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Discursive Strategies Representing Ideology and Social Power in Stokett's *The Help*: A Critical Discourse Analysis

A B S T R A C T

Writers of literary texts rely on multiple linguistic methods and structures, explicitly or implicitly, to reveal their ideas. This study tends to uncover the discursive strategies employed in Stockett's *The Help* from a Critical Discourse Analysis perspective. The current study aims to: 1) Showing the discursive strategies in the novel under study. 2) Pinpointing the discursive strategies employed in revealing ideologies in the novel under investigation. 3) Finding out the discursive strategies used in revealing social power in the novel under study.

A number of texts that contain various discursive strategies have been selected for analysis. To fulfill the above aims, the study hypothesizes that: 1) certain discursive strategies are used in the novel under investigation, 2) in terms of the discursive strategies used in the novel under study, some are resorted to more than others, and 3) some ideologies and social power are more commonly revealed than others by way of certain discursive strategies. The novel is analyzed discursively within Fairclough's approach (2001). The most important conclusions, the study has come up are: 1) the discursive strategies employed in the novel under investigation are: presupposition, intertextuality and speech acts, 2) the most commonly discursive strategy by which ideologies are revealed in the novel is intertextuality.

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الاستراتيجيات الخطابية التي تمثل الأيديولوجيا والقوة الاجتماعية في رواية *الخادمة*: تحليل خطاب

نقدي

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الخلاصة:

يعتمد كُتّاب الأعمال الأدبية على أساليب وأشكال لغوية متعددة لإظهار افكارهم بشكل صريح أو ضمني.

تكشف هذه الدراسة عن عدد من استراتيجيات الخطاب في رواية "الخادمة" للكاتبة ستوكيت. تميل هذه الدراسة إلى الكشف عن الخطاب الذي يوجهه الكاتب للقراء من خلال تحليل الرواية وفق الاستراتيجيات الخطابية لمنهج تحليل الخطاب النقدي. تم اختيار عدد من النصوص، التي تحتوي استراتيجيات خطابية متنوعة لغرض تحليلها. لتحقيق الأهداف المذكورة أعلاه ، تفترض الدراسة أن (1) تستخدم بعض الاستراتيجيات الخطابية في الرواية قيد البحث ،(2) فيما يتعلق بالاستراتيجيات الخطابية المستخدمة في الرواية قيد البحث يتم اللجوء إلى فئات معينة أكثر من الفئات الأخرى. (3) يتم الكشف عن بعض الأيديولوجيات بشكل أكثر شيوعاً من غيرها عن طريق بعض الاستراتيجيات الخطابية، (4) يتم الكشف عن القوى الاجتماعية بشكل أكثر شيوعاً عن طريق بعض الاستراتيجيات الخطابية. تم تحليل الرواية وفق أنموذج فيركلاف (2001).

أهم الاستنتاجات التي توصلت إليها الدراسة هي: (1) الاستراتيجيات الخطابية المستخدمة في الرواية قيد البحث هي الافتراض المسبق، التناس، وأفعال الكلام، (2) كانت الاستراتيجية الأكثر استخداماً هي التناس.

1. ntroduction

Language has always been used as a tool for communication. In addition, there are some other functions of language. One of the manifestations of language is through literary works where writers and readers can communicate different ideologies and impose, though sometimes implicitly, some social powers on the readers.

Critical discourse analysis is a relatively new approach used to study stretches of language use in order to detect the way language is employed to achieve certain purposes. This approach has received a great deal of attention by analysts.

Novels affect society in one way or another as they create public opinion and direct society either to sympathize or hate certain sub-groups. A novel may persuade people to adopt some ideologies and to reject others having the power of changing people's points of view, as presented to enhance certain ideologies by way of various discursive tools.

Stokett's The Help is a famous novel that deals with the social attitudes of

the American people in the 1960 of the twentieth century. It touches upon important social problems at that time. It is a novel that participates forming various perceptions through its characters.

To the best of the researchers' knowledge, no previous study that tackles the discursive strategies used in Stokett's *The Help* has been conducted. This study is an attempt to explore these strategies in this novel. In order to achieve this aim, this paper has set itself to answer the following questions:

1. What are the discursive strategies that are used in the novel under investigation?
2. Which type(s) of discursive strategies is/are most commonly employed in the novel under scrutiny?
3. What is/are the discursive strategie(s) by which ideologies are revealed in the novel under study?
4. What is/are the discursive strategie(s) by which social powers are revealed in the novel under investigation?

This paper is hypothesized that:

1. Certain discursive strategies are used in the novel under investigation.
2. In terms of the discursive strategies used in the novel under study, some are resorted to more than others.
3. Some ideologies are more commonly revealed than others by way of certain discursive strategies.
4. Certain social powers are more commonly revealed by way of certain discursive strategies.

2. Critical Discourse Analysis

CDA has been established as a field within the humanities and social sciences and considered as a remarkable approach to language study (Billig, 2002: 44). Fairclough (1993: 135) defines CDA as a type or a branch of Discourse Analysis (DA) that tends to probe the ambiguous (opaque) relationships between discourse practices, events as well as texts and social structures on the one hand and the ideologies shaped by relationships of power, dominance, discrimination and hegemony that are manifested in language, on the other.

Weiss and Wodak (Cited by Abbas 2018: 3) state that Critical discourse analysis, henceforth CDA, is an interdisciplinary approach which is deeply rooted in text linguistics, sociolinguistics as well as applied linguistics and pragmatics.

Van Dijk (1998: 301) does not deviate from this view as he defines CDA as a field that concerned with analyzing written and spoken text, to explore the discursive sources of power, dominance, inequality and alignment. CDA surveys how these discursive sources are reproduced within particular, social, political and historical contexts as well as to investigate social inequality as it is expressed by language use (discourse).

The entire theoretical framework of CDA seems eclectic and unsystematic. Social sciences are traditionally concerned with social practice and social change while traditional linguistics focuses on the micro analysis of texts and interactions. Considering that CDA is a critical social analysis, it is differentiated from other sociolinguistic approaches since it is concerned with different problems in nature as well as it supports the role for those who suffer from social inequality and discrimination (Meyer, 2001: 14-20).

Several contemporary theories of CDA suggest some kind of relation between social action and social structure which is circular and that perhaps because of two stages of interpretation they share. First, they focus on general social theories (grand theories) which hypothesize that social structures interpret action. Second, they are concerned with actions that interpret structure which links both micro and macro phenomena of sociological together (ibid: 28).

3. Discursive Strategies

3.1 Presupposition

Presupposition involves implicit imports conveyed by the speaker through the use of certain words. Presupposition is associated with the use of a numerous number of words, expressions, and structures. These linguistic forms can be considered as indicators of potential presupposition that can only end with a remarkably real presumption setting with the speakers. (Yule, 1998: 27)

According to Yule (ibid: 27-29) There are six types of presupposition or presupposition triggers. Those are:

1. Existential presupposition: it is the assumption of the existence of the entities denoted by the speaker. Existential presupposition triggered by the use of noun phrases and possessive construction.
2. Factive presupposition: it is the assumption that something is true. Factive

presupposition triggered by the presence of some verbs as know, realize, be glad, be sorry, regret, aware, odd.. etc.

3. Lexical Presupposition: it is using one word with which the speaker can act as if another meaning will be understood, trigger of this type involves words like stop, start, again presuppose another unstated concept.
4. Structural presupposition: it is the assumption related to the use of particular structures. The listener perceives that the information presented is necessarily true rather than just the presupposition of the person asking the question.
5. Counter-factual presupposition: it is the assumption that what is presupposed is not only untrue, but is the opposite of what is true, or contrary to facts.
6. Non-factive presupposition: it is an assumption referred to something that is not true.

3.2 Intertextuality

Intertextuality is used to denote the relationship between a particular text and other texts which have similar characteristics (de Beaugrande and Dressler, 1981:182).

Intertextuality is used to subsume the ways in which the production and reception of a given text depends upon the participant's knowledge of other texts

Intertextuality refers to the way in which texts can transform previous texts and restructure current conventions to generate new ones. It is concerned with how texts are produced in relation to previous texts and how these texts help in construction existing conventions in producing new texts (Fairclough, 1992: 270).

Thibault (1994: 1751) states that all texts (spoken and written) are constructed and include the denotations that 'text-users' allocate them in their relations with other texts in some social formation.

Fairclough (1995: 61-62) differentiates between the intertextual analysis and the linguistic analysis of texts. Text is considered as discourse practice in Intertextual analysis. Linguistic analysis is descriptive whereas Intertextual analysis is interpretative. Intertextual analysis is a certain type of interpretation that connects the text to social ranges of discourse practices. Hence, the intertextual analysis depends on social and cultural considerations. However, relating linguistic

analysis to intertextual analysis is crucial to ‘bridge the gap’ between text and language on the one hand, and society and culture on the other.

Bazerman (2004: 88) suggests levels of intertextuality that can be recognized through certain techniques that represent the words and utterances of others. These levels are:

1. Direct quotation: it is identified by quotation marks, italics, block indentation, or other ways of typing techniques separate the quotation from the other words of the text. Although the words may be entirely those of the original producer (author).
2. Indirect quotation: it identifies a source and then tries to reproduce the meaning of the original but in words that reveal the author’s understanding, interpretation, or match on the original.
3. Mention a person, document, or statements: it depends on the reader’s familiarity with the original source and what it says.
4. Comment or evaluation on a statement, text, or otherwise invoked voice: e.g. judgment on curricula.
5. Using familiar phrasing, terminology associated with particular people or groups of people or specific documents.
6. Using language and forms that appear to reverberation certain ways of communicating, discussions among other people, and sorts of documents (genre, vocabularies, standard phrases, and patterns of expression).

3.3 Speech Acts

Yule (1998: 47) defines speech acts as actions performed by utterances; they are given more specific labels such as apology, complaint, complement, promise, invitation or request. The speaker’s communicative intention in generating an utterance is applied by theses descriptive types of speech acts.

(The speech act theory assesses language as a kind of action alternatively more than a medium to convey and indicates (Kashkool and Hameed, 2020: P. 5).

Searle (Cited in Yule, 1998: 54-54) proposes five categories of speech acts:

- 1) Representatives: found in assertions that carry truth value and commit the speaker to the expressed proposition (e.g., asserting, claiming, and reporting).

- 2) Directives: involve an effort on the part of the speaker to get the hearer to perform an action (e.g., requesting or giving commands).
- 3) Commissives: produce an obligation on the part of the speaker, that is, committing the speaker to performing (or not performing) a future action (e.g., promising or refusing an invitation).
- 4) Expressives: deliver an attitude or a psychological state of the speaker (e.g., apologizing or praising).
- 5) Declarations: change the current state of affairs immediately (i.e., institutionalized performatives, such as the act of declaring a marriage official).

4. Novel Summary

Aibileen, Minny and Skeeter are three women lived in Jackson-Mississippi 1960s, Aibileen is a nanny and housekeeper for the Leefolt; Minny, is a frank maid; and Skeeter, is a wealthy young woman who has recently graduated from a college. She is eager to pursue a writing career that will take her beyond the confines of her southern white community.

Skeeter interviews the maids about what looks like working as a black maid for a white family. Aibileen and Minny initially question this idea, but soon realize that this is an important opportunity to tell their stories.

Because of Hilly's brutal and racist initiatives, Jackson Mississippi's maids share their stories with Skeeter. With the concern that people will get to know themselves in the book, Minny adds a dark secret about Hilly to the book so the latter remains silent about the identity of the maids (Touya, 2016: 3-7).

5. Research Methodology

5.1. Research Design

This study adopts a mixed method of analysis. The qualitative analysis is used to give explanation of the employed textual and discursive strategies in the novel. The quantitative analysis is also used to show the frequencies and the percentages of the appearance of these strategies. Accordingly, the method used will ensure the objectivity of analysis.

5.2. The Model Adopted

Fairclough's framework (2001) is used for the analysis of discursive strategies in Stockett's *The Help*. They include presupposition, intertextuality, and

speech acts. Figure (1) below shows the categories of the model.

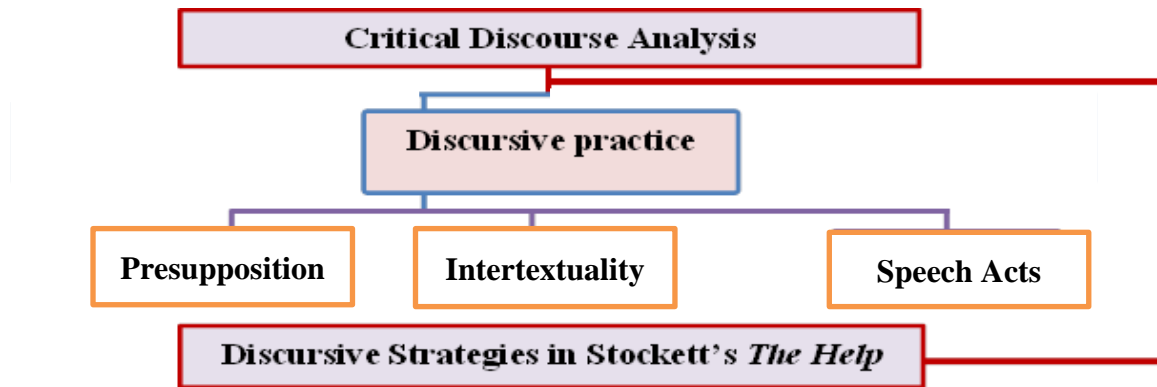


Figure (1): The Model Adopted in the Analysis

6. Data Analysis

6.1. Qualitative Analysis

6.1.1 . Presupposition

The novel contains a huge number of verbs, expressions and linguistic structures that trigger presupposition. A number of texts reflect some types of social power are selected below.

Text (1)

*Only three things them ladies talk about: they kids, they clothes, and they friends. I hear the word Kennedy, I **know** they ain't discussing no politic.* (Stockett, 2009: 6).

Analysis

A presupposition trigger is the expression '*Only*'. As it is a lexical presupposition, it is true >> white ladies talk about their kids, their clothes and their friends. The presupposition trigger is the factive verb '*know*'. As it is a factive presupposition it refers to something true>> white ladies talk about Miss Jackie's clothes.

Text (2)

*I'm about to tell you **the rules for working in a White Lady's house*** (ibid: 38).

Analysis

A presupposition trigger is the noun phrase *the rules for working in a White Lady's house*. As it is existential presupposition it is true >> there are rules that must be followed by black maids in the white people's houses. Here racism is

clearly reflected by the writer.

Text (3)

“But with my sister’s heart problem and my no-good drunk daddy,.....” (ibid: 38).

Analysis

A presupposition trigger is the two possessive construction *my sister’s heart problem* and *my no-good drunk daddy*. As it is existential presupposition, it is true >> she has a sister with heart disease and a father who is bad and addict. She leaves her study and work as a maid while she is so young. Here, poverty and domestic violence are presented by the writer.

Text (4)

But with Constantine’s thumb pressed in my hand, I realized I actually had a choice in what I could believe (Stockett, 2009: 63).

Analysis

A presupposition trigger is the factive verb *realize*. As it is factive presupposition, it is true >> she has a choice in what she could believe. Throughout her life she has been told and persuaded to believe about politics, coloreds, and how to be a girl but finally she realizes that she has her own choice.

Text (5)

... I leave out Hilly’s bathroom initiative (ibid: 89).

Analysis

A presupposition trigger is the possessive construction *Hilly’s bathroom initiative*. As it is existential presupposition, it is true >> Miss Hilly has an initiative of bathroom, she persuades white people to isolate black maids’ bathrooms and intends to make this initiative legal and common. This initiative is a proposal that she undertakes by herself.

Text (6)

How we too scared to ask for minimum wage. How nobody gets paid they Social Security. How it feel when your own boss be calling you ...” ... “How we love they kids when they little ...” “And then they turn out just like they mamas” (ibid: 128).

Analysis

A presupposition trigger is the Wh-question construction *How*. As it is a structural presupposition, it is certainly true for the speaker>> there are four questions with *how* that reflects the real suffering of the black people in their life. They are scared to ask their financial rights, they never get paid the *Social Security*. They are insulted by their bosses. In spite of that they love the white kids. Another trigger in the last line of the text is the verb *turn out*. As it is a lexical presupposition, it is understood by the reader>> white kids become racial and arrogant as their mamas. This reflects the effect of the white ideology towards the black people.

Text (7)

*Tote him to **the colored hospital** cause I didn't know where the white one was* (Stockett, 2009: 151).

Analysis

A presupposition trigger is the noun phrase *the colored hospital*. As it is existential presupposition, it is true >> there is a hospital that is for the black people and another for whites. This construction is repeated with some change to express the idea of the isolation of black people in the society of Jackson.

Text (8)

*"You ... welcome." I **realize** this the first time I've ever thanked her sincerely. She looks uncomfortable* (ibid: 245).

Analysis

A presupposition trigger is the factive verb *realize*. As it is factive presupposition it is true >> she never thanks her before sincerely. She refuses any other maid rather than her old nanny. Changing her way she deals with the new maid because she is affected by what is going on around her when she has written the book.

Text (9)

*NOW AIR-CONDITIONED. Mother smiles, but **pretends** she's not amused* (ibid: 276).

Analysis

A presupposition trigger is the non-factive verb *pretend*. As it is a non-

factive presupposition it refers to something which is not true >> she is amused by the air-conditioner. The old fashion mother rejects the modern inventions and insists on doing so even if she is happy with them.

Text (10)

*I do **know** is, the responsibility of the project lays on my shoulders and I see it in their hardworking, lined faces, **how much** the maids want this book to be published (ibid: 277).*

Analysis

A presupposition trigger is the factive verb ‘*know*’. As it is a factive presupposition, it is true due to the verb *know* >> she is the responsible of the project of publishing the book. Another trigger is the Wh-question construction *how much*. As it is a structural presupposition, it is certainly true or the speaker thinks it is true >> in fact the maids eagerly want this book to be published. They want that since they wish to change things and get rid of racism.

Text (11)

***It was** every day from 1941 to 1947 waiting by the screen door for them beatings to be over. I **wish** to God I’d told John Green Dudley he ain’t going to hell. That he ain’t no sideshow freak **cause he like boys**. I **wish** to God I’d filled his ears with good things like I’m trying to do Mae Mobley. Instead, I **just** sat in the kitchen, waiting to put **the salve on them hose-pipe welts** (Stockett, 2009: 285).*

Analysis

A presupposition trigger is the existential sentence *it was*. As it is a structural presupposition, it refers to something which is true >> every day from 1941 to 1947 someone was beaten by his father. Another presupposition trigger is the verb *wish* twice. As it is a counterfactual presupposition, it refers in the first instance to something not true >> she didn’t tell John Green Dudley he wouldn’t go to hell, and >> she didn’t fill his ears with good things in the second instance. Another presupposition trigger is shown in using the temporal clause *cause he like boys*. As it is a structural presupposition it refers to something true for the speaker >> he like boys but didn’t sideshow freak. Another presupposition trigger is the expression *just*. As it is a lexical presupposition, it refers to something true

for the speaker >> she sits in the kitchen without doing anything. Another presupposition trigger is represented by the use of the noun phrase *the salve on them hose-pipe welts*. As it is an existential presupposition, it refers to something true >> there are welts because of the hose-pipe, she put the salve on them.

Text (12)

*"She just don't see em. **The lines**. Not between her and me, "It ain't true." "Not only is they lines, but you **know** good as I do **where** them lines be drawn." Aibileen shakes her head. "I used to believe in em. I don't **anymore**. They in our heads. People like Miss Hilly is always trying to make us believe they there. But they ain't." "I **know** they there cause you get punished for crossing em," I say (ibid: 311).*

Analysis

A presupposition trigger is the noun phrase '*The lines*'. As it is an existential presupposition, it is truth >> the lines that between black people and white people are existed. Another presupposition trigger is the factive verb *know*. As a factive presupposition it is truth or the speaker thinks it is true>> she knows the place of those lines. An instance of presupposition trigger is shown the use of Wh-question construction *where*. As it is a structural presupposition it is certainly truth for the speaker >> the lines are drawn. Another presupposition trigger is the expression *anymore*. As it is a lexical presupposition, it is true for the speaker >> she doesn't believe in the existence of those lines. A further presupposition trigger is represented by the use of the factive verb *know*. As a factive presupposition it is true or the speaker thinks it is truth >> she knows that lines are existed because anyone crosses the lines between white and black people will be punished.

Text (13)

*She clomp to the kitchen and get on the phone with **Miss Hilly's third maid** in a month (Stockett, 2009: 399).*

Analysis

A presupposition trigger is the possessive construction *Miss Hilly's third maid*. As it is existential presupposition it is true >> Miss Hilly has a maid. Another type of presupposition which is lexical presupposition that is triggered by the word *third* is true >> this maid is the third one which means that there is a

recurrent dismissing of maids due to Miss Hilly's harshness. Miss Hilly is cruel, oppressive and racist. The maids don't stay with her for long; they are either being fired or putting in a jail.

6.1.2 Intertextuality

Text (14)

she look terrified a her own child. "What am I doing wrong? Why can't I stop it?" It? (ibid: 1).

Analysis

Miss Leflot experiences a great difficulty in dealing with her kid. She refers to her in this passage with the pronoun *it* as if she were an inanimate thing. Aibileen, the maid, repeats the pronoun *it*, surprising and frowned upon, to emphasize the inability of young white women to deal with children. The maid here is the tongue of the writer and conveys her ideas. Here, the writer suggests that the early marriage has its own faults.

Text (15)

*"But that talk in there, about the **bathroom**"* (Stockett, 2009: 10).

Analysis

Miss Skeeter quotes the word *bathroom* as she participates with white ladies in discussing the issue of separating maids' bathrooms to avoid disease. Actually, Stockett (2009b: 9) intertextualizes this issue of avoiding disease that has been mentioned in a local magazine by a white woman.

Text (16)

*Miss Leefolt's questions about what Miss Skeeter was trying to say to me. Asking do I want to **change things*** (ibid: 11).

Analysis

Aibileen quotes the phrase *change thing* from Miss Skeeter throughout the novel. Changing the difficult conditions of blacks in Mississippi's society, Justice and civil rights are among the most important issues that are highlighted throughout the novel.

Text (17)

*It's something about that word **truth**.* (ibid: 128-129).

Analysis

The word *truth* is repeated here as internal intertextuality when Aibileen quotes it from Miss Skeeter who asks Aibileen to tell the truth about her stories with white ladies. Telling the truth may expose her to many problems and she may be killed. Terrorism and racism are presupposed to the reader by the writer.

Text (18)

*“She just don’t see em. The **lines**. Not between her and me, not between her and Hilly”* (ibid: 311).

Analysis

The word *lines* denotes the class separation between any two groups of white and black people. Minny, the black maid, quotes this word from the society which has a racial ideology. She thinks that these lines are existed.

Text (19)

*“I don’t know what to say. **Tongues** ... God, this hadn’t exactly crossed my mind.* (ibid: 255).

Analysis

A terrible feeling of fear causes Miss Skeeter to quote the word *tongues* in her presentation of her fear when maids tell her that white racists snatch the blacks' tongues if they speak up.

Text (20)

*.... **They will beat us** rings in my ears* (Stockett, 2009: 368).

Analysis

Miss Skeeter quotes the sentence *they will beat us* from Miss Minny, the black maid. In this quotation, fear and violence are presupposed by the writer of the novel to the readers' minds.

Text (21)

*Why, every week I see another man in town over six feet and I think, **If Eugenia would just try** ...* (ibid: 56).

Analysis

Miss Skeeter's Mother She quotes this sentence *If Eugenia would just try* from her memory that she has previously imagined. This sentence presupposes that mother wants her daughter to try to get a husband.

Text (22)

*...**You kind, you smart, you important.*** (ibid: 199).

Analysis

These three simple sentences *You kind, you smart, you important* are repeated by Aibileen more than once. She is trying to heal the psychological wounds inflicted on the kids by her mother's lack of interest. Here, domestic violence and bullying are presupposed to the readers' minds by the writer.

Text (23)

..... now it looks like *the Garden of Eden* (ibid: 16).

Analysis

Aibileen quotes from *the Bible* this phrase to describe her backyard that is filled with good vegetables which helps her in encounter hunger and need. It is for her like *the Garden of Eden*. Poverty and need make people appreciate their simple things.

Text (24)

He read this book call Invisible Man. When he done, he say he gone write down what it was like to be colored working for a white man in Mississippi (ibid: 85).

Analysis

The *Invisible Man* is a real-life story about racist issues, written by African-American novelist Ralph Elson, and winning the National Book Award for Fiction in 1953. This intertextuality presupposes the raciest characters and events in that book.

Text (25)

I finish To Kill a Mockingbird. Finally (Stockett, 2009: 110).

Analysis

To Kill a Mockingbird is a novel by American author Harper Lee, published in 1960 that won the Pulitzer. The novel is based on the writer's life, observations, and relationships with family and neighbors. This book represents the life of white and black people in USA.

Text (26)

“...Frederick Douglass, an American Slave” (ibid: 172).

Analysis

Frederick Douglass, an American Slave is a book of notes and an essay on the abolition of slavery written by *Frederick Douglass* in 1847. It is generally considered the most famous of what is written by former slaves during the same period. Slavery is one of the worst forms of racism that blacks have suffered. The

presentation of this book is perhaps an attempt to give a hope that change and reject racism is possible.

Text (27)

*The booklet is thin, printed on onionskin paper, curling, bound with staples. **Compilation of Jim Crow Laws of the South** (ibid: 172).*

Analysis

Compilation of Jim Crow Laws of the South is a booklet that contains laws required segregation of ethnicities in many public places. By this intertextuality, a legal racism by white people and government towards black people is presupposed.

Text (28)

.... *"President Kennedy has ordered the governor to step aside for James Meredith, I repeat, the President of the United—(ibid: 83).*

Analysis

James H. Meredith is the first African American student at the University of Mississippi. On October 1, 1962, Meredith's entrance to the University of Mississippi caused a wave of massive demonstrations by white students at the time, then US President John. Kennedy dispatched 10,000 troops to secure Meredith's safety on his first day at university. An image of racism is presented in this event.

Text (29)

Martin Luther King, dear. He just announced a march on D.C. and invited every Negro in America to join him. (Stockett, 2009: 159).

Analysis

These two texts convey the event of The Civil Rights March to Washington or The Great March on Washington, which took place on August 28, 1963 in Washington, DC, with the aim of defending the civil and economic rights of African Americans. Standing in front of the Lincoln Memorial, Martin Luther King, Jr. gave his historic speech known as "I Have a Dream" in which he called for an end to racism. The revolution against racism is presented in this intertextul

event.

Text (30)

*She's got so many azalea bushes, her yard's going to look like
Gone With the Wind come spring* (ibid: 50).

Analysis

Gone with the Wind is a 1939 film about Margaret Mitchell's famous novel *Gone with the Wind*. The film contains a good number of white and black people.

Text (31)

*The black scarf over my hair probably makes me look more
like Peter O'Toole in Lawrence of Arabia than Marlene
Dietrich. The ugly red satchel hangs* (ibid: 142).

Analysis

Lawrence of Arabia is a 1962 movie; the analogy of the scarf she put on to the Arab head scarf that the British actor has put on during the film may have a racist image of another kind. White people make racist jokes and expressions even at Arabs. Racism transcends borders and is launched overseas.

Text (32)

*"I was just informed," the announcer say, panting, "that
Medgar Evers is dead." "Medgar Evers," he sound like he
getting pushed around, voices round him,* (Stockett, 2009: 195).

Analysis

The murder of Medgar Willie Evers is an American civil rights activist in Mississippi is announced on the radio. It is real news that presents Racism and persecution towards black people in the society of Jackson.

Text (33)

*"Jackson, Mississippi, is the closest place to heaven there is,"
he say. "And it's going to be like this for the rest of our
lives."* (ibid: 197).

Analysis

The writer quotes the *Mayor Thompson* from a radio interview to present the political situation and the government's handling of that real incident. He says *"Jackson, Mississippi, is the closest place to heaven there is And it's going to be like this for the rest of our lives"* These words represent an attempt to show

Jackson-Mississippi as a wonderful and quiet place despite the successive events of killings and demonstrations.

Text (34)

*My eyes drift down to **HELP WANTED: MALE**. There are at least four columns filled with **bank managers, accountants, loan officers, cotton collate operators** (ibid: 59).*

Analysis

In these two texts, the writer proposes a newspaper advertisements for jobs in Mississippi in the 1960s. She intends to reveal that all serious and important jobs are for Male only, and there is no place for women for any real job. Women are not equal with men. Women have no place in the labor market.

Text (35)

*...some girls get unbalanced, start thinking these—well, these **unnatural** thoughts (ibid: 75).*

Analysis

In this text, a mother quotes a word from a magazine to discuss her daughter about her lack of interest to marry. She may be *unnatural* according to the writer's point of view. Thus, the writer refers to homosexuality in an indirect way and she may promote or support it.

6.1.2 Speech Acts

Text (36)

***“GET THE HOUSE** straightened up and then **go on** and **fix** some of that chicken salad now,” ... **“And you make sure Mae Mobley’s not coming in on us, now** (Stockett, 2009: 3).*

Analysis

In this text, there are four imperative sentences which simply represent a directive speech act form. Miss Leefolt gives direct orders to her maid in ***GET THE HOUSE** straightened up and then **go on** and **fix** some of that chicken salad now*. Dominance is presented by the writer.

Text (37)

***I will do whatever I have to do to protect our town. Your lead,**
Mama (ibid: 9)*

Analysis

In this text, Miss Hilly commit herself to a commissive speech act as she

says *I will do whatever I have to do to protect our town*. She threatens everyone white or black that work to stop the segregation project. Power abuse and racism are presented in this speech act.

Text (38)

So you'll use that one out in the garage now, (ibid: 29).

Analysis

In this text, Miss Leefolt orders Aibileen to use the bathroom in the garage. This is an inevitable order (I hereby order you to use that bathroom. There is no doubt Aibileen must and will implement that. Power abuse and racism towards black maids are presented by using this structure of speech acts.

Text (39)

"I know how to make the teapot stop rattling" (ibid: 48).

Analysis

In this text, there is a strange speech act form in the sentence *I know how to make the teapot stop rattling*. This sentence is a note written by Aibileen as a code. Aibileen connects what happens in the night of the first interview between her and Miss Skeeter, with her help to Miss Skeeter in answering the housekeeping questions in a smart way to tell her come to my house tonight to complete our secrete project and Skeeter has carried out this act. The reader understands the speech act by the context of the novel. Fear and beware of racism and persecution prompt Aibileen, the black maid, to use this hidden speech act.

Text (40)

Hilly says. *"I want my initiative in the next newsletter, a full page next to the photo ops"* (Stockett, 2009: 60).

Analysis

In this text, Miss Hilly speaks to Miss Skeeter, she expresses her power in a direct representative sentence *I want my initiative in the next newsletter* there is an implicit speech act in this sentence as she orders Skeeter to publish the *initiative*. The structure of the sentence reflects Miss Hilly's dominant and power.

Text (41)

"I want those laws back," I say, my voice shaking. "Then print the initiative" (ibid: 280).

Analysis

In this text, Miss Skeeter swaps one act for another, she tells Miss Hilly that

she wants the booklet of laws back, she represents that as an implicit speech act (I hereby order you to give me those laws back) then she commits herself with a commissive speech act [I will] *print the initiative*. Skeeter is a white wealthy woman, using these speech acts reflect her social power.

Text (42)

You tell your Nigra maid if she tells anybody about that pie, I will make her suffer (ibid: 330)

Analysis

In the first sentence *You tell your Nigra maid*, there is a directive speech act by Miss Hilly to Miss Celia (I hereby order you to tell your Nigra) then she threatens the maid with a commissive speech act *I will make her suffer*. Miss Hilly is the most racist character in the novel. She uses her social power to harm black maids. She is dominated by prejudice and arrogance towards black people during the events of the novel. She is a real image that represents white racism towards blacks in Jackson's society.

Text (43)

she say, "You spilled some, Aibileen." "I'm sorry, I—" "Wipe it up." "Get me a new plate" (Stockett, 2009: 428).

Analysis

In this text, by accident Aibileen, the black maid, spilled some tea on Miss Hilly's empty plate. Miss Hilly says *You spilled some* (representative speech act) that makes Aibileen apologizes by saying *I'm sorry* (expressive speech act) and promises that she is going to wipe it (commissive speech act). Finally, a directive speech act form is expressed by Miss Hilly "*Get me a new plate*". Power, dominance and humiliation are presented by these structures of speech acts.

Text (44)

Then it behooves me to inform you that you are fired, Aibileen (ibid: 440).

Analysis

There is a declarative speech act form in the sentence *you are fired*. This structure is repeated in the novel implicitly as speech acts by those have the power and the status to make others perform the action. Dominance and power abuse are

presented in this speech act.

6.2 Quantitative Analysis

Table (1) and Figure (2) show the frequency of discursive strategies employed in the novel to reflect discursive analysis is (109). Intertextuality outnumbers other strategies with a frequency of occurrence (63) at (57.79%) followed by presupposition with (30) at (27.52%) then speech acts with (16) at (14.67%).

Table (1): The Frequency of the Discursive Strategies in *The Help*

Discursive Analysis	Frequency	Percentage
Presupposition	30	27.52%
Intertextuality	63	57.79%
Speech Acts	16	14.67%
Total	109	100%

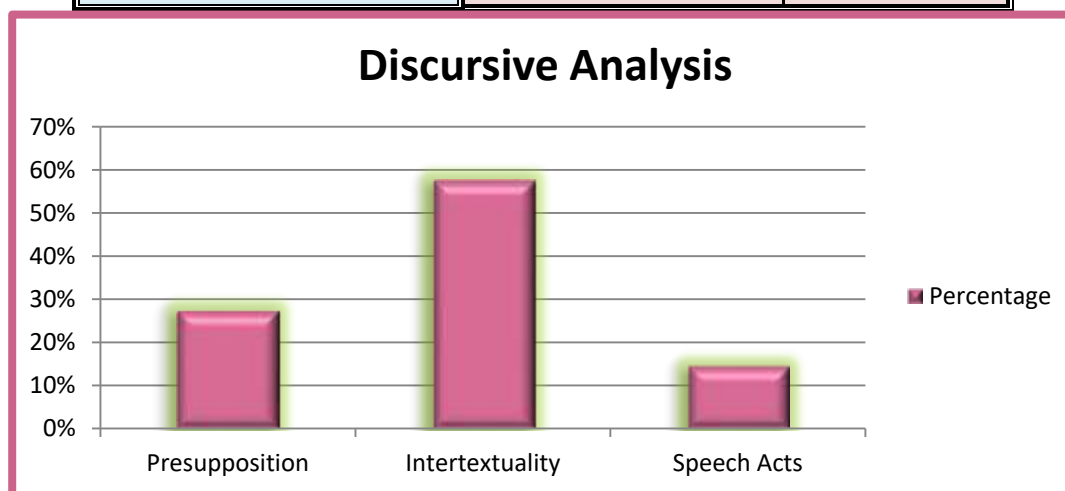


Figure (2) The Rates of the Discursive Strategies in *The Help*

As shown in Table (2) and Figure (3), the total number of ideologies revealed in the text analyzed is (87). Racism has the highest rate of appearance with (45) at (51%). The second most commonly used ideology is that of the status of women with (19) at (22%).

Table (4.13): The Frequency and Percentage of the Ideologies in *The Help* According to the Discursive Strategies

Discursive Strategies	Ideologies															
	Racism		Terrorism		Status of Woman		Poverty		Bulling		religiosity		Homosexuality		Total	
	Fre.	Per.	Fre	Per	Fre	Per	Fre	Per	Fre	Per	Fre	Per	Fre	Per	Fre	Per
Presupposition	9	20%	2	22%	4	21%	2	25%	0	0%	1	50%	1	50%	87	100%
Intertextuality	27	60%	6	67%	12	63%	6	75%	0	0%	1	50%	1	50%		
Speech Act	9	20%	1	11%	3	16%	0	0%	2	100%	0	0%	0	0%		
Total	45	51%	9	10%	19	22%	8	9%	2	2%	2	2%	2	2%		

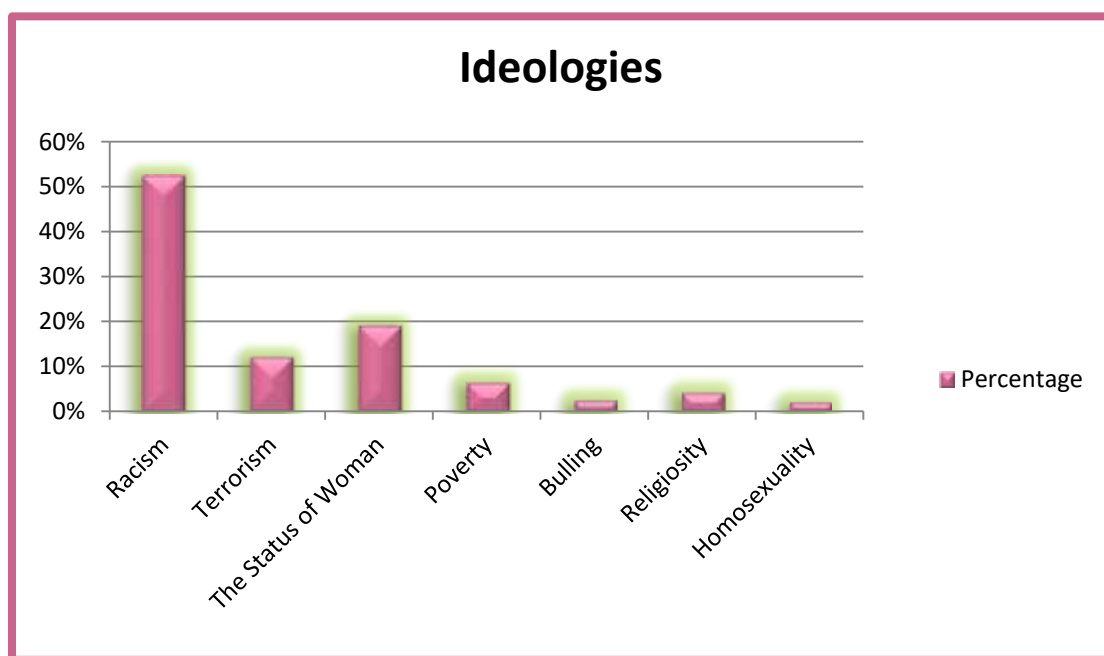


Figure (3) The Rates of the Ideologies Revealed by Intertextuality in *The Help*

According to the discursive analysis, certain social powers have been extracted. As indicated in Table (3) and Figure (4) the total number of social power is (34). Power abuse has the highest rate of occurrence with (18) at (52.9%) followed by power of change with (14) at (41.2%).

Table (3): The Frequency of the Social Powers according to the Discursive Strategies in *The Help*

Discursive Strategies	Social Power							
	Power Abuse		Power of Change		External Power		Total	
	Fre.	Per.	Fre.	Per.	Fre.	Per.	Fre.	Per.
Presupposition	6	33.3	4	28.6	0	0%		
Intertextuality	5	27.8	9	64.3	2	100%		
Speech Act	7	38.9	1	7.1	0	0%		
Total	18	52.9%	14	41.2%	2	5.9%	34	100%

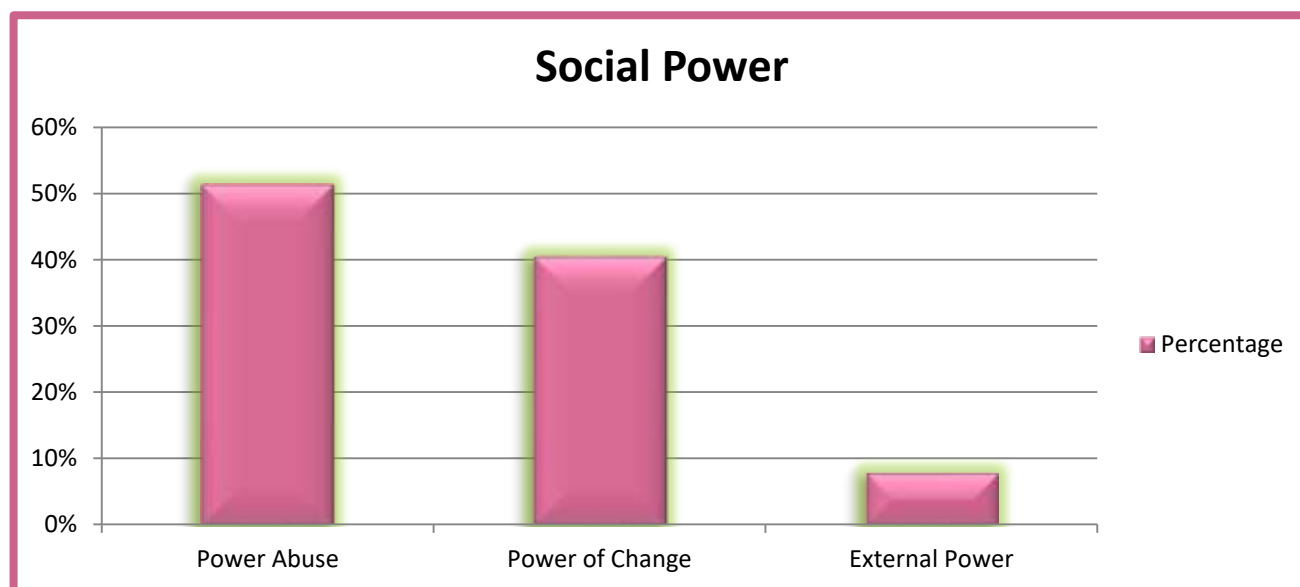


Figure (4) The Rates of the Social Power Revealed by Intertextuality in *The Help*

7. Conclusions

This study has come up with the following conclusions:

1. The discursive strategies employed in the novel under investigation are: presupposition, intertextuality and speech acts. Correspondingly hypothesis No. 1. is fulfilled.
2. The most commonly discursive strategy by which ideologies are revealed in the novel is intertextuality. Hence, hypothesis No. 2. is fulfilled.
3. Several ideologies have been extracted from the novel through discursive strategies like: racism, marriage and family affairs, terrorism, inequality between men and women, domestic violence, and poverty. The ideology racism is the most commonly used one in the novel by means of intertextuality. By this, hypothesis No. 3. is verified.
4. Some social powers have been extracted of the novel through discursive strategies such as: power abuse, power of change and external power. Power abuse is revealed by means of speech acts in the novel. Correspondingly hypothesis No. 1. is fulfilled.

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