

**THE FLOUTING AND HEDGING MAXIMS USED BY  
THE MAIN CHARACTERS IN WILLIAM GIBSON'S  
“THE MIRACLE WORKER”**

**THESIS**

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**ENGLISH LETTERS AND LANGUAGE DEPARTMENT  
FACULTY OF HUMANITY AND CULTURE  
THE STATE ISLAMIC UNIVERSITY OF MALANG  
2007**

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Presented to  
the State Islamic University of Malang in partial fulfillment  
of the requirement for Degree of *Sarjana Sastra*

By:  
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2007**

## **APROVAL SHEET**

This is to certify that the *Sarjana* thesis, entitled “The Flouting and Hedging Maxims Used by the Main Characters in William Gibson’s ‘The Miracle Worker’”, written by Ninik Fauziyah has been approved by the advisor for further approval by the Board of Examiners.

Malang, 21 September 2007

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## MOTTO

مهمركم نم نم أ موق ةغل فرغ نم

One who knows and understands another language,  
He/she will get their straightness

“Every animal leaves traces of what it was;  
Man alone leaves traces of what he created”  
(Jacob Bronowski)

## DEDICATION

*This thesis is dedicated to:*

*My beloved Dad and Mom;*

*Mudaim and Mahmudah*

*For their endless loves, holy prayers, Material and support*

*My grandfather and grandmother;*

*H. Damanhuri (Alm) and Hj. Zubaidah*

*Thanks for their sacrifice and holy prayers*

*My old and young brother, and young sisters;*

*Mas Munir and Ananda M.Farhan, Lilik Zuraidah and*

*Luluk Muzidah*

*For their tireless and loves*

*You all must be better than me*

*And my beloved Aunt;*

*Alfu Lailah*

*Thanks for your care and Material*

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Ninik Fauziyah

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## ABSTRACT

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Key Words: Flouting, Hedging, Maxims, Main Characters.

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This study is focused on analyzing the flouting and hedging maxims Used by The Main Characters in William Gibson's "The Miracle Worker". Maxims are the rule of cooperative principle, one part of discourse analysis study which is distinguished into four categories; maxim of quantity, maxim of quality, maxim of relevant, and maxim of manner. If these maxims are used in conversation, it can go on smoothly, but when people make conversation they often break the maxim overtly (flouting the maxims) and sometimes they break the maxims secretly (hedging the maxims). Main character is one of the examples who often flout and hedge the maxim in their conversations based on that the background, the research about flouting and hedging maxims of utterances used by the main characters in William Gibson's "The Miracle Worker" was conducted with the following problems: (1) How are the maxims flouted by the main characters in William Gibson's "The Miracle Worker"? (2) How are the maxims hedged by the main characters in William Gibson's "The Miracle Worker"?

This research is conducted using a descriptive qualitative method based on Grice's maxim. The data are in the form of conversations produced by the main characters in William Gibson's "The Miracle Worker".

Data analysis revealed some findings covering the formulated research questions. The maxims could be flouted or hedged by the main characters in William Gibson's "The Miracle Worker" such as by producing the utterance in the form of rhetorical strategies, namely; tautology, metaphor, overstatement, understatement, rhetorical question, and irony. On the other hand, maxims were hedged when the information was not totally accurate or not clearly stated but seems informative, well founded and relevant.

Based on the findings mention above, it is recommended that this research will be the additional reference in the field of discourse. In addition, it also recommended next researches can be using Grice's maxims to conduct he research on the literary work. Furthermore, other relevant theories are also suggested to be used in conducting the researches on the same area.

## CHAPTER I

### INTRODUCTION

This chapter presents background of the study, research problems, objectives of the study, significance of the study, scope and limitation of the study, and definition of the key terms.

#### 1.7 Background of the Study

Discourse analysis is the framework which deals with the language use and how it is that language user interprets what other language user intend to convey and then has essential role in the study of language. As mentioned in holy

Qu'ran surah Annisa': 63. 

“And admonish them and speaks to them concerning themselves effectual words”.

While, Brown and Yule (1983:9) specify the meaning of discourse analysis as the study of human use language to communicate in particular, how addresses work on the linguistics messages in order to interpret them.

The cooperative principle goes both ways: speakers (generally) observe the cooperative principle, and listeners (generally) assume that speakers are observing it. This allows for the possibility of implicature, which are meanings that are not explicitly conveyed in what is said, but that can nonetheless be inferred.

Grice as quoted by Renkema (1983:11) have a number of additional comments concerning the cooperative principle. First, the maxims are only valid for language use that is meant to be informative. Second, there are esthetic or social points of views other possible maxims. Grice suggests the maxim “Be polite”. Third, overabundance of information does not necessarily have to mean that it is this maxim that is being violated, since it can also be seen as a waste of time and energy and thus as a violation of some efficiency principle. Fourth, some maxims are rather vague. Besides, according to this principle Grice interprets language on the assumption that is senders obeying four maxims. There are of quantity, maxim of quality, maxim of relevance, maxim of manner (Cook,1989:29).

Moreover, obeying the maxims of conversation, the speakers and the hearers as participants of communication sometimes violate the maxims. The violation of the maxims can be done on purpose which invite implicatures. The violation of the maxims by Grice is called flouting maxims. Someone is said to flout a conversational a maxim when he or she infringes the maxims intentionally to give rise to a certain conversational implicature. When conversational implicature is generated in this way, the maxim is said as “being exploited” (Grice in Cole and Morgan, 1975: 52-53).

Furthermore, not all communication either verbal or nonverbal communication uses four maxims or this cooperative principle. It disobeys of Grice’s maxims either one maxim more. It is called by flouting and hedging maxims”. Moreover, it is flouting when he speaker violates some maxims in producing the utterance in

the form of rhetorical strategies; namely tautology metaphor, overstatement, understatement, rhetorical question, and irony. Furthermore, the maxims are hedged when the information is not totally accurate but seem informative, well founded and relevant; moreover the speaker quotes the information from other people (Grundy, 2000:23).

In addition, language in use always creates three independent kinds of social cultural meaning; first, it constructs social relationships among participant and point of view. Second, it creates verbal presentation of events, activities and relationship other than it self. And the last, it construes relation of parts of whole within its own text and between itself and its context.

Text can be said as the representation of discourse. Toward text is simply a convenient term to label the units of written language that we deal with everyday from notice to newspaper articles, album or CD sleeves note, texts book or even cookery recipes. Besides, there is also spoken text, but when we analyze them we will be looking at them in written form (Rozalina, 2003:11)

Even though Austin's speech and Grice's maxims are for serious and causal uses of language, these conversational rules are also applicable to literary communication (Pratt, 1977 and Stubbs, 1983). Literary communication is kind of communication that occurs between the author and the reader /audience, or between at least two characters within literary work.

In reading literary works, sometimes we get difficulties in comprehending to works or facing misunderstanding in interpreting the message like in the dialog of the play. As cook (1989:59) state that of dialogue is one of the fundamental

structuring principles of all discourse, written and spoken alike. By understanding the basic theory of how people use language in speaking focused on the function of words, especially maxims. So, this study focuses on maxims, which consist of flouting and hedging of Grice's maxim on the main character in the miracle worker play text by William Gibson.

Communication in drama has some similarities with ordinary communication. It makes use of language as media and of context in which it occurs. Character's utterances in a drama constitute of a verbal communication, at least, between two of them. The play the role of speakers sending messages and it turn, hearers receiving the messages.

There are some reasons why the researcher focuses this study on "The Miracle Worker" play text. The first is it seems interesting to study a drama using a discourse analysis approach that is studying the language for communication used by characters of the drama. Just as if they were real, do they flout and hedge maxims used by the main characters in William Gibson's "The Miracle Worker"? The second is this drama was chosen on the basis of its language, the reputation of the drama itself and of its playwright. The characters utterances in "The Miracle Worker" represent people's utterances in ordinary life in 1880's. William Gibson is a well-known playwright.

The study of discourse has been done by some of university students from many perspectives. Priambodo (2002) investigates violation and flouting of Grice's maxims in the Date of Salesman. Rozalina (2003) investigates about the implicatures used in the title of laporan utama section in mimbar pembangunan

agama magazine. Rahmah (2005) investigates flouting and hedging maxims found on pojok column in Kompas newspaper. Rusdiana (2004) investigates flouting and hedging maxims on comic strip “Born Loser” in the Jakarta Post newspaper. Based on the explanation above, the writer is interested in studying flouting and hedging maxims used by the main characters in William Gibson’s “The Miracle Worker”. This play is chosen because this play is one of the most famous plays in the world.

### **1.8 Research Problems**

As mentioned in the background above, the essence of the problems can be formulated as follows:

- a. How are the flouting maxims used by the main characters in William Gibson’s “The Miracle Worker”?
- b. How are the hedging maxims used by the main characters in William Gibson’s “The Miracle Worker”?

### **1.9 Objectives of the Study**

Based on the research problems mentioned above, this study is intended to explain descriptively:

- a. to describe how flouting maxims used by the main characters in William Gibson’s “The Miracle Worker”
- b. to describe how hedging maxims used by the main characters in William Gibson’s “The Miracle Worker”



#### **1.10 Significance of the Study**

The findings this research was supposed to give both theoretical and practical contribution. Theoretically, this research is expected to be one of sources in discourse studies particularly on the analyzing flouting and hedging maxims.

Practically, it is expected that this study useful for English students, they can learn more about flouting and hedging of maxims. And it would be useful for English lecturers, especially for the lecturers who concern about flouting and hedging maxims. Then it will give additional knowledge about flouting and hedging of Grice's maxims issues. This research also expected to give an important direction for others who are interested in doing similar research in the field in the future.

#### **1.11 Scope and Limitation of the Study**

This research is focused on analyzing the utterances are produced by the main characters in William Gibson's "The Miracle Worker", namely; Kate, Annie, Helen and Keller. But for Helen, the researcher is not analysis because there is not utterance is stated by herself. She is deaf, blind and dumb.

Moreover, in this study the writer uses only second act as the subject of the study whereas "The Miracle Worker" play text consist of three acts. The reason for this is because the writer found all the necessary data for analysis in the second act. In addition, all utterances in brackets and printed in italics are additional information; therefore they are not analyzed.

### **1.12 Definition of the Key Terms**

To avoid misunderstanding of this study, the definitions of the terms are stated as follows:

1. Discourse analysis : The study of how human use language to communicate and in particular, how addresses work on the linguistics.
2. Flouting maxim : The speaker violates some maxims in producing the utterance in the form of rhetorical strategies, namely tautology, metaphor, overstatement, understatement, rhetorical questions, and irony.
3. Hedging maxim : The speaker breaks the maxims when the information is not totally accurate but seems informative, well founded and relevant.
4. Main characters : Characters which are played a great role and always dominated the whole play.
5. The Miracle Worker: A written play by William Gibson taken from the real story of Helen Keller's life in 1880s.

## **CHAPTER II**

### **REVIEW OF THE RELATED LITERATURE**

This chapter presents references drawing on discourse theory, those are; Pragmatics, Discourse Analysis, Text and Context, Written and Spoken Discourse, Implicature, Cooperative Principle, Flouting Maxims, Hedging Maxims, the Synopsis of “The Miracle Worker” as well as Previous Studies.

#### **2.11 Pragmatics**

Pragmatics is another broad approach to discourse: it deals with three concepts (meaning, context, communication) that are themselves extremely vast and unwieldy. Given such breadth, it is not surprising that the scope of pragmatics is so wide, or that pragmatics faces definitional dilemmas similar to those faced by discourse analysis.

A proper understanding the study of signs can be learnt through discourse studies since these studies are focusing the relationship between form and function in verbal communication.

In addition, pragmatics was defined by Morris in Schiffrin as a branch of semiotics, the study of signs. Morris viewed semiosis (the process in which something functions as a sign) as having four parts. A sign vehicle is that which acts as sign; a designatum is that to which the sign refers; an interpretant is the effect in virtue of which the sign vehicle is a sign; an interpreter is the organism upon whom the sign has an effect.

Moreover to defining different aspects of the semiosis process, Morris identified three ways of studying signs: *syntax* is the study of formal relations of signs to one another, *semantics* is the study of how signs are related to the objects to which they are applicable (their designata), *pragmatics* is the study of the relation of signs to interpreters.. Thus pragmatics is the study of how interpreters engage in the “taking-account-of” designate (the construction of interpretants) of sign-vehicles. While Renkema (1993) states that the field of discourse studies, which investigate the relationship between form and function in verbal communication, is branch of pragmatics, the study of the use of signs.

Levinson (1983) states that the pragmatic theory concerns with the inference of presuppositions, implicature, and participant’s entire knowledge of the world and general principle of language usage.

Contemporary discussions of pragmatics (although not viewed within the behaviorist framework of Morris) all take the relationship of signs to their users to be central to pragmatics. In the rest of this section, he describes Gricean pragmatics: a contemporary version of pragmatics which focuses on meaning in context, but expands both the “sign” and the “user” ends of the sign-user relationship.

Based on the given definitions, we may conclude that there are three important components in pragmatics, namely: how the interpretation and use of language depends on the shared knowledge between the speaker and the hearer; how speakers use and understand; and how the structure of the sentences is influenced by the relationship between the speaker and the hearer.

## **2.12 Discourse Analysis**

Discourse is used for communication: people use utterances to convey information and to lead each other toward an interpretation of meanings and intentions. Discourse analysis is committed to an investigation of what and how that language is used for (Brown and Yule, 1983:1). It means that discourse analysis is concerned with the language used for communication and how addresses work on linguistic message in order to interpret them.

Moreover, According to Renkema (1993:1) this course studies the discipline devoted to the investigation of the relationship between form and function in verbal communication. It defines that the investigation of the relationship between forms of communication are statement, question etc, and the function of communication such as invitation, refusal, complaint etc. Trudgill (1992 : 97) states that discourse analysis is a branch of linguistic units at levels above the sentence, i.e. texts and conversation. Those branches of discourse analysis which come under the heading of language and society presuppose that language is being used in social interaction and thus deal with conversation.

Discourse analysis is concerned with language in use in social context, and in particular with interaction of dialogue between speakers (Stubbs, 1983:1) while Cook (1989:1) explains that discourse analysis examines how stretches of language considered in their full contextual, social and psychological context, become meaningful and unified for their users. It means that how the language user employs texts to convey their intended meaning if related with the social and psychological interaction.

From the explanations mentioned above, the conclusion can be drawn that discourse analysis is used for interpreting and analyzing about language and how the language is used in society either in spoken or written.

## **2.13 Text and Context**

### **2.13.1 Text**

Text as the linguistic content of utterances: the stable semantic meaning of words, expression, and sentences but not the inferences available to hearers depending upon the contexts in which words, expressions, and sentences are used. Text provides for the ‘what is said’ part of utterances; context combines with “what is said” to create an utterance (Schiffrin 1994:379). Although all the approaches to discourse that we discuss are concerned with language and with the utterance, not all the approaches are explicitly concerned with the text and utterances.

Text can be said as the representation of discourse. Toward text is simply a convenient term to label the units of written language that we deal with every day from notice to news paper articles, album or CD sleeves note, texts book or even cookery recipes. Besides, there is also spoken text, but when we analyze them, we will be looking at them in written form. It is same with Rocouer as quoted by Sobur (2001:53) says that text is a spoken language implemented into written form.

Language users employ text to convey their message to other people, sine it is a set of sign which is transmitted from the sender to the receiver through the

specific codes, those codes are interpreted by the receiver to arrive at the speaker's or writer's intended message. Besides, text refers to the verbal record of communicative act (Brown and Yule, 1983:6).

### **2.13.2 Context**

In conversation analytic often drawn a context because the conversation itself is embedded in a context of situation. Context can help us to determine what is conveyed implicitly but not explicitly stated by the speaker. It is very important in determining what someone means by what they say. Sperber and Wilson as quoted by Grundy (2000:107) state that context is not treated as a given common ground, but rather as a set of more or less accessible items of information which are stored in short term and encyclopedic memories or manifest in the physical environment.

Context is provided by a drawing that is intended to constrain subjects' responses to open-ended, descriptive/explanatory questions. It emerges that quite different nation of context are examined by clinical linguistics studies (Cumming, 2005:255). Besides, when we use a language, the environments, circumstances and contexts are important aspects, which must be referred (Brown and Yule, 1983:25). It means that context is on the particular occasion, contexts and that speakers are related each others. Moreover, in speech, meaning of the word is not made by language alone. The meaning of the sentence is right when we know the speaker is and who hearer is, that is why we should know the context.

Moreover, Cook (1989:10) states that context is the unity of discourse with considering the word at large, and it is influenced by the situation when we receive the messages, cultural and social relationship within the participant, what we know and assume the sender knows. In addition, discourse analysis is describing text and context all together in the process of communication.

#### **2.14 Written and Spoken Discourse**

Spoken and written language makes somewhat different demands on language producers. According to Wallace Chafe in Renkema (1993: 86) that there are two factors, which explain the differences between spoken and written discourse. *The first factor* is responsible for what Chafe calls integration in written language as opposed to the fragmentation that supposedly takes place in verbal interaction. This integration is achieved through, among other things, the use of subordinate conjunctions. These coordinate conjunctions occur more often in written language than they do in verbal interaction. *The second factor* is responsible for the detachment from reading public in written language as opposed to the involvement that is present with verbal interaction. Speakers and listeners are more involved in communication than writers and readers. This express it self, according to Chafe, in references to the participants in the conversation and comments on the topic of conversation. That the involvement in written language is not as great as made clear, among other things, by the more frequent use of the passive voice in which the person who is acting remains in the background.



The difference can also be described in terms of situation. Verbal interaction is a part of shared situation, which includes both speakers and listeners. In such a situation, information is also passed along through means other than language, such as posture, intonation, hand gestures, and etc. moreover, speaker can quickly react to non-verbal reactions on the part of listeners. A written discourse, in other hand, is not part of a shared situation existing between writers and readers.

### **2.15 Implicature**

Implicature arise as a result of “interacts ant” mutual knowledge of the conversational implicature maxims. Implicature is the result of an addressee drawing an inductive inference as to the likeliest meaning in the given context (Grundy, 2000:80). Thus the hearer or the reader can understand the implied meaning of the utterance by knowing the context.

Besides, Brown and Yule (1983: 31) state that the term of implicature is used by Grice (1975) to account for what a speaker can imply, suggest, or mean, as a distinct from what a speaker literally says. So, the speaker does not directly utter what the speaker intends to. The speaker tends to make certain utterances that contain implied meaning and the listener can understand it.

In addition, Grice in Grundy (2000: 81-82) drew a distinction between generalized and particularized conversational implicature. First, generalized conversational implicatures arise irrespective of the context in which they occur. So example like: “Some People Believe in God”. It gives rise to a whole range of other implicatures which do depend on the context. For example: *You believe in*

*God, you don't believe in God, etc.* And this is clearly implicature rather than entailments since it can be denied. Secondly, particularized implicatures are inferences that we need to draw if we are to understand how an utterance is relevant in some context. Thus the particularized implicatures that arise in the case of utterances like: "It's tha taste", are derived, not from the utterance alone, but from the utterance in context.

In addition, Grice divides implicature into conventional implicature and non-conventional implicature or conversational implicature. Conventional implicature is non-truth conditional inferences that are not derived from super ordinate pragmatic principles like the maxims, but are simply attached by convention to particular lexical items or expression. For example, when our children once choose of toothpaste on the grounds that it had colored stripes in it and the legend on the tube said, "*Actually fight decay*". The lexical item "*actually*" has a literal meaning or entailment – it means in reality or actuality, because it is closely associated with the particular lexical item, so, it can be said as conventional implicature (Grundy, 2000: 84).

## **2.16 Cooperative Principle**

The success of a conversation depends upon the various speakers' approach to the interaction. The way in which people try to make conversations work is called the cooperative principle. Grice in Grundy (200:73) argues that "speaker intend to be cooperative is for speaker to give as much as information as is expected". He also formalized his observation that, when we talk we try to be cooperative by elevating this notion into what called "The Cooperative Principle"

Grice and Wardhaugh (1986:281) states that cooperative Principle: Make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchanged engaged. You must therefore act in conversation in accord with a general principle that you are mutually engaged with your listener or listeners in an activity that is of benefit to all, that benefit being mutual understanding.

Concerning with his Cooperative Principle, Grice divides a set of maxims related with what should be said in conversation and how it should be said. Grice divides cooperative principle into four basic conversational maxims (Grundy, 2000: 74).

Levinson in Cummings (2005: 10) presents four maxims as follows:

### **2.16.1 Maxims of Quantity**

Maxim of Quantity as one of the cooperative principle is primarily concerned with giving information as it is required and that not giving the contribution more informative than it required Therefore, each participant's contribution to conversation should be just as informative as it requires; it should

not be less informative or more informative. And say as much as helpful but not more informative or less informative.

For example:

*Jill has three children*

Gives rise to the implicature that Jill has only three children. This example is classified as Maxims of Quantity because the contribution is informative as is required, not more or less informative.

### **2.16.2 Maxims of Quality**

The category of the maxim of quality in the cooperative principles actually can be concluded as a super maxim that is “try to make your contribution one that is true” and two more specific maxims: do not say what you believe to be false and do not say for which you lack of adequate evidence.

Therefore, each participant’s contribution should be truthful and based on sufficient evidence. Nevertheless, people differ striking in what they thing is good evidence for their views, especially in the area of religion and politics (which is why are often limits as topic of conversation).

For example:

*The students have passed all their examinations.*

By observing the maxim of quality, the speaker is generating the standard implicature that she or he believes that the students have passed all their examinations-the speaker is saying what he or she believes to be true.

### 2.16.3 Maxims of Relevance

The maxim of relevance is fulfilled when the speaker gives contribution that is relevant to the topic of the preceding utterance. Therefore, that each participant's contribution should be relevant to the subject of conversation (Grundy, 2000: 74). It is sometimes called super maxim because it is central to the orderliness of conversation-it limits random topic shift, but also because it is very important to understand how we draw conversational inferences.

For example:

*A: How about that blue one, madam?*

*B: That blue one over there is better quality*

A can deduce from B's reaction that B means that the blue one over there better quality. Thereby B's answer is relevant with the question being asked.

### 2.5.4 Maxims of Manner

Maxim of manner obligates speaker's utterance to be perspicuous which is not to be ambiguous, obscure, or disorderly and unnecessary prolixity. Therefore, each participant's contribution should be reasonably direct, that is, it should not be vague, ambiguous or excessive wordy.

For example:

*She dusted the selves and washed the walls*

It is generates the implicature that she dusted the shelves and then proceeded to wash the walls-the speaker is being orderly in presenting events in the sequence in which they occurred.

In short, these maxims specify what participants have to do in order to converse in a maximally efficient, rational, cooperative way: they should speak sincerely, relevantly and clearly, while providing sufficient information.

In discourse studies the cooperative principle and its maxims are often referred to as they provide a lucid description of how listeners (and readers) can distill information from an utterance even though that information has not been mentioned outright, so it can conclude that conversation or communication can go on smoothly if the cooperative principle is used (Grundy, 20:23)

## 2.6 Flouting Maxims

The use of such maxims do not prescribe and artificially to construct conversation. But they are useful for analyzing and interpreting conversation, and may reveal purpose of which (either as a speaker or listener) we are not previously aware. (Grundy, 2000: 78) state that flouting maxim is a particularly salient way of getting an addressee to draw an inference and hence recover an implicature thus there is a trade-off between abiding by maxims". According to Brown and Yule (1989:32) state that "Flouting of maxim is results of the speaker conveying in addition to the literal meaning which is conversational implicature" (Brown and Yule, 1989:32).

The flouting of each maxim is determined on the basis of the following criteria: first, a speaker flouts the maxim of quantity when his contribution is not informative as is required for the current purpose of the exchange and more informative than is required. Second, a speaker flouts the maxim of quality when his contribution is not true and he says something for which lacks adequate evidence. Third, a speaker flouts the maxim of relation if his contribution is not relevant. Fourth, a speaker flouts the maxim of manner if contribution is not perspicuous it may be obscure, ambiguous and disorderly.

In addition, if one of maxims is violated by some utterance, and yet we are still assuming that the person is cooperating with us in communication, we can take that violation a sign that something is being said indirectly. This called exploiting or flouting maxim (deliberately violation it). For example: That's great. Despite disobeying Grice's maxims, however, it is still has an implicature to save the utterance from simply appearing to be a faulty contribution to a conversation. Flouting a maxims is a particularly salient way of getting an addressee to draw an inference and hence recover an implicature (Grundy, 2000: 78). For example: "*Well, it is a university*". This sentence tells us that addresses will try to work out of what he or she is intending to convey, in addition to the information that already known to term (i.e. that we are in university) perhaps that there is no point in complaining since what the complainant has noticed to be expected.

Usually flouting maxims can be found on tautology, metaphor, overstatement, understatement, rhetorical question and irony (Grundy, 2000: 76-77). The detailed description is as follows:

### **2.6.1 Tautology**

Tautology is the saying of the same thing more than once in different ways without making one's meaning clearer or more forceful (Hornby, 1995:1224)

For example:

“It's a sunny day and on a sunny day the rain does not fall so the rain does not fall”

Based on the definition, the example is classified as tautology because there is repetition of word that is the word “*sunny day*”. And this statement is true no matter what the truth value of the statements of which it is comprised, “it is a sunny day and the rain does not fall”

Usually tautology flouts the maxim of quantity. But uttering a tautology, speaker encourages listener to look for an informative interpretation of the non-informative utterance, it may be an excuse (Goody: 225). For example: (a) *War is war*, (b) *Boys will be boys*. It is also tautology because there are repetitions of words. Tautology may be a criticism, for example: *Your clothes belong where your clothes belong, my clothes belong where my clothes belong-look upstairs*. Moreover, tautologies serve similar function, for example a refusal of request: *If I will not give it, I will not (C.I. I mean it)*, or complain, for example: *If it is as a road, it is a road! (C.I. Boy, what a terrible road!)*.



### 2.6.2 Metaphor

Metaphor is an expression which means or describes one thing or idea using words usually used of something else with very similar qualities or using words to mean something different from their ordinary meaning (Hornby, 1995: 654) While in holy Qur'an hadiths states that we should say something with the truth:

قل الحق كان مر (الحديث)

“Say the truth although it is bitter”

In metaphor a word which in literal usage denotes one kind of thing. For example: “she has heart of stone”. This example uses symbolic; therefore the listener must conclude what is implied meaning from her utterance.

Metaphors are further category of quality violations, for metaphor is literally false. The use metaphor is perhaps usually on record, but there is possibility that exactly which of the connotations of the speaker intends may be of record (Goody: 227). For example: *Harry is a real fish*. It means that he drinks or swims or is cold blooded like a fish. Based on the definitions, the examples above are classified as metaphor because are not the real condition but it use symbolic.

### 2.6.3 Overstatement

Overstatement is exaggerating or choosing a point on a scale which is higher than the actual state of affair (Goody: 224). It means that the speaker says more than is necessary that violating the maxim of quality. In another way, he may also convey implicatures. He may do this by the inverse of the understatement principle that is by exaggerating on choosing a point on a often lie far beyond

what is said scale which is higher than the actual state of affair. For examples: “I told you a billion times not to exaggerate”. This example is classified as overstatement because use exaggeration statements (*a billion times*), therefore, the information is more informative.

Moreover, overstatement also convey an excuse for being late and it could an apology for not getting in touch, for example: *I try to call a hundred times, but there was never any answer*. It is also could convey the relevant criticisms, for examples: *Why are you always smoking?*.

#### **2.6.4 Understatement**

Understatement is a statement that expresses an idea, etc in a very weak way (Hornby, 1995: 1299). Understatement is one way of generating implicatures by saying less than is required. Typical ways of constructing understatement are to choose a point on a scalar predicate (*e.g. tall, good, nice*) that is well below the point that actually describes the state of affairs (Goody: 222). For examples:

(1) *He was very angry*

(2) *A: What do you thing of Harry?*

*B: Nothing wrong with him (C.I. I do not particularly like it).*

Those examples are classified as understatement because the speakers give less informative statement. Understatement can be in the form of:

(1) Accepting a complement, for example:

*A: What a marvelous place you have been here?*

*B: Oh, I do not know it is a place.*

(2) Insult, for example:

*A: I do indeed come from Scotland, but I cannot help it...*

*B: That, Sir, I find, is what a very great many of your countrymen can not help.*

(3) Accepting an offer, for example:

*A: Have another drink?*

*B: I do not mind if I do.* All of the examples above give less informative information (Goody: 224).

### **2.6.5 Rhetorical question**

Rhetorical question is a figure of speech in the term of a question posed to make a statement or initiate introspection rather than for the purpose of getting an answer. For example:

*How many times do I have to tell you to stop walking in to the house with mud on your shoes?*

This example is classified as rhetorical question because the speaker does not expect the answer from the hearers.

Sometimes the rhetorical question is evidenced only in sequencing. For examples:

*A: I have not seen you at all to see if you are well. (C.I. I wasn't)*

*B: Where would you have been seen me? (C.I. too many)*

*A: No (trying to B's implicature, not to the literal meaning).*

Rhetorical question usually uses the words that help to force the interpretation of questions (to push them on record), such as just event, ever (Goody: 229). For example:

*A: did he even or ever come to visit me once while I was in hospital?,*

*B: Just why would I have done that?*

Besides, rhetorical questions become idiomatic English expression: *a) What's matter with you? b) What's up?.* And a rhetorical questions should be punctuated by a question mark at the end: *e.g. Roy Keane said that?*

### **2.6.6 Irony**

Irony is a situation or an event that seems deliberately contrary to what one expects, and is often amusing as a result (Hornby, 1995: 632). By saying the opposite of what he means, again violation of quality maxims speaker can directly convey his intended meaning, if there are clues that is intended meaning is being conveyed indirectly (Goody: 226). It means irony refers to the sense of difference between what is asserted and what is actually the case.

Verbal irony is a statement in which the implicit meaning intended by the speaker differs from what he overtly asserts. For example:

*(a). The world is most exiting politician (said of the unglamorous Bob Dole, the Republican Candidate in the 1996 American Presidential Election).*

*(b). John is the real genius (after john has done stupid things in a row).*

Based on the definition, these examples are classified as irony because the speakers said the opposite not the real condition.

## 2.7 Hedging Maxims

Maxims are hedged when the information is not totally accurate but seem informative, well founded and relevant. The information is taken by quoting from other person opinion. Besides, the maxims hedges or intensifiers are that none of them adds truth-value to the utterances to which they are attached. According to Grundy, 2000: 79) one important point about maxim hedges and intensifiers is that none of them ads truth value to the utterances to they are attached. This confirms that the hedges and intensifiers are more comment in the extent to which the speaker abiding by the maxims, which guided our conversational contribution than a part of what is said or conveyed. It seems then that when we talk, we not only convey messages, but frequently like to tell each other.

Besides, the quality hedges may suggest that: (1) the speaker is not talking responsibility for the truth of his utterance. In this case speakers use some expression such: *I (thing..., believe..., assume...)*. (2) Stress S's commitment to the truth of his utterance (redress advice, criticism for making promise) by using some expression such: *I absolutely (deny, promise, believe) that....* (3) Disclaim the assumption that the point of S's assertion is to inform H, with some expression like: *(As you know..., As it well know..., As you and I both know...)*. Quality hedges also have degrees of probability expressed in increasing doubt in this way: *He is (definitely, probably, may, might) come* (Goody: 169-171). However, quantity hedges may be used to redress complaints or request. Relevance hedges are useful ways of redressing offers or suggestions, and manner hedges can be used to redress all kinds of FTA<sub>S</sub> (Goody: 176).

Interestingly, from pragmatic aspects, hedge indicates how Gricean maxims are observed. In this case, hedges are markers tied to the expectation of the maxims of quantity, quality, manner and relevance.

(1) All I know is, smoking is harmful to your health.

it can be observed that information conveyed by the speaker is limited by adding *all I know* and *as you probably know*. By so saying, the speaker wants to inform that he/she is not only making an assertion but observing the maxim of quantity as well.

(2) They told me that they are married.

If the speaker only says that “they are married” and they do not know for sure if they are married, they may violate the maxim of quality since they say something that they do not know to be true or false. Nevertheless, by adding *they told me that*, the speaker wants to confirm that they are observing the conversational maxim of quality. In conversation, speakers may also be aware of the maxim of manner by producing hedges like:

(3) I am not sure if all of these are clear to you, but this is what I know.

The above example (3) shows that hedges are good indications the speakers are not only conscious of the maxim of manner, but they are also trying to observe them.

(4) By the way, you like this car?

By using *by the way*, what has been said by the speakers is not relevant to the moment in which the conversation takes place. Such a hedge can be found in the middle of speakers’ conversation as the speaker wants to switch to another

topic that is different from the previous one. Therefore, *by the way* functions as a hedge indicating that the speaker wants to drift into another topic or want to stop the previous topic.

It seems that when people are involved in conversations, they not only convey information, but they want to verify that how informative, true, relevant and perspicuous information is.

## **2.8 The Synopsis of “The Miracle Worker”**

Helen Keller was born on 27 June 1880 in Tuscumbia, a small rural town in northwest Alaban, USA. The daughter of Captain Arthur Henley Keller and Kate Adams Keller. She was born with full sight and hearing. But Helen’s life was to change dramatically. In February 1882, when Helen was nineteen months old, she feels ill. To this day the nature of her ailment remains a mystery. The doctors of the time called it Brain Fever, whilst modern day doctors think it may have been scarlet fever or meningitis. Then in reality, she has complete physical defect; deaf, blind, and dumb.

The following few years proved very hard for Helen and her family. Helen became a very difficult child. Her family worried about her condition, especially her mother. Then, in 1886, Captain Arthur Keller sent a letter to the Dr.Chilsom to help them to carry out Helen, to teach Helen. Then, as the answer of his letter, come to teach Helen. Annie was the best student in the Perkins institution for the blind, in Boston. Mr. Agnos believed that his best student could teach a deaf in Alabama. Annie immediately started teaching Helen to finger spell. Spelling out

the word *Doll* to signify a present she had bought with her for Helen. The next word she taught Helen was cake.

Over the coming weeks, however, Helen's behavior did begin to improve as a bond grew between two. Then, after a month of Anne's teaching, what the people of the time called a miracle occurred. Helen had until now not yet fully understood the meaning of words. When Anne led her to the water pump on 5 April 1887 all that were about to change. As Anne pumped the water over Helen's hand, Anne spelled out the word water in the girl's free hand. Something about this explained the meaning of words within Helen, and Anne could immediately see in her face that she finally understood.

Immediately, Helen asked Anne for the name of the pump to be spelt on her hand and the name of the trellis. All the way back to the house Helen learned the name of everything she touched and also asked for Anne's name. Anne spelled the name of on Helen's hand. Within the next few hours Helen learnt the spelling of thirty new words.

Then Helen's progress from then on was astonishing. Her ability to learn was far in advance of anything that anybody had seen before in someone without sight or hearing. It wasn't long before Anne was teaching Helen to read, firstly with raised letters and later with Braille, and to write both ordinary and Braille typewriters.



## **2.9 Previous Study**

The study of discourse has been done by some of university students from many perspectives. Priambodo (2002) investigates violation and flouting of Grice's maxims in the Date of Salesman. He finds that there are 19 violations of maxims, which comprises of 2 violations of the maxim of quantity, 4 violations of the maxim of quality, 8 violations of the maxim of relevance, and 5 violations of the maxim of manner. In addition, there are 21 instances in which characters flout the maxims, which comprise of 6 flouting of the maxim of quantity, 4 flouting of the maxim of quality, 6 flouting of the maxim of relevance, and 5 flouting the maxim of manner.

Rozalina (2003) investigates about the implicature used in the title of laporan utama section in mimbar pembangunan agama magazine. She found that in the title of laporan utama section in mimbar pembangunan agama magazine contains implicatures, she discuss in detail by using cooperative principle and identified them whether the title of laporan utama section are flouted and hedged maxims.

Rusdiana (2004) investigates flouting and hedging maxims on comic strip "Born Loser" in the Jakarta Post newspaper. She finds that the maxims are flouted when they are overtly broken by the speakers in the utterances of comic strip "Born Loser" such as producing the utterances in the form of rhetorical strategies, namely; tautology, metaphor, overstatement, understatement, rhetorical question and irony. In addition, the maxims are hedged when the utterances that produced

are not totally accurate, invalid whether the information is right or wrong thus there is no responsibility for the truth of the utterances.

Rahmah (2005) investigates flouting and hedging maxims found on pojok column in Kompas newspaper. She finds that the maxims are flouted when they are overtly broken by the speakers in the utterances on pojok column in Kompas newspaper. Such as producing the utterances in the form of rhetorical strategies, namely; tautology, metaphor, overstatement, understatement, rhetorical question and irony. In addition, the maxims are hedged when the utterances that produced are not totally accurate, invalid whether the information is right or wrong thus there is no responsibility for the truth of the utterances.

Based on the previous studies explanations, the writer would like to discuss flouting and hedging maxims used by the main characters in William Gibson's "The Miracle Worker". Moreover, the previous studies are used as a source or comparison on this study.

## **CHAPTER III**

### **RESEARCH METHOD**

In conducting the research, the writer has two possibilities on using the research method those are quantitative and qualitative research methodology. Use the appropriate method in conducting a research is very important, so in this chapter will discuss same sections namely; Research Design, Research Subject, Data Sources, Research Instrument, Data Collection, Data Analysis and Triangulation.

#### **3.1 Research Design**

This research is classified as a descriptive qualitative method because the data of this research are in the form of utterances and words, which are not statistically analyzed. In addition, the data are analyzed descriptively based on the Grice's theory of cooperative principle especially how the flouting and hedging maxims are used by the main characters in William Gibson's "The Miracle Worker".

#### **3.2 Research Subject**

The subjects of this research are utterances, which contain of flouting and hedging maxims used by the main characters in William Gibson's "The Miracle Worker". In the purpose of describing flouting and hedging of maxims in this play. Some reasons why drama of "The Miracle Worker" are taken as the subject.

Firstly, there are utterances which consist of hedging and flouting of Grice's maxims found in this drama. Secondly, the language used by the characters represents daily communication which usually people use it.

### **3.3 Data Sources**

The data in this research is a play text used by the main characters in William Gibson's "The Miracle Worker". The data are in the form of utterances, which contains of flouting and hedging maxims.

Actually, in this play there are three acts; which are first act, second act and third act. But this research, the researcher only focused on second act to limit the data. The need data are gathered from play text, which merely consist of flouting and hedging of Grice's maxims.

### **3.4 Research Instrument**

Researcher instrument is very important to obtain the result of the study. It is a set of a method, which is used to collect the data. The key instrument of this study is the researcher herself because the nature of the data makes it impossible to use other instrument.

### **3.5 Data collection**

The data of this study are gathered from a play text of “The Miracle Worker”. To collect the data, several steps are done as follows; *first*, selecting the utterances used by the main characters in William Gibson’s “The Miracle Worker”. *Second*, understanding the data, which have been selected. *Third*, selecting the data, which contain of flouting and hedging maxims.

### **3.6 Data analysis**

After the data have been collected from the data sources, the researcher comes to data analysis activity. The data are analyzed as follows: *first*, categorizing the data in accordance with the flouting and hedging of Grice’s maxims. *Second*, Discussing the data from each category based on the Grice’s theory of Cooperative Principle. *Third*, making conclusion from the result of analysis.

### **3.7 Triangulation.**

In this study, triangulation should be conducted in order to obtain the reliability and credibility of research findings as well as to increase the writers understanding. The writer uses the triangulation of the data source with chooses her thesis advisor as the corroborating researcher because he has been well known as the maximum variety and the expert of the investigated area.

## **CHAPTER IV**

### **RESEARCH FINDINGS AND DISCUSSION**

This chapter presents research findings of flouting and hedging maxims used by the main characters in William Gibson's "The Miracle Worker". The data are analyzed in line with the formulated research questions. The data are analyzed based on Grice's theory of cooperative principle particularly its maxims, namely; maxim of quantity, maxim of quality, maxim of relevant and maxim of manner. To answer the problems, the data are classified into flouting and hedging maxims. Then, the results of data analysis are discussed further in the section of discussion.

#### **4.1 Research Findings**

The researcher describes and identifies the flouting and hedging maxims used by the main characters in Act Two only. They are Annie, Kate and Keller. The analysis is below:

##### **Data I :**

Annie :” ... and, nobody, here, has, attempted, to, control, her. The, greatest, problem, I, have, is, how, to, discipline, her without, breaking, her, spirit.”

“But, I, shall, insist, on, reasonable, obedience, from, the, start\_\_” Ink.  
Ink. It has a name. Don. Under. up. And be careful of the needle\_\_fine.  
You keep out of thee ink and perhaps I can keep out off\_\_the soup.

“These, blots, are her, handiwork. I \_\_\_\_”. All right, let’s try temperance.

Bad girl. **Good girl. Very good girl.** (1.1)

Kate : What are you saying to her?

Annie : **“Oh, I was just making conversation. Saying it was a sewing card”.**

(1.2)

Kate : But does that \_\_\_\_ mean that to her?

Annie : No. No, she won’t know what spelling is till she knows what a word is.

Context:

This utterance is stated by Annie Sullivan to Helen when she spells into Helen’s hand then Kate meanwhile coming around the corner with folded sheets on her arms, halts at the doorway and watches them for a moment in silence; she is moved but level.

When the speaker states the utterance, in data (1.1) she uses an exaggerated statement to convey her utterances which is too strong and appears worse than he really is, and the speaker also repeats “*Good girl. Very good girl*” twice. Therefore, the information is more informative than what is required. As the result, the speaker overtly flouts the first and the second maxims of quantity, those are “*make your contribution as informative as is required*” and “*do not make your contribution more informative than is required*”. In this case, it is also classified as tautology because there is repetition of the word that is the word “Good girl”.

In addition, in data (1.2) when the speaker states the utterance, she uses a statement which is less informative. And it is categorized as understatement by saying **“Oh, I was just making conversation. Saying it was a sewing card “.** So, this utterance is not informative and gives less than is required. Therefore, the speaker overtly flouts the first and the second maxims of quantity, those are *“make your contribution as informative as is required”* and *“do not make your contribution more informative than is required”*.

**Data 2:**

Kate : Yet you keep spelling to her. Why?

Annie : I like to hear my self talk!

Kate : **The captain says it’s like spelling to the fence post.**

Annie : does he, now.

Kate : is it?

Annie : No, its how I watch you talk to Mildred.

Kate : Mildred.

Context :

The utterance is stated by Kate when Annie spelling to Helen, but she doesn’t know what spelling is till she knows what a word is.



This utterance invites an implicature that they can't understand what is spelling by Helen till she know what a word is

When the speaker states the utterances, she uses an exaggerated statement, which makes the information too or more informative than what is required or it is indicated as overstatement and the speaker uses words to indicate something different from the literal meaning or uses symbolic by saying " *The captain says it's like spelling to the fence post*". Therefore, in this utterance, the speaker overtly flouts the first and the second maxims of quantity, those are "*make your contribution as informative as is required*" and "*do not make your contribution more informative than is required*". Besides, the speaker also overtly flouts the maxim of quality "*do not say what you believe to be false*" because she uses the word not in the real condition but uses symbolic or it is indicated as metaphor.

Besides, the word "*The captain says it's like spelling to the fence post*". is also hedged by the speaker because this utterance is not totally accurate which make the information is less informative than what is required and the information is taken by quoting from other person opinion because the speaker 's information might not be as well founded as would normally be expected. Therefore, the speaker also overtly hedged the maxim of quality "*do not say what you believe to be false*" and "*don't say for which you lack of adequate evidence.*" it's meant that each participant contribution should be truthful and based on sufficient evidence.

**Data 3:**

Annie : Any baby. **Gibberish**, grown-up **Gibberish**, baby-talk **Gibberish**, do they understand one word of it to start? Somehow they begin to. If they hear it, I'm letting Helen hear it. (3.1)

Kate : Other children are not-impaired.

Annie : Ho, there is nothing impaired in that head, **it works like a mousetrap!** (3.2)

Kate : But after a child hears **how many words, Miss Annie, a Million?** (3.3)

Annie : I guess no mother's ever minded enough to count.

**Context:**

This utterances stated by Annie to Kate because Kate always worried about Helen.

When the speaker states the utterance, in data (3.1) she uses an exaggerated statement to convey her utterance which is too strong and appears worse than he really is, and the speaker also repeats the word three times, that is the word "*Gibberish, grown-up Gibberish, baby-talk Gibberish*". Therefore, the information is more informative than what is required. As the result, the speaker overtly flouts the first and the second maxims of quantity, those are "*make your contribution as informative as is required*" and "*do not make your contribution more informative than is required*". In this case, it is also classified as tautology because there is repetition of the word that is the word "*Gibberish*".

In data (3.2) , the speaker expresses one's meaning by saying something which is direct opposite of one's thoughts, in order to make one's remark forceful by saying *"it works like a mousetrap"*. This utterance invites an implicature that she thinks that nothing someone else empires.. Therefore, the information too informative than is required. Thereby, the speaker overtly flouts the maxim of quality *"do not say what you believe to be false"* and it is indicated as irony

Furthermore, in data (3.3) the speaker also uses an exaggerated statement which makes the information is too or more informative than is required or it is categorized as overstatement by saying *"how many words, Miss Annie, a Million?"* with high intonation. Actually, the speaker doesn't need to say it, but she says to prove that he is very serious about his question being conveyed. As the result, the speaker overtly flouts the first and the second maxims of quantity, those are *"make your contribution as informative as is required"* and *"do not make your contribution more informative than is required"*.

**Data 4:**

Kate : what did she spell?

Annie : I spelt card. She spelt cake! No, it's only fingers-game to her, Mrs.

Keller. What she has to learn first is that things have a name.

Kate : And when will she learn?

Annie : **May be after a million and one words.**

Context:

When Annie and Kate are doing conversations. Unintentionally, Kate drops her eyes to spell into Helen's hand, again indicating the card; Helen spell back and Annie is amused but it turned out that it's only a finger game.

When the speaker states the utterance, she uses an exaggerate statement in utterance, which makes the information too or more informative than what is required or it is categorized as overstatement by saying "**May be after a million and one words.**" Therefore, the speaker overtly flouts the first and the second maxims of quantity, those are "*make your contribution as informative as is required*" and "*do not make your contribution more informative than is required*"

**Data 5:**

Keller : Let her this time, Miss Sullivan, it's the only way we get any adlt conversation. If my son's half merits the description. Ill get you another plate.

Annie : I have a plate thank you.

Kate : Viney! I'm afraid what Captain Keller says is only too true, She'll persist in this until she gets her own way.

Keller : Viney, bring miss. Sullivan another plate—

Annie : I have a plate, **nothing's wrong with the plate**, I intend to keep it.

Context:

In the table manner, Keller pokes across with a chunk of bacon at Helen's hand, which Annie releases; but Helen knocks the bacon away and stubbornly thrusts at Annie's plate, Annie grips her wrists again, the struggle mounts.

When the utterance states the utterance, she uses a statement which is less informative. And it is categorized as understatement by saying "*nothing's wrong with the plate*". So, this utterance is not informative and gives less than is required. Therefore, the speaker overtly flouts the first and the second maxims of quantity, those are "*make your contribution as informative as is required*" and "*do not make your contribution more informative than is required*".

**Data 6:**

Keller : No, I really must insist you—

Now she's hurt herself.

Annie : No, she hasn't

Keller : Will you please let her hands go?

Kate : Miss Annie, **you don't know the child well enough yet**, she'll keep—

Annie : I know an ordinary tantrum well enough, when I see one, and a badly spoiled child.

Context:

When the table manner, Helen hangs her toe on the chair and sinks to the floor, crying with rage and feigned injury Annie keeps hold of her wrists, gazing down while Kate rises.

When the utterance states the utterance, she uses a statement which is less informative. And it is categorized as understatement by saying “*you don’t know the child well enough ye*”. So this utterance is not informative and gives less than is required. Therefore, the speaker overtly flouts the first and the second maxims of quantity, those are “*make your contribution as informative as is required*” and “*do not make your contribution more informative than is required*”.

**Data 7:**

Keller : I fail to see where you have taught her anything yet, Miss Sullivan!

Annie : I’ll begin this minute, if you’ll leave the room, Captain Keller!

Keller : leave the—

Annie : Every one, please.

Keller : Miss Sullivan, you are here only as a paid teacher. **Nothing more, and**

**not to lecture— (7.1)**

Annie : I can’t unteach her six years of pity if you can’t stand up to one tantrum!

Old stonewall, indeed. Mrs. Keller, you promised me help

Kate : Indeed I did, we truly want to –

Annie : Then leave me alone with her. Now!

Keller : Katie, **will you come outside with me?** At once please. (7.2)

Context:

Annie asked Helen to leave the room but Annie struggles with Helen while Keller endeavors to control his voice.

In data (7.1) When the speaker states the utterance, he uses a statement which is less informative. And it is categorized as understatement by saying “*Nothing more, and not to lecture—*”. So this utterance is not informative and gives less than is required. Therefore, the speaker overtly flouts the first and the second maxims of quantity, those are “*make your contribution as informative as is required*” and “*do not make your contribution more informative than is required*”.

In addition, data (7.2) When the speaker states the utterance that is “*will you come outside with me?*” with high intonation signify that it is not a sincere question. It means that the speaker asking a question with no intention of obtaining an answer and it tends to break a sincerity condition on question, namely that the speaker wants the hearer to provide him with the indicated information. Meanwhile, he already knows the answer. In this case, this utterance is classified into rhetorical question because question asked is only to gain an affect and not affecting any answer, but also the speaker breaks the sincerity condition. Therefore, he flouts the truth maxim called maxim of quality that is “*do not say what you believe to be false*”.

**Data 8:**

Viney : Heaven sakes—

Annie : **out. Please.**

**Context:**

After Kate, Keller, and James go out. Simultaneously Annie release Helen's wrists, and the child again sinks to the floor, kicking and crying her weird noises; Annie steps over her to meet Viney coming in the rear doorway with biscuits and a clean plate, surprised at the general commotion.

The word "*out. Please*" is hedged by the speaker because this utterance is not totally accurate which make the information is less informative than what is required because it makes the listeners don't understand what is the word "*out. Please*" means, without knowing the context. Therefore, the speaker overtly hedged the first maxim of quantity that is "*make your contribution as informative as is required*". Moreover, this utterance is also not clearly stated what the utterance means and creates an ambiguity. Therefore, this utterance is also categorized as hedging maxim of manner because it is not clearly stated and make an ambiguity without knowing the context.



**Data 9:**

James : If it takes all summer, general.

Keller : This girls, this-cub of a girl—presumes .....you can inform her so  
from me!

Kate : I, Captain?

Keller : **She's a hireling!** Now I want it clear, unless there's an apology and  
complete change of manner she goes back on the next train! **Will you  
make that quite clear? (9.1) & (9.2)**

Kate : Where will you be, Captain, while I am making it quite—

Kaller : at the office!

**Context:**

Annie comes over to his door in turn, removing her glasses grimly; as Keller outside begins speaking, Annie closes the door on James, locks it, removes the key, and turns with her back against the door to stare ominously at Hele, kicking on the floor then james his hat from the rack, and going down the porch steps joins Kate and Keller talking in the yard, Keller in a sputter of ire.

In data (9.1) , the speaker expresses one's meaning by saying something which is direct opposite of one's thoughts, in order to make one's remark forceful by saying "*She's a hireling!*". This utterance invites an implicature that she thinks that Annie is just a teacher not more. Therefore, the information too informative

than is required. Thereby, the speaker overtly flouts the maxim of quality “*do not say what you believe to be false*” and it is indicated as irony

When the speakers state the utterance in data (9.2), they states the utterance “*Will you make that quite clear?* “ “*Where will you be, Captain, while I am making it quite-*“ signifies that it is not a sincere question. It means that the speaker asking a question with no intention of obtaining an answer and it tends to break a sincerity condition on question, namely that the speaker wants the hearer to provide his with the indicate information. Meanwhile, they already know the answer. In this case, this utterance is classified into rhetorical question because question asked is only to gain an affect and not affecting any answer, but also the speaker breaks the sincerity condition. Therefore, he flouts the truth maxim called maxim of quality that is “*do not say what you believe to be false*”.

**Data 10:**

Annie : Good Girl.

Context:

The utterance is stated by Annie when Helen suddenly opens her mouth and accepts the foods after longtime Helen’s lips remain shut.

The word *good girl* invites an implicature that she corrects her utterance about Helen.

The speaker uses an exaggerated statement which makes the information is too or more informative than is required or it is categorized as overstatement by

saying “*Good Girl.*” with high intonation. Actually, the speaker doesn’t need to say it, but she says to prove that he is very serious about his utterances being conveyed. As the result, the speaker overtly flouts the first and the second maxims of quantity, those are “*make your contribution as informative as is required*” and “*do not make your contribution more informative than is required*”.

Besides, the word “*Good Girl*” is also hedged by the speaker because this utterance is not totally accurate which make the information is less informative than what is required . Therefore, the speaker also overtly hedged the maxim of quality “*do not say what you believe to be false* and “*don’t say for which you lack of adequate evidence.*” it’s meant that each participant contribution should be truthful and based on sufficient evidence.

**Data 11:**

Viney : You give me her, Miss Kate, I’ll sneak her in back, to her crib

Kate : **This child never gives me a minute’s worry.**

Viney : Oh yes, this one’s the angel of the family, no question bout that

Context:

Presently VINEY comes to Kate, her arms out for the baby but Kate move less, until Viney starts to take the baby; Kate looks down at her before relinquishing her.

When the speaker states the utterance, she uses an exaggerated statement to convey his utterance, which makes her utterances more informative than what is required or it is indicated as overstatement by saying the word *“This child never gives me a minute’s worry”*. She says it to emphasize the statement he being conveyed. Therefore, the speaker overtly flouts the first and the second maxims of quantity, those are *“make your contribution as informative as is required”* and *“do not make your contribution more informative than is required”*.

**Data 12:**

Annie : The room’s a wreck, but her napkin is folded. I’ll be in my room, Mrs.

Keller

Viney : Don’t be long Miss Annie. Dinner be ready right away!

Kate : **Folded her napkin.** My Helen- **Folded her napkin-**

Context:

After Annie moves to re enter the house, but she stop at Viney voice. Viney carries Mlderd around the back of the house. And Kate remains alone with Helen in the yard standing protectively over her, in a kind of wonder.

When the speaker states the utterance, she uses an exaggerated statement to convey her utterance which is too strong and appears worse than he really is, and the speaker also repeating the word, *“Folded her napkin. My Helen- Folded her napkin”*. Therefore, the information is more informative than what is required. As

the result, the speaker overtly flouts the first and the second maxims of quantity, those are “*make your contribution as informative as is required*” and “*do not make your contribution more informative than is required*”. In this case, it is also classified as tautology because there is repetition of the word that is the word “*Folded her napkin*”.

**Data 13:**

Boy’s voice : Annie? Annie, you there?

Annie : **Hush**

Boy’s Voice : Annie, what’s that noise?

Context:

The utterance state by Annie when the boy’s voice comes, Annie closes her eyes in pain

When the speaker is delivering her utterances, she states the utterance “*Hush*” signifies that it is not a sincere question. It means that the speaker asking a question with no intention of obtaining an answer and it tends to break a sincerity condition on question, namely that the speaker wants the hearer to provide his with the indicate information. Meanwhile, she already knows the answer. In this case, this utterance is classified into rhetorical question because question asked is only to gain an affect and not affecting any answer, but also the

speaker breaks the sincerity condition. Therefore, he flouts the truth maxim called maxim of quality that is “*do not say what you believe to be false*”.

Besides, the word “*Hush*” is also hedged by the speaker because this utterance is not totally accurate which make the information is less informative than what is required . Therefore, the speaker also overtly hedged the maxim of quality “*do not say what you believe to be false* and “*don’t say for which you lack of adequate evidence.*” it’s meant that each participant contribution should be truthful and based on sufficient evidence.

**Data 14:**

Keller : What in heaven’s name is so extraordinary about folding a napkin?

Kate : well, **it more than you did, Captain. (14.1)**

Keller : Katie. I didn’t bring you all the way out here to the garden house to be frivolous. Now, how does Miss Sullivan propose to teach a deaf –blind pupil who won’t let her even touch her?

Kate : **I don’t know (14.2)**

Context:

The utterance is stated by Kate to the Keller who Helen folded her napkin

When the speaker states the utterance, she uses an exaggerated statement to convey his opinion which is too strong and appears worse than he really is or it is indicated as overstatement by saying “ *it more than you did, Captain*”. Actually

the speaker doesn't need to say it but she says it to emphasize the statement he made. Therefore, the information is more informative than what is required. As the result, the speaker overtly flouts the first and the second maxims of quantity, those are "*make your contribution as informative as is required*" and "*do not make your contribution more informative than is required*".

In addition, in data (14.2) when the utterance states the utterance, she uses a statement which is less informative. And it is categorized as understatement by saying "*I don't know*". So, this utterance is not informative and gives less than is required. Therefore, the speaker overtly flouts the first and the second maxims of quantity, those are "*make your contribution as informative as is required*" and "*do not make your contribution more informative than is required*".

**Data 15:**

Keller : Yes, I-well, Come in. Katie.

Kate : Captain.

Keller : I, ah- wanted first to make my position clear to Mrs. Keller, in private.

**I have decided I-am not satisfied-in fact, am deeply dissatisfied-with**  
the manner in which—

Annie : Excuse me, is this little house ever in use?

Context:

This utterance is stated by Keller to Kate because anxiously Helen's studying.

When the speaker states the utterance, he uses an exaggerated statement to convey his utterance by repeating the words more than once. That is "*I have decided I-am not satisfied-in fact, am deeply dissatisfied-*", which makes his utterances too strong than he really is or more informative than what is required. Actually the speaker is enough to say "*I-am not satisfied*" once but the speaker says it more than one to emphasize his utterances being conveyed. Therefore, the speaker overtly flouts the first and the second maxims of quantity, those *are* "*make your contribution as informative as is required*" and "*do not make your contribution more informative than is required*". In this case, it is classified as tautology because there is repetition of the word that is the word "*I-am not satisfied*".

**Data 16 :**

Annie : I think every body else her does

Kate : She did fold her napkin. **She learns, she learns**, do you know she began talking when she was six months old? She could say "water". Not really—"wahwah" "wahwah", but she meant water, she knew what it meant, and only six months old, I never saw a child so – bright, or outgoing—



Annie : She's changed

Context:

This utterance is stated by Kate. she happy because Hellen can say Water

When the speaker states the utterance, she uses an exaggerated statement to convey his opinion which is too strong and appears worse than he really is, and the speaker also repeats "She learns, she learns" twice. Therefore, the information is more informative than what is required. As the result, the speaker overtly flouts the first and the second maxims of quantity, those are "*make your contribution as informative as is required*" and "*do not make your contribution more informative than is required*". In this case, it is also classified as tautology because there is repetition of the word that is the word "*she learns*".

**Data 17:**

Kate : Miss Annie, put up with it. And with us.

Keller : us!

Kate : please? Like the lost lamb in the parable, **I love her all the more**

Context:

This utterance is stated by Kate because she doesn't want to lose her daughter.

When the speaker states the utterance, she uses an exaggerate statement in his utterance, which makes the information too or more informative than what is required or it is categorized as overstatement by saying “*I love her all the more*”. Actually, the speaker is enough to say “*I love her*” because it seems informative. But in this utterance, the speaker adds the utterance by saying “*all the more*” to strengthen her utterance being conveyed. Therefore, the speaker overtly flouts the first and the second maxims of quantity, those are “*make your contribution as informative as is required*” and “*do not make your contribution more informative than is required*”.

**Data 18:**

Annie : What kind of asylum?

Keller : For mental defectives

Kate : I visited there. I can’t tell you what I saw, people like—animals, with—rats. In the halls, and—**What else are we to do, if you give up?**

Annie : Give up?

Kate : you said it was hopeless.

Context:

This utterance stated by Annie when Kate asked her to give up

When the speaker is delivering her opinion, she states the utterance “*What else are we to do, if you give up?*” signifies that it is not a sincere question. It means that the speaker asking a question with no intention of obtaining an answer

and it tends to break a sincerity condition on question, namely that the speaker wants the hearer to provide her with the indicate information. Meanwhile, she already knows the answer. In this case, this utterance is classified into rhetorical question because question asked is only to gain an affect and not affecting any answer, but also the speaker breaks the sincerity condition. Therefore, he flouts the truth maxim called maxim of quality that is “*do not say what you believe to be false*”.

**Data 19:**

Annie : She won’t starve, she’ll learn. All’s fair in love and war, Captain  
Keller, you never cut supplies?

Keller : **This is hardly a war!** (19.1)

Annie : Well, it’s not love. **A siege is a siege** (19.2)

Keller : **Miss Sullivan. Do you like the child?** (19.3)

Annie : Do you?

**Context:**

Mrs Keller think that Annie can’t teach and servant her daughter

When the speaker states the utterance, in data (19.1) he uses an exaggerated statement to convey his utterance, which makes his utterance more informative than what is required or it is indicated as overstatement by saying the word “*This is hardly a war!*”. He says it to emphasize the statement he being conveyed.

Therefore, the speaker overtly flouts the first and the second maxims of quantity, those are “*make your contribution as informative as is required*” and “*do not make your contribution more informative than is required*”.

In addition, in data (19.2) she uses an exaggerated statement to convey his utterances which is too strong and appears worse than he really is, and the speaker also repeats the word more than one, that is the word “*A siege is a siege*”.

Therefore, the information is more informative than what is required. As the result, the speaker overtly flouts the first and the second maxims of quantity, those are “*make your contribution as informative as is required*” and “*do not make your contribution more informative than is required*”. In this case, it is also classified as tautology because there is repetition of the word.

Besides, in data (19.3), they state the utterance “*Do you like the child?*”, “*Do you?*” signifies that it is not a sincere question. It means that the speakers asking a question with no intention of obtaining an answer and it tends to break a sincerity condition on question, namely that the speakers wants the hearer to provide his with the indicate information. Meanwhile, they already knows the answer. In this case, this utterance is classified into rhetorical question because question asked is only to gain an affect and not affecting any answer, but also the speaker breaks the sincerity condition. Therefore, he flouts the truth maxim called maxim of quality that is “*do not say what you believe to be false*”.

**Data 20:**

Keller : I have not yet consented to Percy! Or to the house, or to the proposal!  
Or to Miss Sullivan's—staying on when I—very well, I consent to  
everything! For **two weeks**. I'll give you **two weeks** in this place, and it  
will be a miracle if you get the child to tolerate you.

Kate : Two weeks? Miss Annie, can you accomplish anything in two weeks?

**Context:**

Kate worried that Annie can't teach Helen. Then she gave two weeks for  
Annie to teach Helen again.

When the speaker states the utterance, he uses an exaggerated statement to  
convey his utterance which is too strong and appears worse than he really is, and  
the speaker also repeats the word, *"For two weeks. I'll give you two weeks"*.  
Therefore, the information is more informative than what is required. As the  
result, the speaker overtly flouts the first and the second maxims of quantity, those  
are *"make your contribution as informative as is required"* and *"do not make  
your contribution more informative than is required"*. In this case, it is also  
classified as tautology because there is repetition of the word that is the word  
*"For two weeks"*.

**Data 21:**

James : That she isn't. that there's such a thing as –dullness of heart.

Acceptance. And letting go. Sooner or later we all give up, don't we?

Annie : May be you all do. **It's my idea of the original sin.**

James : What is?

Context:

Annie gives the room a final survey, straightens the bed, arranges the curtains

When the speaker states the utterance, she uses a statement which is less informative. And it is categorized as understatement by saying "*It's my idea of the original sin*". So, this utterance is not informative and gives less than is required. Therefore, the speaker overtly flouts the first and the second maxims of quantity, those are "*make your contribution as informative as is required*" and "*do not make your contribution more informative than is required*".

**Data 22:**

Kate : That's her sign for me.

Annie : I know. In two weeks.

Kate : Miss Annie, I—**please be good to her.** These two weeks, **try to be very good to her—**

Annie : I will

Context:

Kate wants Annie for two weeks give a happy news and do the best for  
Helen

When the speaker states the utterance, she uses an exaggerated statement to convey her utterance by repeating the words more than once. That is *“please be good to her. These two weeks, try to be very good to her”*, which makes her utterance too strong than he really is or more informative than what is required. Actually the speaker is enough to say *“please be good to her”* once but the speaker says it more than one to emphasize her utterance being conveyed. Therefore, the speaker overtly flouts the first and the second maxims of quantity, those are *“make your contribution as informative as is required”* and *“do not make your contribution more informative than is required”*. In this case, it is classified as tautology because there is repetition of the word that is the word *“be good to her.”*

### 4.3 Discussion

After obtaining the data, the writer needs discuss the findings in order to clarify the answers of research questions.

Based on the first problem “How are the maxims flouted by the main characters in William Gibson’s “The Miracle Worker”?”, it is found that the maxims are flouted when the maxims were overtly broken by main characters in William Gibson’s “The Miracle Worker”, such as by producing the utterance in the form of rhetorical strategies, namely; tautology, metaphor, overstatement, understatement, rhetorical question and irony. When the utterance is produced by using tautology, the maxim of quantity those are “*make your contribution as informative as is required*” and “*do not make your contribution more informative than is required*” are broken because in tautology the utterances produced are more informative than what is required, for example: “*Folded her napkin. My Helen- Folded her napkin*”.

Moreover, by using tautology, the maxim of quality, in particular the first point, is also being flouted when the speaker does not speak directly what he means and it is produced in the form of excuse for a reason and the maxim of quality can also be flouted when the speaker produces the utterance in the form of metaphor. In this case, the speaker uses the word not in the real condition but uses symbolic or what is literally said is different from what is implied. For example: “*The captain says it's like spelling to the fence post*”. Furthermore, the maxim of quantity is also flouted when the speaker produces the utterance in the form of overstatement. The speaker in this case uses exaggerated statement or utterances



to convey the information or the speaker uses exaggerating or choosing a point on a scale which is higher than the actual state of affairs. So the information became more informative than is required. For examples: “*May be after a million and one words*”. In addition, the maxim of quantity in particular the first point, is also being flouted when the speaker produces the utterances in the form of understatement. In this case, the information is less informative than required. For example: “*It’s my idea of the original sin*”

In addition, the maxim of quality that is “*do not say what you believe to be false*” is also flouted when the speaker produces the utterance in the form of rhetorical question. In this case, the speaker signifies that it is not a sincere question. It means that the speaker asking a question with no intention of obtaining an answer and it tends to break a sincerity condition on question, namely that the speaker wants the hearer to provide his with the indicate information. For examples: “*Do you like the child?*”, “*Do you?*”. Besides, the first point of maxim of quality “*do not say what you believe to be false*” is also flouted when the speaker produces the utterance in the form of irony. In this case, what is spoken by the speaker expresses one’s meaning by saying something which is direct opposite of one’s thoughts, in order to make one’s remark is forceful. For example: “*She’s a hireling!*”.

Moreover, based on the second problem “How are the maxims hedged by the main characters in William Gibson’s “The Miracle Worker”, it is found that the maxims are hedged when the utterance produced is not totally accurate but it seems informative, well founded and relevant. In this case, the speaker merely

takes or quotes the information from other persons without considering its truth values. Furthermore, the maxim of the quantity that is “*make your contribution as informative as is required*” is hedged when the speaker produces his opinion being conveyed is less informative. For example: “*The captain says it’s like spelling to the fence post*”.

## CHAPTER V

### CONCLUSION AND SUGGESTION

After obtaining and analyzing the data in the previous chapter, the writer concludes based on the formulated research questions while suggests to give information to the next researchers who are interested in doing future research in this area.

#### 5.1 Conclusion

In line with the previous chapter, the conclusion of the writing can be formulated as follow:

The maxims are flouted when there are overtly broken by the speakers in the main characters in William Gibson's "The Miracle Worker", such as by producing the utterance in the form of rhetorical strategies, namely; tautology, metaphor, overstatement, understatement, rhetorical question and irony.

Furthermore, the maxims are hedged when the utterance produced is not totally accurate but it seems informative, well founded and relevant. In this case, the speaker merely takes or quotes the information from other persons without considering its truth values. Furthermore, the maxim of the quantity that is "*make your contribution as informative as is required*" is hedged when the speaker produces his opinion being conveyed is less informative. For example: "*The captain says it's like spelling to the fence post*".

From the findings, the maxims are not obeyed by the speakers; moreover the maxims are flouted and hedged by the speakers' conversation. However, although it is very difficult to obey and use all of the maxims in producing utterances especially in debate, it is essential and efficiently in communication, therefore, communication can go on smoothly.

## **5.2 Suggestion**

The writer is conscious that their research is still far from the excellent predicate and perfect either about its theories, methodology or the way of analyzing and interpreting the data. Those shortcomings and weakness required the construction criticism and a suggestion from reader to make it is better.

According to the findings of this research, it is suggested that the findings will become additional references in the field of discourse. In addition, it is also recommended that the next researchers can use Grice's maxims to conduct the research on the other areas. it is also suggested to the next researcher use other relevance theories to investigate in the same area of the research.

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# *APPENDI*



## APPENDIX

NO	SPEAKER	CONVERSATION	FLOUTING MAXIM						HEDGING MAXIM
			T	M	O	U	RQ	I	
1	A	<p>:" ... and, nobody, here, has, attempted, to, control, her. The, greatest, problem, I, have, is, how, to, discipline, her without, breaking, her, spirit."</p> <p>"But, I, shall, insist, on, reasonable, obedience, from, the, start__" Ink. Ink. It has a name. Don. Under. up. And be careful of the needle__fine. You keep out of thee ink and perhaps I can keep out off__the soup.</p> <p>"These, blots, are her, handiwork. I__". All right, let's try</p>	✓						

		temperance. Bad girl. <b>Good girl. Very good girl.</b>							
2	A	<b>Oh, I was just making conversation. Saying it was a sewing card</b>				✓			
3	KT	<b>The captain says it's like spelling to the fence pos</b>		✓					✓
4	A	Any baby. <b>Gibberish</b> , grown-up <b>Gibberish</b> , baby-talk <b>Gibberish</b> , do they understand one word of it to start? Somehow they begin to. If they hear it, I'm letting Helen hear it.	✓						
5	A	, there is nothing impaired in that head, <b>it works like a mousetrap!</b>						✓	
6	KT	But after a child hears <b>how many words, Miss Annie, a Million</b>			✓				

7	A	<b>May be after a million and one words.</b>			✓				
8	A	I have a plate, <b>nothing's wrong with the plate</b> , I intend to keep it.				✓			
9	KT	Miss Annie, <b>you don't know the child well enough yet</b> , she'll keep				✓			
10	K	Miss Sullivan, you are here only as a paid teacher. <b>Nothing more, and not to lecture—</b>				✓			
11	K	Katie, <b>will you come outside with me?</b> At one please					✓		
12	A	Annie : <b>out. Please.</b>							✓
13	K	<b>She's a hireling!</b> Now I want it clear, unless there's an apology and complete change of manner she goes back on the next train! <b>Will you</b>					✓	✓	

		make that quite clear?							
14	A	Good Girl.			✓				✓
15	KT	This child never gives me a minute's worry			✓				
16	KT	Folded her napkin. My Helen- Folded her napkin__	✓						
17	A	Hush					✓		✓
18	KT	well, it more than you did, Captain.			✓				
19	KT	I don't know				✓			
20	K	I, ah- wanted first to make  my position  clear to Mrs.  Keller, in  private. I have	✓						

		<p><b>decided I-am</b></p> <p><b>not satisfied-in</b></p> <p><b>fact, am deeply</b></p> <p><b>dissatisfied-</b></p> <p>with the manner</p> <p>in which—</p>							
21	KT	<p>She did fold her napkin.</p> <p><b>She learns, she learns,</b></p> <p>do you know she began</p> <p>talking when she was six</p> <p>months old? She could</p> <p>say “water”. Not really—</p> <p>“wahwah” “wahwah”,</p> <p>but she meant water, she</p> <p>knew what it meant, and</p> <p>only six months old, I</p> <p>never saw a child so –</p> <p>bright, or outgoing—</p>	✓						
22	KT	<p>please? Like the lost lamb</p> <p>in the parable, <b>I</b></p> <p><b>love her all the</b></p>			✓				

		<b>more</b>							
23	KT	<b>What else are we to do, if you give up?</b>					✓		
24	K	<b>This is hardly a war!</b>			✓				
25	A	Well, it's not love. <b>A siege is a siege</b>	✓						
26	K	<b>Miss Sullivan. Do you like the child?</b>					✓		
27	K	I have not yet consent red to Percy! Or to the house, or to the proposal! Or to Miss Sullivan's—staying on when I—very well, I consent to everything! For <b>two weeks</b> . I'll give you <b>two weeks</b> in this place, and it will be a miracle if you get the child to tolerate	✓						

		you.							
28	A	May be you all do. <b>It's</b>  <b>my idea of the</b>  <b>original sin.</b>				✓			
29	KT	Miss Annie, I— <b>please be</b>  <b>good to her.</b>  These two  weeks, <b>try to be</b>  <b>very good to</b>  <b>her—</b>	✓						

NOTES:

A : Annie  
K : Keller  
KT : Kate  
T : Tautology

U : Understatement  
RQ : Rhetorical Statement  
I : Irony

M : Metaphor  
O : Overstatement

THE  
MIRACLE  
WORKER

---

A PLAY IN THREE ACTS

*“At another time she asked, ‘what is a soul?’ ‘No one knows,’ I replied; but we know it is not the body, and it is that part of us which thinks and loves and hopes.’... (and) is invisible... ‘But if I write what my soul thinks,’ she said, ‘then it will be invisible, and the words will Be its body.’”*

—ANNIE SULLIVAN, 1891





**JURUSAN BAHASA DAN SASTRA INGGRIS**  
**FAKULTAS HUMANIORA DAN BUDAYA**  
**UNIVERSITAS ISLAM NEGERI MALANG**

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**THESIS GUIDANCE SCHEDULE**

Name : Ninik Fauziyah  
Reg.no : 03320106  
Faculty : Humanity and Culture  
Department : English Letters and Language  
Thesis' Title : "The Flouting and Hedging Maxims Used by The Main Characters in William Gibson's 'The Miracle Worker'".  
Advisor : Drs. Nur Salam, M.Pd

No	Date	Subject Matter	Advisor Signature
1	15-3-2007	Pengajuan judul skripsi dan outline	1.
2	19-3-2007	Pengajuan proposal	2.
3	20-3- 2007	ACC Proposal	3.
4	13-4-2007	Seminar proposal	4.
5	16-5-2007	Konsultasi bab I, II &III	5.
6	11-9-2007	Konsultasi bab IV	6.
7	20-9-2007	Revisi bab IV, V & abstract	7.
8	21-9-2007	Konsultasi bab I, II, III, IV, V & ACC keseluruhan	8.

The Dean of  
Faculty of Humanity and Culture  
the State Islamic University of Malang

**Drs. H. Dimjati Ahmadin, M.Pd**

**NIP. 150035072**

(She goes up the steps to the porch, but turns for a final word, almost of warning.)

And nowhere to go.

(And presently she moves into the house to the others, as the lights dim down and out, except for the small circle upon HELEN solitary at the pump, which ends the act.)

## ACT II

IT IS EVENING.

The only room visible in the KILLER house is ANNIE'S, where by lamplight ANNIE is at a desk writing a letter, at her, across HELEN the very customary unkempt stale is looking her doll in the bottom drawer as a cradle, the contents of which she has dug out, creating as usual a fine disorder.

ANNIE mutters each word as she writes her letter, slowly, her eyes close to and almost touching the page, to follow with difficulty her penwork.

ANNIE: "... and, noboddy here, has, attempted, to, control, her. The, greatest, problem, I, have, is, how, to, discipline, her, without, breaking, her, spirit."

(Resolute voice)

"But, I, shall, insist, on, reasonable, obedience, from, the, start—"

(At which point HELEN, groping about on the desk, knocks over the inkwell. ANNIE jumps up, rescues her letter, rights the inkwell, grabs a towel to stem the spillage, and then wipes at HELEN'S hands; HELEN as always pulls free, but not until ANNIE first gets three letters into her palm.)

Int.

(HELEN is enough interested in and puzzled by this spelling that she pretends her hand again, so ANNIE spits and impatiently draws it back in the spillage.)

Ink. It has a name.

(She wipes the hand clean, and leads HELEN to her bureau, where she looks for something to engage her. She finds a sewing card, with needle and thread, and going to her knees, shows HELEN's hand how to connect one row of holes.)

Down. Under. Up. And be careful of the needle—

(HELEN gets it, and ANNIE rises.)

Fine. You keep out of the ink and perhaps I can keep out of—the soup.

(She returns to the desk, tidies it, and resumes writing her letter, bent close to the page.)

—These, blocks, are, her, handiwork. I—

(She is interrupted by a gasp; HELEN has struck her finger, and sits sucking at it, drowsily. Then with careful resolve she seizes her doll, and is about to dash its brains out on the floor when ANNIE, diving catches it in one hand, which she at once shakes with hopping pain but otherwise ignores, patiently.)

All right, let's try temperance.

(Taking the doll, she kneels, goes through the motion of knocking its head on the floor, spells into HELEN's hand.)

Bad, girl.

(She lets HELEN feel the grievous expression on her face. HELEN imitates it. Next she makes HELEN caress the doll and kiss the hurt spot and hold it gently in her arms, then spells into her hand.)

## ACT TWO

Good, girl.

(She lets HELEN feel the smile on her face. HELEN sits with a scowl, which suddenly clears; she puts the doll, kisses it, unrolls her face in a large artificial smile, and bears the doll to the washstand, where she carefully sits it. ANNIE watches, pleased.)

Very good girl—

(When HELEN cleanses the pitcher and dashes it on the floor instead, ANNIE leaps to her feet, and stands motionless. HELEN calmly gropes back to sit to the sewing card and needle.)

ANNIE manages to achieve self-control. She picks up a fragment or two of the pitcher, sees HELEN is puzzling over the card, and resolutely knots to demonstrate it again. She spells into HELEN's hand.

KATE meanwhile coming around the corner with folded sheets on her arms, halts at the doorway and watches them for a moment in silence; she is moved, but level.)

KATE [PRESENTLY]: What are you saying to her?

(ANNIE glancing up is a bit embarrassed, and rises from the spelling, to find her company manners.)

ANNIE: Oh, I was just making conversation. Saying it was a sewing card.

KATE: But does that—

(She imitates with her fingers)

—mean that to her?

ANNIE: No. No, she won't know what spelling is till she knows what a word is.

KELLER: I have not yet consented to Percy! Or to the house, or to the proposal! Or to Miss Sullivan's—staying on when I—

*(But he erupts in an irate surrender.)*

Very well, I consent to everything!

*(He shakes the cigar at ANNE.)*

For two weeks, I'll give you two weeks in this place, and it will be a miracle if you get the child to tolerate you.

KATE: Two weeks? Miss Annie, can you accomplish anything in two weeks?

KELLER: Anything, or not, two weeks, then the child comes back to us. Make up your mind, Miss Sullivan, yes or no?

ANNE: Two weeks. For only one miracle?

*(She nods at him, nervously.)*

I'll get her to tolerate me.

*(KELLER marches out, and slams the door. KATE ex. her feet regards ANNE, who is facing the door.)*

KATE *(then)*: You can't think as little of love as you said.

*(ANNE glances questioning.)*

Or you wouldn't stay.

ANNE *(a pause)*: I didn't come here for love. I came for money!

*(KATE shakes her head to this, with a smile, after a moment she extends her open hand. ANNE looks at it, but*

*when she puts hers out it is not to shake hands, it is to set her fist in KATE's palm.)*

KATE *(puzzled)*: Him?

ANNE: A. It's the first of many. Twenty-six!

*(KATE squeezes her fist, squeezes it hard, and hastens out after KELLER. ANNE stands as the door closes behind her, her manner so apprehensive that finally she slips her brow, holds it, sighs, and, with her eyes closed, crosses herself for luck.)*

The lights dim into a cool silhouette scene around her, the lamp piling out, and now, in formal entrance, persons appear around ANNE with furniture for the room: PERCY crosses the stage with a rocking chair and wicks; MARTHA from another direction bears in a stool; VINET bears in a small table, and the other Negro servant rolls in a bed partway from left; and ANNE, opening her eyes to put her glasses back on, sees them. She turns around in the room once, and goes into action, pointing out locations for each article; the servants place them and leave, and ANNE then darts around, interlarding them. In the midst of this—while PERCY and MARTHA reappear with a tray of food and a chair, respectively—FACES comes down from the house with ANNE's suitcase, and stands waiting the room and her quizzically; ANNE holds abruptly under his eyes, embarrassed, then seizes the suitcase from his hand, explaining herself brightly.)

ANNE: I always wanted to live in a doll's house!

*(She sets the suitcase out of the way, and continues; VINET at left appears to position a rod with drapes for a doorway, and the other servant at center pushes in a wheelbarrow loaded with a couple of boxes of HELEN's toys and clothes. ANNE helps lift them into the room, and the servant pushes the wheelbarrow off. In move of this is any heed taken of the imaginary walls of the*

KATE: Yet you keep spelling to her. Why?

ANNIE [CHUCKLY]: I like to hear myself talk!

KATE: The Captain says it's like spelling to the fence post.

ANNIE [A PAUSE]: Does he, now.

KATE: Is it?

ANNIE: No, it's how I watch you talk to Mildred.

KATE: Mildred.

ANNIE: Any baby: Gibberish, grown-up gibberish, baby-talk gibberish, do they understand one word of it to start? Somehow they begin to. If they hear it, I'm letting Helen hear it.

KATE: Other children are not—impaired?

ANNIE: Ho, there's nothing impaired in that head, it works like a mousetrap!

KATE [SMILES]: But after a child hears how many words, Miss Annie, a million?

ANNIE: I guess no mother's ever minded enough to count.

(She drops her eyes to spell into HELEN's hand, again imitating the card; HELEN spoils back, and ANNIE is amused.)

KATE [NOO QUICKLY]: What did she spell?

ANNIE: I spell cake! She spell cake!

(She takes in KATE's quickness, and shakes her head, gently.)

No, it's only a finger-game to her, Mrs. Keller. What she has to learn first is that things have names.

KATE: And when will she learn?

ANNIE: Maybe after a million and one words.

(They hold each other's gaze; KATE then speaks quietly.)

KATE: I should like to learn those letters, Miss Annie.

ANNIE [PLEASED]: I'll teach you tomorrow morning. That makes only half a million each!

KATE [HEEN]: It's her bedtime.

(ANNIE reaches for the sewing card, HELEN objects, ANNIE insists, and HELEN gets rid of ANNIE's hand by picking it with the needle. ANNIE gasps, and moves to grip HELEN's wrist; but KATE intervenes with a proffered silver, and HELEN drops the card, crams the silver into her mouth, and scrambles up to search her mother's hands for more. ANNIE nurses her wound, staring after the silver.)

I'm sorry, Miss Annie.

ANNIE [INDIGNANTLY]: Why does she get a reward? For

stabbing me?

KATE: Well—

(Then, finally)

We catch our flies with honey, I'm afraid. We haven't the heart for much else, and so many times she simply cannot be compelled.

ANNIE [WINDING]: Yes, I'm the same way myself.

(KATE smiles, and leads HELEN off around the corner; ANNIE alone in her room picks up things and in the act of removing HELEN's doll gives way to unmanly tears; then she throttles it. She drops it on her bed, and stands pondering. Then she turns back, sits down, and writes again, as the lights dim on her.)

(Gravely)

"The, more, I, think, the, more, certain, I am, that, obedience, is, the, gateway, through, which, knowledge, enters, the, mind, of, the, child—"

(On the word "obedience" a shaft of sunlight hits the water pump outside, while ANNIE's voice reads in the dark, followed by a distant cockcrow; daylight comes up



over another corner of the sky, with VINNY's voice heard at once.)

VINNY: Breakfast ready!

(VINNY comes down into the sunlight beam, and pumps a pitcherful of water. While the pitcher is brimming, we hear conversation from the dairy; the light grows to the family room of the house where all are either entering or already seated at breakfast, with KELLER and JAMES arguing the war. HELEN is wondering about it, but to explore the contents of the other plates. When ANNIE is in her chair, she watches HELEN. VINNY re-enters, sets the pitcher on the table; KATE lifts the almost empty biscuit plate with an inquiring look. VINNY nods and bears it off back, neither of them interrupting the men. ANNIE meanwhile sits with fork quiet, watching HELEN, who at her mother's plate probes her hand among some scrambled eggs. KATE catches ANNIE'S eyes on her, smiles with a very gesture. HELEN moves on to JAMES'S plate, the milk talk continuing. JAMES deferential and KELLER over-riding.)

JAMES: —No, but shouldn't we give the devil his due, father? The fact is we lost the South two years earlier when he outhought us behind Vicksburg.

KELLER: Outhought is a peculiar word for a butcher.

JAMES: Fattens unbecomingly, wasn't he?

KELLER: I said butcher, his only virtue as a soldier was numbers and he led them to slaughter with no more regard than for so many sheep.

JAMES: But even if in that sense he was a butcher, the fact is he—

KELLER: And a drunken one, half the war.

JAMES: Agreed, father. If his own people said he was I can't argue he—

KELLER: Well, what is it you find to admire in such a man, Jimmie, the butchery or the drunkenness?

JAMES: Neither, father, only the fact that he beat us.

## ACT TWO

KELLER: He didn't.

JAMES: Is it your contention we won the war, sir?

KELLER: He didn't beat us at Vicksburg. We lost Vicksburg because Pemberton gave Bragg five thousand of his cavalry and Loring, whom I knew personally for a rincepoop before you were born, marched away from Champion's Hill with enough men to have held them, we lost Vicksburg by stupidity verging on treason.

JAMES: I would have said we lost Vicksburg because Grant was one thing no Yankee general was before him—

KELLER: Drunk? I doubt it.

JAMES: Obstinate.

KELLER: Obstinate. <sup>how long he</sup> Could any of them compare even in that with old Stonewall? If he'd been there we would still have Vicksburg.

JAMES: Well, the butcher simply wouldn't give up, he tried four ways of getting around Vicksburg and on the fifth try he got around. Anyone else would have pulled north and—

KELLER: He wouldn't have got around if we'd had a Southerner in command, instead of a half-breed Yankee traitor like Pemberton—

(While this background talk is in progress, HELEN is working around the table, ultimately toward ANNIE'S place. She messes with her hands in JAMES'S plate, then in KELLER'S, both men taking it so for granted they hardly notice. Then HELEN comes groping with settled hands past her own plate, to ANNIE'S, her hand goes to it, and ANNIE, who has been watching, deliberately lifts and removes her hand. HELEN gropes again. ANNIE firmly puts her by the wrist, and removes her hand from the table. HELEN thrusts her hands again, ANNIE catches them, and HELEN begins to flail and make noises; the interruption brings KELLER'S gaze upon them.)

What's the matter there?

ANNIE: It does you good, that's all. It's less trouble to feel sorry for her than to teach her anything better, isn't it?

KELLER: I fail to see where you have taught her anything yet, Miss Sullivan!

ANNIE: I'll begin this minute, if you'll leave the room, Captain Keller!

KELLER [ASTONISHED]: Leave the—

ANNIE: Everyone, please.

*(She struggles with HELEN, while KELLER endeavors to control his voice.)*

KELLER: Miss Sullivan, you are here only as a paid teacher. Nothing more, and not to lecture—

ANNIE: I can't unteach her six years of pity if you can't stand up to one tantum! Old Stonewall, indeed, Mrs. Keller, you promised me help.

KATE: Indeed I did, we truly want to—

ANNIE: Then leave me alone with her. Now!

KELLER [in a wrath]: Kate, will you come outside with me? At once, please.

*(He marches to the front door. KATE and JAMES follow him. Simultaneously ANNIE releases HELEN's wrists, and the child again sinks to the floor, kicking and crying her wailing noises; ANNIE steps over her to meet VINNY coming in the rear doorway with biscuits and a clean plate, surprised at the general commotion.)*

VINNY: Heaven sakes—

ANNIE: Out, please.

*(She backs VINNY out with one hand, closes the door on her astonished mouth, locks it, and removes the key. KELLER meanwhile snatches his hat from a rack, and KATE follows him down the porch steps. JAMES lingers in the doorway to address ANNIE across the room with a bow.)*

JAMES: If it takes all summer, general.

*(ANNIE comes over to his door in turn, removing her glasses grimly; as KELLER outside begins speaking, ANNIE closes the door on JAMES, locks it, removes the key, and turns with her back against the door to stare anxiously at HELEN, kicking on the floor.)*

JAMES takes his hat from the rack, and going down the porch steps joins KATE and KELLER talking in the yard, KELLER in a sputter of rage.)

KELLER: This girl, this—*(sigh)*—club of a girl—presumes! I tell you, I'm of half a mind to ship her back to Boston before the week is out. You can inform her so from me!

KATE [jerbroves up]: I, Captain?

KELLER: She's a hazing! Now I want it clear, unless there's an apology and complete change of manner she goes back on the next train! Will you make that quite clear?

KATE: Where will you be, Captain, while I am making it quite—

KELLER: At the office!

*(He begins off left, finds his napkin still in his inside hand, is uncertain with it, darts his lips with dignity, gets rid of it in a toss to JAMES, and marches off. JAMES turns to eye KATE.)*

JAMES: Will you?

*(KATE's mouth is set, and JAMES studies it lightly.)*

I thought what she said was exceptionally intelligent. I've been saying it for years.  
KATE [NOT WITHOUT SCORN]: To his face?

*(She comes to relieve him of the white napkin, but reverts again with it.)*

Or will you be it, Junnie? As a flag?

(JAMES stalks out, much offended, and KATE turning slams across the yard at the house; the lights narrowing down to the following pantomime in the family room leave her motionless in the dark.)

ANNIE meanwhile has begun by slapping both knees down on a shelf out of HELEN'S reach; she returns to the table, upstage. HELEN'S kicking has subsided, and when from the floor her hand finds ANNIE'S chair empty she pauses. ANNIE clears the table of KATE'S, JAMES'S, and HELEN'S plates; she gets back to her own across the table just in time to slide it deftly away from HELEN'S pouncing hand. She lifts the hand and moves it to HELEN'S plate, and after an instant's explanation, HELEN sits again on the floor and drums her heels. ANNIE comes around the table and resumes her chair. When HELEN feels her skirt again, she ceases kicking, waits for whatever is to come, removes some kicking, waits again. ANNIE returning her plate takes up a forkful of food, stops it halfway to her mouth, gazes at it devoid of appetite, and half-lowers it; but after a look at HELEN she sighs, dips the forkful toward HELEN in a for-your-sake toast, and puts it in her own mouth to chew, not without an effort.

HELEN now gets hold of the chair leg, and half-succeeds in pulling the chair out from under her. ANNIE hangs it down with her rear, heartily and sits with all her weight. HELEN'S next attempt to topple it is unavailing, so her fingers dive in a pinch at ANNIE'S flank. ANNIE in the middle of her momentary almost loses it with startle, and she slaps down her fork to round on HELEN. The child comes up with curiosity to feel what ANNIE is doing, so ANNIE resumes eating, letting HELEN'S hand follow the movement of her fork to her mouth; whereupon HELEN at her hand to her own plate. ANNIE firmly removes ANNIE'S thigh, a good mean principal that makes ANNIE

jump. ANNIE sets the fork down, and sits with her mouth tight. HELEN digs another pinch into her thigh, and this time ANNIE slaps her hand smartly away. HELEN retaliates with a roundhouse fist that catches ANNIE on the ear, and ANNIE'S hand lays at once in a forceful slap across HELEN'S cheek. HELEN is the startled one more. ANNIE'S hand in compunction falters to her own face, but when HELEN hits at her again, ANNIE deliberately slaps her again. HELEN lifts her feet irresolute for another roundhouse, ANNIE lifts her hand resolute for another slap, and they fence in this posture, until HELEN mutts it over. She thinks better of it, drops her feet, and giving ANNIE a wide berth, gropes around to her MOTHER'S chair, to find it empty; she blunders her way along the table upstage, and encountering the empty chairs and missing plates, she looks bewildered; she gropes back to her MOTHER'S chair, again touches her cheek and vindicates the chair, and waits for the world to answer.

ANNIE now reaches over to spell into her hand, but HELEN unlets it away; she gropes to the front door, tries the knob, and finds the door locked, with no key. She gropes to the rear door, and finds it locked, with no key. She commences to bang on it. ANNIE rises, crosses, takes her wrists, drags her resisting back to the table, sorts her, and releases her hands upon her plate; as ANNIE herself begins to sit, HELEN writhes out of her chair, runs to the front door, and tugs and kicks at it. ANNIE rises again, crosses, drags her by one wrist back to the table, seats her, and sits; HELEN escapes back to the door, knocking over her MOTHER'S chair en route. ANNIE rises again in pursuit, and this time lifts HELEN bodily from behind and bears her kicking to her chair. She deposits her, and once more turns to sit. HELEN scrambles out, but as she passes ANNIE catches her up again from behind and deposits her in the chair; HELEN scrambles out on the other side, for the rear door, but ANNIE at her heels catches her up and deposits her again in the chair. She stands behind it. HELEN scrambles out to her right, and the instant her



feet hit the floor ANNIE lifts and deposits her back; she scrambles out to her left, and is at once lifted and deposited back. She tries right again and is deposited back, and tries left again and is deposited back, and now finds ANNIE to the right but is off to her left, and is promptly deposited back. She sits a moment, and then starts straight over the tabletop, dishevelled notwithstanding. ANNIE hauls her in and deposits her back, with her plate spilling in her lap, and she melts to the floor and crawls under the table, laborious among its legs and chairs; but ANNIE is swift around the table and waiting on the other side when she surfaces, immediately bearing her aloft. HELEN clutches at JAMES'S chair for anchorage, but it comes with her, and halfway back she abandons it to the floor. ANNIE deposits her in her chair, and waits. HELEN sits tensed motionless. Then she tentatively puts out her left foot and hand, ANNIE interposes her own hand, and at the contact HELEN jerks hers in. She tries her right foot, ANNIE blocks it with her own, and HELEN jerks hers in. Finally, tearing back, she slumps down in her chair, in a sultry hiding.

ANNIE backs off a step, and waits; HELEN offers no more. ANNIE takes a deep breath. Both of them and the room are in considerable disorder. Two chairs down and the table a mess, but ANNIE makes no effort to tidy it; she only sits on her own chair, and lets her energy refill. Then she takes up knife and fork, and resolutely addresses her food. HELEN'S hand comes out to explore, and seeing it ANNIE sits without moving; the child's hand goes over her hand and fork, pauses—ANNIE still does not move—and withdraws. Presently it moves for her own plate, slips about for it, and stops, thwarted. At this, ANNIE again rises, recovers HELEN'S plate from the floor and a handful of scattered food from the deranged tablecloth, drops it on the plate, and pushes the plate into contact with HELEN'S fist. Neither of them now moves for a pregnant moment—until HELEN suddenly takes a grab of food and wallops it down. ANNIE permits herself the

humor of a minor bow and warring of her hands together, she wanders off a step or two, watching HELEN clean up the plate.

After a glower of indecision, she holds the empty plate out for more. ANNIE accepts it, and crossing to the removed plates, spoons food from them onto it; she stands holding the spoon, tapping it a few times on HELEN'S plate, and when she returns with the plate she brings the spoon, too. She puts the spoon first into HELEN'S hand, then sets the plate down. HELEN discarding the spoon, roubles with her hand, and ANNIE stops it by the wrist; she replaces the spoon in it. HELEN impatiently discards it again, and again ANNIE stops her hand, to replace the spoon in it. This time HELEN throws the spoon on the floor. ANNIE after considering it lifts HELEN bodily out of the chair, and in a wrestling match on the floor closes her fingers upon the spoon, and returns her tooth it to the chair, HELEN again throws the spoon on the floor. ANNIE chair, HELEN again throws the spoon on the floor. ANNIE lifts her out of the chair again, but in the struggle over the spoon HELEN with ANNIE on her back sends her sliding over her head; HELEN flies back to her chair and tugs over her head; HELEN flies back to her chair and clutches it for dear life; ANNIE pries one hand loose, then the other, then the first again, then the other again, and then lifts HELEN by the wrist, chair and all, and shakes the chair loose. HELEN wrestles to get free, but ANNIE pins her to the floor, closes her fingers upon the spoon, and lifts her kicking under one arm, with her other hand she gets the chair in place again, and plants HELEN back on it. When she releases her hand, HELEN throws the spoon at her.

ANNIE now removes the plate of food. HELEN grinning finds it missing, and commences to bang with her fists on the table. ANNIE collects a faithful of spoons and seconds with them and the plate on HELEN; she lets her spoon the plate, at which HELEN ceases banging, and ANNIE puts the plate down and a spoon in HELEN'S hand.

HELEN thrusts it on the floor. ANNIE puts another spoon in her hand. HELEN throws it on the floor. ANNIE puts another spoon in her hand. HELEN throws it on the floor. When ANNIE comes to her last spoon she sits next to HELEN, and gripping the spoon in HELEN's hand compels her to take food in it up to her mouth. HELEN sits with lips shut. ANNIE waits a stolid moment, then lowers HELEN's hand. She tries again; HELEN's lips remain shut. ANNIE waits, lowers HELEN's hand. She tries again; this time HELEN suddenly opens her mouth and accepts the food. ANNIE lowers the spoon with a sigh of relief, and HELEN spews the mouthful out at her face. ANNIE sits a moment with eyes closed, then takes the pitcher and dashes its water into HELEN's face, with gasps astonished. ANNIE with HELEN's hand takes up another spoonful, and shoves it into her open mouth. HELEN snatches involuntarily, and while she is catching her breath ANNIE forces her palm open, throws four swift letters into it, then another four, and bows toward her with devastating pleasantness.)

ANNIE: Good girl.

(ANNIE lifts HELEN's hand to feel her face nodding; HELEN grabs a fistful of her hair, and yanks. The pain brings ANNIE to her knees, and HELEN punnets her; they roll under the table, and the lights commence to dim out on them.)

Simultaneously the light at left has been rising, slowly, so slowly that it seems at first we only imagine what is intimated in the yard: a few ghostlike figures, in silence, motionless, waiting. Now the distant beffy chimcs commence to toll the hour, also very slowly, almost—it is twelve—interminably; the sense is that of a long time passing. We can identify the figures before the twelfth stroke, all facing the house in a kind of watch: KATE is standing exactly as before, but now with the baby MILDRED sleeping in her arms, and placed here and there,

# ACT TWO

unmoving, are AUNT EV in her hat with a hanky to her nose, and the two Negro children, REBEY and MARTHA, with necks outstretched eagerly, and VINEY with a knotted kerchief on her head and a feather duster in her hand. The chimcs cease, and there is silence. For a long moment none of the group moves.)

VINEY (PRESENTLY): What am I gone do, Miss Kate? It's noontime, dinner's comin', I didn't get them breakfast dishes out of there yet.

(KATE says nothing, stares at the house. MARTHA shifts HELEN's doll in her clutch, and it painfully says monna.)

KATE (PRESENTLY): You run along, Martha.

(AUNT EV blows her nose.)

AUNT EV (WRETCHEDLY): I can't wait out here a minute longer, Kate, why, this could go on all afternoon, too.

KATE: I'll tell the captain you called.  
VINEY (TO THE CHILDREN): You hear what Miss Kate say? Never you mind what's going on here.

(Still no one moves.)

You run along tend your own business.

(Finally VINEY turns on the children with the feather duster.)

Shoo!

(The two children climb before her. She chases them off.

AUNT EV comes to KATE, on her dignity.)

AUNT EVY: Say what you like, Kate, but that child is a Keller.

(She opens her parasol, preparatory to leaving.)

I needn't remind you that all the Kellers are cousins to General Robert E. Lee. I don't know who that girl is.

(She waits, but KATE, staring at the house, is without response.)

The only Sullivan I've heard of—from Boston too, and I'd think twice before looking her up with that kind—is that man John L.

(Aunt Aunt IV departs, with head high. Presently VINNEY comes to KATE, her arms out for the baby.)

VINNEY: You give me her, Miss Kate, I'll streak her in back, to her crib.

(But KATE is motionless, until VINNEY starts to take the baby; KATE looks down at her before relinquishing her.)

KATE [SLOWLY]: This child never gives me a minute's worry.

VINNEY: Oh yes, this one's the angel of the family, no question about that.

(She begins off rear with the baby, heading around the house; and KATE now turns her back on it, her hand to her eyes. At this moment there is the slamming of a door, and when KATE looks back HELEN is blundering down the porch steps into the light, like a ruined bat out of hell. VINNEY hails, and KATE runs in; HELEN collides with her mother's knees, and reels off and back to clutch them as her sister ANNE, with smoked glasses in hand stands on the porch, also much undone, looking as though she had

indeed just taken Vicksburg. KATE taking in HELEN'S ragged state becomes steady in her gaze up at ANNE.)

KATE: What happened?

ANNE [MEETS KATE'S GAZE, and gives a factual report, too exhausted for anything but a flat voice.]

ANNE: She ate from her own plate.

(She drinks a moment.)

She ate with a spoon, herself.

(KATE follows, uncertain with thought, and glances down at HELEN.)

And she folded her napkin.

(KATE'S gaze now turns, from HELEN to ANNE, and back.)

KATE [SORRY]: Folded—her napkin?

ANNE: The room's a wreck, but her napkin is folded.

(She pauses, then.)

I'll be in my room, Mrs. Keller.

(She moves to re-enter the house, but she stops at VINNEY'S voice.)

VINNEY [CHIRPY]: Don't be long, Miss Annie. Dinner be ready right away!

(VINNEY carries MILDRED around the back of the house. ANNE stands wondering, takes a deep breath, steps over her shoulder at KATE and HELEN, then inclines her head graciously, and goes with a slight stagger into the



house. The lights in her room above steal up in readiness for her.

KATE remains alone with HELEN in the yard, standing protectively over her, in a kind of wonder.)

KATE [slowly]: Folded her napkin.

(She contemplates the wild head in her thighs, and moves her fingertips over it, with such a tenderness, and something like a fear of its strangeness, that her own eyes close; she whispers, berating to it.)

My Helen—folded her napkin—

(And still erect, with only her hand in surrender, KATE, for the first time that we see loses her protracted war with grief; but she will not let a sound escape her, only the grimace of tears comes, and sobs that shake her in a grip of silence. But HELEN feels them, and her hand comes up in its own wondering, to interrogate her mother's face, until KATE buries her lips in the child's palm.)

Upstairs, ANNIE enters her room, closes the door, and stands back against it; the lights, glowing on her with their special color, commence to fade on KATE and HELEN. Then ANNIE goes wearily to her suitcase, and lifts it to take it toward the bed. But it knocks an object to the floor, and she turns back to regard it. A new voice comes in a cultured murmur, hesitant as with the effort of remembering a text.)

MAN'S VOICE: This—son!—

(ANNIE pulls the suitcase down, and kneels to the object: it is the battered Perkins report, and she stands with it in her hand, letting memory try to speak.)

This—blind, deaf, mute—woman—

(ANNIE sits on her bed, opens the book, and finding the passage, brings it up an inch from her eyes to read, her face and lips following the overfired words, the voice quite factual now.)

Can nothing be done to dislodge this human soul? The whole neighborhood would rush to save this woman if she were buried alive by the caving in of a pit, and labor with zeal until she were dug out. Now if there were one who had as much patience as zeal, he might awaken her to a consciousness of her immortality—

(When the boy's voice comes, ANNIE closes her eyes, in pain.)

BOY'S VOICE: Annie? Annie, you there?

ANNIE: Hush.

BOY'S VOICE: Annie, what's that noise?

(ANNIE tries not to answer; her own voice is drawn out of her, unwilling.)

ANNIE: Just a cot, Jimmie.

BOY'S VOICE: Where they pushin' it?

ANNIE: To the deadhouse.

BOY'S VOICE: Annie. Does it hurt, to be dead?

(ANNIE escapes by opening her eyes, her hand works restlessly over her cheek; she returns into the book again, but the cracked old crows interrupt, whispering. ANNIE slowly lowers the book.)

FIRST CROWD'S VOICE: There is schools.

SECOND CROWD'S VOICE: There is schools outside—

THIRD CROWD'S VOICE:—schools where they teach blind ones, worse'n you—

FIRST CROWD'S VOICE: To read—

SECOND CROWD'S VOICE: To read and write—

THIRD CRONE'S VOICE: There is schools outside where they—

FIRST CRONE'S VOICE: There is schools—

(*Silence. ANNIE sits with her eyes shining; her hand at most in a carress over the book. Then.*)

BOY'S VOICE: You ain't goin' to school, are you, Annie?

ANNIE (whispering): When I grow up.

BOY'S VOICE: You ain't either, Annie. You're goin' to stay here take care of me.

ANNIE: I'm goin' to school when I grow up.

BOY'S VOICE: You said we'll be together, forever and ever and ever—

ANNIE (piercing): I'm goin' to school when I grow up!

DOCTOR'S VOICE (screaming): Little girl, little girl, I must tell you. Your brother will be going on a journey soon.

(*ANNIE sits rigid, in silence. Then the boy's voice pierces it, a shriek of terror.*)

BOY'S VOICE: Annie!

(*It goes into ANNIE like a sword, she doubles onto it, the book falls to the floor. It takes her a second moment to find herself and what she was engaged in here; when she sees the suitcase she remembers, and lifts it once again toward the bed. But the voices are with her, as she halts with suitcase in hand.*)

FIRST CRONE'S VOICE: Goodbye, Annie.

DOCTOR'S VOICE: Write me when you learn how.

SECOND CRONE'S VOICE: Don't tell anyone you came from here. Don't tell anyone—

THIRD CRONE'S VOICE: Yeah, don't tell anyone you came from—

FIRST CRONE'S VOICE: Yeah, don't tell anyone—

SECOND CRONE'S VOICE: Don't tell any—

## ACT TWO

(*The echoing voices fade. After a moment ANNIE lays the suitcase on the bed, and the last voice comes faintly, from far away.*)

BOY'S VOICE: Annie. It hurts, to be dead. Forever.

(*ANNIE falls to her knees by the bed, stifling her mouth in it. When at last she pulls blindly away from it, her pain comes down on the open report; she opens her eyes, regards it dully, and then, still on her knees, takes in the print.*)

MAN'S VOICE (factual): —might awaken her to a consciousness of her immortal nature. The chance is small indeed, but with a smaller chance, they would have dug desperately for her in the pit, and is the life of the soul of less import than that of the body?

(*ANNIE gets to her feet. She drops the book on the bed, and pauses near her suitcase; after a moment she undoes and opens it. Standing before it, she comes to her decision; she at once turns to the bureau, and taking her things out of its drawers, commences to throw them into the open suitcase.*)

(*In the darkness down left a hand strikes a match, and lights a hanging oil lamp. It is KELLER'S hand, and his voice accompanies it, very angry; the lights rising here before they fade on ANNIE show KELLER and KATE inside a suggestion of a garden house, with a bay-window seat towards center and a door at back.*)

KELLER: Katie, I will not have it! Now you did not see when that girl after supper tonight went to look for Helen in her room—

KATE: No.

KELLER: The child practically climbed out of her window to escape from her! What kind of teacher is

she? I thought I had seen her at her worst this morning, *staring at me, but I come home to find the entire house disorganized by her—Helen won't stay one second in the same room, won't come to the table with her, won't let herself be bathed or undressed or put to bed by her, or even by Viney now, and the end result is that you have to do more for the child than before we hired this girl's services! From the moment she stepped off the train she's been nothing but a burden, incompetent, impertinent, ineffectual, innoxious—*

KATE: She folded her napkin, Captain.

KELLER: What?

KATE: Not ineffectual. Helen did fold her napkin.

KELLER: What in heaven's name is so extraordinary about folding a napkin?

KATE [WITH SOME HEED]: Well, it's more than you did, Captain.

KELLER: Kate, I did not bring you all the way out here to the garden house to be frivolous. Now, how does Miss Sullivan propose to teach a deaf-blind pupil who won't let her even touch her?

KATE [A PAUSE]: I don't know.

KELLER: The fact is, today she scuttled any chance she ever had of getting along with the child. If you can see any point or purpose to her staying on here longer, it's more than—

KATE: What do you wish me to do?

KELLER: I want you to give her notice.

KATE: I can't.

KELLER: Then if you won't, I must. I simply will not—

*(He is interrupted by a knock at the back door. KELLER after a glance at KATE moves to open the door. ANNE in her smoked glasses is standing outside. KELLER contemplates her, heavily.)*

Miss Sullivan.

ANNE: Captain Keller.

*(She is nervous, kept up to seeing the hall by the hurras again, and she assumes a cheeriness which is not entirely.)*

Viney said I'd find you both over here in the garden house. I thought we should—have a talk?

KELLER [RELUCTANTLY]: Yes, I— Well, come in.

*(ANNE enters, and is interested in this room; she rounds on her head, anxiously, studying it. KELLER turns the matter over to KATE, who reacts.)*

Kate.

KATE [TURNING IT BACK, COURTEOUSLY]: Captain.

*(KELLER claps his throat, makes ready.)*

KELLER: I, ah—wanted first to make my position clear to Mrs. Keller, in private. I have decided I am not satisfied—in fact, am deeply dissatisfied—with the manner in which—

ANNE [INTERNT]: Excuse me, is this little house ever in use?

KELLER [WITH PATIENCE]: In the hunting season. If you will give me your attention, Miss Sullivan.

*(ANNE turns her smoked glasses upon him, they hold his unavailing stare.)*

I have tried to make allowances for you because you come from a part of the country where people are—women, I should say—come from who—well, for whom—

*(It begins to elude him.)*

—allowances must—be made. I have decided, nevertheless, to—that is, decided I—

*(Vexedly.)*

Mrs. Sullivan, I find it difficult to talk through these glasses.

ANNIE [EAGERLY, REMOVING THEM]. Oh, of course.

KELLER [DOUBTLY]. Why do you wear them, the sun has been down for an hour.

ANNIE [PLEASANTLY, AT THE LAMP]. Any kind of light hurts my eyes.

(A silence; KELLER ponders her, heavily.)

KELLER: Put them on, Miss Sullivan, I have decided to—give you another chance.

ANNIE [CHEERFULLY]. To do what?

KELLER: To—remain in our employ.

(ANNIE'S eyes widen.)

But on two conditions. I am not accustomed to rudeness in servants or women, and that is the first. If you are to stay, there must be a radical change of manner.

ANNIE [A PAUSE]. Whose?

KELLER [EXPLODING]. Yours, young lady, isn't it obvious? And the second is that you persuade me there's the slightest hope of your teaching a child who flees from you now like the plague, to anyone else she can find in this house.

ANNIE [A PAUSE]. There isn't.

(KATE stops sewing, and fixes her eyes upon ANNIE.)

KATE: What, Miss Annie?

ANNIE: It's hopeless here. I can't teach a child who runs away.

KELLER [NONPLUSSER]. Then—do I understand you—propose—

ANNIE: Well, if we all agree it's hopeless, the next question is what—

KATE: Miss Annie.

(She is leaning toward ANNIE, in deadly earnest; it commands both ANNIE and KELLER.)

I am not agreed. I think perhaps you—underestimate Helen.

ANNIE: I think everybody else here does.

KATE: She did fold her napkin. She learns, she learns, do you know she began talking when she was six months old? She could say "water." Not really—"wahwah." "Wahwah," but she meant water, she knew what it meant, and only six months old, I never saw a child so—bright, or outgoing—

(Her voice is unsteady, but she gets it level.)

It's still in her, somewhere, isn't it? You should have seen her before her illness, such a good-tempered child—

ANNIE [AGREEABLY]. She's changed.

(A pause, KATE not letting her eyes go; her appeal at last is unconditional, and very quiet.)

KATE: Miss Annie, put up with it. And with us.

KELLER: Us!

KATE: Please? Like the lost lamb in the parable, I love her all the more.

ANNIE: Mrs. Keller, I don't think Helen's worst handicap is deafness or blindness. I think it's your love.

And pity.

KELLER: Now what does that mean?  
ANNIE: All of you here are so sorry for her you've kept her—like a pet, why, even a dog you housebreak. No wonder she won't let me come near her. It's useless for me to try to teach her language or anything else here. I might as well—



KATE [Curtains up; Miss Annie, before you came we spoke of putting her in an asylum.]

(ANNE turns back to regard her. A pause.)

ANNE: What kind of asylum?

KELLER: For mental defectives.

KATE: I visited there. I can't tell you what I saw, people like—animals, with—rats, in the halls, and—

(She strokes her hand on her vision.)

What else are we to do, if you give up?

ANNE: Give up?

KATE: You said it was hopeless.

ANNE: Here. Give up, why. I only today saw what has to be done, to begin!

(She glances from KATE to KELLER, who stare, waiting, and she makes it as plain and simple as her nervousness permits.)

I—want complete charge of her.

KELLER: You already have that. It has resulted in—

ANNE: No, I mean day and night. She has to be dependent on me.

KATE: For what?

ANNE: Everything. The food she eats, the clothes she wears, fresh—

(She is amused at herself, though very serious.)

—all, yes, the air she breathes, whatever her body needs is a—printer, to teach her out of. It's the only way, the one who lets her have it should be her teacher.

(She considers them in turn, they digest it, KELLER frowning, KATE perplexed.)

Not anyone who loves her, you have so many feelings they fall over each other like feet, you won't use your chances and you won't let me.

KATE: But if she runs from you—to us—

ANNE: Yes, that's the point. I'll have to live with her somewhere else.

KELLER: What?

ANNE: Till she learns to depend on and listen to me.

KATE [NOT WITHOUT ALARM]: For how long?

ANNE: As long as it takes.

(A pause. She takes a breath.)

I packed half my things already.

KELLER: Miss—Sullivan!

(But when ANNE attends upon him he is speechless, and she is merely amazed.)

ANNE: Captain Keller, it meets both your conditions. It's the one way I can get back in touch with Helen, and I don't see how I can be made to you again if you're not around to interfere with me.

KELLER [SED-FACED]: And what is your intention if I say no? Pack the other half, for home, and abandon your charge to—to—

ANNE: The asylum?

(She waits, appraises KELLER'S glare and KATE'S uncertainty, and decides to use her weapons.)

I grew up in such an asylum. The state almshouse.

(KATE'S hand comes up on this, and KELLER stares hard; ANNE'S tone is cheerful enough, albeit level as gunfire.)

Rats—why, my brother Jimmie and I used to play with the rats because we didn't have toys. Maybe you'd like to know what Helen will find there, not



on visiting days? One ward was full of tie—old women, crippled, blind, most of them dying, but even if what they had was catching there was nowhere else to move them, and that's where they put us. There were younger ones across the hall, prostitutes mostly, with T.B., and epileptic fits, and a couple of the kind who—keep after other girls, especially young ones, and some insane. Some just had the D.T.'s. The youngest were in another ward to have babies they didn't want, they started at thirteen, fourteen. They'd leave afterwards, but the babies stayed and we played with them, too, though a lot of them had—scores all over from diseases you're not supposed to talk about, but not many of them lived. The first year we had eighty, seventy died. The room Jimmie and I played in was the deadhouse, where they kept the bodies till they could dig—

KATE [CLOSES HER EYES]: Oh, my dear—

ANNIE:—the graves.

(*She is immune to KATE's compassion.*)

No, it made me strong. But I don't think you need send Helen there. She's strong enough.

(*She waits again, but when neither offers her a word, she simply concludes.*)

No, I have no conditions, Captain Keller.

KATE [NOT LOOKING UP]: Miss Annie.

ANNIE: Yes.

KATE [A PAUSE]: Where would you—take Helen?

ANNIE: Oh—

(*Brightly.*)

Italy?

KELLER [WHEELING]: What?

## ACT TWO

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ANNIE: Can't have everything, how would this garden house do? Furnish it, bring Helen here after a long ride so she won't recognize it, and you can see her every day. If she doesn't know. Well?

KATE [A SIGH OF RELIEF]: Is that all?

ANNIE: That's all.

KATE: Captain.

(*KELLER turns his head, and KATE's request is quiet but firm.*)

With your permission?

KELLER [TEETH IN GUMS]: Why must she depend on you for the food she eats?

ANNIE [A PAUSE]: I want control of it.

KELLER: Why?

ANNIE: It's a way to reach her.

KELLER [STARES]: You intend to shove her into letting you touch her?

ANNIE: She won't starve, she'll learn. All's fat in love and war, Captain Keller, you never cut supplies?

KELLER: This is hardly a war!

ANNIE: Well, it's not love. A siege is a siege.

KELLER [HEAVY]: Miss Sullivan. Do you like the child?

ANNIE [STRAIGHT IN HIS EYES]: Do you?

(*A long pause.*)

KATE: You could have a servant here—

ANNIE [AMUSED]: I'll have enough work without looking after a servant! But that boy Percy could sleep here, run errands—

KATE [ALSO AMUSED]: We can let Percy sleep here, I think, Captain?

ANNIE [JEALOUSLY]: And some old furniture, all our

OWN—

KATE [ALSO ENIGMA]: Captain? Do you think that walnut bedstead in the barn would be too—

*garden house, the furniture is moved in from every side and itself defines the walls.*

ANNIE *now drags the box of toys into center, props up the doll conspicuously on top; with the people melted away, except for JAMES, all is again still. The lights turn again without pause, rising warmer.*

JAMES: You don't let go of things easily, do you? How will you—win her hand now, in this place?

ANNIE [CURLY]: Do I know? I lost my temper, and here we are!

JAMES [LIGHTLY]: No touching, no teaching. Of course, you are bigger—

ANNIE: I'm not counting on force, I'm counting on her. That little imp is dying to know.

JAMES: Know what?

ANNIE: Anything. Any and every crumb in God's creation. I'll have to use that appetite too.

*(She gives the room a final survey, straightens the bed, arranges the curtains.)*

JAMES [A PAUSE]: Maybe she'll teach you.

ANNIE: Of course.

JAMES: That she isn't. That there's such a thing as—dullness of heart. Acceptance. And letting go.

Sooner or later we all give up, don't we?

ANNIE: Maybe you all do. It's my idea of the original sin.

JAMES: What is?

ANNIE [WITHDRAWING]: Giving up.

JAMES [SETTLED]: You won't open her. Why can't you let her be? Have some—pity on her, for being what she is—

ANNIE: If I'd ever once thought like that, I'd be dead!

JAMES [PLEASANTLY]: You will be. Why trouble?

*(ANNIE turns to glare at him; he is mocking.)*

Or will you teach me?

*(And with a hicc, he drifts off.)*

*Now in the distance there comes the clapping of hoofs, drawing near, and nearer, up to the door, and they halt. ANNIE wheels to face the door. When it opens this time, the KILLERS—KATE in travelling bonnet, KILLER also hatless—are standing there with HELEN between them; she is in a cloak. KATE gently eases her into the room. HELEN comes in groping, baffled, but interested in the new surroundings. ANNIE coaches her exploring hands, her gaze not leaving the child.)*

ANNIE: Does she know where she is?

KATE [SHAKES HER HEAD]: We rode her out in the country for two hours.

KILLER: For all she knows, she could be in another town—

*(HELEN stumbles over the box on the floor and in it discovers her doll and other battered toys, is pleased, sits to them, then becomes puzzled and suddenly very wary. She scrambles up and back to her mother's thighs, but ANNIE steps in, and it is hers that HELEN embraces. HELEN recoils, grooves, and touches her cheek instantly.)*

KATE: That's her sign for me.

ANNIE: I know.

*(HELEN smiles, then recommences her groping, more vigorously. KATE stands inactive, and takes an abrupt step toward her, but ANNIE's hand is a barrier.)*

In two weeks.

KATE: Miss Annie, I—Please be good to her. These two weeks, try to be very good to her—

ANNIE: I will.

(KATE, turning then, hurries out. The KILLERS cross back of the main house.)

ANNIE closes the door. HELEN starts at the door jar, and pushes it. ANNIE holds her off. HELEN kicks her, breaks free, and careers around the room like an imprisoned bird, colliding with furniture, gripping wildly, repeatedly touching her cheek in a grinding panic. When she has covered the room, she commences her wail screaming. ANNIE moves to comfort her, but her touch sends HELEN into a paroxysm of rage: she tears away, falls over her box of toys, flings its contents in handfuls in ANNIE'S direction, flings the box too, kicks to her feet, rips curtains from the window, bangs and kicks at the door, sweeps objects off the mantelpiece and shelf, a little tornado incarnate, all destruction, until she comes upon her doll and, in the act of hurting it, freezes. Then she clutches it to herself, and in exhaustion sinks sobbing to the floor. ANNIE stands contemplating her, in some awe.)

Two weeks.

(She shakes her head, not without a touch of disgusted bewilderment.)

What did I get into now?

(The lights have been dimming throughout, and the garden house is lit only by moonlight now, with ANNIE lost in the patches of dark.)

KATE, now hairless and coatless, enters the family room by the rear door, carrying a lamp. KELLER, also hairless, awakens simultaneously around the back of the main house to where JAMES has been waiting, in the rising moonlight, on the porch.)

KELLER: I can't understand it. I had every intention of dismissing that girl, not setting her up like an empress.

## ACT TWO

JAMES: Yes, what's her secret, sir?

KELLER: Secret?

JAMES [PULSANTY]: That enables her to get anything she wants out of you? When I can't.

(JAMES turns to go into the house, but KELLER grasps his wrist, twisting him half to his knees. KATE comes from the porch.)

KELLER [JACOBINE]: She does not get anything she—

JAMES [IN PAIN]: Don't—don't—

KATE: Captain.

KELLER: He's afraid.

(He throws JAMES away from him, with contempt.)

What does he want out of me?

JAMES [AN OUTCRY]: My God, don't you know?

(He gazes from KELLER to KATE.)

Everything you forgot, when you forgot my mother.

KELLER: What?

(JAMES wheels into the house. KELLER takes a stride to the porch, to rear after him.)

One thing that girl's secret is not, she doesn't fire one shot and disappear!

(KATE stands rigid, and KELLER comes back to her.)

Kate. Don't mind what he—

KATE: Captain, I am proud of you.

KELLER: For what?

KATE: For letting this girl have what she needs.

KELLER: Why can't my son be? He can't hear me, you'd think I treat him as hard as this girl does Helen—

*(He breaks off, as it dawns in him.)*

KATE *[causticly]*: Perhaps you do.

KELLER: But he has to learn some respect!

KATE *[A pause, weary]*: Do you like the child?

*(She turns again to the porch, but pauses, reluctant.)*

How empty the house is, tonight.

*(After a moment she continues on in. KELLER stands motionless, as the moonlight dials on him.)*

The distant bellry chimes toll, two o'clock, and with them, a moment later, comes the boy's voice on the wind, in a whisper:

BOY'S VOICE: Annie, Annie.

*(In her patch of dark, ANNIE, crou in her nightgown, hurls a cup into a corner as though it were her grief, getting rid of its taste through her teeth.)*

ANNIE: No! No pity, I won't have it.

*(She comes to HELEN, prone on the floor.)*

On either of us.

*(She goes to her knees, but when she touches HELEN'S hand the child starts up awake, recoils, and scrambles away from her under the bed. ANNIE stares after her. She strikes her palm on the floor, with passion.)*

I will touch you!

*(She gets to her feet, and paces in a kind of anger around the bed, her hand in her hair, and confronting HELEN at each turn.)*

How, how? How do I—

*(ANNIE stops. Then she calls out urgently, loudly.)*

Percy! Percy!

*(She moves swiftly to the drapes, at left.)*

Percy, wake up!

*(PERCY'S voice comes in a thick, sleepy murmur, unobtrusively.)*

Get out of bed and come in here, I need you.

*(ANNIE darts away, finds and strikes a match, and touches it to the hanging lamp; the lights come up dimly in the room, and PERCY stands bare to the waist in front overalls between the drapes, with eyes closed, swaying. ANNIE goes to him, puts his cheeks vigorously.)*

Percy, You awake?

PERCY: No'm.

ANNIE: How would you like to play a nice game?

PERCY: Whah?

ANNIE: With Helen. She's under the bed. Touch her hand.

*(She kneels PERCY down at the bed, thrusting his hand under it to contact HELEN'S. HELEN emits an animal sound and crawls to the opposite side, but commences sniffling. ANNIE rounds the bed with PERCY and thrusts his hand again at HELEN; this time HELEN clutches it, sniffs in recognition, and comes scrambling out after PERCY, to hug him with delight. PERCY alarmed struggles, and HELEN'S fingers go to his mouth.)*

PERCY: Lettme go. Lettme go—



You can go to bed now, you've earned your sleep.  
Thank you.

*FRANKY* stumbling up, waves his nay out through the  
drapes. *HELEN* finishes drinking, and holds the jug out,  
for *ANNIE*, when *ANNIE* takes it, *HELEN* crams onto the  
bed, and makes for sleep. *ANNIE* stands, looks down at  
her.)

Now all I have to teach you is—one word. Every-  
thing.

*(She sets the jug down. On the floor now ANNIE spies the  
doll, stoops to pick it up, and with it dangling in her  
hand, turns off the lamp. A shaft of moonlight is left on  
HELEN in the bed, and a second shaft on the rocking  
chair, and ANNIE, after putting off her smoked glasses,  
sits in the rocker with the doll. She is rather happy, and  
dangles the doll on her knee, and it makes his mamma  
sorend. ANNIE whispers to it in mock seductate.)*

Hush, little baby. Don't—say a word—

*(She lays it against her shoulder, and begins rocking  
softly it, patting its diminutive behind; she takes the lib-  
erty to it, humorously at first.)*

*Mamma's gonna buy you a mockingbird—  
If that—mockingbird don't sing—*

*(The rhythm of the rocking takes her into the tune, softly,  
and more tenderly.)*

*Mamma's gonna buy you a diamond ring—  
If that diamond ring turns to brass—*

*(A third shaft of moonlight outside: now rises to pick out  
JAMES at the main house, with one foot on the porch step;  
he turns his body, as if hearing the song.)*

*Mamma's gonna buy you a looking-glass—  
If that looking-glass gets broke—*

*(In the family room a fourth shaft picks out KELLER  
seated at the table, in thought; and he, too, lifts his head,  
as if hearing.)*

*Mamma's gonna buy you a billy goat—  
If that billy goat even 't pull—*

*(The fifth shaft is upstairs in ANNIE'S room, and picks  
out KATE, pacing there; and she halts, turning her head,  
too, as if hearing.)*

*Mamma's gonna buy you a cart and bull—  
If that cart and bull turns over,  
Mamma's gonna buy you a dog named Rover;  
If that dog named Rover won't bark—*

*(With the shaft of moonlight on HELEN, and JAMES, and  
KELLER, and KATE, all motionless, and ANNIE rocking the  
doll, the curtain ends the act.)*