't* love me / She *don't* love me. Meanwhile, the letter 's' is usually added to the verb to indicate that the action happens habitually. For example: Every morning I *sits* and *rides*.

c) The use of *gon* or *gonna* to mark future tense as in I'm *gonna* eat.

d) Aspectual Markers or Verbal Markers 'be'

'Be' also indicates habitual or repeated action. For example: Bruce *be* running.

It means that Bruce is *usually* running. Meanwhile in sentence 'Bruce \emptyset running', it means Bruce is running *now* / *these days*.

e) Aspectual markers 'bin'

'Bin' is used when the activity/state was held for a long time. For example: She *bin* running. It means that she has been running for a long time.

f) Aspectual markers 'Dən'

'Dən' indicates the event that has already ended. For example: I *dən* done all you told me to do, means: I have done all you told me to do.

g) Aspectual markers 'finna'

This marker indicates that the event will happen in the immediate future and always followed by a non-finite verb. For example: They *finna* do something, means: they're about to do something.

h) Aspectual markers 'Steady'

'Steady' indicates that the activity is carried out in consistent manner. For example: They want to do their own thing, and you *steady* talking to them. It means that 'they want to do their own thing, and you're continuing to talk to them.

i) Aspectual markers 'Come'

This form expresses the indignation or anger of the speaker. For example: Don't *come* acting like you don't know what happened and you started the whole thing, means 'don't try to act as if you don't know what happened, because you started the whole thing'

2. Multiple Negation

In AAVE, negation is marked more than once on auxiliaries and indefinite nouns.

For example: I *didn't* see *nothing*. It means 'I didn't see anything'

3. Referential 'it and 'dey'

Referential 'it' and 'dey' are used to show the existence of something. Instead of using 'there are', African Americans are using 'it' and 'dey'. For example: *It got some coffee in the kitchen and Dey got some coffee in the kitchen.*

In addition, Wolfram (2000, pp. 117-126) describes the grammar of urban

AAVE as follows:

A. Verb phrase

1. Copula/auxiliary absence

is and *are* are deleted when they stand in positions where they can be contracted in Standard English. For example: *She nice* for 'She's nice'.

2. Invariant *be*

be in AAVE can be distinguished into several kinds. The first is habitual *be* as in *Sometimes they be playing games*. Another type is the use of *be* derived from phonological process as in *She be here in a minute*, from the simplification of *will / would be*. Another example is in the sentence *If they get a DVD player, they be happy*, the form is derived from the loss of /d/ (*they'd be* → *they be*).

3. Completive *done*

In AAVE, *done* functions like a perfect, referring to an action completed in the recent past, but it can also be used to highlight the change of state or intensify an activity. For example: *I done told you not to mess up*.

4. Sequential *be done*

The combination of *be* and *done* together in the sentences such as *My ice cream be done melted by the time we get there*, marking a resultative or a

future conditional state. The meaning of that sentence is almost the same with *will have melted* in Standard English.

5. Remote *béén*

The stressed use of *béén* with a past tense form of the verb may denote a special aspectual function that marks an activity that took place in the distant past. For example: *I béén had it for about three years* or *I béén known him*, it refers to an event that took place, literally or figuratively, in a distant time frame. In some contexts, the form may be interpreted as the deletion of a contracted form of the perfect (e.g. *She's béén married*).

6. Simple past had + verb

This form indicates a simple past tense action, as in *They had went outside and then they had messed up the yard*. This use is equivalent to the use of the simple past (e.g. *They went outside and then they messed up the yard*) in Standard English.

7. Specialized auxiliaries

These auxiliary-like constructions are the use of *come* to indicate a state of indignation, *steady* to mark a continuative intensifying activity, and *finna* to indicate an immediate future or planned event.

8. Irregular verbs

These include the extension of past as participle (e.g. *I had went down there*), the participle as past (e.g. *They seen it*), the bare root as past (e.g. *They run there yesterday*), and regularization of past tense (e.g. *Everybody knowed him*)

9. Subject-verb agreement

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The current-day pattern of 3rd singular -s absence in sentences such as *She walk* for ‘She walks’ and *She have money* for ‘She has money’. The second concord pattern affecting urban AAVE is the regularization of present and past forms of conjugated be. AAVE is much like the vast majority of other vernacular varieties of English in its use of be leveling; in the present tense, *are* and *am* level to *is*, as in *The folks is home* or *Y’all is here*, while past tense *be* levels to *was*, as in *The folks was there* or *Y’all was here*.

10. Other verb phrase structures

The use of verb *beat* for ‘won’, and *blessed out* for ‘scold’ or ‘swear’ are quite common for AAVE speakers. Beside, the use of *say* to introduce a quote, as *She told him say, “Where you been?”*.

B. Negation

Multiple negation in AAVE shows that a single negative proposition may be marked both within the verb phrase and on postverbal indefinites, as in *It wasn’t nothing*. There is also a type of negative concord that involves a preverbal indefinite and verbal negative as in *Nobody don’t like him*. AAVE uses *ain’t* as a general preverbal negative for present tense *be* (am not, is not, are not), for the perfect auxiliary *haven’t / hasn’t*, and for the past *didn’t*. In AAVE, *ain’t* and *done* may be used with *but* to indicate ‘only’ or no more than’ as in *He didn’t take but three dollars*.

C. Nominals

One of the characteristic is the absence of inflectional -s on possessives and plurals. For example:

- the absence of possessive -s in sentences like *The dog_ tail was wagging.*
- There is also -s absence related to measure nouns with quantifiers, as in *I got 50 cent_.*
- the absence of -s plural unrestricted by the type of noun, as in *some dog or two boy.*
- The regularization of irregular plurals, including shifts in word class status from irregular to regular (e.g. *oxes, geoses*),
- the attachment of plurals to forms that have zero marking in other varieties (e.g. *three sheeps, two corns*), and redundant marking of irregular plurals (e.g. *two firemens, childrens*)
- the use of the second person plural ‘y’all’ in *Y’all done now* or *It’s y’all ball* is quite common in both Southern and Northern versions of AAVE.
- the use of the possessive pronoun ‘they’ in *It’s they book.*
- the regularization of the reflexive *hissself* as in *He washed hissself*, the extension of the objective form *them* for attributive demonstratives such as *She likes them apples*, and the use of objective forms in coordinate subjects. There’s also benefactive datives characteristic as in *I got me a new car* with Southern dialects.
- Urban AAVE also shares null subjective relative pronoun in embedded sentences such as *It’s a man come over here talking trash.* The use of *what* as a relative as in *That’s the man what I was talking about.*

D. Question Formation

Questions may be formed without subject-auxiliary inversion, as in *Where that is?* or *Why I can't go?*. While the productive use of simple non-inverted question order may be receding, it is still quite common in some fixed phrases such as *What it is?* or *Who that is?*. Embedded questions may retain subject-auxiliary inversion, as in *I asked her could I go with her*, contrasting with the standard pattern in which *if* or *whether* is used with non-inverted order, as in *I asked him if I could go with him*.

In conclusion, African American Vernacular English is different in phonological, morphological, lexical, semantic, and syntactic. There are several characteristics of African American Vernacular English grammar. The characteristics are divided into verb forms, multiple negation, referential, nominals, and question forms.

2.1.4 Differences between Standard English and African American Vernacular English

Trudgill (2011) in *Standard English: What it isn't* has compared grammatical features between Standard English and other dialects, including African American Vernacular English (AAVE). The differences are explained as follows:

1. Standard English fails to distinguish between the forms of the auxiliary forms of the verb *do* and its main verb forms. In present tense, many other dialects distinguish between auxiliary *I do, he do* and main verb *I does, he does* or

similar, and the past tense, where most other dialects distinguish between auxiliary did and main verb done, as in You done it, did you?

2. Standard English has an unusual and irregular present tense verb morphology

in that only the third-person singular receives morphological marking: he goes versus I go. Many other dialects use either zero for all persons or -s for all persons.

3. Standard English lacks multiple negation. Most nonstandard dialects of English

around the world permit multiple negation. For example in SE, people will say 'I don't want any'. While in other other dialect, it will be 'I don't want none'.

4. Standard English has an irregular formation of reflexive pronouns with some

forms based on the possessive pronouns e.g. myself, and others on the objective pronouns e.g. himself. Most nonstandard dialects have a regular system employing possessive forms throughout i.e. hisself, theirselves.

5. Standard English fails to distinguish between 2nd person singular and 2nd

person plural pronouns, having you in both cases. Many nonstandard dialects maintain the older English distinction between thou and you, or have developed newer distinctions such as you versus youse.

6. Standard English has irregular forms of the verb to be both in the present tense

and in the past. Many nonstandard dialects have the same form for all persons.

For example: am, is, are (present tense) and was, were (past tense) in SE.

While other dialects use I be, you be, he be, we be, they be (present tense) and

I were, you were, he were, we were, they were (past tense).

7. In many irregular verbs, Standard English distinguishes between preterite (past) and perfect verb forms both by the use of the auxiliary have and by the use of distinct preterite and past participle forms: I have seen versus I saw .

Many other dialects have I have seen versus I seen.

8. Standard English has only a two-way contrast in its demonstrative system, with this (near to the speaker) opposed to that (away from the speaker). Many other dialects have a three-way system involving a further distinction between, for example, that (near to the listener) and yon (away from both speaker and listener).

To sum up, there are several main grammatical differences of Standard English and other dialects. The differences are related to the existence of auxiliary, verb patterns in plural and singular, negation, the forms of reflexive pronouns, the distinction between second person singular and plural, verb form in present and past tense, the distinction of past and perfect tense and the demonstrative system.

2.1.5 The Help Movie

The Help movie is a 2011 movie directed by Tate Taylor which is adapted from Kathryn Stockett's best seller novel. Released on August 10, 2011, this movie sets in Mississippi and mainly tells about the hardship of African American maids' life in 1960s.

The Help stars Emma Stone as Skeeter Phelan, Viola Davis as Aibileen Clarks, Octavia Spencer as Minny Jackson. Skeeter Phelan is a southern society

girl who returns from college determined to become a writer. Her life changes when she begins to interview Aibileen, an African American maid at her friend's house. Aibileen is just one of the African American people who experiences discrimination from her employer in her everyday life. From Aibileen, Skeeter finally meets Minny, who also has experienced so much violence, not only from her employer but also from her husband. Skeeter eventually decides to make a writing project about African American's life and their point of views, hoping that it will change their fate. During her writing project, Skeeter goes through several obstacles and she has to strive against her own best friends. In the end, there are more African American people join her project and tell their stories. This becomes the beginning of civil rights movement of African American people in the 1960s.

The Help movie has won several awards such as: One of the Top 10 Films in African-American Film Critics Association (AAFCA) Awards in 2011 and Teen Choice Awards in 2012. This movie has also nominated in several kinds of prestigious award such as: MTV Movie Awards 2012; Academy Awards USA in 2012; and Golden Globes USA in 2012.

2.2 Previous Studies

Before this study is conducted, there are some studies discussing African American Vernacular English (AAVE). The first study is conducted by Damayanti (2011) entitled "BEV Applied in the Characters of "Ray" Viewed from Solidarity". The study aims at revealing the patterns of Black English Vernacular (BEV) that are mostly used in "Ray" movie, the social factors in the

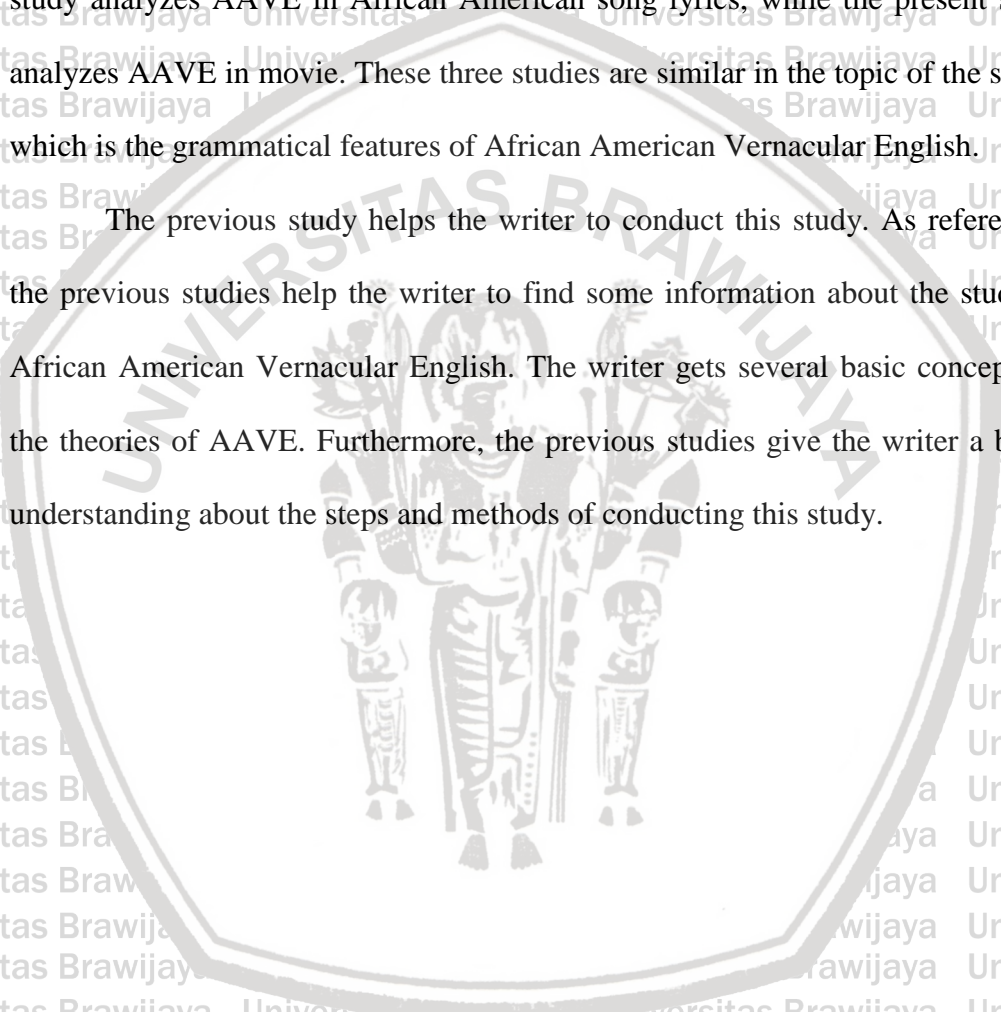
use of BEV among the characters in movie “Ray” and the types of solidarity in the use of BEV among the characters of “Ray” movie. This study uses theory from Labov (1972) and Holmes (2001) about pattern of Black English Vernacular (BEV). The finding of this study is the most pattern of BEV occurring in movie “Ray” is omission of the auxiliary. She also explains that the use of BEV and solidarity has a close connection because all the characters in this movie use the same language that is BEV as solidarity.

The second previous study is conducted by Feldman (2002) entitled “African American Vernacular English in the Lyrics of African American Popular Music”. The objective of this study is to find out the use of grammatical features of African American Vernacular English (AAVE) in African American popular music from three different periods of the 20th century. In this thesis, Feldman analyzes some song lyrics from three genres, they are: blues, soul or funk and hip hop. In analyzing AAVE in the song lyrics, Feldman uses the theory from Rickford (1992) about the grammatical features of African American Vernacular English, more specifically about its copula absence and verbal –s absence. The finding of this study shows that hiphop songs have the highest percentage in the copula absence and verbal –s absence. Meanwhile blues songs have the smallest percentage of copula absence and verbal –s absence.

This present study has similarities and differences with the previous studies. The difference of the writer’s study from the first study is that this present study focuses on the comparison between AAVE’s pattern of language with Standard English. While in Damayanti’s study, it is connected with solidarity

aspect. Another difference is in Damayanti's study, she uses Labov and Trudgill theory with movie as the object of the study. Meanwhile in this present study, the writer uses Green (2002) and Trudgill's (2011) theory. The difference of the second study with this present study lays on the object of the study. The second study analyzes AAVE in African American song lyrics, while the present study analyzes AAVE in movie. These three studies are similar in the topic of the study, which is the grammatical features of African American Vernacular English.

The previous study helps the writer to conduct this study. As references, the previous studies help the writer to find some information about the study of African American Vernacular English. The writer gets several basic concepts of the theories of AAVE. Furthermore, the previous studies give the writer a better understanding about the steps and methods of conducting this study.



CHAPTER III

RESEARCH METHOD

In this chapter, the writer presents several points related to the procedure of conducting the study. They are research design, data source, data collection, and data analysis.

3.1 Research Design

In this study, the writer used descriptive qualitative method to analyze the data. The characteristics of qualitative research, proposed by Lincoln and Guba (1985) as cited in Ary et al. (2010, p. 424), is using human as an instrument of collecting the data. Besides, in this study, the writer used content or document analysis in gathering and describing the data. Based on Ary et al. (2010, p. 457)

Content or document analysis is a research method applied to written or visual materials for the purpose of identifying specified characteristics of the material. The materials analyzed can be textbooks, newspapers, web pages, speeches, television programs, advertisements, musical compositions, or any of a host of other types of documents.

The writer used content or document analysis since the data are in the form of movie script.

3.2 Data Source

The data of this study are the utterances of the two main characters of *The Help* movie, Aibileen Clark and Minny Jackson. In this case, the write only took the utterances which contain African American Vernacular English (AAVE)

grammatical features from both characters. While the data sources in this study is the movie script of *The Help* movie. The movie script was downloaded from <http://www.springfieldspringfield.co.uk>.

3.3 Data Collection

The data of this study are the utterances containing AAVE produced by the main characters of *The Help* movie. In collecting the data, the writer applied some steps, as the following:

1. Watching *The Help* movie.
2. Downloading the script of *The Help* movie from http://www.springfieldspringfield.co.uk/movie_script.php?movie=help-the.

The writer chose this website because this website is the only website that provides the full script of *The Help* movie.

3. Crosschecking the script and the dialogue of the movie. In order to get the accurate data, the writer crosschecked between the downloaded movie script and the real dialogue in the movie. Since the characters are not written in the movie script, crosschecking helped the writer to get the data about the characters who involve in the dialogue.

3.4 Data Analysis

After the data were collected, they were analyzed using these following steps:

1. Reducing the data and selecting the utterances that contain African American Vernacular English. First, the writer selected the utterances produced by the main characters only. To get more specific and to avoid redundant data, the writer only focused on the utterances spoken by the main character and left out the data which did not contain AAVE grammatical features.
2. Analyzing the pattern of AAVE in *The Help* movie based on the theory of Green (2002) and Wolfram (2000).
3. Finding grammatical differences between AAVE and Standard English by using the theory of Trudgill (2011).
4. Doing peer-checker with a partner who conducted a research about similar topic in order to get a valid data about the comparison of utterances in AAVE with Standard English.
5. Displaying the pattern of grammatical features of AAVE used in *The Help* movie in the form of table. Then, the writer wrote down the utterances of AAVE in Standard English version.

Table 3.1 Sample table of AAVE features and its comparison with Standard English

No.	Character	Utterance in AAVE	AAVE Feature	Standard English Version
1.				
2.				
3.				

6. Drawing conclusion based on the results of analysis.

CHAPTER IV

FINDING AND DISCUSSION

In this chapter, the writer presents finding and discussion of the study. The finding is purposed to answer the research problems. This part covers the utterances containing AAVE grammatical features in *The Help* movie comparing with the Standard English version. Meanwhile, the discussion contains the result of the data analysis and the comparison of this present study's result with the previous studies.

4.1 Finding

In this sub-chapter, the finding is presented to answer the problems of the study. There are several numbers of AAVE grammatical features and patterns found in the utterances performed by the main character of *The Help* movie. The data were taken from *The Help* movie script and analyzed by using the theory of Green (2002) and Wolfram (2000) about the major structures of urban AAVE grammar. While the Standard English (SE) version of AAVE utterances are written based on the theory of Trudgill (2011).

4.1.1 The Types of AAVE Grammatical Features found in *The Help* Movie

From the movie, there are 166 utterances containing AAVE grammatical patterns mentioned by the main character of *The Help* movie, Aibileen Clark and Minny Jackson. Aibileen and Minny mention 22 kinds of AAVE grammatical

features for 212 times since in some utterances, a single sentence is having more than one feature. The features found are including:

Verb Phrase:

1. 60 copula / auxiliary absence,
2. 30 uses of *gonna* as future marker,
3. 15 uses of completive *done*,
4. 15 subject-verb agreement (the deletion of *-s* in verb for 3rd singular person),
5. 9 irregular verbs,
6. 4 uses of remote *been*,
7. 4 neutralization of singular and plural *to be*,
8. A single use of *say* to introduce a quote,
9. A single use of sequential *be done*,
10. A single use of habitual action *be*.

Negation:

11. 28 uses of *ain't* as negative marker
12. 19 multiple negations,
13. 2 uses of negative form with *but*,

Nominals:

14. 9 uses of *y'all* for 2nd plural person,
15. 5 uses of *they* as possessive pronouns,
16. 2 benefactive datives,
17. 2 redundant marking of irregular plural,

18. A single use of *them* for attributive demonstrative,

19. A single *-s* absence in plural nouns,

20. A single use of possessive *-s* absence,

21. An irregular form of reflexive pronouns, and

Negative Formation:

22. A subject-auxiliary inversion in embedded question,

This following table provides some of the data which contain the pattern of AAVE grammar. Meanwhile, the whole data and the full script of the movie are presented in the appendices.

1. Aibileen Clark

There are 16 patterns of AAVE used by Aibileen Clark in this movie. Those are:

AAVE Features	Utterance in <i>The Help</i> Movie	Standard English
Verb Phrase		
1. Subject-verb agreement (3 rd singular <i>-s</i> absence). • Data number (1), (8), (21), (24), (28),(61), (62), (65), and(66).	(1) It feel ...	It feels....
	(8) Miss Leefolt still don't pick Baby Girl up <i>but</i> once a day.	Miss Leefolt still doesn't pick Baby Girl up but once a day.
	(21) Miss Leefolt got so much hairspray on her head she \emptyset gonna blow us all up if she light a cigarette.	Miss Leefolt got so much hairspray on her head she is going to blow us all up if she lights a cigarette.
2. Completive <i>done</i> . • Data number (2), (9), and (110).	(2) I done raised 17 kids in my life.	I have raised 17 kids in my life.
	(9) I done seen it happen plenty of times, once babies start having their own babies.	I have seen it happen plenty of times, once babies start having their own babies.
3. Neutralization of singular and plural person.	(4) You is kind, you is smart...you is important.	You are kind, you are smart...you are important.

<ul style="list-style-type: none"> • Data number (4) and (10). 	(10), And the young white ladies of Jackson ...oh Lord, was they having babies?	And the young white ladies of Jackson ...oh Lord, were they having babies?
4. Copula / auxiliary absence.	(6) And, Lord, I worry she Ø gonna be fat.	And, Lord, I worry she is going to be fat.
<ul style="list-style-type: none"> • Data number (6), (12), (14), (15), (17), (21), (23), (25), (29), (31), (32), (33), (35), (38), (43), (45), (46), (63), (64), (79), (96), (97), (111), (116), (123), (143), (144), (153), (155), (160), (162), (163), and (165). 	(12) See, Minny Ø about the best cook in Mississippi, and Miss Hilly wanted her.	See, Minny was about the best cook in Mississippi, and Miss Hilly wanted her.
	(14) Minny Ø my best friend.	Minny is my best friend.
	(15) Old lady like me Ø lucky to have her.	Old lady like me is lucky to have her.
	(17) Mae Mobley, you Ø going!	Mae Mobley, you are going!
	(21) Miss Leefolt got so much hairspray on her head she Ø gonna blow us all up if she light a cigarette.	Miss Leefolt got so much hairspray on her head she is going to blow us all up if she lights a cigarette.
5. Irregular verbs	(16) You drunk up two glasses of grape juice.	You drank up two glasses of grape juice.
<ul style="list-style-type: none"> • Data number (16), (80), (93), and (164) 	(80) We gone and done it now.	We go and do it now.
	(93) Truck run over him, crushed his lung.	Truck ran over him, crushed his lung.
6. The use of <i>gonna</i>	(6) And, Lord, I worry she Ø gonna be fat.	And, Lord, I worry she is going to be fat.
<ul style="list-style-type: none"> • Data number (6), (21), (45), (46), (95), (98), (99), (104), (166) 	(21) Miss Leefolt got so much hairspray on her head she Ø gonna blow us all up if she light a cigarette	Miss Leefolt got so much hairspray on her head she is going to blow us all up if she lights a cigarette.
	(45) You Ø gonna have to change my name.	You are going to have to change my name.
7. Habitual action <i>be</i>	(50) Alton used to always be asking me how come I was black.	Alton used to always ask me how come I was black.
<ul style="list-style-type: none"> • Data number (50) 		
8. Remote <i>been</i>	(127) Miss Leefolt been working on that dress for four weeks and that's what she came up with?	Miss Leefolt has been working on that dress for four weeks and that's what she came up with?
<ul style="list-style-type: none"> • Data number (127), (154), (156), (159) 		
Negation		

<p>9. Multiple negation.</p> <ul style="list-style-type: none"> Data number (7), (13), (28), (44), (48), (145), (157), (158) 	<p>(7) Mae Mobley, ain't going to be no beauty queen either.</p> <p>(13) After that, I just didn't want to live no more.</p> <p>(28) God don't pay no mind to color once He decide to set a tornado loose.</p>	<p>Mae Mobley, is not going to be beauty queen either.</p> <p>After that, I just didn't want to live anymore.</p> <p>God doesn't pay mind to color once He decides to set a tornado loose.</p>
<p>10. The use of <i>ain't</i>.</p> <ul style="list-style-type: none"> Data number (7), (34), (44), (47), (48), (105), (123), (141), (145), (146), (157), (161), 	<p>(7) Mae Mobley, ain't going to be no beauty queen either.</p> <p>(44) I ain't never had no white person in my house before.</p>	<p>Mae Mobley, is not going to be beauty queen either.</p> <p>I have never had any white person in my house before.</p>
<p>11. The use of negative form with <i>but</i>.</p> <ul style="list-style-type: none"> Data number (8) 	<p>(8) Miss Leefolt still don't pick Baby Girl up but once a day.</p>	<p>Miss Leefolt still doesn't pick Baby Girl up but once a day</p>
Nominal		
<p>12. -s absence in plural nouns.</p> <ul style="list-style-type: none"> Data number (5) 	<p>(5) I make 95 cent an hour.</p>	<p>I make 95 cents an hour.</p>
<p>13. The use <i>y'all</i> for 2nd plural</p> <ul style="list-style-type: none"> Data number (94) 	<p>(94) But to y'all, it's just another day of bridge.</p>	<p>But to you, it's just another day of bridge.</p>
<p>14. Redundant marking of irregular plural</p> <ul style="list-style-type: none"> Data number (47) 	<p>(47) Minny got her some stories, sure enough, but she ain't real keen on talking to white peoples right now.</p>	<p>Minny got her some stories, sure enough, but she is not real keen on talking to white people right now.</p>
<p>15. Irregular form of reflexive pronouns.</p> <ul style="list-style-type: none"> Data number (49) 	<p>(49) That's when I learned I could make children feel proud of theyself.</p>	<p>That's when I learned I could make children feel proud of themselves.</p>
<p>16. The use of <i>them</i> for attributive demonstrative.</p> <ul style="list-style-type: none"> Data number (3) 	<p>(3) I know how to get them babies to sleep, stop crying and go in the toilet bow before their mamas even get out of bed in the morning.</p>	<p>I know how to get their babies to sleep, stop crying and go in the toilet bow before their mamas even get out of bed in the morning.</p>

2. Minny Jackson

There are 17 patterns of AAVE in the utterances performed by Minny.

Those patterns are including:

AAVE Features	Utterances in AAVE	Standard English
Verb Phrase		
1. Subject-verb agreement (3 rd singular –s absence). • Data number (20), (40), (59), (75), (89), (150).	(20) That fool don't know.	That fool doesn't know.
	(40) I done something terrible awful to that woman, and now she know what I done.	I did something terrible awful to that woman, and now she knows what I did.
	(59) And what \emptyset Mr. Johnny gonna do when he come home and find a colored woman in his house?	And what is Mr. Johnny going to do when he comes home and finds a colored woman in his house?
2. Completive <i>done</i> . • Data number (36), (37), (60), (67), (77), (84), (90), (119), (120), (129), (130), (148),	(36) Aibileen, I done went and did it now.	Aibileen, I have gone and done it now.
	(37) She done told every white woman in town I'm a thief said I stole a candelabra.	She has told every white woman in town I'm a thief stole a candelabra.
	(60) I think you done burned up your cake.	I think you have burned up your cake.
3. Neutralization of singular and plural person. • Data number (68) and (128)	(68) Yule Mae told me what y'all was up to.	Yule Mae told me what you were up to.
	(128) That you was making fun of her.	That you were making fun of her.
4. Copula/ auxiliary absence. • Data number (42), (51), (54), (55), (57), (58), (59), (70), (74), (82), (83), (85), (87), (91), (92), (100), (101), (103), (104), (107), (115), (124), (131), (132), (133), (135), (138), (142)	(42) Oh Lord, Leroy \emptyset gonna kill me.	Oh Lord, Leroy is going to kill me.
	(51) You \emptyset cooking white food, you taste it with a different spoon.	You are cooking white's food, you taste it with a different spoon.
	(54) \emptyset You, uh... cooking something?	Are you, uh... cooking something?
	(55) When y'all gonna start having some children, filling up	When are you going to start having some children, filling

	all these empty beds?	up these empty beds?
	(57) OK. What time \emptyset you want me here?	OK. What time do you want me (to be) here?
5. Irregular verbs.	(19) Now she gone to putting pencil marks on my toilet paper.	Now she went to putting pencil marks on my toilet paper.
• Data number (19), (36), (40), (109), (114)	(36) Aibileen, I done went and did it now.	Aibileen, I have gone and done it now.
6. The use of <i>gonna</i> .	(18) Forgive me, Lord, but I'm gonna have to kill that woman, Aibileen.	Forgive me, Lord, but I'm going to have to kill that woman, Aibileen.
• Data number (18), (27), (41), (42), (55), (56), (59), (72), (73), (75), (87), (103), (106), (107), (117), (124), (125), (131), (149), (151), (152).	(27) I'm just gonna get your tea.	I'm just going to get your tea.
	(41) But now I ain't gonna never get no job again.	But now I am not going to get any job again.
	(42) Oh Lord, Leroy \emptyset gonna kill me.	Oh Lord, Leroy is going to kill me.
	(55) When y'all gonna start having some children, filling up all these empty beds?	When are you going to start having some children, filling up these empty beds?
7. The use of quotative <i>say</i> .	(37) She done told every white woman in town I'm a thief said I stole a candelabra.	She has told every white woman in town I'm a thief stole a candelabra.
• Data number (37)		
8. Sequential <i>be done</i>	(118) Be done with her forever.	Will have done with her forever.
• Data number (118)		
Negation		
9. Multiple negation.	(39) I ain't telling nobody .	I'm not telling anybody.
• Data number (39), (41), (74), (76), (86), (113), (121), (122), (136), (147), (149)	(41) But now I ain't gonna never get no job again.	But now I am not going to get any job again.
	(74) But I need to make sure she understands this ain't no game we \emptyset playing here.	But I need to make sure she understands there is no game we are playing here.
10. The use of <i>ain't</i> .	(26) No, ma'am. We ain't .	No, ma'am. We aren't.
• Data number (26), (39), (41), (74), (76), (78), (86), (88), (113), (121),	(39) I ain't telling nobody.	I'm not telling anybody.
	(41) But now I ain't gonna never get no job again.	But now I am not going to get any job again.

(124), (137), (139), (140), (147), (149),	(74) But I need to make sure she understands this ain't no game we Ø playing here.	But I need to make sure she understands there is no game we are playing here.
11. The use of negative form with <i>but</i> . • Data number (147)	(147) You ain't got nothing left here but enemies in the Junior League.	You haven't got anything left here but enemies in the Junior League.
Nominals		
12. The use <i>y'all</i> for 2 nd plural. • Data number (30), (55), (68), (102), (114), (125) (126), (134)	(30) I got some business to tend to, so y'all just mind your own.	I got some business to tend to, so you just mind your own.
	(55) When y'all gonna start having some children, filling up all these empty beds?	When are you going to start having some children, filling up these empty beds?
	(68) Yule Mae told me what y'all was up to.	Yule Mae told me what you were up to.
13. Redundant marking of irregular plural. • Data number (108)	(108) Mad you married one of their mens .	Mad you married one of their men.
14. The use of <i>they</i> as possessive pronouns. • Data number (52), (53), (69), (70), (71)	(52) And don't hit on they children.	And don't hit on their children.
	(53) White folks like to do they own spanking.	White folks like to do their own spanking.
	(69) Get back into they house, polish the silver.	Get back into their house, polish the silver.
15. Benefactive datives. • Data number (81) and (112)	(81) Mm, I love me some fried chicken.	Mm, I love some fried chicken.
	(112) Maybe we need us some insurance.	Maybe we need some insurance.
16. Possessive –s absence. • Data number (133)	(133) Baby, what you doing with Alicia_ book?	Baby, what are you doing with Alicia's book?
Question Forms		
17. Subject-auxiliary inversion in embedded question. • Data number (119)	(119) Before I knew it, I had done told that woman what was in that pie!	Before I knew it, I had told that woman what in that pie was!

4.1.2 The Analysis of the Types of AAVE Grammatical Features found in

The Help movie

In this part, the writer describes the finding related to the research problems, which are: the pattern of African American Vernacular English (AAVE) grammar that is used by the main character of *The Help* movie and the grammatical differences between African American Vernacular English (AAVE) used by the main character of *The Help* movie and Standard American English.

The research problems are analyzed based on the theory of Green (2002), Wolfram (2000) and Trudgill (2011) in the following analysis.

- **Verb Phrase**

1. **Subject-verb agreement (–s absence of verb for 3rd singular person subject)**

One of the differences between AAVE and Standard English lays on the subject-verb agreement, more specifically the –s absence of present tense verb for the 3rd singular person pronoun. From *The Help* movie script, the writer found that there are 15 utterances containing this AAVE feature. The –s absence of present tense verb for the 3rd singular person pronoun is stated by Aibileen for 9 times, while Minny for 6 times.

As stated by Green (2002, p. 38) the characteristic of African American English is that a single verb form may be used with both singular and plural subjects, so the verb *eat*, *run*, and *rub* are used with person singular and plural (*I*, *we*), second person singular and plural (*you*, *y'all*) and third person singular and

plural (*she, he*) in the present tense. The following data are the example of subject-verb agreement matter of AAVE found in *The Help* movie script:

- (1) Miss Myrna **get** it wrong a lot of times. (Aibileen)
- (2) That fool **don't** know. (Minny)
- (3) Everybody **know** that. (Minny)

In example (1), *Miss Myrna* is the 3rd person singular subject which requires a present tense verb that ends in *-s*. But in sentence (1), there is no additional *-s* in the end of the verb *get*. In Standard English, the sentence will be:

Miss Myrna **gets** it wrong a lot of times. The sentence (2) is a negative form of simple present tense sentence with the subject *That fool*, which is also a 3rd person singular subject. Here, the sentence uses *don't* instead of *doesn't*, as the negative auxiliary. In Standard English, this sentence will be: That fool **doesn't** know.

While in the sentence (3), the subject of the sentence is *everybody*. The subject *everybody* is an indefinite pronoun. In Standard English, indefinite pronoun is always singular and requires singular verb too. Therefore, in Standard English, the sentence (3) will be: Everybody **knows** that.

2. The use of completive *done*

From the movie script, there are 15 utterances produced by the main character of *The Help* movie that containing completive *done*. Aibileen uses completive *done* in her utterances for 3 times, while Minny for 12 times.

Wolfram (2000, p. 119) states that in many respects, completive *done* functions in AAVE like perfect, referring to an action completed in the recent past, but it can also be used to highlight the change of state or to intensify an activity. The writer

found several types of completive *done* related to the different form of verb tense following it. Example:

- (1) I **done seen** it happen plenty of times, once babies start having their own babies. (Aibileen)
- (2) I **done raised** 17 kids in my life. (Aibileen)
- (3) Aibileen, I **done went** and **did** it now. (Minny)
- (4) We **done been** over this, Miss Celia. (Minny)
- (5) I **done ask** God to forgive me. (Minny)

In (1), Aibileen uses completive *done* with past participle tense form *seen*. Since this form is similar with present perfect tense in Standard English, the sentence (1) will be: I **have seen** it happen plenty of times, once babies start having their own babies.

While in (2) and (3), completive *done* is used with the past tense form. In sentence (2), Aibileen uses completive *done* with past tense form of verb *raised* to show an activity that has already ended in the recent past and all the achievement she has gotten so far. In Standard English, the sentence (2) will be: I **have raised** 17 kids in my life.

In utterance (3), Minny uses completive *done* with past tense form *went* and *did* with *now* as the adverb of time. The meaning of this utterance is Minny has just finished an activity in the recent past. In Standard English this sentence will be: Aibileen, I **have gone** and **done** it now. While the sentence (4) uses completive *done* with past participle form of be *been* before the adjective *over*. In Standard English, this sentence will be: We **have been** over this, Miss Celia. The

use of completive *done* with a verb stem *ask*, as in (5), also indicates an activity that has already happened or perfect tense in Standard English. Thus in Standard English, this sentence will be: I **have asked** God to forgive me. In conclusion, completive *done* is used to substitute auxiliary *have* in perfect tense of Standard English and indicating an activity that has already ended in the recent past.

3. Neutralization of singular and plural *to be*

From the data, there are 3 utterances containing neutralization of singular and plural *to be*. According to Trudgill (2011, p. 6), Standard English has irregular forms of the verb *to be* both in the present tense (*am, is, are*) and in the past (*was, were*). While AAVE has the same form for all persons. The following sentences are the example of the neutralization of singular and plural *to be*:

- (1) You **is** kind, you **is** smart...you **is** important. (Aibileen)
- (2) That you **was** making fun of her. (Minnie)

In the sentence (1), the subject *You* is a 2nd person singular pronoun and must be followed by *are* as the auxiliary. In Standard English sentence (1) would be: You **are** kind, you **are** smart...you **are** important. While sentence (2) is an affirmative sentence in simple past tense. This sentence uses *was* instead of *were* as the auxiliary for the 2nd person singular pronoun. In Standard English this sentence will be: That you **were** making fun of her.

4. Copula / auxiliary absence

There are 60 utterances with copula / auxiliary absence produced by Aibileen and Minny in *The Help* movie. Aibileen produces utterances with the

omission on the copula and auxiliary for 33 times, while Minny for 27 times.

These are several example of utterances with copula and auxiliary absence:

- (1) Minny \emptyset my best friend. (Aibileen)
- (2) Where \emptyset you headed? (Aibileen)
- (3) Yes, ma'am. \emptyset Everything OK? (Aibileen)
- (4) Oh Lord, Leroy \emptyset gonna kill me. (Minny)

Sentence (1) is a simple present sentence which lacks of copula. Here,

Aibileen reduces copula *is* after the subject *Minny*. In Standard English, this

sentence will be: Minny **is** my best friend. Meanwhile (2) and (3) are the

examples of auxiliary absence in interrogative sentence. A WH-Question consists

of: question word + auxiliary + subject + verb / complement + ?. While in

sentence (2), there is a reduction of auxiliary *are* after the question word *Where*.

So in Standard English, it will be: Where **are** you headed?. Therefore, (3) is a yes-

no question. Yes-no question consists of auxiliary + subject + complement/verb +

?. While (3) lacks of auxiliary *is* before the subject *everything*. In Standard

English this sentence will be: **Is** everything okay?. The deletion of auxiliary or

copula also commonly happens in the utterance that uses *gonna* as the future tense

marker. From the data, there are 27 utterances that lack of copula or auxiliary

before *gonna*. In sentence (4), the auxiliary *is* is deleted before *gonna*. In Standard

English it will be: Oh Lord, Leroy **is** going to kill me.

5. Irregular verb

From the data, Aibileen uses irregular verb for 4 times and Minny uses irregular verb for 5 times. There are two types of irregular verbs found, they are:

participle as past and past as participle. Example:

(1) And the things I **seen** and **done**. (Aibileen)

(2) And especially since Miss Hilly and Mr. Johnny had just **broke up**, too. (Minny)

In sentence (1), Aibileen uses past participle form of verb *seen* and *done*, instead of *saw* and *did* to show an activity happened in the past. In Standard English it should be: And the things I **saw** and **did**. Therefore, sentence (2) is a sentence of past perfect tense that must use past participle form of verb after the auxiliary *had*. But here, Minny uses past tense form of verb *broke up* instead of *broken up* after the auxiliary *had*. According to Wolfram (2004, p. 120), this kind of sentence indicates a simple past action. Thus, in Standard English this sentence should be: And especially since Miss Hilly and Mr. Johnny had just **broken up**, too.

6. The use of *gonna*

According to Green (2002, p. 40), AAVE uses *gon* or *gonna* instead of *be going to*, to mark future tense. From 30 utterances that contain *gonna* as the future tense marker, Aibileen used it for 9 times and Minny used it for 21 times.

Example:

(1) Then I was **gonna** leave (Minny)

The sentence above is a past future tense sentence. In Standard English, the sentence above will be: Then I was **going to** leave.

7. Habitual action *be*

Wolfram (2000, p. 118) claims that the use of *be* with verb-ing form indicates certain habitual or repeated action. An utterance of habitual action *be* found in the data is:

(1) Alton used to always **be asking me** how come I was black. (Aibileen)

From the sentence above, the use of *be + asking* shows an action that repeatedly happens. In Standard English, it will be: Alton used to always ask me how come I was black.

8. Remote *been*

There are 4 utterances that contain remote *been* produced by Aibileen and Minny. Wolfram (2000, p. 120) states that *been* with a past tense form of verb denotes a special aspectual function that marks an activity that took place in the distant past. Besides, remote *been* is also considered as a deleted perfect form. Here are the examples of the use of remote *been*:

(1) Since the Lil Man was born, she **been** putting things... (Aibileen)

(2) I **been told** I'm a pretty good writer. (Aibileen)

The use of *been* in (1) is considered as a deleted perfect form of *she's been*.

So in Standard English, this sentence will be: Since the Lil Man was born, she **has been** putting things. While (2) is a deleted perfect form of *I've been*. So in Standard English it will be: I **have been told** I'm a pretty good writer.

9. The use of quotative say

Wolfram (2000, p. 123) states that AAVE speakers sometimes use *said* to introduce a quote. The writer found an utterance that used *say* to quote someone's saying in the data:

- (1) She done **told** every white woman in town I'm a thief **said** I stole a candelabra. (Minny)

The utterance above uses *said* although there is a word *told* already. In Standard English, this utterance will be: She has told every white woman in town I'm a thief stole a candelabra.

10. Sequential be done

Wolfram (2000, p. 120) states that the construction of sequential *be done* seems to function like a future perfect similar to Standard English will have + V₃.

There is only one utterance containing sequential *be done* in the data, which is datum 118:

- (1) **Be done** with her forever. (Minny)

In Standard English the sentence above will be: Will **have done** with her forever.

• Negation

11. Multiple negation

Green (2002, p. 77) states that in multiple negation constructions of AAVE, negation can be marked on auxiliaries (e.g., *don't*) and indefinite nouns such as *anybody*, (*nobody*) and *anything* (*nothing*). From the data, there are 19 utterances

containing multiple negation, 10 utterances are produced by Aibileen and 9 utterances are produced by Minny. Example:

(1) I **didn't** steal **no** silver. (Aibileen)

(2) But now I **ain't** gonna **never** get **no** job again. (Minny)

In sentence (1), there are two negative markers, *didn't* (auxiliary) and *no* (indefinite noun). Since Standard English lacks of multiple negation, the word *no* should be changed into *any*. In Standard English it will be: I didn't steal **any** silver. While in (2), there are three negation markers, they are: *ain't* (general preverbal negative for present tense *be*), *never*, and *no* (indefinite noun). In Standard English it will be: But now, I **am not** going to get **any** job again.

12. The use of *ain't* (as negative marker)

From the data, there are 28 utterances use *ain't* as the negative marker. Wolfram (2000, p. 124) states that AAVE uses *ain't* as a general preverbal negative for present tense *be* and for the perfect auxiliary *haven't* or *hasn't*. These are the examples of the use of *ain't*:

(1) And look, now I **ain't** messing around no more. (Minny)

(2) But we **ain't** got no choice. (Minny)

In sentence (1) *ain't* functions as general preverbal negative for present tense *be* to replace *am not*. While in sentence (2), *ain't* is used as general preverbal negative to substitute the auxiliary of perfect tense form *haven't*. In Standard English, sentence (1) will be: And look, now I **am not** messing around any more, and sentence (2) will be: But we **haven't** got any choice.

13. The use of negative form with *but*

From the data, there are two utterances produced by Aibileen and Minny which use negative form (*don't* and *ain't*) along with *but* to indicate 'only' or 'no more than' (Wolfram, 2000, p. 124). The utterances are:

(1) Miss Leefolt still **don't** pick Baby Girl up **but** once a day. (Aibileen)

(2) You **ain't** got nothing left here **but** enemies in the Junior League.
(Minny)

Sentence (1) uses *don't* along with *but*, that means Miss Leefolt **only** picks Baby Girl once a day, or Miss Leefolt picks Baby Girl **not more than** once a day.

While sentence (2) uses general preverbal negative *ain't* along with *but*, that means You have **only** got enemies in the Junior League.

• Nominals

14. -s absence in plural nouns

Wolfram (2000, p. 125) states that there is the pattern of *-s* absence related to measure nouns with quantifiers in the formation of plurals in AAVE. From the data, Aibileen mentions an utterance with the absence of the plural *-s* in its plural countable noun. Example:

(1) I make 95 **cent**_ an hour. (Aibileen)

Cent refers to coin which is including in the countable noun. For the plural countable noun form, there must be suffix *-s* after the noun *cent*. In Standard English, the sentence will be: I make 95 **cents** an hour.

15. The use of *y'all* for 2nd plural person

One of AAVE characteristic is the use of *y'all*. Wolfram (2000, p. 125) states that the use of *y'all* is quite common in both Southern and Northern versions of AAVE. Here is the example of the use of *y'all* found in *The Help* movie:

- (1) But to **y'all**, it's just another day of bridge. (Aibileen)

Aibileen uses *y'all* instead of *you* referring to the 2nd plural person. In Standard English, it will be: But to **you**, it's just another day of bridge.

16. Redundant marking of irregular plural

There are two utterances found in *The Help* movie script containing redundant marking of irregular plural. They are:

- (1) Minny got her some stories, sure enough, but she ain't real keen on talking to white **peoples** right now. (Aibileen)
- (2) Mad you married one of their **mens**. (Minny)

In (1), the plural form for person is *people*, not *peoples*. In Standard English, this sentence will be: Minny got her some stories, sure enough, but she is not real keen on talking to white **people** right now. In (2), the plural form for *man* is *men*.

So in Standard English it will be: Mad you married one of their **men**.

17. Irregular form of reflexive pronouns

Trudgill (2011, p. 6) states that the most non-standard dialects have a regular system employing possessive forms throughout, like: *hissself* and *theirsself*. This following sentence is one of the use of irregular form of reflexive pronouns used by AAVE speaker:

(1) That's when I learned I could make children feel proud of **themselves**.

(Aibileen)

In this utterance, Minny uses reflexive pronoun *themselves*, formed from pronoun *they* + *self*, instead of *themselves*. In Standard English, it will be: That's when I learned I could make children feel proud of **themselves**.

18. The use of *them* for attributive demonstrative

From the data, Aibileen uses *them* for the attributive demonstrative once (datum 3):

(1) I know how to get **them** babies to sleep, stop crying and go in the toilet bow before their mamas even get out of bed in the morning.

(Aibileen)

According to Wolfram (2000, p. 125), a characteristic of AAVE is the extension of the objective form *them* for attributive demonstratives. The sentence above also uses *them* for attributive demonstrative refers to the object of the sentence *babies*. In Standard English it will be: I know how to get **the** babies to sleep, stop crying and go in the toilet bow before their mamas even get out of bed in the morning.

19. The use of *they* as possessive pronoun

There are 5 utterances produced by Minny that use *they* instead of *their* as the possessive pronoun. These utterances are datum 52, 53, 69, 70, and 71. Here is one of the example:

(1) And then they turn out just like **they** mamas. (Minny)

Here, Minny uses pronoun *they* instead of *their*. In Standard English, the sentence will be: And then they turn out like **their** mamas.

20. Benefactive datives

Another characteristic of AAVE that is proposed by Wolfram (2000, p. 126) is the benefactive datives. This is one of the utterances containing benefactive datives produced by Minny:

(1) Maybe we need **us** some insurance. (Minny)

In this sentence there is *us* (related to the subject *we*) after the verb *need* which shows the benefactive datives. In Standard English, it will be: Maybe we need some insurance.

21. Possessive –s absence

From the data, there is only one utterance that lacks of –s in possessive pronoun:

(1) Baby, what you doing with **Alicia** book?

This sentence in Standard English will be: Baby, what are you doing with **Alicia's** book?

• Question Formation

22. Subject-auxiliary inversion in embedded question

One aspect of question formation in AAVE patterns is the subject-auxiliary inversion in embedded question (Wolfram, 2000, p. 126). There is an utterance found in the movie related to this thing:

(1) Before I knew it, I had **done told** that woman what **was** in that pie!

In the embedded question, there is an inversion of subject *in that pie* and auxiliary *was*. In Standard English, it will be: Before I knew it, I had told that woman what in that pie was!

4.2 Discussion

This sub-chapter discusses the general point of the finding related to AAVE grammatical features in *The Help* movie. This sub-chapter also explains more specifically about the whole data being analyzed to answer the research problems mentioned in the first chapter. The research problems consist of the grammatical patterns or features used by the main character of *The Help* movie and the differences of AAVE utterances and Standard English.

From 523 utterances produced by the main character of *The Help* movie, Aibileen Clark and Minny Jackson, there are 166 utterances containing AAVE grammatical patterns. Based on the theory of Green (2002), Wolfram (2000), and Trudgill (2011) the writer classifies those utterances into 4 main classes with 22 sub-classes of AAVE grammatical features. The features found are based on the **Verb Phrase** (copula / auxiliary absence, habitual action *be*, completive *done*, sequential *be done*, remote *been*, irregular verb, subject-verb agreement, neutralization of singular and plural *to be*, the use of quotative *say*, and the use of *gonna*); **Negation** (multiple negation, the use of *ain't*, and the use of negative form with *but*); **Nominals** (-s absence in plural nouns, possessive -s absence, redundant marking of irregular plural, the use of *y'all* for 2nd plural, the use of *they* as possessive pronoun, the use of *them* for attributive demonstrative, irregular

form of reflexive pronouns, and benefactive datives); and **Question Formation** (subject-auxiliary inversion in embedded question). A single utterance may contain more than one AAVE grammatical features. The character who uses AAVE patterns the most is Minny Jackson. Therefore, the number of AAVE features occurs in *The Help* movie is displayed by this following table.

Table 4.1 AAVE features found in *The Help* movie

No	AAVE features	Aibileen	Minny	Total
1	copula / auxiliary absence	33	27	60
2	the use of <i>gonna</i>	9	21	30
3	the use of <i>ain't</i>	12	16	28
4	multiple negation	10	9	19
5	completive <i>done</i> :	3	12	15
6	subject-verb agreement	9	6	15
7	irregular verb	4	5	9
8	the use of <i>y'all</i> for 2 nd plural	1	8	9
9	The use of <i>they</i> as possessive pronoun	-	5	5
10	remote <i>been</i>	4	-	4
11	neutralization of singular and plural <i>to be</i>	2	2	4
12	the use of negative form with <i>but</i>	1	1	2
13	benefactive datives	-	2	2
14	redundant marking of irregular plural	1	1	2
15	The use of <i>them</i> for attributive demonstrative	1	-	1
16	-s absence in plural nouns	1	-	1
17	the use of quotative <i>say</i>	-	1	1
18	possessive -s absence	-	1	1
19	sequential <i>be done</i>	-	1	1
20	subject-auxiliary inversion in embedded question	-	1	1
21	irregular form of reflexive pronouns	1	-	1
22	habitual action <i>be</i>	1	-	1
		93	119	212

Based on the analysis, it can be seen that copula and auxiliary absence is the highest pattern of AAVE used by Aibileen and Minny. This result is in line with the result of Damayanti's study which states that omission of the auxiliary is the most pattern that is used in her study. Copula and auxiliary absence occur not only in positive, but also in negative and interrogative sentence. The auxiliary and

copula that are deleted including *is*, *are*, *do*, *have*, and *did*. While the copula and auxiliary that were mostly omitted are *is* and *are*. Another previous study from Feldman (2002) who analyzes AAVE features in three genre of music states that in his result, copula absence *is* and *are* are the highest feature found. Moreover, the deletion of copula *is* and *are* mostly occur before the word *gonna*, before the verb *-ing* form, and also before the adjective. Therefore, this result is also supported by Wolfram (2000, p. 117) who states that the absence of copula and auxiliary for contractible forms of *is* and *are* has been one of the most often described structures of AAVE. The characteristic that also frequently used is the use of *gonna* as an indicator of future tense activity. Instead of using *be going to*, Aibileen and Minny uses *be + gonna* and *gonna* without *to be* or copula preceding it.

The characteristic of AAVE in its subject-verb agreement is related to the neutralization of singular and plural *to be*. Based on the analysis, it seems that AAVE speakers do not distinct the use of *verb* and *to be* based on the subject. It means that the different subject does not affect the use of *verb* and *to be* following it which is on the contrary with the Standard English characteristic.

The use of completive *done* also becomes significant thing since both Minny and Aibileen use this pattern perpetually to emphasize an activity that has already completed in the recent past. From the analysis, it can be concluded that the use of *have + past participle* of verb in perfect tense of Standard English, is substituted with *done + past tense* of verb, past participle, or a bare verb stem in AAVE.

Another important feature of AAVE is the use of *ain't* that is closely related to the multiple negation. From the data analysis above, there are 14 utterances that use *ain't* as negative marker along with other negative markers (multiple negation). From the analysis, *ain't* is used to replace *isn't*, *aren't*, *am not*, and *haven't* which is supported by Wolfram's (2011, p. 124) statement about the use of *ain't* as general preverbal negative for present tense *be* and the perfect auxiliary. Trudgill (2011, p. 6) states that Standard English lacks multiple negation. A negative sentence can have one negative marker only because two or more negative markers will affect its meaning. On the other hand, AAVE speaker has different perspective about it and uses more than one negative marker in one negative sentence. The use of *ain't* with *but* which indicating 'only' is found in the movie as one of the aspects of negation in urban AAVE, that is shared with Southern rural African American (Wolfram, 2000 p. 124). In this case, the setting of place of this movie is located in Jackson-Mississippi around 1960s.

The differences between Standard English with AAVE in nominal found in *The Help* movie is related to the absence and addition of inflectional *-s* on both plurals and possessives. In addition, there are also some irregular forms of possessive and reflexive pronoun, for example the use of *they* as possessive pronoun and *theyself* as reflexive pronoun. Besides, the use of *y'all* referring to the 2nd plural person pronoun and *you* for the 2nd singular person pronoun stated by the main character of *The Help* movie, is in contrast with Trudgill's (2011, p. 6) statement who claims that Standard English fails to distinguish between 2nd person singular and 2nd person plural pronouns and having *you* in both cases.

The characteristic of question formation in AAVE is subject-auxiliary inversion in embedded question. From the data, the utterance which contains embedded WH-question does not invert its subject and its auxiliary. Meanwhile in Standard English, there must be an inversion of subject and auxiliary in embedded WH-question.

In this movie, most of African-American people use AAVE features in their spoken language. Since *The Help* movie tells about how African-American people and White American are living together in United States, the use of AAVE can be seen as a reflection of their social condition. The use of AAVE presented in this movie emphasizes the different levels in society between African-American people with White Americans. Wardhaugh (2006, p. 49) explains that in defining social group or social class, there are various factors that can be used to determine social position, such as: occupation, place of residence, education, 'new' versus 'old' money, income, racial or ethnic origin, cultural background, caste, religion, and so on. Such factors as these do appear to related fairly directly to how people speak. This movie shows that a particular ethnic group (in this case is African-American people) has different occupation and level of education, comparing to White American. In this movie, the condition is reflected by Aibileen's past life.

Aibileen had to work as a maid since she was sixteen and she did not have opportunity to continue her education. As a result, most of African-American people cannot develop their knowledge, including their language for their communication, like White American. On the other hand, White Americans are depicted as the employers or high-class people, who have more power and

authority towards African-Americans' life in this movie. African-American people are lower in status than White Americans, considering that most of African-American people are members of working class, for instance as a maid, a gardener and employee for White Americans family. Therefore, Aibileen and Minny are some of the maids who work for White American family, Hilly Holbrook and Elizabeth Leefolt. The variety of language that is used by Aibileen and Minny, shows their identity as a African-American maids who do not use Standard English.

The utterances containing AAVE features are mostly used when Aibileen and Minny talk to each other, when they are talking to their friends (who are also African-American people) and their family. For instance, Minny uses AAVE when she talks to Yule Mae (her friend who is also working as a maid) or to Sugar (her daughter). Another example is when Aibileen has a conversation with Henry (her African-American friend in church), with Minny and Yule Mae. Thus, AAVE speakers commonly use the same variety of English when they are speaking with people who have equal status, so that they do not have to be awkward and reluctant to speak with them.

In *The Help* movie some of the utterances containing AAVE grammatical features are found not only when Aibileen and Minny interacted with the other maids. However, the writer also found a few numbers of the utterances containing AAVE used by Aibileen and Minny when they have conversation with their employers, White Americans, who have different social status with them.

In this movie, Aibileen and Minny use AAVE only when they are talking with White Americans who already have a close relationship with them. Minny who has a good relationship with Missus Walters or Celia Foote (her employer), uses AAVE for several times when she is talking to them. Another example is when Aibileen teaches Mae Mobley (her employer's daughter) something, she also teaches her in AAVE. On the other hand, Minny is using less AAVE when she is talking to Hilly Holbrook because she does not have a good relationship with her. Besides, both Minny and Aibileen also use AAVE when they show their anger or displeasent and when they feel threatened by the White Americans. For example, when Aibileen gets angry to Skeeter, she suddenly uses utterances containing AAVE features when she is talking to her. Another example is when Hilly Holbrook is acussing her for stealing the silver, Aibileen is angry and shouting to Hilly with the utterances in AAVE.

To sum up, the main character of *The Help* are using AAVE more when they communicate to other African-American people (especially people who have equal status with them) than with White Americans. This thing emphasizes that social status does affect AAVE speakers' language behaviour. Other factor that influence the use of AAVE as a variety of English are the closeness of relationship and the context or situation among them.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter covers the conclusion taken from the finding, analysis and discussion, also some suggestions for the future research in African American Vernacular English topic.

5.1 Conclusion

This study is conducted in the topic of language variation, more specifically the grammatical analysis of African American Vernacular English, as one of the variation in English, used by the main character of *The Help* movie. In this part, the writer shows the conclusion of the finding and the result, related to the research problems mentioned in the first chapter.

From the analysis and discussion presented in the previous chapter, the writer concludes that from 523 utterances produced by Aibileen Clark and Minny Jackson, there are 166 utterances contained African American Vernacular English grammatical features. Those 166 utterances are different from Standard English and classified into twenty two grammatical features. The features are including: copula / auxiliary absence, the use of *gonna*, the use of *ain't*, multiple negation, completive *done*, subject-verb agreement, irregular verb, the use of *y'all* for 2nd plural, the use of *they* as possessive pronoun, remote *been*, neutralization of singular and plural *to be*, the use of negative form with *but*, benefactive datives, redundant marking of irregular plural, the use of *them* for attributive demonstrative, -s absence in plural nouns, the use of quotative *say*, possessive -s

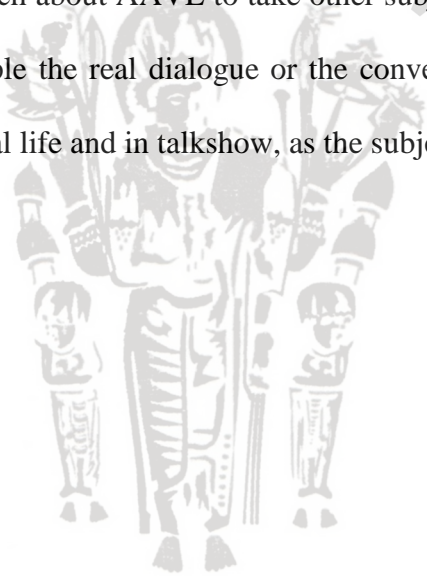
absence, sequential *be done*, subject-auxiliary inversion in embedded question, irregular form of reflexive pronouns and habitual action *be*. The feature that mostly used by Aibileen and Minny is the copula or auxiliary absence, in which Aibileen and Minny use this features in 62 utterances. Based on the overall result, it can be concluded that Minny Jackson performs utterances containing AAVE features more intensely than Aibileen. The variety of language that is used by Aibileen and Minny, shows their identity as a African-American maids who do not use Standard English.

From this movie, both Aibileen and Minny mostly state their utterances containing AAVE when they interact to their friend and their family (as the same AAVE speakers). Aibileen and Minny are using AAVE more when they talk to their family, and friends who are from the same ethnicity or having the same occupation. Meanwhile, there are only several number of utterances containing AAVE grammatical features used by the main character when they are communicating with White Americans. From this movie, the main character tend to use AAVE when they have a good and close relationship with their employer and when they are getting angry with their employer. It can be concluded that beside social status, the context or situation and the closeness of relationship, affect Aibileen and Minny using AAVE in their communication.

5.2 Suggestion

For the next study, this study can be used as a reference for language variation topic of research, more specifically about African American Vernacular

English. Besides, this study can be beneficial for other researchers in understanding the steps and method of conducting a research about language variation reflected in the movie. The writer also suggests the next researcher to analyze the differences of AAVE and Standard English from different point of view, for instance from its phonological, semantical and lexical patterns. Another suggestion for the next researcher is to find the factors of how social status can affect African-American people's language in order to get a deeper investigation in Sociolinguistics field. In addition, the writer suggests the next researchers who will conduct the research about AAVE to take other subjects of the research other than movie, for example the real dialogue or the conversation between African-American people in real life and in talkshow, as the subject of the study.



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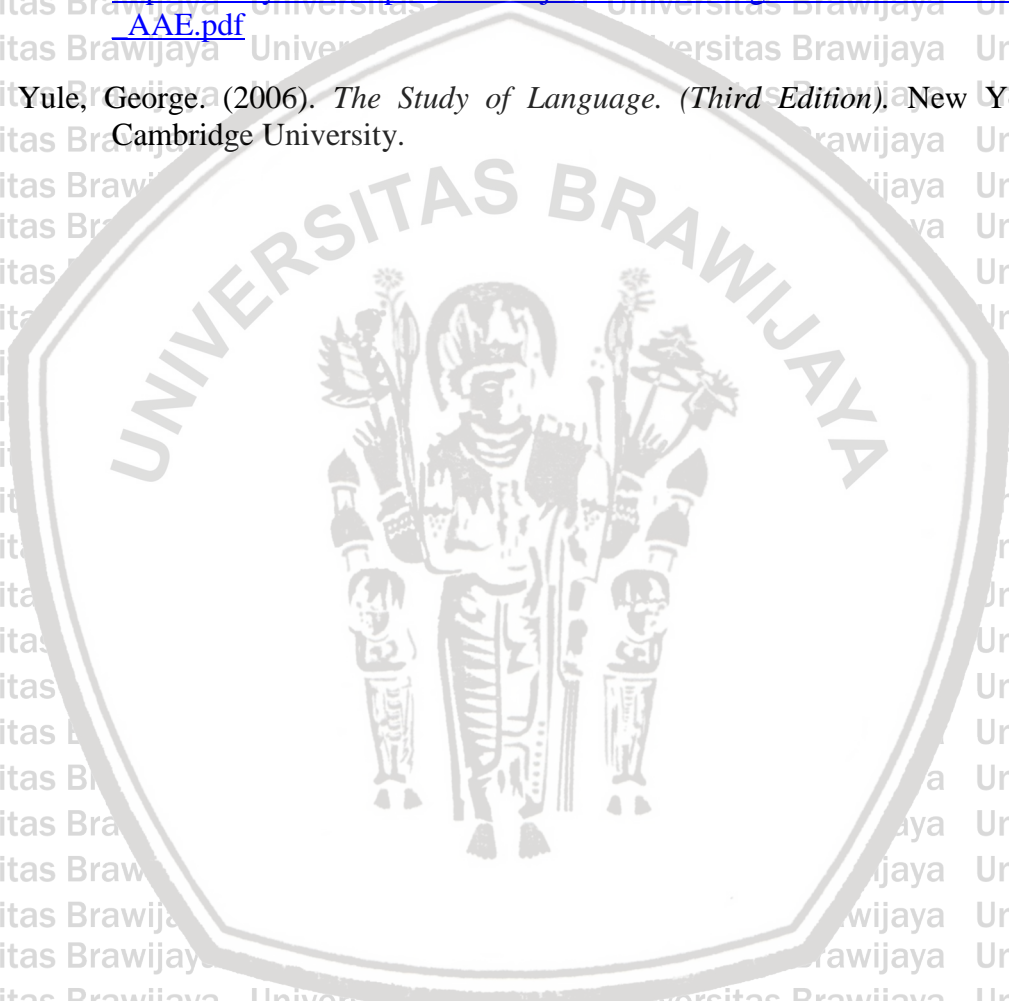
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APPENDICES



Appendix 1 : The utterances containing AAVE features found in *The Help* movie and its comparison with Standard English

No.	Character	Utterance in AAVE	AAVE Features	Standard English Version
1.	Aibileen	It feel ...	subject-verb agreement (3 rd sg. -s absence)	It feels....
2.	Aibileen	I done raised 17 kids in my life.	completive <i>done</i>	I have raised 17 kids in my life.
3.	Aibileen	I know how to get them babies to sleep, stop crying and go in the toilet bow before their mamas even get out of bed in the morning.	the use of <i>them</i> for attributive demonstrative	I know how to get their babies to sleep, stop crying and go in the toilet bow before their mamas even get out of bed in the morning.
4.	Aibileen	You is kind, you is smart...you is important.	Neutralization of singular and plural person	You are kind, you are smart...you are important.
5.	Aibileen	I make 95 cent an hour.	-s absence in plural nouns	I make 95 cents an hour.
6.	Aibileen	And, Lord, I worry she Ø gonna be fat.	<ul style="list-style-type: none"> • copula / auxiliary absence • the use of <i>gonna</i> 	And, Lord, I worry she is going to be fat.
7.	Aibileen	Mae Mobley, ain't going to be no beauty queen either.	<ul style="list-style-type: none"> • multiple negation • the use of <i>ain't</i> 	Mae Mobley, is not going to be beauty queen either.
8.	Aibileen	Miss Leefolt still don't pick Baby Girl up <i>but</i> once a day.	<ul style="list-style-type: none"> • subject-verb agreement (3rd sg. -s absence) • the use of <i>don't</i> and <i>but</i> 	Miss Leefolt still doesn't pick Baby Girl up but once a day.
9.	Aibileen	I done seen it happen plenty of times, once babies start having their own babies.	completive <i>done</i>	I have seen it happen plenty of times, once babies start having their own babies.
10.	Aibileen	And the young white ladies of Jackson ...oh Lord, was they having babies?	Neutralization of singular and plural person	And the young white ladies of Jackson ...oh Lord, were they having babies?
11.	Minnie	Missus Walters, Ø you need help coming down?	auxiliary absence	Missus Walters, do you need help coming down?

12	Aibileen	See, Minny \emptyset about the best cook in Mississippi, and Miss Hilly wanted her.	copula / auxiliary absence	See, Minny was about the best cook in Mississippi, and Miss Hilly wanted her.
13	Aibileen	After that, I just didn't want to live no more.	multiple negation	After that, I just didn't want to live anymore.
14	Aibileen	Minny \emptyset my best friend.	copula / auxiliary absence	Minny is my best friend.
15	Aibileen	Old lady like me \emptyset lucky to have her.	copula / auxiliary absence	Old lady like me is lucky to have her.
16	Aibileen	You drunk up two glasses of grape juice.	irregular verbs (participle as past)	You drank up two glasses of grape juice.
17	Aibileen	Mae Mobley, you \emptyset going!	copula / auxiliary absence	Mae Mobley, you are going!
18	Minny	Forgive me, Lord, but I'm gonna have to kill that woman, Aibileen.	the use of <i>gonna</i>	Forgive me, Lord, but I'm going to have to kill that woman, Aibileen.
19	Minny	Now she gone to putting pencil marks on my toilet paper.	irregular verbs (participle as past)	Now she went to putting pencil marks on my toilet paper.
20	Minny	That fool don't know.	subject-verb agreement (3 rd sg. -s absence)	That fool doesn't know.
21	Aibileen	Miss Leefolt got so much hairspray on her head she \emptyset gonna blow us all up if she light a cigarette.	<ul style="list-style-type: none"> • copula / auxiliary absence • subject-verb agreement (3rd sg. -s absence) • the use of <i>gonna</i> 	Miss Leefolt got so much hairspray on her head she is going to blow us all up if she lights a cigarette.
22	Minny	\emptyset You got some ambrosia?	auxiliary absence	Have you got some ambrosia?
23	Aibileen	She \emptyset having bridge club right now.	copula / auxiliary absence	She is having bridge club right now.
24	Aibileen	Miss Myrna get it wrong a lot of times.	subject-verb agreement (3 rd sg. -s absence)	Miss Myrna gets it wrong a lot of times.
25	Aibileen	\emptyset You know what Miss Leefolt do to me if she knew I was telling stories on her?	copula / auxiliary absence	Do you know what Miss Leefolt do to me if she knew I was telling stories on her?
26	Minny	No, ma'am. We ain't .	the use of <i>ain't</i>	No, ma'am. We aren't.
27	Minny	I'm just gonna get your tea.	the use of <i>gonna</i>	I'm just going to get your tea.
28	Aibileen	God don't pay no mind to color once He decide to set a tornado loose.	<ul style="list-style-type: none"> • subject-verb agreement (3rd sg. -s absence) 	God doesn't pay mind to color once He decides to set a tornado

			• multiple negation	loose.
29	Aibileen	Where Ø you headed?	copula / auxiliary absence	Where are you headed?
30	Minny	I got some business to tend to, so y'all just mind your own.	the use of <i>y'all</i> for 2 nd plural	I got some business to tend to, so you just mind your own.
31	Aibileen	She Ø always mad about something.	copula / auxiliary absence	She is always mad about something.
32	Aibileen	Yes, ma'am. Ø Everything OK?	copula / auxiliary absence	Yes, ma'am. Is everything OK?
33	Aibileen	Ø You got some more Miss Myrna_ questions for me?	copula / auxiliary absence	Have you got some more Miss Myrna's questions for me?
34	Aibileen	This already ain't careful, Miss Skeeter!	the use of <i>ain't</i>	This already isn't careful, Miss Skeeter!
35	Aibileen	You Ø not knowing that is what's scaring me the most.	copula / auxiliary absence	You are not knowing what scaring me the most is.
36	Minny	Aibileen, I done went and did it now.	• completive <i>done</i> • irregular verbs (past for participle)	Aibileen, I have gone and done it now.
37	Minny	She done told every white woman in town I'm a thief said I stole a candelabra.	• completive <i>done</i> • the use of <i>say</i>	She has told every white woman in town I'm a thief stole a candelabra.
38	Aibileen	What Ø you did?	copula / auxiliary absence	What did you do?
39	Minny	I ain't telling nobody .	• multiple negation • the use of <i>ain't</i>	I'm not telling anybody.
40	Minny	I done something terrible awful to that woman, and now she know what I done .	• irregular verbs (participle as past) • subject-verb agreement (3 rd sg. -s absence)	I did something terrible awful to that woman, and now she knows what I did.
41	Minny	But now I ain't gonna never get no job again.	• multiple negation • the use of <i>ain't</i> • the use of <i>gonna</i>	But now I am not going to get any job again.
42	Minny	Oh Lord, Leroy Ø gonna kill me.	• copula / auxiliary absence • the use of <i>gonna</i>	Oh Lord, Leroy is going to kill me.
43	Aibileen	Ø Got dropped two streets over?	copula / auxiliary absence	Have got dropped two streets over?
44	Aibileen	I ain't never had no white person in my house before.	• the use of <i>ain't</i> • multiple negation	I haven't ever had any white person in my house before.
45	Aibileen	You Ø gonna have to	• copula / auxiliary	You are going to have

		change my name.	absence • the use of <i>gonna</i>	to change my name.
46	Aibileen	That Ø gonna be hard.	• copula / auxiliary absence • the use of <i>gonna</i>	That is going to be hard.
47	Aibileen	Mিনny got her some stories, sure enough, but she ain't real keen on talking to white peoples right now.	• the use of <i>ain't</i> • redundant marking of irregular plural	Mিনny got her some stories, sure enough, but she is not real keen on talking to white people right now.
48	Aibileen	Ain't no different than writing down my prayers.	• the use of <i>ain't</i> • multiple negation	It is not different than writing down my prayers.
49	Aibileen	That's when I learned I could make children feel proud of themselves .	irregular form of reflexive pronouns	That's when I learned I could make children feel proud of themselves.
50	Aibileen	Alton used to always be asking me how come I was black.	habitual action <i>be</i>	Alton used to always ask me how come I was black.
51	Mিনny	You Ø cooking white food, you taste it with a different spoon.	copula / auxiliary absence	You are cooking white's food, you taste it with a different spoon.
52	Mিনny	And don't hit on they children.	the use of <i>they</i> as possessive pronoun	And don't hit on their children.
53	Mিনny	White folks like to do they own spanking.	the use of <i>they</i> as possessive pronoun	White folks like to do their own spanking.
54	Mিনny	Ø You, uh... cooking something?	copula / auxiliary absence	Are you, uh... cooking something?
55	Mিনny	When y'all gonna start having some children, filling up all these empty beds?	• copula / auxiliary absence • the use of <i>gonna</i> • the use of <i>y'all</i> for 2 nd plural	When are you going to start having some children, filling up these empty beds?
56	Mিনny	Gonna be eating for two.	the use of <i>gonna</i>	(You are) going to eat for two.
57	Mিনny	OK. What time Ø you want me here?	copula / auxiliary absence	OK. What time do you want me (to be) here?
58	Mিনny	What Ø your husband say you can pay?	auxiliary absence	What does your husband say you can pay?
59	Mিনny	And what Ø Mr. Johnny gonna do when he come home and find a colored woman in his house?	• copula / auxiliary absence • the use of <i>gonna</i> • subject-verb agreement (3 rd sg. -s)	And what is Mr. Johnny going to do when he comes home and finds a colored woman in his house?

			absence)	
60	Minny	I think you done burned up your cake.	completive <i>done</i>	I think you have burned up your cake.
61	Aibileen	Baby Girl still gotta wear a diaper when she sleep at night.	subject-verb agreement (3 rd sg. -s absence)	Baby Girl still gotta wear a diaper when she sleeps at night.
62	Aibileen	And it don't get changed till I get there in the morning.	subject-verb agreement (3 rd sg. -s absence)	And it doesn't get changed till I get there in the morning.
63	Aibileen	That Ø about ten hours she gotta sleep in her mess.	copula / auxiliary absence	That is about ten hours she gotta sleep in her mess.
64	Aibileen	Now Miss Leefolt Ø pregnant with her second baby.	copula / auxiliary absence	Now Miss Leefolt is pregnant with her second baby.
65	Aibileen	Lord... I pray this child turn out good.	subject-verb agreement (3 rd sg. -s absence)	Lord... I pray this child turns out good.
66	Aibileen	It's a lonely road if a mama don't think their child is pretty.	subject-verb agreement (3 rd sg. -s absence)	It's a lonely road if a mama doesn't think their child is pretty.
67	Minny	They done set a bomb off in Medgar Evers' carport.	completive <i>done</i>	They have set a bomb off in Medgar Evers' carport
68	Minny	Yule Mae told me what y'all was up to.	<ul style="list-style-type: none"> the use of <i>y'all</i> for 2nd plural Neutralization of singular and plural person 	Yule Mae told me what you were up to.
69	Minny	Get back into they house, polish the silver.	the use of <i>they</i> as possessive pronoun	Get back into their house, polish the silver.
70	Minny	And how we love they children when they Ø little.	<ul style="list-style-type: none"> the use of <i>they</i> as possessive pronoun copula / auxiliary absence 	And how we love their children when they were little.
71	Minny	And then they turn out just like they mamas.	the use of <i>they</i> as possessive pronoun	And then they turn out like their mamas.
72	Minny	What law's gonna say you gotta be nice to your maid?	the use of <i>gonna</i>	What law is going to say you gotta be nice to your maid?
73	Minny	All right. I'm gonna do it.	the use of <i>gonna</i>	All right. I'm going to do it.
74	Minny	But I need to make sure she understands this ain't no game we Ø playing here.	<ul style="list-style-type: none"> multiple negation the use of <i>ain't</i> copula / auxiliary absence 	But I need to make sure she understands there isn't any game we are playing here.

75	Minny	Then she say , "Oh, Minny, I'm gonna give you a paid vacation."	<ul style="list-style-type: none"> • subject-verb agreement (3rd sg. -s absence) • the use of <i>gonna</i> 	Then she says, "Oh, Minny, I'm going to give you a paid vacation."
76	Minny	I ain't never had no paid vacation in my life.	<ul style="list-style-type: none"> • multiple negation • the use of <i>ain't</i> 	I have never had paid vacation in my life.
77	Minny	A week later I come back, and they done moved to Mobile.	completive <i>done</i>	A week later I come back, and they have moved to Mobile.
78	Minny	Ain't that right, Aibileen?	the use of <i>ain't</i>	Isn't that right, Aibileen?
79	Aibileen	It Ø hard.	copula / auxiliary absence	It is hard.
80	Aibileen	We gone and done it now.	irregular verbs (participle as present)	We go and do it now.
81	Minny	Mm, I love me some fried chicken.	benefactive datives	Mm, I love some fried chicken.
82	Minny	The chicken Ø already dead, Miss Celia.	copula / auxiliary absence	The chicken is already dead, Miss Celia.
83	Minny	Yep. He Ø dead.	copula / auxiliary absence	Yep. He is dead.
84	Minny	We done been over this, Miss Celia.	completive <i>done</i>	We have been over this, Miss Celia.
85	Minny	You Ø supposed to eat in the dining room.	copula / auxiliary absence	You are supposed to eat in the dining room.
86	Minny	And look, now I ain't messing around no more.	<ul style="list-style-type: none"> • the use of <i>ain't</i> • multiple negation 	And look, now I am not messing around anymore.
87	Minny	Now Mr. Johnny Ø gonna catch me here, and shoot me dead right here on this no-wax floor.	<ul style="list-style-type: none"> • copula / auxiliary absence • the use of <i>gonna</i> 	Now Mr. Johnny is going to catch me here, and shoot me dead right here on this no-wax floor.
88	Minny	Ain't he wondering how the cooking's so good?	the use of <i>ain't</i>	Isn't he wondering how the cooking's so good?
89	Minny	Minny don't burn chicken.	subject-verb agreement (3 rd sg. -s absence)	Minny doesn't burn chicken.
90	Minny	Me and Aibileen done asked everybody we know.	completive <i>done</i>	Aibileen and I have asked everybody we know.
91	Minny	They Ø all too scared.	copula / auxiliary absence	They all are too scared.
92	Minny	Think we Ø crazy.	copula / auxiliary absence	Think we are crazy.
93	Aibileen	Truck run over him, crushed	irregular verbs	Truck ran over him,

		his lung.	(participle as past)	crushed his lung.
94	Aibileen	But to y'all , it's just another day of bridge.	the use of <i>y'all</i> for 2 nd plural	But to you, it's just another day of bridge.
95	Aibileen	You stop this ...everything I wrote, he wrote, everything he was is gonna die with him.	the use of <i>gonna</i>	You stop this ...everything I wrote, he wrote, everything he was is going to die with him.
96	Aibileen	How Ø you doing?	copula / auxiliary absence	How are you doing?
97	Aibileen	Which way Ø you going?	copula / auxiliary absence	Which way are you going?
98	Aibileen	We're gonna pray for the Evers.	the use of <i>gonna</i>	We are going to pray for the Evers.
99	Aibileen	We're gonna pray for Myrlie.	the use of <i>gonna</i>	We are going to pray for Myrlie.
100	Minny	Ø You all right?	copula / auxiliary absence	Are you all right?
101	Minny	We Ø living in hell.	copula / auxiliary absence	We are living in hell.
102	Minny	Sugar, take your brothers and sisters and y'all go on to bed.	the use of <i>y'all</i> for 2 nd plural	Sugar, take your brothers and sisters and you go on to bed.
103	Minny	What they gonna do if they catch us with Miss Skeeter?	<ul style="list-style-type: none"> • copula / auxiliary absence • the use of <i>gonna</i> 	What are they going to do if they catch us with Miss Skeeter?
104	Aibileen	We're gonna be careful.	the use of <i>gonna</i>	We are going to be careful.
105	Aibileen	We ain't doing civil rights.	the use of <i>ain't</i>	We are not doing civil rights.
106	Minny	Next one's gonna catch, Miss Celia.	the use of <i>gonna</i>	Next one's going to catch, Miss Celia.
107	Minny	Mr. Johnny just Ø gonna have to get over it.	<ul style="list-style-type: none"> • copula / auxiliary absence • the use of <i>gonna</i> 	Mr. Johnny is just going to have to get over it.
108	Minny	Mad you married one of their mens .	redundant marking of irregular plural	Mad you married one of their men.
109	Minny	And especially since Miss Hilly and Mr. Johnny had just broke up , too.	irregular verbs (past as participle)	And especially since Miss Hilly and Mr. Johnny had just broken up, too.
110	Aibileen	The world done gone crazy, Miss Skeeter, and I'm scared.	completive <i>done</i>	The world has gone crazy, Miss Skeeter, and I'm scared.
111	Aibileen	What if people find out what we Ø writing, figure out Niceville really Jackson,	copula / auxiliary absence	What if people find out what we are writing, figure out Niceville

		figure out who who?		really Jackson, figure out who who?
112	Minny	Maybe we need us some insurance.	benefactive datives	Maybe we need some insurance.
113	Minny	But we ain't got no choice.	<ul style="list-style-type: none"> the use of <i>ain't</i> multiple negation 	But we haven't got any choice.
114	Minny	I need to tell y'all about the terrible awful I done to Miss Hilly.	<ul style="list-style-type: none"> the use of <i>y'all</i> for 2nd plural irregular verbs (participle as past) 	I need to tell you about the terrible awful I did to Miss Hilly.
115	Minny	No, ma'am, but you \emptyset about to, 'cause you just did.	copula / auxiliary absence	No, ma'am, but you are about to, 'cause you just did.
116	Aibileen	\emptyset You trying to get yourself killed?	copula / auxiliary absence	Are you trying to get yourself killed?
117	Minny	Then I was gonna leave	the use of <i>gonna</i>	Then I was going to leave
118	Minny	Be done with her forever.	sequential <i>be done</i>	Will have done with her forever.
119	Minny	Before I knew it, I had done told that woman what was in that pie!	<ul style="list-style-type: none"> completive <i>done</i> subject-auxiliary inversion in embedded question 	Before I knew it, I had told that woman what in that pie was!
120	Minny	I done ask God to forgive me.	completive <i>done</i>	I have asked God to forgive me.
121	Minny	We ain't got no choice.	<ul style="list-style-type: none"> multiple negation the use of <i>ain't</i> 	We haven't got any choice.
122	Minny	Hilly Holbrook can't let nobody know that pie story about her.	<ul style="list-style-type: none"> multiple negation 	Hilly Holbrook can't let anybody know that pie story about her.
123	Aibileen	If people find out the terrible awful was you and Miss Hilly, we \emptyset in trouble there ain't words for.	<ul style="list-style-type: none"> the use of <i>ain't</i> copula / auxiliary absence 	If people find out the terrible awful were you and Miss Hilly, we are in trouble there aren't words for.
124	Minny	She \emptyset gonna go to her grave convincing folks this book ain't about Jackson.	<ul style="list-style-type: none"> the use of <i>gonna</i> copula / auxiliary absence the use of <i>ain't</i> 	She is going to go to her grave convincing folks this book is not about Jackson.
125	Minny	Y'all two brought me into this, but I'm gonna finish it.	<ul style="list-style-type: none"> the use of <i>y'all</i> for 2nd plural the use of <i>gonna</i> 	You two brought me into this, but I'm going to finish it.
126	Minny	Y'all pick!	the use of <i>y'all</i> for 2 nd plural	You pick!
127	Aibileen	Miss Leefolt been working on that dress for four weeks and that's what she came up	Remote <i>been</i>	Miss Leefolt has been working on that dress for four weeks and

		with?		that's what she came up with?
128	Minny	That you was making fun of her.	Neutralization of singular and plural person	That you were making fun of her.
129	Minny	If you leave Mr. Johnny, then Miss Hilly done won the whole ball game.	completive <i>done</i>	If you leave Mr. Johnny, then Miss Hilly has won the whole ball game.
130	Minny	Then she done beaten me... ..and she done beat you.	completive <i>done</i>	Then she has beaten me and she has beaten you.
131	Minny	Hope Miss Stein Ø gonna publish it?	<ul style="list-style-type: none"> • copula / auxiliary absence • the use of <i>gonna</i> 	Hope (that) Miss Stein is going to publish it?
132	Minny	Which one Ø you got left?	auxiliary absence	Which one did you get left?
133	Minny	Baby, what Ø you doing with Alicia_ book?	<ul style="list-style-type: none"> • copula / auxiliary absence • possessive <i>-s</i> absence 	Baby, what are you doing with Alicia's book?
134	Minny	Y'all finish your homework.	the use of <i>y'all</i> for 2 nd plural	You finish your homework.
135	Minny	Ø You knew I was here the whole time?	auxiliary / copula absence	Did you know I was here the whole time?
136	Minny	I couldn't let you eat no more cornpone, Mr. Johnny.	multiple negation	I couldn't let you eat more cornpone, Mr. Johnny.
137	Minny	So, I ain't losing my job?	the use of <i>ain't</i>	So, I am not losing my job?
138	Minny	You remember to check the thighs?	auxiliary / copula absence	Do you remember to check the thighs?
139	Minny	Ain't pink in the middle?	the use of <i>ain't</i>	Isn't (it) pink in the middle?
140	Minny	No, we ain't late.	the use of <i>ain't</i>	No, we are not late.
141	Aibileen	Why ain't you singing?	the use of <i>ain't</i>	Why aren't you singing?
142	Minny	Come on now, we Ø late!	copula / auxiliary absence	Come on now, we are late!
143	Aibileen	Who Ø we clapping for?	copula / auxiliary absence	For whom are we clapping? or Who are we clapping for?
144	Aibileen	What Ø you mean you're not taking it?	auxiliary absence	What do you mean you're not taking it?
145	Aibileen	If bad things happen, ain't nothing you can do about it.	<ul style="list-style-type: none"> • the use of <i>ain't</i> • multiple negation 	If bad things happen, nothing you can do about it.

146	Aibileen	I don't mean to rub salt in your wound, but you ain't got a good life here in Jackson.	<ul style="list-style-type: none"> • the use of <i>ain't</i> 	I don't mean to rub salt in your wound, but you haven't got a good life here in Jackson.
147	Minny	You ain't got nothing left here but enemies in the Junior League.	<ul style="list-style-type: none"> • the use of <i>ain't</i> • multiple negation • the use <i>ain't</i> and <i>but</i> 	You haven't got anything left here but enemies in the Junior League.
148	Minny	You done burned every bridge there is.	completive <i>done</i>	You have burned every bridge there.
149	Minny	And you ain't never gonna get another man in this town.	<ul style="list-style-type: none"> • the use of <i>ain't</i> • multiple negation • the use of <i>gonna</i> 	And you are not going to get another man in this town.
150	Minny	Everybody know that.	subject-verb agreement (3 rd sg. -s absence)	Everybody knows that.
151	Minny	I'm gonna take care of Aibileen.	the use of <i>gonna</i>	I am going to take care of Aibileen.
152	Minny	And she's gonna take care of me.	the use of <i>gonna</i>	And she is going to take care of me.
153	Aibileen	Ø It not polished good?	copula / auxiliary absence	Is it not polished good?
154	Aibileen	Humidity been fighting me on polishing day.	remote <i>been</i>	Humidity has been fighting on me polishing day.
155	Aibileen	Ø You check in Mae Mobley's bed?	copula / auxiliary absence	Do you check in Mae Mobley's bed?
156	Aibileen	Since the Lil Man was born, she been putting things...	remote <i>been</i>	Since the Lil Man was born she has been putting things...
157	Aibileen	I ain't got no silver.	<ul style="list-style-type: none"> • the use of <i>ain't</i> • multiple negation 	I haven't got any silver.
158	Aibileen	I didn't steal no silver.	multiple negation	I didn't steal any silver.
159	Aibileen	I been told I'm a pretty good writer.	remote <i>been</i>	I have been told I'm a pretty good writer.
160	Aibileen	You Ø a godless woman.	copula / auxiliary absence	You are a godless woman.
161	Aibileen	Ain't you tired, Miss Hilly?	the use of <i>ain't</i>	Aren't you tired, Miss Hilly?
162	Aibileen	Ø You remember what I told you?	copula / auxiliary absence	Do you remember what I told you?
163	Aibileen	It Ø hard to do.	copula / auxiliary absence	It is hard to do.
164	Aibileen	And the things I seen and done .	irregular verbs (participle as past)	And the things I saw and did.
165	Aibileen	My boy, Treelore, always	copula / auxiliary	My boy, Treelore,

		said we Ø going to have a writer in the family one day.	absence	always said we are going to have a writer in the family one day.
166	Aibileen	I guess it's gonna be me.	the use of <i>gonna</i>	I guess it is going to be me.



Appendix 2: Script of *The Help* Movie

Scene 1: *Aibileen's House*

Aibileen: I was born 1911, Chickasaw County, Piedmont Plantation.

Skeeter: And did you know, as a girl growing up, that one day you'd be a maid?

Aibileen: Yes, ma'am, I did.

Skeeter: And you knew that because...

Aibileen: My mama was a maid. My grandmama was a house slave.

Skeeter; House... slave.

Skeeter: Do you ever dream of being something else?

Skeeter: What does it feel like to raise a white child when your own child's at home being looked after by somebody else?

(1) Aibileen: It feel...

(2) Aibileen: I done raised 17 kids in my life.

Aibileen: Looking after white babies, that's what I do.

Scene 2: *Leefolt's House*

Mae: Aibee, Aibee. Aibee!

(3) Aibileen: I know how to get them babies to sleep, stop crying and go in the toilet bow/ before their mamas even get out of bed in the morning.

Aibileen: Babies like fat.

Aibileen: They like big fat legs, too. That I know.

(4) Aibileen: You is kind, you is smart...

Aibileen: ...you is important.

Aibileen: You is smart...

Mae: Smart...

Aibileen:...you is kind...

Mae: ...you is kind...

Aibileen:...you is important.

Mae: ...you is important.

Aibileen: That's so good. That's so good.

Scene 3: *Aibileen's House*

Aibileen: I work for the Leefolts from eight to four; six days a week.

(5) Aibileen: I make 95 cent an hour. That comes to \$182 every month.

Aibileen: I do all the cooking, cleaning, washing, ironing and grocery shopping.

Scene 4: *Leefolt's House*

Aibileen: But mostly, I take care of Baby Girl.

(6) Aibileen: And, Lord, I worry she gonna be fat.

(7) Aibileen: Mae Mobley, ain't going to be no beauty queen either.

Leefolt: Aibileen, bridge club is in an hour. Did you finish the chicken salad?

Aibileen: Yes.

Leefolt: Oh, and Hilly's deviled eggs.

Leefolt: No paprika.

Aibileen: Mm-hm.

Leefolt: Does this dress look homemade?

Aibileen: I reckon when you finish it won't.

Leefolt: Well, thank you.

(8) Aibileen: Miss Leefolt still don't pick Baby Girl up but once a day.

Aibileen: The birthing blues got hold of Miss Leefolt pretty hard.

(9) Aibileen: I done seen it happen plenty of times, once babies start having their own babies.

(10) Aibileen: And the young white ladies of Jackson...oh Lord, was they having babies.

Scene 6: *Hilly's House*

(11) Minny: Missus Walters, you need help coming down?

Mrs. Walters: I'm down.

Minny: Ooh.

Mrs. Walters: I been down.

Minny: Give me a heart attack.

Minny: Whoa, whoa, whoa, Missus Walters. Here, let me help you.

Minny: Take that off. It's 98 degrees out there.

Mrs. Walters: Is it?

Minny: Yes, ma'am.

Mrs. Walters: Well, let's put my coat on then.

Hilly: Come on, Minny.

Minny: All right.

Minny: Here's your bag.

Mrs. Walters: Thank you.

Minnie: OK, let me get the pie.
Hold on, Missus Walters. Hold on.

Scene 7: Hilly's front yard

Aibileen: Once Missus Walters' arteries went hard, Miss Hilly moved her into her house and fired the maid she had to make room for Minny too.

(12) Aibileen: See, Minny about the best cook in Mississippi, and Miss Hilly wanted her.

Aibileen: I lost my own boy, Trelore, four years ago.

(13) Aibileen: After that, I just didn't want to live no more.

Aibileen: It took God and Minny to get me through it.

(14) Aibileen: Minny my best friend.

(15) Aibileen: Old lady like me lucky to have her.

Scene 9: Mae's Room

Mae: No.

(16) Aibileen: You drunk up two glasses of grape juice. I know you got to tee-tee.

Mae: No.

Aibileen: I'll give you two cookies if you go.

(17) Aibileen: Mae Mobley, you going.

Leefolt: Aibileen, the girls are pulling up, and the table isn't set.

Mae: Mae Mobley go, Mama.

Leefolt: Get in your room right now. Set out the dessert forks. Please.

Scene 11: Leefolt's Kitchen

Aibileen: Hold on. Those are Miss Hilly's.

Minnie: She looks like the winning horse at the Kentucky Derby. All flowers and bows.

Aibileen: Got to have paprika on them.

(18) Minny: Forgive me, Lord, but I'm gonna have to kill that woman, Aibileen.

(19) Minny: Now she gone to putting pencil marks on my toilet paper.

Aibileen: Did she?

Minnie: Mm-hm.

Minnie: But I carry paper in from my own damn house.

(20) Minny: That fool don't know.

(21) Aibileen: Miss Leefolt got so much hairspray on her head she gonna blow us all up if she light a cigarette.

Minnie: And you know she will!

(22) Minny: You got some ambrosia?

Aibileen: You know I do.

Minnie: All right, I'll be back.

Aibileen: Minny, cord, girl.

Minnie: Shut up.

Scene 13: Leefolt's Kitchen

Aibileen: Leefolt residence.

Celia: Hello. Is Elizabeth in?

(23) Aibileen: She having bridge club right now. May I take a message?

Celia: Yes, please tell her Celia Foote called again. I'll call back tomorrow.

Aibileen: Yes, ma'am.

Celia: Miss? I'm looking for some help at my house. Do you know any maids looking?

Aibileen: No, ma'am.

Celia: OK. It's Celia Foote, Emerson-684. Bye now.

Scene 16: Leefolt's Kitchen

Skeeter: Aibileen?

Aibileen: Yes, ma'am.

Skeeter: Do you think you'd be willing to help me with those Miss Myrna letters?

(24) Aibileen: Miss Myrna get it wrong a lot of times. Be good to get it right.

Skeeter: Thank you, Aibileen. All that talk in there today... Hilly's talk?

Skeeter: I'm sorry you had to hear that.

Skeeter: Is that Preacher Green's sermon?

Aibileen: Yes, ma'am, it is.

Skeeter: That reminds me so much of my maid, Constantine.

Aibileen: I know Constantine. We're in church circle together.

Skeeter: Have you seen her lately?

Aibileen: No, ma'am.

Skeeter: Did you know that she had quit us?

Aibileen: Quit?

Skeeter: I got home from school a week ago, and my mama told me she had quit.

Skeeter: Back in March, she went to live with her daughter, Rachel. In Chicago. Did you hear that? Do you have her phone number?

Leefolt: There you are, Skeeter. Hilly wants you to put her initiative in the League newsletter.

Skeeter: OK.

Skeeter: I'll be back tomorrow, Aibileen, to get started on those Miss Myrna letters.

Leefolt: Y'all make it quick. Tomorrow is silver-polishing day. OK?

Scene 23: Leefolt's backyard

Skeeter: Aibileen.

Skeeter: There's something else I want to write about. I would need your help.

Skeeter: 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.

Skeeter: And we could show what it's like to work for, say, Elizabeth?

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

Skeeter: I was thinking that we wouldn't have to tell her. The other maids would have to keep it a secret, too.

Aibileen: Other maids?

Skeeter: I was hoping to get four or five to show what it's really like in Jackson.

Skeeter: Show what y'all get paid, and the babies and the bathrooms. The good and the bad.

Scene 25: Hilly's House

Mrs. Walters: You're making it hotter, flapping your arms like that, Minny. Look how big the waves are, Minny.

Mrs. Walters: Let's go to the beach. Run, get Mr. Walters! He loves riding these waves!

Mrs. Walters: You know we went to Biloxi on our honeymoon?

Minny: Yes, ma'am.

Mrs. Walters: Are we in Biloxi, Minny?

(26) Minny: No, ma'am. We ain't.

Why don't you sit down here for a spell. And then me and you will go on down to the beach in a little while. How about that?

Minny: Miss Hilly?

Hilly: Mm-hm?

Minny: Never mind.

Mrs. Walters: You go on ahead and use the inside bath, Minny, it's all right.

Hilly: Oh, for crying out loud, it's just a little rain. She can go on up and get an umbrella from William's study.

Mrs. Walters: I believe she was working for me before you dragged us both here. Daddy ruined you.

(27) Minny: I'm just gonna get your tea.

Hilly: Minny?

Hilly: Minny, are you in there?

Minny: Yes, ma'am.

Hilly: And just what are you doing?

Hilly: Get off my toilet!

Hilly: You are fired, Minny Jackson! Go on!

Scene 26: Mae's Room

Aibileen: Eighteen people died in Jackson that day. Ten white and eight black.

(28) Aibileen: God don't pay no mind to color once He decide to set a tornado loose.

Aibileen: Aibee's here, honey. Aibee's here.

Scene 28: Bus Station

Yule: Is that Minny?

Aibileen: Minny.

Minny: Hey, Aibileen!

Yule: Hey, Minny!

Minny: Mm-hmm.

(29) Aibileen: Where you headed?

(30) Minny: I got some business to tend to, so y'all just mind your own.

Yule: All right, then. Well, bye!

Minny: Bye!

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

Aibileen: Don't worry about her.

(31) Aibileen: She always mad about something.

Skeeter: Aibileen.

(32) Aibileen: Yes, ma'am. Everything OK?

Skeeter: Yeah, I just wanted to talk to you.

Minnie: But I got her back.

I've never seen you out of uniform before. You look really nice.

(33) Aibileen: You got some more Miss Myrna questions for me?

(38) Aibileen: What you did?

(44) Aibileen: Thank you. I ain't never had no white person in my house before.

Skeeter: Oh, no, I just wanted to talk about... We never finished our conversation at Elizabeth's.

(39) Minny: I can't tell you. I ain't telling nobody.

Miss Skeeter... what if you don't like what I got to say... about white people?

Skeeter: About that book I want to write? I'd really like to interview you, Aibileen. I know it's scary.

(40) Minny: I done something terrible awful to that woman, and now she know what I done

Skeeter: This isn't about me. It doesn't matter how I feel.

Aibileen: They set my cousin Shinelle's car on fire, just 'cause she went down to the voting station.

Minnie: Sorry.

Aibileen: Minny.

(45) Aibileen: You gonna have to change my name. Mine, Miss Leefolt's. Everybody.

Skeeter: A book like this has never been written before.

Minnie: She got what she deserved, Aibileen.

Skeeter: Do you have other maids that are interested?

Aibileen: 'Cause there's a reason. I do this with you, I might as well burn my own house down.

(41) Minny: But now I ain't gonna never get no job again.

(46) Aibileen: That gonna be hard.

Skeeter: I promise we'll be careful.

Minnie: Leroy?

Skeeter: What about Minny?

(34) Aibileen: This already ain't careful, Miss Skeeter!

Leroy: What you done did now, Minny?

(47) Aibileen: Minny got her some stories, sure enough, but she ain't real keen on talking to white peoples right now.

(35) Aibileen: You not knowing that is what's scaring me the most. Scare me more than Jim Crow.

Leroy: Get off that phone, woman!

Skeeter: What does it feel like to raise a white child when your own child's at home being looked after by somebody else?

Skeeter: All right. Here's my phone number.

Minnie: Leroy, please!

Aibileen: Minny? Minny!

Aibileen: It feel...

Skeeter: My car's here. I could take you home.

Minnie: Please! Please!

Leroy: Come here!

Skeeter: Is that your son?

Aibileen: No, ma'am.

Scene 33: Aibileen's House

Aibileen: Quick. Come quick.

Aibileen: Yes, ma'am. Can we move on to the next question?

Scene 31: Aibileen's House

Aibileen: Hello?

Skeeter: I parked way up on State Street and caught a cab here, like you asked.

Skeeter: You don't have to call me ma'am. Not here.

(36) Minny: Aibileen, I done went and did it now. I went to Miss Hilly's house this afternoon.

(43) Aibileen: Got dropped two streets over?

Aibileen: Uh...

Aibileen: Why Minny?

Skeeter: Mm-hm.

Skeeter: 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?

(37) Minny: She done told every white woman in town I'm a thief. Said I stole a candelabra.

Skeeter: I know now that it's against the law, what we're doing.

Aibileen: I thought I might write my stories down and read them to you.

(48) Aibileen: Ain't no different than writing down my prayers.

Skeeter: OK. Sure.

Aibileen: I don't say my prayers out loud. I can get my point across a lot better writing them down. I write an hour, sometimes two, every night. And after my prayers last night, I got some stories down, too.

Skeeter: Go ahead.

Aibileen: "My first white baby to ever look after was named Alton Carrington Speers. It was 1925, and I had just turned 14. I dropped out of school to help Mama with the bills. Alton's mama died of lung disease."

Aibileen: I loved that baby. And he loved me.

(49) Aibileen: That's when I learned I could make children feel proud of theyself.

(50) Aibileen: Alton used to always be asking me how come I was black. Just ate him up. And one time, I told him it was because I drank too much coffee. You should have seen his face.

Skeeter: This was just so great. I can't tell you how much I appreciate your doing this with me. What changed your mind?

Aibileen: God. And Miss Hilly Holbrook.

Scene 35: In the street

(51) Minny: You cooking green food, you taste it with a different spoon.

Minny: If they see you put the tasting spoon back in the pot, might as well throw it all out.

Minny: Spoon, too. And you use the same cup, same fork, same plate every day. And you put it up in the cabinet.

Minny: You tell that white woman that's where you're gonna keep it from now on out. Don't do it and see what happens. Morning, ladies

Minny: When you're sewing white folks coffee, set it down in front of them. Don't hand it to them, 'cause your hands can't touch.

(52) Minny: And don't hit on they children.

(53) Minny: White folks like to do they own spanking.

Minny: And last thing. Come here. Look at me. No Sass-mouthing. No Sass-mouthing, I mean it. Give your mama a kiss.

Aibileen: Leroy had made Sugar quit school to help him with the bills.

Aibileen: And every day Minny went without a job, might have been a day Leroy took her from our world.

Scene 37: Celia's House

Aibileen: But I knew. I knew the only white lady Miss Hilly hadn't gotten to with her lies.

Celia: Hey! Come on!

Minny: No sass-mouthing, Minny Jackson. No Sass-mouthing.

Celia: Aibileen said you'd be on time. I'm Celia Rae Foote.

Minny: I'm Minny Jackson.

(54) Minny: You, uh... cooking something?

Celia: One of those upside-down cakes from a magazine. It ain't working out too good. Come on, let's get you a cold Coca-Cola.

Scene 38: Celia's Kitchen

Celia: Come on. This here is the kitchen.

Minny: What in the hell?

Celia: I guess I got some learning to do.

Minny: You sure do.

Celia: Johnny's grandmama left him this house when she died. And then Johnny's mama wouldn't let me change a thing. But if I had it my way, this place would be wall-to-wall white carpet with gold trim. None of this old stuff.

Scene 38: Celia's Backyard

Celia: The main house has five beds and baths, and then the pool house has two more beds and baths.

(55) Minny: When y'all gonna start having some children, filling up all these empty beds?

Celia: I'm pregnant now.

Minny: Oh.

(56) Minny: Gonna be eating for two. That's double the cooking.

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

Minny: Now, uh... when did you hear me say I don't want to clean this house?

Celia: Wait. So you'll do it?

Minnie: Ooh. No hugging. No hugging.

Celia: Doggone it!

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

Scene 44: Aibileen's Livingroom
Aibileen: I reckon I'm ready to talk about Miss Leefolt now.

Skeeter: No. I want to show her perspective. So people might understand what it's like from your side.

Scene 39: Celia's Livingroom

Celia: You hungry?

(61) Aibileen: Baby Girl still gotta wear a diaper when she sleep at night.

Minnie: Well, it's a real Fourth of July picnic. It's what we dream of doing all weekend long. Get back into they house, polish the silver.

Minnie: No, ma'am. Hold on a minute.

(62) Aibileen: And it don't get changed till I get there in the morning.

And we just love not making minimum wage or getting Social Security.

Minnie: We gots to talk about some things first.

(63) Aibileen: That about ten hours she gotta sleep in her mess.

(70) Minny: And how we love they children when they little.

Celia: Oh.

(64) Aibileen: Now Miss Leefolt pregnant with her second baby.

(71) Minny: And then they turn out just like they mamas.

Minnie: I work Sunday through Friday.

(65) Aibileen: Lord... I pray this child turn out good.

Skeeter: I know. Maybe things can change.

Celia: No, you can't work at all on the weekends.

(66) Aibileen: It's a lonely road if a mama don't think their child is pretty.

(72) Minny: What law's gonna say you gotta be nice to your maid?

(57) Minny: OK. What time you want me here?

Skeeter: That's very true.

Aibileen: You don't have to do this now, Minny.

Celia: After 9:00, and you gotta leave before 4:00.

Aibileen: Miss Leefolt should not be having babies. Write that down.

Minnie: You damn right I don't! You two give me the heart palpitations.

(58) Minny: OK. Now... What your husband say you can pay?

Aibileen: Treelore would like me doing this. He always said we were gonna have a writer in the family one day. I always thought it was gonna be him. Maybe it's gonna be me.

Aibileen: And that's a good mood.

Celia: Johnny doesn't know I'm bringing in help.

Minnie: Aibileen, Aibileen.

(73) Minny: All right. I'm gonna do it.

(59) Minny: And what Mr. Johnny gonna do when he come home and find a colored woman in his house?

(67) Minny: They done set a bomb off in Medgar Evers' carport.

(74) Minny: But I need to make sure she understands this ain't no game we playing here. Slide your chair out from under that table. Face me.

Celia: It's not like I'd be fibbing. I just want him to think I can do this on my own. I really need a maid.

(68) Minny: Yule Mae told me what y'all was up to. I didn't want to believe it. And just what makes you think colored people need your help?

Minnie: I need to see you square on at all times. I gotta come up with your questions, too?

Minnie: I'll be here tomorrow morning about 9:15.

Minnie: Why do you care?

Oh. Uh, let's begin with where you were born.

Celia: Great.

Minnie: Miss Celia?

Aibileen: Minny.

Minnie: Belzoni, Mississippi, on my great-auntie's sofa. Next.

Celia: Hmm?

Minnie: Maybe you just want to get Aibileen in trouble.

Scene 45: Aibileen's Kitchen

(59) Minny: I think you done burned up your cake.

Minnie: I put the green beans in first.

Skeeter: OK.

Minnie: Then I get on the pork chops so I can get started on that cornbread.

Aibileen: Once Minny got to talking about food, she liked to never stop. And when she got to talking about the white ladies, it took all night.

(75) Minny: Then she say, "Oh, Minny, I'm gonna give you a paid vacation."

(76) I ain't never had no paid vacation in my life.

(77) Minny: A week later I come back, and they done moved to Mobile.

(78) Minny: Miss Lazy Fingers scared I'd find a new job before she moved. Ain't that right, Aibileen?

Minnie: We gots to get some more maids.

(79) Aibileen: It hard. You go try and see.

Minnie: OK, I will.

(80) Aibileen: We gone and done it now.

Scene 50: Celia's House

Minnie: So, what can you cook?

Celia: Oh, um, I can cook compone. Boil potatoes. I can do grits.

Minnie: Well...I reckon if there's anything you ought to know about cooking, it's this. The most important invention since they put mayonnaise in a jar.

Minnie: You got gum in your hair, you got a squeaky door hinge...

Minnie: Crisco.

Celia: How pretty. Looks like frosting.

Minnie: You got bags under your eyes. Want to soften your husband's scaly feet.

Minnie: Mm-hm. Crisco.

Minnie: But it's best for frying chicken. Frying chicken just...

Minnie: ...tend to make you feel better about life. At least me, anyway.

(81) Minny: Mm, I love me some fried chicken.

Minnie: Now...shake that.

Celia: Oh.

Celia: This is so much fun!

Minnie: All right, all right.

(82) Minny: The chicken already dead, Miss Celia.

(83) Minny: Yep. He dead.

Scene 51: In the Kitchen

Celia: There you are. I'm starved. Looks so good.

(84) Minny: We done been over this, Miss Celia.

(85) Minny: You supposed to eat in the dining room. That's how it works.

Minnie: Let me take your plate back.

Celia: I'm fine right here, Minny.

Minnie: What?

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

Minnie: You gots plenty more to be grateful for than me.

(86) Minny: And look, now I ain't messing around no more.

(87) Minny: Now Mr. Johnny gonna catch me here, and shoot me dead right here on this no-wax floor.

Minnie: You gots to tell him.

(88) Minny: Ain't he wondering how the cooking's so good?

Celia: You're right. Maybe we ought to burn the chicken a little.

(89) Minny: Minny don't burn chicken.

Scene 53: Aibileen's diningroom

Skeeter: We need a dozen more.

(90) Minny: Me and Aibileen done asked everybody we know. Thirty-one maids.

(91) Minny: They all too scared.
(92) Think we crazy.

Skeeter: If we don't get more, we're not getting published.

Minnie: I gots plenty stories, Miss Skeeter.

Minnie: Just write them down and invent the maid that said it.

Minnie: You're already making up names. Just make up the maids, too.

Skeeter: We're not gonna do that. That would be wrong.

Aibileen: Don't give up on this, Miss Skeeter.

Skeeter: It wouldn't be real.

Aibileen: They Killed my son. He fell carrying two-by-four at the mill.

(93) Aibileen: Truck run over him, crushed his lung.

Minnie: Aibileen.

Aibileen: That white foreman threw his body on back of a truck.

Aibileen: Drove to the colored hospital... ..dumped him there and honked the horn.

Aibileen: There was nothing they could do, so I brought my baby home.

Aibileen: Laid him down on that sofa right there.

Aibileen: He died right in front of me.

Aibileen: He was just 24 years old, Miss Skeeter. Best part of a person's life.

Aibileen: Anniversary of his death comes... ..every year, and I can't breathe.

(94) Aibileen: But to y'all, it's just another day of bridge.

(95) Aibileen: You stop this... ..everything I wrote, he wrote, everything he was is gonna die with him.

Scene 62: In the bus

Henry: How you doing, Miss Clark?

(96) Aibileen: All right, Henry. Thank you. How you doing?

Henry: If God is willing, Miss Clark. If God is willing.

Aibileen: That's good.

Henry: Yeah.

Aibileen: That's good.

Henry: What's going on out there, mister?

Bus driver: Colored people off. The rest of you, let me know where you're going. I'll get you close as I can.

Bus passenger: What happened?

Bus driver: I don't know. Some nigger got shot.

Bus driver: Where you headed?

Bus passenger: Woodrow Wilson.

Bus Driver: Woodrow Wilson. All right.

Scene 63: In the street

Henry: You gonna be all right, Miss Clark?

Aibileen: I'll be all right. You go on now.

Henry: You want me to walk you?

Aibileen: No, thank you. I'll be all right.

Henry: You have a good night.

(97) Aibileen: Which way you going?

Scene 65: Minny's House

(100) Minny: I'm all right. Sit down. You all right?

Aibileen: I'm OK.

Man 2: The bullet hit him in the back,

Man 2: crashed through his body through a window, into the house.

Man 2: He died within an hour at a Jackson hospital.

Man 2: City detectives believe the fatal shot was fired from...

Minnie: KKK shot him. An hour ago. Right in front of his children, Aibileen.

(98) Aibileen: We're gonna pray for the Evers.

(99) Aibileen: We're gonna pray for Myrlie.

(101) Minny: We living in hell. Trapped. Our kids, trapped.

(102) Minny: Sugar, take your brothers and sisters and y'all go on to bed.

Minnie: Good night.

Minnie: Good night. Good night.

Minnie: Oh. Good night, baby.

(103) Minny: What they gonna do if they catch us with Miss Skeeter?

(104) Aibileen: We're gonna be careful.

Minnie: Hitch us to a pickup? Drag us behind? Shoot me in front of my children?

(105) Aibileen: We ain't doing civil rights. We're just telling stories like they really happened.

Minnie: You're a fool, old woman. A fool.

Scene 69: Celia's Bedroom

(106) Minny: Next one's gonna catch, Miss Celia. You just wait and see.

Celia: We got married 'cause I was pregnant. Then I lost it a month later.

Celia: Johnny wants kids now. What's he gonna do with me?

(107) Minny: Well... Mr. Johnny just gonna have to get over it.

Minny: Did you hear me? You just stay home.

Hilly: Oh. Pie's as good as always, Minny.

Celia: He doesn't know about the baby. Or the two before.

Celia: That looks bad. Let me take a look.

Minny: I'm glad you like it.

Hilly: Mmm.

Scene 75: Celia's house

Minny: Don't be taking those women any more pies, you understand?

Minny: I got to get these peas on.

Mrs. Walters: Oh.

Celia: They made me stand there like I was the vacuum salesman.

Celia: I know you didn't fall in no tub, Minny.

Hilly: If I take you back, I'll have to cut your pay five dollars a week.

Celia: Why, Minny?

Celia: You know what I'd do if I were you?

Minny: Take me back?

Minny: Because they know about you getting knocked up by Mr. Johnny.

Celia: I'd give it right back to him.

Hilly: What do you put in here that makes it taste so good?

(108) Minny: Mad you married one of their mens.

Celia: I'd hit him over the head with a skillet, and I'd tell him, "Go straight to hell."

Minny: That good vanilla from Mexico... and something else real special.

(109) Minny: And especially since Miss Hilly and Mr. Johnny had just broke up, too.

Scene 77: Aibileen's House

(110) Aibileen: The world done gone crazy, Miss Skeeter, and I'm scared.

Hilly: Mmm.

Celia: Hilly probably thinks that I was fooling around with Johnny when they were still going steady.

(111) Aibileen: What if people find out what we writing, figure out Niceville really Jackson, figure out who who?

Minny: No, no, no, Missus Walters. That's Miss Hilly's special pie.

Minny: Mm-hm.

(112) Minny: Maybe we need us some insurance.

Hilly: Mama can have a piece.

Minny: And Missus Walters always said Miss Hilly still sweet on Mr. Johnny, too.

Minny: I told God I'd never speak of it again.

Hilly: Cut her one. Go get a plate.

Celia: No wonder!

(113) Minny: But we ain't got no choice.

Minny: Eat my shit.

Celia: They don't hate me. They hate what they think I did.

Minny: Sorry.

Hilly: What'd you say?

Minny: They hate you 'cause they think you white trash.

(114) Minny: I need to tell y'all about the terrible awful I done to Miss Hilly. It might be the only thing that keep us safe.

Minny: I said, "Eat... my... shit."

Celia: I'm just going to have to tell Hilly I ain't no boyfriend stealer.

Scene 78: Hilly's house

Hilly: Mmm.

Hilly: Have you lost your mind?

Celia: In fact, I'll tell her Friday night at the benefit.

Hilly: Mm-mm-mm.

(115) Minny: No, ma'am, but you about to, 'cause you just did.

Minny: You don't need to be going to that benefit, Miss Celia.

Hilly: So... Nobody wanted to hire a sass-mouthing, thieving nigra.

Mrs. Walters: And you didn't eat just one.

Mrs. Walters: You had two slices!

Mrs. Walters: Run, Minny, run!

Scene 79: Aibileen's House

Hilly: Did they?

(116) Aibileen: You trying to get yourself killed?

Minnie: No! I wasn't planning on telling.

Minnie: I just wanted to see her take a bite.

(117) Minny: Then I was gonna leave.

(118) Minny: Be done with her forever.

(119) Minny: Before I knew it, I had done told that woman what was in that pie!

(120) Minny: I done ask God to forgive me.

Minnie: But more for what happened to poor Miss Walters. Miss Hilly threw her in that nursing home... just for laughing.

Aibileen: We can't put that story in the book.

(121) Minny: We ain't got no choice.

(122) Minny: Hilly Holbrook can't let nobody know that pie story about her.

(123) Aibileen: Exactly. If people find out the terrible awful was you and Miss Hilly we in trouble there ain't words for.

Minnie: Right! But don't you see?

(124) Minny: She gonna go to her grave convincing folks this book ain't about Jackson.

Minnie: Now, that keeps us safe. Insured.

Skeeter: No. No, that's too dangerous.

(125) Minny: Y'all two brought me into this, but I'm gonna finish it.

Minnie: Either put it in, or pull my parts out altogether.

(126) Minny: Y'all pick!

Scene 82: In the kitchen

Minnie: Did you see what Miss Celia got on?

Aibileen: Lord, have mercy. Women better hold onto their husbands tonight.

(127) Aibileen: Miss Leefolt been working on that dress for four weeks and that's what she came up with?

Minnie: Here.

Scene 86: Celia's house

Celia: I'm not right for this kind of life, Minny.

Celia: I don't need a dining room table for 12 people.

Celia: I couldn't get two people over here if I begged. I can't do this to Johnny any more.

Celia: That's why I've gotta go back to Sugar Ditch.

Minnie: You can't move back to Sugar Ditch.

Minnie: [Sighing] Lord.

Minnie: I reckon it's time you knew. Sit down.

Minnie: So Miss Hilly thought you knew about the terrible awful.

(128) Minny: That you was making fun of her. It's my fault she pounced on you.

(129) Minny: If you leave Mr. Johnny... then Miss Hilly done won the whole ball game.

(130) Minny: Then she done beaten me... and she done beat you.

Celia: Thank you for telling me that.

Scene 87: Aibileen's House

Aibileen: Lord, look at all these pages. 266.

Minnie: Mm-mm!

Minnie: So we just send it off? Just wait and see?

(131) Hope Miss Stein gonna publish it?

Skeeter: Well, I have one more story to type before I put it in the mail, but other than that, we're done.

(132) Minny: Which one you got left?

Skeeter: Uh, mine.

Scene 91: Minny's House

Aibileen: They printed a few thousand copies with the worst advance Miss Stein had ever seen.

(133) Minny: Baby, what you doing with Alicia book? You can't read.

Aibileen: They sent Miss Skeeter \$600. She broke that money up and gave it to each of us.

Aibileen: Divided 13 ways, that came to about \$46 each.

(134) Minny: Y'all finish your homework.

Scene 104: Celia's yard

Johnny: Need some help with those?

Johnny: Minny.

Minnie: Miss Celia!

Johnny: Minny, hey, stop! Minny!

Minny: Miss Celia!

Johnny: Minny!

Minny: Stay back!

Johnny: I'm not here to hurt you!
Girl...

Johnny: You gonna put the stick
down?

Minny: Uh-uh.

Johnny: Listen, Celia finally told
me about the babies. All of them.

Johnny: But I also know, the
minute you started working here,
she started getting better.

Johnny: So, you saved her life.

(135) Minny: You knew I was here
the whole time?

Johnny: [Laughs] Fried chicken
and okra on the first night?

Johnny: Y'all could have at least
put some cornpone on the table.

(136) Minny: No. I couldn't let you
eat no more cornpone, Mr. Johnny.

Johnny: Thanks to you, now I've
had to let out every pair of pants I
own.

Johnny: You just leave that.

Johnny: Here you go. Let's head on
up the house.

Scene 105: Celia's House

Minny: What's this?

Celia: I cooked it all by myself.

Johnny: Yes, she did. She was up
all night.

Celia: I wanted to do something
special. I wanted to say thank you.

(137) Minny: So... ..I ain't losing
my job?

Johnny: No, you got a job here for
the rest of your life. If you want it.

Minny: That's a mile-high
meringue, Miss Celia.

Johnny: Please.

Minny: Thank you.

Minny: Ooh.

(138) Minny: You remember to
check the thighs?

Celia: Mm-hm. Cooked clean
through.

(139) Minny: Ain't pink in the
middle?

Celia: Uh-uh. Just the way you
taught me.

Minny: Looky here.

Aibileen: That table of food gave
Minny the strength she needed.
She took her babies out from under
Leroy and never went back.

Scene 106: In the church

Aibileen: What are all these cars
doing out here? Are we late?

(140) Minny: No, we ain't late.

(141) Aibileen: Why ain't you
singing?

Minny: We got to worry about
getting in there and getting our
seats.

(142) Minny: Come on now, we
late!

(143) Aibileen: Who we clapping
for?

Woman: Honey, we clapping for
you!

Preacher: Come on down, Sister
Clark! Come on. Come on.

Preacher: All right, all right.

Preacher: Now, uh... this is an
important time in our community.
And we have to thank you for what
you have done.

Preacher: Now... know you
couldn't put your name in here, so
we all signed our own.

Preacher: Thank you.

Preacher: [Chuckles] Come on,
now. Come on.

Scene 106: In the Aibileen's yard

Aibileen: Churches over two
counties signed our books. All for
you and me.

Skeeter: It's beautiful.

Aibileen: What's wrong?

Skeeter: I got a job offer from
Harper and Row in New York.

Aibileen: Congratulations!

Skeeter: I'm not taking it.

(144) Aibileen: What you mean
you're not taking it?

Skeeter: I can't just leave you two
here when things are getting bad
from the mess that I created.

(145) Aibileen: No. If bad things
happen, ain't nothing you can do
about it. And now it's for a reason
we can be proud of.

(146) Aibileen: I don't mean to rub
salt in your wound, but you ain't
got a good life here in Jackson.

Aibileen: Plus, your mama's getting better.

(147) Minny: You ain't got nothing left here but enemies in the Junior League.

(148) Minny: You done burned every bridge there is.

(149) Minny: And you ain't never gonna get another man in this town.

(150) Minny: Everybody know that.

Minny: So don't walk your white butt to New York, run it!

Minny: Looky here, Miss Skeeter.

(151) Minny: I'm gonna take care of Aibileen.

(152) Minny: And she's gonna take care of me.

Aibileen: Go find your life, Miss Skeeter.

Scene 107: Leefolt's house

Leefolt: Aibileen, can you come in here, please?

Aibileen: Good morning.

Hilly: Aibileen, the silver I lent Elizabeth last week.

(153) Aibileen: It not polished good?

(154) Aibileen: Humidity been fighting me on polishing day.

Hilly: When you returned it, three pieces were missing from the felt wrapper.

Hilly: A fork and two spoons.

Aibileen: Let me... Let me go check in the kitchen. Maybe I left some behind.

Hilly: You know as well as I do that silver's not in the kitchen.

(155) Aibileen: You check in Mae Moble's bed?

(156) Aibileen: Since the Lil Man was born, she been putting things...

Hilly: Do you hear her, Elizabeth?

Hilly: She's trying to blame it on a toddler.

(159) Aibileen: I ain't got no silver.

Leefolt: She says she doesn't have them.

Hilly: Then it behooves me to inform you that you are Tired, Aibileen. And I'll be calling the police.

Mae: Aibee, my throat hurts.

Aibileen: I'll go get some syrup, Miss Leefolt.

Hilly: Elizabeth can take care of her own children.

Leefolt: I'll go get the cough syrup.

Aibileen: Come here, Lil Man.

Leefolt: I'm OK.

(158) Aibileen: I didn't steal no silver.

Hilly: Maybe I can't send you to jail for what you wrote, but I can send you for being a thief.

Aibileen: I know something about you. Don't you forget that. From what Yule Mae says, there's a lot of time to write letters in jail.

Aibileen: Plenty of time to write the truth about you. And the paper is free.

Hilly: Nobody will believe what you wrote!

Aibileen: I don't know!

(159) Aibileen: I been told I'm a pretty good writer. Already sold a lot of books.

Hilly: Call the police, Elizabeth.

Aibileen: All you do is scare and lie to try to get what you want.

Leefolt: Aibileen, stop!

(160) Aibileen: You a godless woman.

(161) Aibileen: Ain't you tired, Miss Hilly?

Aibileen: Ain't you tired?

Leefolt: Aibileen, you have to go now.

Mae: Don't go, Aibee.

Aibileen: Baby, you need to get back to bed.

Mae: Please don't leave.

Aibileen: I gots to, baby. I am so sorry.

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

Aibileen: No, that's not the reason.

Aibileen: I don't want to leave you, but it's time for me to retire.

Aibileen: You're my last little girl.

Mae: No!

Aibileen: Baby. Baby.

Aibileen: I need you to remember everything I told you, OK?

Mae: OK.

(162) Aibileen: You remember what I told you?

Mae: You is kind. You is smart.
You is important.

Aibileen: That's right, Baby Girl.

Mae: Don't go, Aibee.

Scene 108: Outside the House

Aibileen: I gots to, baby.

Aibileen: You give my sweet girl a
chance.

Aibileen: Mae Mobley was my last
baby.

Aibileen: In just ten minutes, the
only life I knew was done.

Mae: Aibee!

Aibileen: God says we need to
love our enemies.

Mae: No!

(163) Aibileen: It hard to do.

Aibileen: But it can start by telling
the truth.

Aibileen: No one had ever asked
me what it felt like to be me.

Aibileen: Once I told the truth
about that...I felt free.

Aibileen: And I got to thinking
about all the people I know.

(164) Aibileen: And the things I
seen and done.

(165) Aibileen: My boy, Treelore,
always said we going to have a
writer in the family one day.

(166) Aibileen: I guess it's gonna
be me.



Appendix 3: Berita Acara Bimbingan Skripsi

BERITA ACARA BIMBINGAN SKRIPSI

1. Nama : Ferina Ayu Nawangsari
2. NIM : 115110100111092
3. Program Studi : Sastra Inggris
4. Topik Skripsi : Sociolinguistics
5. Judul Skripsi : African American Vernacular English (AAVE) Grammatical Analysis Used by the Main Character of 'The Help' Movie
6. Tanggal Mengajukan : 8 Oktober 2014
7. Tanggal Selesai : 31 Juli 2015
8. Nama Pembimbing : I. Isti Purwaningtyas, M. Pd
II. Yana Shanti Manipuspika, M.App.Ling
9. Keterangan Konsultasi

No.	Tanggal	Materi	Pembimbing	Paraf
1.	8 Oktober 2014	Pengajuan Judul	Pembimbing I	
2.	8 Oktober 2014	Pengajuan Judul	Pembimbing II	
3.	15 Oktober 2014	Pengajuan Bab I, II, III	Pembimbing I	
4.	18 Oktober 2014	Pengajuan Bab I, II, III	Pembimbing II	
5.	23 Oktober 2014	Revisi Bab I, II, III	Pembimbing I	
6.	28 Oktober 2014	Revisi Bab I, II, III	Pembimbing II	
7.	12 November 2014	Revisi Bab I, II, III	Pembimbing I	
8.	16 November 2014	Revisi Bab I, II, III	Pembimbing II	
9.	13 Januari 2015	Seminar Proposal	Pembimbing I	
10.	13 Januari 2015	Seminar Proposal	Pembimbing II	
11.	25 Januari 2015	Revisi Seminar Proposal	Pembimbing I	
12.	28 Januari 2015	Revisi Seminar Proposal	Pembimbing II	
13.	20 Februari 2015	Pengajuan Bab IV dan V	Pembimbing I	
14.	24 Februari 2015	Pengajuan Bab IV dan V	Pembimbing II	
15.	10 Maret 2015	Revisi Bab IV dan V	Pembimbing I	
16.	13 Maret 2015	Revisi Bab IV dan V	Pembimbing II	
17.	5 Mei 2015	Revisi Bab IV dan V	Pembimbing I	

18.	8 Mei 2015	Revisi Bab IV dan V	Pembimbing II
19.	19 Mei 2015	Revisi Bab IV dan V	Pembimbing I
20.	22 Mei 2015	Revisi Bab IV dan V	Pembimbing II
21.	24 Juni 2015	Seminar Hasil	Pembimbing I
22.	24 Juni 2015	Seminar Hasil	Pembimbing II
23.	2 Juli 2015	Revisi Seminar Hasil	Pembimbing I
24.	7 Juli 2015	Revisi Seminar Hasil	Pembimbing II
25.	9 Juli 2015	Revisi Seminar Hasil	Penguji
26.	10 Juli 2015	Ujian Skripsi	Pembimbing I
27.	10 Juli 2015	Ujian Skripsi	Pembimbing II
28.	10 Juli 2015	Ujian Skripsi	Penguji
29.	13 Juli 2015	ACC Revisi Ujian Skripsi	Pembimbing I
30.	13 Juli 2015	ACC Revisi Ujian Skripsi	Pembimbing II
31.	13 Juli 2015	ACC Revisi Ujian Skripsi	Penguji
32.	14 Juli 2015	ACC Penjilidan	Pembimbing I
33.	14 Juli 2015	ACC Penjilidan	Pembimbing II
34.	14 Juli 2015	ACC Penjilidan	Penguji

10. Telah dievaluasi dan diuji dengan nilai:

Dosen Pembimbing I

Malang, 31 Juli 2015

Dosen Pembimbing II

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