MODALITY AND POINT OF VIEW IN *THE HELP* (2009) NOVEL BY KATHRYN STOCKETT

A THESIS

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PRONOUNCEMENT

I honestly state that this thesis is written by myself without taking any work from other researchers in any university, in diploma degree, S-1, S-2, and S-3 degree. I also ascertain that I do not take any material from other works except from the references mentioned.

Semarang, 26 May 2022

Intan Mutiara Sari

MOTTO AND DEDICATION

Believe you can and you're halfway there.

Theodore Roosevelt

Don't worry about failures, worry about the chances you miss when you don't even try.

Jack Canfield

This thesis is dedicated to

My beloved mother,

and those who always support me

APPROVAL

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I realize that this thesis still needs to be improved and is still far from perfection. Thus, any recommendation and constructive suggestion would always be welcomed and appreciated. Finally, I hope that this thesis will be helpful for the reader who wishes to learn about modality analysis.

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Intan Mutiara Sari

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ABSTRACT

Modality is one of the stylistic devices that may create a variety of meaning and implications in a narrator's story. Modality will be a tool to analyze *The Help* novel in this research. *The Help* is chosen as the object of the study because the narrators in the novel frequently use modal expressions in a dynamic pattern. The research aims to identify the types of modality used by each narrator, examine the narrator's attitude and point of view towards events or situations in the novel, and determine the shade of the narration. The research is limited in analyzing the narrations and utterances of characters Aibileen and Minny. The novel is analyzed by applying Paul Simpson's modality framework and Halliday's theory of modality. This research is categorized as a library research with note-taking as the technique for collecting the data. The result shows that there are four types of modal systems used in the novel, namely *deontic, epistemic, boulomaic,* and *perception. Deontic* and *epistemic* modals are the most frequently used modal system in Aibileen and Minny's narrations. The prominent use of *deontic* and high value *epistemic* modals indicates that the narrators have a strong understanding about their surroundings and are confident with the truth in the propositions that they expressed. The narration in the novel is mostly delivered in a positive shading framework. The dominant application of positive shading story indicates that the narrators are prominently assertive and certain about their interpretation of the world.

Keywords: modality, point of view, deontic, boulomaic, epistemic, perception

CHAPTER I
INTRODUCTION

1.1   Background of the Study

Stylistics is a method of textual interpretation in which primacy of place is assigned to language (Simpson, 2004). Stylistic analysis is one of the most popular methods in analyzing the way language is used in literary works. As one of stylistic tools, modality is a prominent feature in constructing a discourse style of a literary work. Modality is a primary interpersonal feature that marks out psychological point of view in narrative (Simpson, 2004). Through modality, a writer of a literary work may control the discourse flow and orientation.

The Help by Kathryn Stockett is a novel highlighting the life of African-American maids during the early 1960s. Nonetheless, Frida Eriksson (2015) argues that this novel is just another novel where a white author tries to write about racism, yet the outcome is still a literary work that pictured the white people as superior in trying to help the passive and objectified coloured people (Eriksson, 2015). Regardless of the ideology of ethnicity in *The Help*, the way the novel is delivered has its own unique way as it has three different narrators: Aibileen, Minny, and Skeeter. Aibileen and Minny are African-American women working as helps in white people's households. Meanwhile, Skeeter is a white woman who is intrigued to make a movement to oppose racial discrimination. In the novel, Skeeter encourages Aibileen and Minny to write a book to expose racial discrimination in

their neighborhood. As colored women, it is dangerous for Aibileen and Minny to join Skeeter in writing the book. Aibileen and Minny are forced to be brave and undergo internal turmoil in overcoming their fear to oppose the racial discrimination. I am intrigued to examine the narration of Aibileen and Minny because in overcoming their fear, they use modal expressions frequently in a dynamic pattern. I did not analyze the narrations of Skeeter because as a character with a superior status in the novel, Skeeter seldomly undergoes a change of view because she has always been determined in her goals. Furthermore, Skeeter uses less modal expressions in her narration thus I only analyzed narration of Aibileen and Minny.

Simpson (1993) argues that by focussing on the usage of modality, the speaker's opinion or attitude on an idea or toward a particular situation in a literary work can be identified (Simpson, 1993). Therefore, modality analysis on a literary work will contribute an important perspective in discovering deeper understanding on a narrator in a literary work. Simpson's theory of modal shading was used as a reference in the research to analyze the narrator's point of view. The research only focused on analyzing modal expressions used by characters Aibileen and Minny. The analysis focused on identifying modality that are used by Aibileen and Minny then interpreting and describing their attitude and point of view.

1.2 Research Problems

Analysis on the use of modality is the main topic of this research as it has great importance in analyzing each narrators' attitude and point of view in the novel. Therefore, I formulate the problem of the research into the following questions:

1.) What kind of modality are used by Aibileen and Minny in *The Help*?

2.) What are the two narrators' view and attitude toward the situation or event in the novel based on the modality used?

3.) What are the point of view frameworks in Aibileen and Minny's narrations based on the shade of the story and the use of modality?

1.3 Objectives of the Study

The research aims to analyze the narrators' attitude and point of view towards events and situations in the novel through the analysis of modalities. Based on the research problems of this research, there are three main objectives in this research as follows:

1.) Identifying the types of modality used by Aibileen and Minny in *The Help* novel.

2.) Analyzing the narrators' view and attitude towards the situations and events around them based on the types of modalities that are used.

3.) Describing point of view, the types of modality, and shade of the story that are applied by Aibileen and Minny in their narrations in the novel.

1.4   Previous Studies

I have accumulated ten previous studies that are relevant with this research as reference in conducting this research. There are four previous studies that also used *The Help* novel as the object of the study and six studies are analyzing modality and point of view in different kins of literary works.

A paper written by Iban, Sili, and Asanti (2019) analyze *The Help* novel by applying Gordon Allport's prejudice and discrimination theory and social psychology theory. The paper entitled *Anti-Racism: A Study of The Main Characters in 'The Help' (2009) Novel by Kathryn Stockett* aims to find out the anti-racism attitude that was shown by the main characters and to analyze the reason behind the anti-racis attitude. The paper showed that there are three forms of anti-racism attitude in the novel: verbal antagonism, avoidance, and segregation with identification factors in social psychology, motive, and social characteristics being the reason behind the character's anti--racist attitude.

An undergraduate thesis by Lorensius Leonaraguna (2017) analyzed *The Help* novel through psychological approach. The research was conducted by analyzing Aibileen Clark's character and characterization based on Murphy's theory of characterization and Aibeleen Clark's motivation in helping Eugenia Phelan based on Lahey's theory of motivation. The researcher analyzed Aibeleen's utterances and narration in the novel and drew a conclusion by referring to theories of characterization and motivation. However, the evidence that supposedly supports the researcher's inference is too brief and general.

Frida Eriksson (2015) analyzed *The Help* through a postcolonial perspective. The paper infers that *The Help* is an example of narratives of difference and the representation of the characters Miss Skeeter, Minny and Aibileen increases and enhances the differences between people. The coloured people are described as the other, whereas the whites are seen as the norm. Through analysis on each main character, Eriksson points out that the extent in which each character represented has reproduced the white people as superior in trying to help the passive and objectified coloured people.

An undergraduate thesis by Masa Suastifa (2011), *The Representation of Racial Discrimination in 'The Help' Novel by Kathryn Stockett*, used theory of representation by Stuart Hall to explain the racial discrimination in the novel. Suastifa underlined discrimination against black people in the novel to show how the representation of discrimination in the novel is related with the reality in the history of America.

The most relevant study is an undergraduate thesis by Shanti Permatasari (2019), *Mood and Modality Analysis in "The Chronicles of Narnia" Movie Series*. This study uses Halliday's metafunction and modality theory and Mood theory by Gerot and Wignell to find out how the practice of controlling the children applied through the use of mood and modality by analyzing the dialogue in the movie. The researcher analyzed the types of mood and modality that were used and then determined the meaning and the reason that caused the use of the mood and modality. However, this study is mainly focused on the analysis of mood structure and only has a brief analysis of modality.

A paper by Daniele Borgogni (2016) entitled *"The thick and black clouds of Obloquie" Modality and Point of View in Abiezer Coppe's 'A Remonstrance'* discusses the interaction between modality, point of view and ideology in Abiezer Coppe's letter of protestation entitled *A Remonstrance*. The paper adopts a code-driven approach in order to accomodate a wider realization of modality in expressing meaning. The paper states that a varied set of modalizing elements in A Remonstrance conveys an alternative point of view and evokes a certain ideology for the reader.

Massimiliano Morini (2011) in his paper *Point of View in First-Person Narratives: A Deictic Analysis of David Copperfield* analyzes the first person point of view in David Copperfield novel by referring to Simpson theory of point of view. The paper analyzes the relation between the narrator and the reflector of first person narratives in David Copperfield. The paper discloses that first-person narration always potentially presumes a reflector. The researcher analyzed how the narrator in the novel described his thoughts and feelings regarding his environment and pointed out the reflector of those thoughts and feelings.

Jose Parina and Cristine De Leon (2014) in their article, *A Stylistic Analysis of the Use of Modality To Identify the Point of View in a Short Story,* analyzed the narrator's attitude and the shade of the short story *Things You Don't Know* by Ian Rosales. They used Simpson's modal framework and other modality theories to support the research. They analyzed the modalities that were used by the narrator to decide the narrator's attitude towards the event in the story and also analyzed the shade of the story to determine the narrator's internal point of view.

Similar to Parina and Leon, Iwamoto Noriko (2007) analyzes the aspect of modality as related to point of view in media discourse also by applying the modality model by Simpson (1993). Iwamoto examined modality features in some spoken and printed media texts and discussed the relationship between modality and point of view by using the model that was proposed by Simpson. Iwamoto demonstrated that the distinctive patterns of modality and point of view are also adopted in media discourse. Another research regarding modality in media discourse is a paper by Carls W. Roberts et al. (2008) entitled *Modality Analysis: A Semantic Grammar for Imputations of Intentionality in Texts.* The paper analyzes the relation between modality and how people from different cultural backgrounds convey something as possible, impossible, inevitable, or contingent. The researchers use editorials from Arab newspapers and Hindi newspapers as the object of the analysis. The analysis discloses the use of modal expression in locating prominent cultural characteristics from various discourses.

After reviewing these previous studies, I found that none of the studies in modality and point of view used a novel, especially the one that is delivered by multiple narrators, as the object of the study. Furthermore, previous studies on *The Help* by Kathryn Stockett mostly analyze the novel through postcolonial and cultural approach. Therefore, this research is needed because it practices a different approach in analyzing *The Help* and also contributes new findings. This research also complements the previous studies about modality and point of view by applying the same approach to a different form of literary work that is a novel.

1.5 Scope of the Study

This research analyzes the use of modality in the narrations by Aibileen and Minny. I analyzed modality in the novel based on Paul Simpson's modal framework, involving four types of modal system namely *epistemic, deontic, boulomaic,* and *perception* modal system. I also involved the value of modality theory by Halliday to discover the degree of certainty, commitment, or obligation in the modals that are used. The study only analyzed the modal system and the value of modality that are used to identify the narrator's view, attitude, and judgment towards the event and situation surrounding the narrators.

1.6 Writing Organization

This study is written in a systematic organization as follows:

CHAPTER I. INTRODUCTION

This chapter consists of Background of the Study, Research Problems, Objectives of the Study, Previous Studies, Scope of the Study, and Writing Organization.

CHAPTER II. THEORY AND METHOD

This chapter contains the theoretical framework of Modality and Point of View, and contains the Type of Research; Data, Population, Sample, and Sampling Technique; Method of Collecting Data; and Method of Analyzing Data.

CHAPTER III. RESULT AND DISCUSSION

This chapter contains the result of the analysis and discussion of Modality Analysis and Shade of the Story and Point of View Analysis.

CHAPTER IV. CONCLUSION

This chapter contains the Conclusion of the research and Suggestion.

CHAPTER II
THEORY AND METHOD

The second chapter consists of a theoretical framework and research method that are used to conduct the research. This chapter is divided into two subsections and each subsection consists of several parts. Subsection 2.1 presents theories that are used in this research it is divided into two parts and subsection 2.2 presents research methods for this research and is divided into four parts.

2.1   Theoretical Framework

Theories about modality and point of view are used as a theoretical basis in conducting this research. This subsection is divided into section 2.1.1 for modality theory and section 2.1.2 for point of view theory.

2.1.1   Modality

Modality is a linguistic tool indicating intermediate degrees between the positive and negative poles with its system defining a middle ground of uncertainty between 'yes' and 'no' (Halliday & Matthiessen, 2004). Modality is a substantial linguistic tool with its application to realize interpersonal function and express social roles between ones who impart and ones who receive the information (Halliday 1994; Halliday & Hasan 1989). According to Halliday (1994), two kinds of modality are modalization and modulation. Modalization contains ranges of probability and usuality, whereas modulation contains ranges of obligation and inclination. Probability happens when someone is expressing a

judgment about the probability of some occurrences, meanwhile usuality happens when someone is expressing a judgment about the frequency of some occurrences. Obligation happens when someone is giving a demand, command, advice and suggestion, while inclination shows the speaker's tendency in what they do and the capability of the speaker's own feeling.

Modality is a linguistic tool that can be used by a speaker to express a variety of meaning, thought, feeling, or intention. Each modality has its own values that are constructed by the certain purpose in expressing the propositions or proposals. Values in modality are the degrees of certainty, probability, or obligation in modal operators (Halliday & Matthiessen, 2004). These values in modality can be classified into high, median, and low values, as shown in the following table.

Table 1. Values in modality

Realization	Values of Modality		
	High	**Median**	**Low**
Probability	must be, should be, must, certainly	probably	maybe, may, possible
Usuality	Always	often, usually	ever, never, sometimes
Obligation	required, must, have to, ought to, need to	should, shall, will, would, supposed	may, might, can, could, allowed
Inclination	Determined	Keen	willing

Adapted from Halliday and Matthiessen, 2014

According to Palmer (2003), there are different types of modality namely epistemic modality, deontic modality, and dynamic modality. Epistemic modality concerns with the narrator's attitude towards the status of the proposition; deontic modality concerns with enabling the subject of the sentence to act with regard to circumstances outside of the object; and dynamic modality concerns with enabling the subject of the sentence to act by the object's own ability (Palmer, 2003).

In regard to analyze the relation between modality and point of view, Simpson's modality framework is used as a primary reference for this research. In addition to Palmer's categories of modality, Simpson's modality framework further proposes other categories namely boulomaic and perception modality. Boulomaic is a subcategory of deontic in which expresses the speaker's desire. "Modal lexical verbs, indicating the wishes and desires of the speaker, are central in the boulomaic system," (Simpson, 1993: 44) such as , *They **hope** that they will get a raise.* Meanwhile, perception modality "expresses the degree of commitment toward the truth of a proposition, relying on human perception" (Perkins, 1983 as cited in Simpson, 1993) such as, *the earth **seemed** to tremble*. Simpson's modality framework and its relation with non-linguistic concepts is summarized in the following table.

Table 2. The relationship between the modal system and non-linguistic concepts

Modal System	Non-linguistic concepts

Deontic	Obligation, duty, and commitment
Boulmaic	Desire
Epistemic	Knowledge, belief, and cognition
Perception	Perception

Adapted from Simpson, 1993

Modality is not always expressed by modal auxiliary such as *can* or *will* as modality can also be expressed by modal adverbs such as *supposedly*, adjectives such as *probable*, nouns such as possibility, and verbs such as *know* (Simpson, 1993). Sometimes, modality is expressed through interpersonal grammatical metaphor as it is expressed in a clause. For example, when someone intends to express *probably* by using the clause *I think…* or when someone intends to express *certainty* by using the clause *I believe…*(Haliday, 2004).

2.1.2   Point of View

In a simple way, point of view shows a particular style of a writer or a speaker in constructing and projecting a worldview. Totally objective or value-free texts or fictions do not exist (Fowler, 1997). Therefore, every literary work carries the point of view, perspective, or authorial interest of its writer that, according to Simpson (1993), provides the story with its unique *feel* and *color*. Point of view is a narrative organization revolving around the issue of *who tells* the story and *whose perspective* is being shared to the reader (Halliday & Matthiessen, 2004).

Even though there are many ways in telling a story, the narration will often reflect a certain character who *sees* the unfolding of events in the story, thus such a

certain character is termed as the *reflector of fiction.* In a third person narrative where the narrator is detached and invisible, it is possible for the point of view to still align with a certain character or the reflector of fiction. In this case, despite the third-person framework, the angle of the narrative adapts the vantage point of a certain character and it is the character's experience that is being shared in the story.

In this research, the concept of internal point of view has a great importance. The story in a text with an internal point of view is delivered through the first-person narrator's view. Since the center of consciousness of a narrator is the source of the narration, internal vocalization often portrays a subjective, settled point of view. Internal point of view is marked by the use of first-person pronouns (e.g. *I, we*) and words that express feelings, thoughts, and perceptions or also known as *verba sentiendi* (Simpson, 1993). In narrating a story, there will be a case where point of view is limited, termed as *attenuated focalization*, in which the narrator has an impeded or distanced visual perspective thus drive in the use of unspecific reference such as *thing* or *stuff* (Halliday & Matthiessen, 2004).

Modality and point of view are closely related to each other. Simpson develops Fowler's original point of view model to systemize the relationship between modality and point of view. Simpson proposes two narrative categories namely category A narrative and category B narrative. Narrative with internal point of view or is narrated in first-person by a participating-in-the-story character is said as category A narrative. Simpson used the term *homodiegetic* narration in which the narrator takes part in the story that he or she narrates. Passage 1 below is a short

sample of homodiegetic narration cited from *Three Men in a Boat* (1889) novel by

Jerome K. Jerome.

Passage 1

I agreed with George, and suggested that we should seek out some retired and old-world spot, far from the madding crowd, and dream away a sunny week among its drowsy lanes—some halfforgotten nook, hidden away by the fairies, out of reach of the noisy world—some quaint-perched eyrie on the cliffs of Time, from whence the surging waves of the nineteenth century would sound far-off and faint.

Category B narrative acquires third-person framework and is narrated by an

invisible non-participating narrator. Termed as *heterodiegetic* narration, category B

narrative is further divided into two modes which depend on the consciousness

adapted in the narration; *narratorial mode* is when the narration is told outside the

consciousness of any character and *reflector mode* is when the narrative is told

within the confines of the reflector of fiction. Passage 2 is a sample of

heterodiegetic, Category B narrative in narrational mode, cited from *The Secret*

Agent (1997) novel by Joseph Conrad.

Passage 2

The knife was already planted in his breast. It met no resistance on its way. Hazard has such accuracies. Into that plunging blow, delivered over the side of the couch, Mrs. Verloc had put all the inheritance of her immemorial and obscure descent, the simple ferocity of the age of caverns, and the unbalanced nervous fury of the age of bar-rooms. Mr. Verloc, the secret agent, turning slightly on his side with the force of the blow, expired without stirring a limb.

Passage 3 is a sample of heterodiegetic, Category B narrative in reflector mode,

cited from short story *Two Gallants'* (1914) written by Joseph Conrad.

Passage 3

His eyes searched the street: there was no sign of them. Yet it was surely half-an-hour since he had seen the clock of the College of Surgeons. Would Corley do a thing like that? He lit his last cigarette and began to smoke it nervously.... Suddenly he saw them coming towards him. He started with delight and,

keeping close to his lamp-post, tried to read the result in their walk. They were walking quickly, the young woman taking quick short steps, while Corley kept beside her with his long stride.

Figure 1 is Simpson's developed model of point of view.
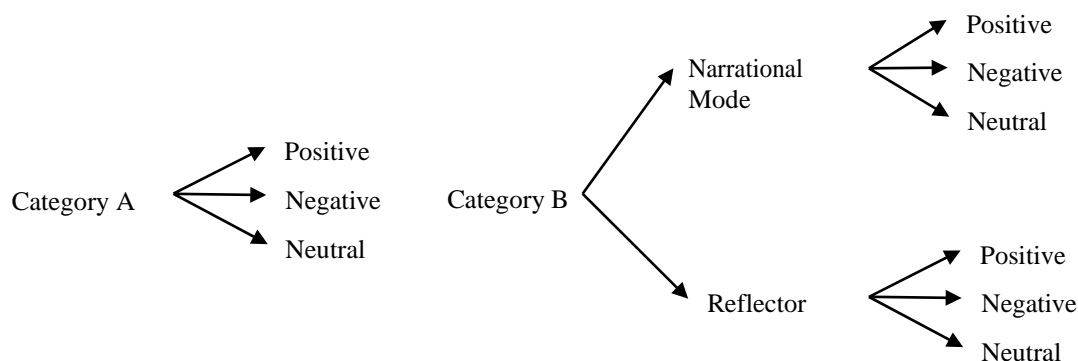
Figure 1. A model of point of view
(Simpson, 1993: 51)

There are three subdivisions of modality patterns for narrative categories: positive, negative, and neutral shadings. Simpson (1993) used the term *shading* in equal to *mode* which means a particular style. Positive shading narrative involves the use of *verba sentiendi*, evaluative adjectives, and evaluative adverbs. Deontic and boulomaic modality systems are prominent in positive shading narrative thus this narrative has a binding, obligatory, and assertive flow. On the contrary, negative shading narrative is marked by abundant use of low value epistemic and perception modalities. Hence, negative shading narrative indicates the narrator's estrangement and uncertainty about events or characters in the discourse. Neutral shading narrative is characterized by the absence of modality and this type of story has flat, unreflective, cool, and detached narration (Simpson, 1993). In neutral shading narrative the narrator does not give out subjective evaluations or opinions

regarding events or characters in the story (Simpson, 1993). *Categorical Assertions* is a prominent indicator of neutral shading narrative. According to Halliday, categorical assertion is expressing propositions with a 'raw' form, demodalized, and stripped off of any explicit modal comment. "categorical assertions express the strongest possible degree of speaker commitment" (Simpson, 1993:45).

2.2 Research Methods

This subsection presents the method that was used in conducting the research. This subsection is divided into four parts respectively explaining the type of the research, the data source, sample of analysis, sampling technique, and method for collecting and analyzing the data.

2.2.1 Types of Research

This research collected, analyzed, and interpreted comprehensive narratives in regard to gain insights into a particular phenomenon thus this research is categorized as a qualitative research (Gay, 2006). Descriptive method was used in this research as this research "seeks to systematically describe the characteristics of objects to be examined properly" (Sukardi, 2003). The unit of analysis of this research were phrases and clauses that contain modals and modal expressions in Aibileen and Minny's narrations.

2.2.2 Data, Population, Sample, and Sampling Technique

This study used a novel by Kathryn Stockett entitled *The Help* (2009) as the primary source of the data. *The Help* is a novel delivered through a homodiegetic

or category A narrative framework, which is delivered in first person point of view. The population of the data are Aibileen Clark and Minnie Jackson's narrations and utterances. I used purposive sampling technique by annotating phrases and clauses in Aibileen and Minny's narration that contain modals and modal expressions as the samples.

2.2.3 Method of Collecting Data

I collected the sample of the data through non-participant observation and note-taking techniques. The observation started with reading the novel thoroughly and comprehending the meaning of the novel. Then, I identified the aimed data, which are phrases and clauses from the novel consisting of modals and modal expressions that are relevant to obtain the objective of the research. After the data samples were identified, I wrote them down in sheets and categorized them based on the types of modality, the value of modality, and the element of modality.

2.2.4 Method of Analyzing Data

The modals and modal expressions that were found and noted were further categorized into epistemic, deontic, boulomaic, and perception modal systems. The modals were also categorized based on the value of modality which are low, median, and high. Furthermore, I also categorized the modality elements into modal auxiliary, modal lexical verb, and modal adverb. Then, I analyzed each category and identified the modal shading by referencing on the theoretical frameworks. Lastly, by referring to Simpson's theory, I made inferences to describe the narrator's

attitude and understanding about events or situations in the novel and to figure out

the psychological point of view of each narrator.

CHAPTER III
RESULT AND DISCUSSION

In this chapter, there are two main sub-sections: subsection 3.1 data findings and subsection 3.2 discussion of data analysis. I further divided the discussion of data analysis subsection into two parts, which are 3.2.1 modality analysis and 3.2.2 shade of the story and point of view analysis. In the discussion section, I used several names referring to the narrators, as follows:

First Narrator   : Aibileen Clark

Second Narrator : Minny Jackson

3.1   Result

I have found four types of modality based on Paul Simpson's framework: *Epistemic, Deontic, Boulomaic,* and *Perception* modal systems. Furthermore, two types of shade of the story, namely positive shade and negative shade of the story are found in the novel. Deontic modal system is the most frequently used modal system by the first narrator (Aibileen Clark), which means that the first narrator seldomly feels estrangement towards her surroundings and most of the time she is confident of her judgment. Meanwhile, epistemic modal system is the most frequently used modal system by the second narrator (Minny Jackson), which means that the second narrator is more dependent on her surroundings and outside stimuli in her judgment. However, positive shading is prominent in the narrations by both the first and second narrators, indicating that both narrators most of the time

do not lack confidence or feeling uncertainty in narrating their story. The result of the study will be further discussed in more detail in the following sections.

3.1.1   Types of Modality

In regard to the type of modal systems, I divided them into four categories based on Paul Simpson's modal framework, namely *epistemic*, *deontic*, *boulomaic,* and *perception* modal system. All four types of modal system can be found in the narration of the first and second narrator. I further categorized the modals into modal auxiliary, modal lexical verb, and modal adverb. Furthermore, I analyzed the value of modality based on Halliday's framework and found that both the first and second narrator use different forms of *low, median,* and *high* modal expressions. High value modals were used to express proposals or propositons with a high degrees of certainty, probability, or obligation. Median and low value modals were used to express proposals or propositions with lesser degree of certainty probability, or obligation.

The data show that there are 323 modal expressions in the narration by the first narrator as we can see in detail from the table below:

Table 3. The use of modality by the first narrator

Values of Modality	Deontic	Boulomaic	Epistemic	Perception	Total
Low	66	19	54	4	**143**
Median	19	8	30	6	**63**

High	38	39	31	9	**117**
Total	**123**	**66**	**115**	**19**	**323**
Modality Elements	**Deontic**	**Boulomaic**	**Epistemic**	**Perception**	**Total**
Modal Adverbs	2	2	10	3	**17**
Modal Auxiliaries	89	2	16	7	**114**
Modal Lexical Verbs	32	62	89	9	**192**
Total	**123**	**66**	**115**	**19**	**323**

High number of deontic and epistemic modality shows that the first narrator has significant shifting in narrating the story as she was not only using high number of deontic modality that marks positive shading narrative but also using high number of epistemic modality that marks negative shading narrative.

On the other hand, there are 182 of modal expressions found in the narration by the second narrator as we can see in detail from the table below:

Table 4. The use of modality by the second narrator

Values of Modality	**Deontic**	**Boulomaic**	**Epistemic**	**Perception**	**Total**
Low	18	8	42	1	**69**
Median	19	5	18	5	**47**
High	31	20	12	3	**66**
Total	**68**	**33**	**72**	**9**	**182**
Modality Elements	**Deontic**	**Boulomaic**	**Epistemic**	**Perception**	**Total**
Modal Adverbs	3	1	2	3	**9**
Modal Auxiliaries	43	2	35	4	**84**

Modal Lexical Verbs	22	30	35	2	**89**
Total	**68**	**33**	**72**	**9**	**182**

The second narrator is also frequently using deontic and epistemic modality. However, epistemic modality is highter in number which means that the second narrator encounters feeling of enstrangement more often than the first narrator.

3.1.2 Shade of the Story

I found that the narrations by both the first and the second narrator are reflecting positive shading and negative shading. Neutral shading narration is absent as the novel is delivered through an internal point of view, where the source of the narration is the center of consciousness of the narrator, thus the narration will always contain subjective interpretation. The first narrator narrates eleven chapters in which 82% of them are narrated in positive shading while 18% in negative shading. On the other hand, the second narrator narrates nine chapters in which 67% of them are narrated in positive shading while 33% in negative shading.

3.2   Discussion of Data Analysis

3.2.1   Modality Analysis

Identifying the types of modality is important to analyze the point of view and attitude of the narrator in the novel. In the novel, modality expressions not only present in the form of modal auxiliary but also through modal verbs, and modal lexical verbs. **Table 3** and **Table 4** in the previous sections, both show that modal

auxiliary has the most frequent occurences in expressing deontic modality. It is in accordance with Simpson's statement that "modal auxiliaries realise a continuum comitment from (a) permission, (b) through obligation, and (c) requirement" (Simpson, 1993: 43). Modal auxiliary is also used in expressing epistemic modal of probability. These examples illustrate the usage of modal auxiliary in the novel:

(a) I'd take any job I **can** get at this point (pg. 33) [deontic modality]
(b) ...a big house like this **should** pay plenty. (pg. 33) [deontic modality]
(c) Maybe she trying to make up for her house... (pg. 3) [epistemic modality]

Modal lexical verb has the highest numbers of occurences out of all the other modal elements. It is most frequently occured in signaling epistemic and boulomaic modality. these examples illustrate the usage of modal lexical verbs in the novel:

(a) I **spec** they was gone get married (pg. 2) [epistemic modality]
(b) I **want** a hear what Miss Leefolt gone say to this (pg. 8) [boulomaic modality]
(c) Why? Why I **have** to stand here and agree (pg. 14) [deontic modality]
(d) Her voice **sound** eerie. (pg. 27) [perception modality]

The preponderant use of modal lexical verb can be explained by Uspensky's '*words of enstrangement*' concept. As the narration is delivered only through the pychological point of view of a character, the readers have to depend on the narrator to understand the text completely as the readers understanding is obstructed by the narrators' restricted knowledge. These words of enstrangement, which are signaled by the modal lexical verbs, imply that the narrator does not know if her conjectures are truly correct (Nissen, 2000).

3.2.1.1 The use of modality by the first narrator

Deontic and epistemic modal systems are the most frequently used modal systems in the first narrator's narration, with percentage of 38% and 35% respectively. Boulomaic is the third most used with a percentage of 21% and lastly perception modal systems with percentage of 6%. This pattern shows that throughout her narration, the first narrator is mostly aware of her surroundings and does not lack confidence in her judgment.

3.2.1.1.1 Epistemic modal system

The use of low epistemic modal systems is prevalent in the narration by the first narrator with the percentage of 47%, followed by high value with percentage of 27% and median value with 26%. The first narrator applies an epistemic modal system in her narration to express her knowledge, belief, confusion, and uncertain judgment.

In chapter one and chapter two, the use of the epistemic modal system is prominent. In the first two chapters, Aibileen is trying to introduce her environment by describing her surroundings based on her own judgment and cognitive ability, and therefore the use of the epistemic modal system, which is a modal system used to signal the narrators judgments of belief, is prominent in these chapters. The following lines is an example of how the first narrator uses epistemic modal expressions:

> **Maybe** she trying to make up for her house being small. They ain't rich folk, that I **know**. (…) I'm used to working for young couples, but I **spec** this is the smallest house I ever worked in. (Page 3).

The use of modal expressions in the passage above shows the first narrator's thoughts and opinion about her boss. Modal auxiliary '**maybe**' indicates that the proposition is not a categorical assertion and has a degree of uncertainty in it. The use of modal makes the proposition epistemically less strong, as explained in the example given by Simpson that "You are right" is actually epistemically stronger than the modalized "You must be right." (Simpson, 1993: 45). Furthermore, in the clause 'that I know' the modal verb **know** indicates that the proposition 'they ain't rich folk' is not a categorical assertion but an opinion, precisely the first narrator's opinion based on her cognitive process.

Epistemic modal expression is also used by the first narrator to express bewilderment and confusion, as shown in the sentences, "But she still won't look at me and I don't **know** what to do. I don't **know**, yet, how bad this is. **Maybe** this ain't about silver, **maybe** this is really about Miss Leefolt and Chapter Two . . ." (page 440). The use of the modal verb '**know**' with negative implication shows the narrator uncertainty and confusion. In the next sentence, the first narrator uses a low epistemic modal '**maybe**' that further shows her reluctance in interpreting the event that is happening. This bewilderment response occurs "based on reference to stimuli in the immediate physical environment" (Simpson, 1993: 48). The first narrator uses modal auxiliary '**maybe**' as she had no concrete understanding about the situation and she was trying to figure out the situation by making assumptions solely based on her own recognition. This response that was shown in the narration is an indicator that the first narrator is the *reflector of fiction* of her own narrative, as it was her experience that was delivered through

the narration. Further analysis on the reflector of fiction will be discussed in the next sections.

3.2.1.1.2 Deontic modal system

The first narrator uses a *deontic* modal system to express her view in something that she is highly certain about: obligation, responsibility, commitment, and approval. Low deontic modal systems occur more often in the narration by the first narrator with a percentage of 54% followed by 31% of high value and 15% of median value.

The first narrator mostly uses a low deontic modal system to express approval and commitment in her own or others' inclinations. In a utterance on page 27, "I'm sorry. I wish I **could** a called you earlier so you could pick up that phone.", we can see that *could* is a deontic modal system as it "is concerned with a speaker's attitude to the degree of obligation attaching to the performance of certain actions." (Simpson, 1993:43). The modal auxiliary, **could,** realize a commitment of permission because in this case the first narrator is not allowed to call sooner. The first narrator expresses something that is supposed to happen if she had the tendency to make it happen. Furthermore, **could** is also used to express the probability of something, in this case the probability of calling sooner.

In the narration on page 289, *"Desegregation of the toilet bowls is what they* **should** a call it.", the first narrator uses medium deontic modal **should** to express her proposal of obligation, which is signaling that the narrator proposes that something is obligated to be done. When expressing her duty, the first

narrator uses high deontic modalities such as on page 8, "I **need** to be in the dining room…" and on page 192, "I **have** to work late that evening." The use of high deontic modality indicates that the proposals have a high degree of certainty, in which the first narrator is highly certain that those are her duties. Based on the discussion above, we can see that, when using the deontic modal system, the first narrator is confident of her judgment, aware of her surroundings, and determined in her actions.

3.2.1.1.3   Boulomaic modal system

The first narrator uses a boulomaic modal system to express her desire with different degrees from determination to only expressing wishful thinking. The first narrator uses high boulomaic modal the most with a percentage of 59%. High boulomaic modal shows the narrator's strong desire such as shown on page 195, "I'm trying not to think. I don't **want** a think about a colored man dying. It'll make me remember Treelore." The first narrator uses the modal verb, **want,** to express a strong desire of not wanting to think about a certain thing because she is sure that it will hurt her. In the use of high boulomaic modal, the narrator is certain about her desire and certain about the things related to it.

The use of median and low boulomaic modal indicates less determination in the first narrator's desire. The event or situation around the narrator inflicts uncertainty and doubt thus make her less determined. On page 200, "I say a prayer for Myrlie Evers, **wishing** I'd had work off to go to the funeral.", the first narrator uses modal verb **wishing** to express her desire. We can see that the use of **wishing** in the sentence above and the use of **want** that is used on page 195

has a different degree of determination, the thing that the narrator desires on page 200 is less detrimental. In the sentence, the narrator desires to attend a funeral but her work forbid her to do so thus she can only wish for it with the knowledge that it most likely will not come true. Similarly, when the first narrator said, "I just **wish** I knew what he thinking" (pg. 292), the first narrator uses a low boulomaic modal to express a desire that is impossible to happen, there is less determination in it.

3.2.1.1.4 Perception modal system

Perception modal system is regarded as a subcategory of epistemic modal system that is distinguished in how the degree of commitment towards the truth of a proposition is inflicted. The commitment in the perception modal system will depend on human perception, normally visual perception (Perkins 1983, cited in Simpson 1993: 46).

The first narrator uses the perception modal system to express her thought that is strongly based on the perception of her senses. We can see perception modal expression based on the first narrator's auditory perception on sentences, "Her voice sound eerie. Like she a record player going too slow." (page 27). In the sentence, the first narrator expresses her opinion that is predicated based on what she has heard, in this case the narrator heard '*her voice*' then based on that perception she proceeded to draw an opinion about it. Visual perception is used as reference in expressing, "She look grateful I know my way around so she don't have to ask like poor folk." (page 202). The first narrator makes the proposition

'she look grateful' based on the facial expression that the narrator has seen, thus the degree of certainty of the proposition is based on that visual perception.

3.2.1.2   The use of modality by the second narrator

Epistemic and deontic modal systems are the most used modal system in the second narrator's narration. Epistemic modal systems made up 40% out of the total numbers of modalities, followed by deontic (37%), boulomaic (18%), and perception modal systems (5%). The second narrator narrates nine chapters of the novel and modal expression can be found in all of those nine chapters

3.2.1.2.1 Epistemic modal system

Throughout her narration, the second narrator is actively using epistemic modal to express her assumption, belief, and opinion regarding events and situations around her. The second narrator mostly uses low epistemic modalities as it made up 58% out of the total amount, median epistemic modal made up 25% and the rest of 17% is high epistemic modal.

Low epistemic modality is used to express the narrator's assumption about something such as used on page 32, *"***Maybe** she's not deaf or crazy. **Maybe** she's just stupid." modal auxiliary, **maybe**, is used to indicate the uncertainty in the proposition. In the chapter where the sentences are located, the second narrator is trying to figure out her boss in their first meeting thus the narrator's judgment about her boss are just assumptions with a low degree of certainty.

The second narrator also uses low epistemic modal verbs to express helplessness and confusion, "I don't **know** what to do about anything, not Leroy, not Miss Hilly." (page. 310). While the first narrator only uses epistemic modal to mostly express her cognitive process, the second narrator also uses low epistemic modal to appear more polite when expressing a strong proposal. This kind of application can be seen on page 51, "**Maybe you ought** to go make some friends," and on page 127, "**Maybe you ought** to be a little pickier who you pray for," On both sentences, the second narrator is trying to propose a strong suggestion as it is indicated by the use of high deontic modal **ought**, but the second narrator use low epistemic modal, **maybe**, to make her proposal less straightforward and less demanding because the second narrator is delivering the proposal to someone with a higher status than her, who is her boss, and to someone that she respects, that is Aibileen.

Median and high epistemic modal is used to express assumption and belief with a higher degree of certainty. "She didn't answer the real question, but **I'll** get it out of her soon enough." (page. 44), the second narrator uses the median value modal auxiliary, **will,** to express her belief that something is going to happen. In sentences on page 306, "Lord, I **know** what I have to do. I have to go out there.", the second narrator uses modal verbs '**know**' that connote high epistemic value to express a strong cognition about the situation around her. In the sentences, the epistemic modal is directly followed by high deontic modal expression, **have,** thus indicating that the narrator is certain about her situation.

3.2.1.2.2 Deontic modal system

High deontic modal is the most prominently used by the second narrator followed by medium and low value as the least used deontic modal system. In using deontic modal system, the first narrator most prominently uses low deontic modal to express commitment and permission. On the other hand, the second narrator most prominently used high deontic modal to express duty and obligation.

We can clearly see how the second narrator uses a high deontic modal to express an obligation on page 306, "Lord, I know what I **have** to do. I **have** to go out there. I **have** to get him first." The repetitive use of modal verbs '**have**' show that the narrator is highly aware about her situation and about her obligation in that situation. Regarding the context, the second narrator uses the modal **'have'** because she is aware that the action is *required* to be done, that she is highly obligated to do it.

The second narrator also uses high deontic modal to propose others' duty, such as what we can see on page 43, "I reckon if there's anything you **ought** a know about cooking, it's this." In this sentence, the second narrator is connoting something that someone else is highly obliged to know. The use of modal auxiliary **'ought'** indicates that the second narrator is demanding others to do something. Otherwise, when a median deontic modal is used to propose another's duty, the degree of obligation connote by the proposal is less demanding, as can be seen on page 35, "Now you **supposed** to tell me what time I got to leave." On page 35, the modal '**supposed**' that is used by the second narrator indicates that *it is the norm* for someone to do what the narrator proposed. While on page 43,

the modal '**ought**' indicates that someone is *required* to do something that the narrator has proposed. There is a difference in the degree of obligation between the two proposals that is indicated by the value of modality based on Halliday and Matthiesen's framework.

The second narrator uses a low deontic modal to express proposals of permission for herself and others as the subject of the proposal. On page 37, "You **can't** use no wet towel on a hot pan.", the second narrator proposes that someone else is *not permitted* to do something. On page 218, "Now that I **can't** come to the Shirley Boon meetings anymore, that's pretty much all I've got.", the second narrator is aware that she is *not permitted* to do something. In using deontic modal system, the second narrator is aware about her situation, and certain about her proposal, be it to propose a duty, obligation, or permission.

3.2.1.2.3 Boulomaic modal system

I analyzed boulomaic modality that is used by narrators by referring to the theories by Simpson and Halliday and relating the theories to the context of the narration, the event and situation related to the narrators' proposals. Boulomaic modal system is used by the second narrator mostly to express her desire and will. The second narrator uses modal verbs **'want'** to express most of her desire as it made up 64% out of the overall boulomaic modals that she uses. The prominent use of **'want'** indicates that, mostly, the second narrator expresses a high degree of inclination that shows her determination and certainty in her desire.

We can see on page 301, ““We'll talk tomorrow,” she says, but for once, I don't **want** to go home, I **want** to hear what Miss Hilly said about me.”*,* the second narrator uses modal verbs **'want'** to propose a strong desire. In relation to the context of the narration, the use of modal **'want'** connotes a determination in her proposal; she is determined to refuse going home, she goes so far as going against her boss which she would not do if she is less determined. Nonetheless, the use of modal verbs **'want'** can also connote a lesser determination when it is used closely with low epistemic modal, “**Maybe I didn't want** her to know something so awful about Miss Celia.” (page 226). In the sentence, the narrator is not certain about her own desire thus this modal expression is most likely carrying low epistemic commitment rather than boulomaic.

The rest of the boulomaic modal expression used by the second narrator is indicated by modal verbs **'wish'** and **'hope'**. The second narrator uses a boulomaic modal expression with **'wish'** to express her desire that most likely will not be granted, such as on page 130, “I **wish** she'd get on out of here.”. Regarding the context of the narration, the narrator knows that her boss does not want to get out and she cannot force her boss to get out either, the narrator is clearly aware that her desire cannot be fulfilled thus she expresses it in a less determined way by using **'wish'** instead of **'want'**. Similarly, the second narrator also uses boulomaic modality with modal verbs **'hope'** to express a desire with less determination and urgency, as seen on page 302, “Lord, I **hope** it's not Miss Celia calling.” Besides lacking in determination, in both sentences there is also a context of assumption. In the sentences, the context is that the second narrator

does not want to talk to Miss Celia, therefore when she gets a call, she assumes that the caller is possibly Miss Celia, thus the narrator casually hopes that the caller was not Miss Celia. Similarly, on page 403, "I **hope** Miss Leefolt can't hear her.", the narrator assumes that Miss Leefolt can hear *her,* thus she hopes for otherwise.

3.2.1.2.4 Perception modal system

The second narrator does not use much of the perception modal system as it only made up 5% out of the overall modalities that are used by the second narrator. I found that the perception modal system is used by the second narrator to express her thought, judgment, and opinion based on the stimuli that she got from her senses, for the second narrator the perception modals are all based on visual perception.

The example of how the second narrator uses perception modal can be seen on page 30, "**She might be built like Marilyn**, but she ain't ready for no screen test." In the sentence, the narrator thought that her boss looks like Marilyn and this proposition is made based on the visual perception that the narrator receives after she saw her boss' appearance. Another perception modal expression is on page 44, "Underneath all that happy, **she sure doesn't look happy.**" Similarly to the first example, the second narrator also made the proposition based on the stimuli that she received after looking at her boss' appearance. The use of **'might'** in the first and **'sure'** in the second example indicates that both propositions are

not a categorical assertion or general truth. The two examples are the narrator's judgment based on her own perception.

3.2.2 Shade of the Story and Point of View Analysis

I found that there are two shades of the story in the narration by the first and the second narrator, namely positive and negative shading. In accordance with Simpson's modality framework, positive shading narrative is indicated by prominent use of deontic and boulomaic modal system while negative shading narrative is indicated by prominent use of epistemic and perception modal system. Positive and negative shading connote the opposite point of view of the narrator that will be further discussed in this section.

3.2.2.1   Point of view analysis

The Help (2009) novel is delivered through a first person point of view framework. The narration in the novel is delivered through first person pronouns (I, we, us) and narrated by participating characters within the story. The first and the second narrator are the reflector of fiction in their own narration, in which the first narrator is the reflector of fiction for eleven chapters and the second narrator for nine chapters of the novel.

The narration of the first narrator, Aibileen Clark, is delivered through her point of view. Throughout the first narrator's narration, the reader is receiving the stimuli that the first narrator also received in the story. The reader is viewing

the event and situation in the story the same way as how the first narrator is viewing the event and situation around her. The same framework is also applied in the narration from the second narrator, Minny Jackson.

In first-person narration, the world is delivered through a participating character that is not omniscient thus the occurrence of limited point of view is likely to happen. On page 206, "Miss Hilly whisper through her teeth. **I can't hear much**. ". . . piled so much money in this campaign, if William doesn't win . . . been working day and . . .", through the phrase *'I can't hear much'* the first narrator indicates her limited point of view, the incomplete conversation following it further indicates that the first narrator cannot deliver the full conversation in her narration because she does not hear the full conversation. It further emphasizes that the narrator is not omniscient.

In chapter 10, "**I don't know.** I spec she went to get her hair done." (page 138), "**I don't know**. She won't tell me." (page 139), the use of the modal verb **'know'** by the second narrator indicates a limited point of view. In this case, the second narrator's boss was not telling her about where she was going therefore the second narrator could not certainly tell where her boss is and she can only speculate. We can infer that in the first-point of view, where the narrator is involved in the story, the narrator is dependent on the stimuli that he or she received from around her. Based on the sentences above, the second narrator did not get the stimuli from her boss, such as a notice about where she was going, thus the second narrator's view is limited.

3.2.2.2   Modality in relation with the shade of the story and point of view

In this part,I discuss some samples about how modality is applied that then result in a narration to have a positive or negative shading. I divided the narration based on the chapter thus the shade of the story is analyzed and inferred as per chapter. I separated the discussion for the shade of the story into the narrations by the first narrator, Aibileen, and the narrations based on the second narrator, Minny.

3.2.2.2.1   The First Narrator (Aibileen Clark)

Nine out of eleven chapters that are narrated by the first narrator have positive shading which indicates that the narrator views the world with awareness and does not lack confidence. In a positive shading story, the first narrator understands about her situation well, she can comprehend the situation and events around her confidently, and she can make a judgment with a high degree of certainty. Feeling of alienation and estrangement is lacking in the positive shading story.

The first narrator undergoes several changes of attitude throughout the novel, when she is faced with a certain situation, where she needs to go against the 'norm', she would turn hesitant and estranged. However, after overcoming that certain event, the first narrator continues to narrate the story in a positive shading narration as shown in the passage below:

> I smooth her hair down over and over till she practically purring, feeling the love in my hand. And I **think** about all my friends, what they done for me. What they do ever day for the white women they waiting on. That pain in Minny's voice. **Treelore dead in the ground.** I look down at Baby Girl, who I **know**, deep down, I **can't** keep from turning out like her mama. And all of it together roll on top a me. I close my eyes, say the Lord's prayer to

myself. But it don't make me **feel** any better. Law help me, but something's gone **have** to be done. (Page 28).

The passage contains the instruments of a positive shading story. There is a use of deontic modality that show commitment and obligation (*can't; have to*), there is also a use of *verba sentiendi* (*I think; the pain; make me feel*), and generic sentences 'which possess universal or timeless reference' (Simpson, 1993:52) (*Treelore dead in the ground*). The narration implies to the reader a clear rationalization of the narrator's desire (to make a change), commitment (her inability to stop Baby Girl turning up like her mother), and duty (to do something that has to be done).

In a negative shading story, the epistemic and perception modal system is foregrounding the narration. We can see in the passage below:

> My mind's racing, I'm **trying to remember** if I counted the silver before I put it back in the felt. **I think** I did. I always do. Law, tell me she ain't saying what **I think** she saying—
> "Miss Leefolt, did you already check the kitchen? Or the silver closet? Miss Leefolt?"
> But she still won't look at me and **I don't know** what to do. **I don't know,** yet, how bad this is. **Maybe** this ain't about silver, **maybe** this is really about Miss Leefolt and Chapter Two . . . (page 440).

The modal auxiliary **'maybe'** is mentioned in repeat (*Maybe this ain't about silver, maybe this is really about*) , there is also another type of epistemic operator which is modal verbs (*I think; I don't know*). In this negative shading narration, the first narrator expresses bewilderment and confusion. The repetition of epistemic expressions *maybe* and *I don't know* clearly shows that the speaker lacks confidence in her knowledge and understanding of the situation.

3.2.2.2.2 The Second Narrator (Minny Jackson)

Six out of nine chapters that are narrated by the second narrator have positive shading where the rest are in negative shadings. Meaning that the second narrator shows a point of view where the second narrator understands the situation around her, certain about her judgment, and aware of her duty and obligation. A clear depiction of positive shading story by the second narrator is a passage on chapter 24 below:

> The naked man's walking **real slow** up toward the house. He comes up the back steps. He tries the doorknob and I watch it jiggle, feeling my heart whapping against my ribs. (...)
> I jump back from the little square window just in time for the rock to smash through, feel the sprinkle of shards hit my face. Through the big window, **I see the man backing up**, like he's trying to see where to break in next. Lord, **I'm praying**, **I don't want** to do this, don't make me have to do this (...)
> Lord, I know what **I have** to do. **I have** to go out there. **I have** to get him first.
> (Page 306)

The passage contains several instruments of a positive shading story. The Boulomaic modal system is used to express the second narrator's desire (*I'm praying; I don't want*). Deontic modal system is used to express duty and obligation (*I know what I have to do; I have to go out; I have to get*). Categorical Assertion is also used to express a general truth (*the man backing up*). In the passage, the second narrator also used an evaluative adjective (*real slow*). In a positive shading story, the narrator only does little inferencing based on the external signs. Through the passage, we can see that the second narrator narrates the situation around her from an internal point of view with a high degree of rationalization about her situation and obligation.

*I tell her about the bottles I found. **I don't know** why I hadn't told her a week and a half ago when I found them. **Maybe I didn't want** her to know something so awful about Miss Celia. **Maybe** I felt bad because Aibileen was the one who got me the job. But now I'm so mad I let it all spill out.* (Page 226)

In the passage above, the second narrator uses low epistemic modal (*maybe*) in repetition, showing that the passage above is in negative shading. Preponderant use of low epistemic modal shows that the narrator is trying to make sense of the situation around her. The second narrator is confused and uncertain about her own judgment, further supported by the phrase *'I don't know'*. In negative shading mode, the narrator's view is too much influenced by outside stimuli and she is reluctant to draw her own judgment, thus inflicting the feeling of uncertainty and estrangement.

CHAPTER IV
CONCLUSION

4.1 Conclusion

The research that is conducted to analyze modality and point of view in *The Help* (2009) novel has resulted in three conclusions. First, modality is used by the writer of *The Help* novel as one of stylistic devices to control the flow of the character's narration. Modality does not express a distinct response of yes or no, but expresses a middle-ground response between the two polarities. Therefore, the writer of the novel uses modality to enrich the dimension of the story as modality shows more variety of the narrator's emotion and judgment. Kathryn Stockett writes the novel by applying homodiegetic narration mode with participating-character as the narrator.

Secondly, the use of deontic modal system is prominent in the narration by both the first and the second narrator. This occurrence indicates that both the first and the second narrator, most of the time, are confident and certain about their opinion and judgment. The lesser use of epistemic and perception modalities indicates that both narrators, Aibileen and Minny, are less dependent on outside stimuli. Both the first and second narrator mostly use high value epistemic modality, meaning that most of the time they are not confused but rather confident in the truth of the proposition that was expressed. Preponderant used of modality marks out a point of view in which the narrator is actively assesing, interpreting, and trying to make sense of the world around them.

The last conclusion is that positive shade story is mostly applied in the narration by both the first and the second narrator. Deontic and boulomaic modal systems dominate the overall use of modality in the novel. This means that the narration by character Aibileen and Minny has an assertive, obligatory, binding, and strong discourse flow. Expressions of estrangement or bewilderment are uncommon in the positive shading story. The narrator's desires, obligations, duties, and opinions are foregrounding positive shading narrations.

From the analysis in this research, we know that modality is an effective stylistic tool to control the flow of a narrator's story and to broaden the depiction of the narrator's point of view. Through modal expression, a narrator's point of view is not limited to the polarity of 'yes' or 'no' as modal expression contains different degrees of assertiveness in it. Modal expression is also used differently based on the setting (e.g. social setting) and the interlocutors of the conversation.

4.2   Suggestion

I realized that the limitation of time and scope of the study causes this research not to involve further discussion in how modality is used in politeness strategy. The result shows that it is possible to use modality to make a proposal to sound less demanding and more polite. Therefore, I suggest for future research in modality to delve further into analyzing the relation between modality and politeness strategy by referencing Brown and Levinson's theory of politeness strategy or other theories related to the topic.

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APPENDIX

Appendix 1. Modality Used by The First Narrator (Aibileen Clark)

Note.
Ch.: Chapter
Types of Modality:
Ep.: Epistemic modal system   Ba.: Boulomaic modal system
Dn.: Deontic modal system   Pe.: Perception modal system

Value of Modality: **Modality Elements:**
L: Low value   M. Ax: Modal Auxiliary
M: Median value   M. LV: Modal Lexical Verbs
H: High value   M. Ad: Modal Adverbs

Ch.	Modality Types and Values												Total
	Ep.			Dn.			Ba.			Pe.			
	L	M	H	L	M	H	L	M	H	L	M	H	
1	3	7	3	3	0	7	0	0	5	0	0	0	28
2	10	5	6	9	2	5	3	1	6	0	3	3	53
7	2	1	4	9	3	3	1	0	3	2	0	2	30
14	7	4	1	5	4	5	1	1	9	1	0	0	38
15	5	2	1	3	0	1	1	2	0	0	0	1	16
16	0	0	0	5	1	2	1	1	1	0	2	0	13
22	5	2	3	6	2	2	4	2	3	0	1	0	30
23	2	0	1	4	0	0	0	0	0	1	0	0	8
29	5	5	5	6	4	1	4	0	4	0	0	2	36
31	2	1	0	2	1	0	0	0	2	0	0	0	8
34	13	3	7	14	2	12	4	1	6	0	0	1	63
Total	115			123			66			19			323

Ch.	Modality Types and Elements												Total
	Ep.			Dn.			Ba.			Pe.			
	M. Ax	M. LV	M. Ad	M. Ax	M. LV	M. Ad	M. Ax	M. LV	M. Ad	M. Ax	M. LV	M. Ad	
1	2	10	1	4	6	0	0	5	0	0	0	0	28
2	1	18	2	12	3	1	0	10	0	1	5	0	53
7	0	7	0	14	1	0	0	4	0	3	1	0	30
14	4	5	2	9	4	0	1	10	2	1	0	0	38
15	0	7	1	3	1	0	0	3	0	0	1	0	16
16	0	0	0	6	2	0	1	2	0	0	0	2	13
22	2	7	1	8	2	0	0	9	0	0	1	0	30
23	2	1	0	4	0	0	0	0	0	1	0	0	8
29	2	12	1	9	2	0	0	8	0	0	1	1	36
31	0	2	1	3	0	0	0	2	0	0	0	0	8
34	3	19	1	17	11	0	0	11	0	1	0	0	63
Total	114			122			68			19			323

Appendix 2. Modality Used by The Second Narrator (Minny Jackson)

Ch.	Modality Types and Values												Total
	Ep.			Dn.			Ba.			Pe.			
	L	M	H	L	M	H	L	M	H	L	M	H	
3	7	14	5	11	9	8	2	2	3	0	3	2	66
4	5	0	0	0	1	2	0	1	1	0	1	0	11
10	12	1	2	2	2	4	2	1	3	0	0	1	30
17	3	1	2	3	1	5	0	0	4	0	1	0	20
18	4	1	0	0	2	3	2	0	1	0	0	0	13
24	6	0	2	1	1	7	0	1	6	0	0	0	24
26	1	1	1	0	0	1	1	0	2	0	0	0	7
30	3	0	0	0	2	1	1	0	0	1	0	0	8
32	1	0	0	1	1	0	0	0	0	0	0	0	3
Total	72			68			33			9			182

Ch.	Modality Types and Elements												Total
	Ep.			Dn.			Ba.			Pe.			
	M. Ax	M. LV	M. Ad	M. Ax	M. LV	M. Ad	M. Ax	M. LV	M. Ad	M. Ax	M. LV	M. Ad	
3	13	12	1	20	7	1	1	6	0	1	2	2	66
4	3	2	0	1	1	1	0	2	0	0	1	0	11
10	9	6	0	8	0	0	0	6	0	1	0	0	30
17	2	4	0	4	5	0	0	4	0	0	0	1	20
18	3	2	0	1	3	1	1	2	0	0	0	0	13

24	4	4	0	2	7	0	0	7	0	0	0	0	24
26	1	2	0	1	0	0	0	2	1	0	0	0	7
30	1	2	0	1	1	1	0	1	0	0	1	0	8
32	0	1	0	2	0	0	0	0	0	0	0	0	3
Total	72			68			33			9			182

Appendix 3. Shade of the story

Narrator	Chapter	Types of Modality				Shade of the Story
		Epistemic	Deontic	Boulomaic	Perception	
First Narrator	1	13	10	5	0	Positive
First Narrator	2	21	16	10	6	Negative
Second Narrator	3	26	28	7	5	Positive
Second Narrator	4	5	3	2	1	Negative
First Narrator	7	7	15	4	4	Positive
Second Narrator	10	15	8	6	1	Negative
First Narrator	14	12	14	11	1	Positive
First Narrator	15	8	4	3	1	Negative
First Narrator	16	0	8	3	2	Positive
Second Narrator	17	6	9	4	1	Positive
Second Narrator	18	5	5	3	0	Positive
First Narrator	22	10	10	9	1	Positive
First Narrator	23	3	4	0	1	Positive
Second Narrator	24	8	9	7	0	Positive
Second Narrator	26	3	1	3	0	Positive
First Narrator	29	15	11	8	2	Positive
Second Narrator	30	3	3	1	1	Positive
First Narrator	31	3	3	2	0	Positive
Second Narrator	32	1	2	0	0	Negative
First Narrator	34	23	28	11	1	Positive