

**RACISM DISCOURSE IN THE *12 YEARS A SLAVE* FILM
SCRIPT**

SKRIPSI

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ABSTRACT

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This study deals with Racism Discourse in the *12 Years a Slave* Film Script. The data in this research was taken from *12 Years a Slave* Film Script. Descriptive qualitative method was applied to analyze the data. Thus, in doing this research, library research was applied in analyzing the data. The objective of research were to find out the acts of racism and the most dominant in the *12 Years a Slave* Film Script. From the data obtained, there were seven act found in *12 Years a Slave* Film Script. They were segregation, redlining, genocide, prejudice, oppression, stereotyping and violence. Violence occurs 8 times, it is percentage (32%), as the second most often appearing phenomenon, there is Prejudice. It is number of occurrences is quite difference from the previous rank. It only appears 4 times with the percentage of (16%). After that Oppression, it occurs the same frequency from the previous rank. It only appears 4 times with the percentage of (16%). After that, the act of Genocide, Stereotyping, and Segregation have the same number of occurrences. Which is from the three act only appears 3 times with the percentage of (12%). And finally the last act of racism, which is Redlining did not frequency. Thus, The most dominant act of racism found violence was 8 act with the amount of (32%).

Keyword: Act of Racism, 12 Years a Slave film Script

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CHAPTER I

INTRODUCTION

A. Background of The Study

Discourse analysis is a broad and diverse field, including a variety of approaches to the study of language, which derive from different scientific disciplines and utilize various analytical practices (Wetherell, Taylor, & Yates, 2001). Discourse analysis examines language in use, rather than the psychological phenomena, such as attitudes, memory or emotions, which are traditionally presumed to underlie talk and be revealed through it.

Discourse analysis can be applied to any kind of text, for example to anything that has meaning (Parker, 2002), although most studies analyze written or spoken language. Discourse analysis has been used to analyze both naturally occurring and research generated texts. In the field of mental, health problems, interviews with mental health professionals, transcripts of professional interactions and psychotherapy sessions, newspaper reports, cultural texts and policy documents.

In this research, film becomes an object of the study. In our life, we are often watching film. Film is one of literary works where the function is to entertain and gain information. As with books or other printed works, photographs, sound recording, painting or other artwork, film is conductor of information to the society. Whatever the genre or the theme, film always leaves a moral message to people that can be absorbed easily. Also,

understanding a film can be easier than reading a written text like a book. So, film is strategically used for communication tools for many people.

Based on the researcher's experience in learning discourse analysis in sixth semester, there were some element of discourse analysis. One of them is racism and discourse. In studying racism and discourse made the students confuse what racism itself. In racism discourse, there were not type or kind of racism discourse. So, the students in University of Muhammadiyah North Sumatera especially VII-E Morning, got difficulty in understanding racism discourse. Students did not know the act of racism, and how to find out the act of racism.

Racism discourse according Schaefer (2012:273) states that racism discourse is the belief that one race is supreme and all others are inferior. When racism prevails in a society, members of subordinate groups generally experience prejudice, discrimination, and exploitation. In addition to the characteristic of racial discrimination give more explanation, he describe that therefore that racism exist only if three conditions are simultaneous presents, namely the physical criteria, beliefs about the inevitable correspondence between the physical and cultural, moral, or intellectual difference among racial groups and social actions based on those beliefs.

Based on the explanation above, the researcher choose *12 years a slave* film script by Solomon Northup to analyze which was focused on the acts of discrimination such as segregation, redlining, genocide, prejudice, oppression, stereotyping, and violence of the racism. The researcher choose

this film because it was real story and there were many racism in the film, and the story of this film have a moral message which can be absorbed easily. Due to the reason above, this study is very significant and interesting to be conducted. Therefore the researcher intended to conduct study entitled *Racism Discourse in 12 Years a Slave film script*.

B. The Identification of The Study

The study of this research was identified as follows:

1. The students at University of Muhammadiyah North Sumatera on English Department especially VII-E Morning got difficulty in understanding racism discourse.
2. The students at University of Muhammadiyah North Sumatera on English Department especially VII-E Morning did not know the act of racism in *12 Years a Slave* film script.

C. The Scope and Limitation

The scope of this research is discourse and the limitation of this research was focused on the act of racism in the *12 years a slave* film script.

D. The Formulation of The Study

This study examined the following questions:

1. What acts of racism in the *12 Years a Slave* film script?
2. What act of racism are dominantly in the *12 Years a Slave* film script?

E. The Objectives of The Study

From the formulation of the problem above, then the problems are formulated as follow:

1. To figure out acts of racism in the *12 Years a Slave* film script.
2. To find out the dominant act of racism in the *12 Years a Slave* film script.

F. The Significance of The Study

The findings of the study are expected to be useful theoretically and practically

1. Theoretically

This research gives easier and interest way in understanding the acts of discrimination on racism in the *12 Years a Slave* film script.

2. Practically

- a. For the teachers to help them to make the new strategies in teaching discourse analysis.
- b. For the students to enlarge their knowledge about racism discourse.
- c. For the other reseacher, it can be reference to make the new research better than before.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

This chapter presents a review of related literature and explanation of the related materials. The researcher presents some theories related to this study in order to strengthen this study.

1. The Description of Discourse Analysis

Discourse analysis is a broad and diverse field, including a variety of approaches to the study of language, which derive from different scientific disciplines and utilize various analytical practices (Wetherell, Taylor, & Yates, 2001). In a broad sense, discourse are defined as systems of meaning that are related to the interactional and wider socio cultural context and operate regardless of the speaker's intentions. Discourse analysis examines language in use, rather than the psychological phenomena, such as attitudes, memory or emotions, which are traditionally presumed to underline talk and be revealed through it.

Discourse Analysis is generally viewed as language above the sentence or the clause. It is the aspect of linguistics that is concerned with how we build up meaning in larger communicative, rather than grammatical units. It studies meaning in text, paragraph and conversation, rather than in single sentence. Stubbs (1983:1) describes discourse analysis is the term discourse analysis is very ambiguous.

In discourse analysis language is examined in terms of construction and function, that is language is considered a means of constructing, rather than mirroring and reality. Language is also considered a form of social action. People use language to achieve certain interpersonal goals (e.g. attribute responsibility, refute blame etc.) in specific interactional contexts. Discourse analysis, therefore, examines how certain issues are constructed in people's accounts and the variability in these accounts, and explores the rhetorical aspects and the functions of talk in the context of the ongoing interaction (Potter & Wetherell, 1987).

Discourse analysis is not only about method. It is also a perspective on the nature of language and its relationship to the central issues of the social sciences. More specifically, we see discourse analysis as a related collection of approaches to discourse, approaches that entail not only practices of data collection and analysis, but also a set of meta theoretical and theoretical assumptions and a body of research claims and studies. (Linda Wood and Rolf Kroger, Sage, 2000)

Discourse analysis tends to generally fall short of involving participants in the research process, largely due to its interpretative nature. The simplest level of participation, *participant validation*, which is used in some forms of qualitative inquiry, is not a process commonly practiced in discourse analytic studies (for a discussion see Harper, 2003). Discourse analysis relies on an assumption that individuals are both positioned by discourses (of which they may not be fully aware) and use them (though not necessarily intentionally). It

does not therefore make sense to ask research participants to validate something of which they may not be fully conscious (Coyle,2000).

2. Racism Discourse

Racism discourse is a form discriminatory social practice that manifests itself in text, talk and communication. Together with other (non-verbal) discriminatory practices, racism discourse contributes to the reproduction of racism as form of ethnic or racial domination. It does doing racist opinions, attitudes and ideologies of the dominant ethnic group. Although there are other racisms else where in the world, the most prevalent and devastating form of racism has historically been European racism against non-European peoples, which will be the focus of this essay.

Racism is the expression of any form of prejudice, denial or discrimination against a person or a group of people on the basis of the colour of their skin, language, customs, place of birth or any factor that supposedly reveals the basic nature of that person. Racism is also seen as a belief that race accounts for differences in human character or ability and that a particular race is superior to others. Racism is often expressed by discriminatory or abusive behavior and practices towards the members of the supposed inferior races or denial of certain rights to them on the basis that they are inherently inferior to another or other races. Though racism is often expressed through actions, such as violence, oppression and denial of legal rights, it has been observed that racism is also expressed through discourse. Critical discourse analysis have

labeled any discourse that has discriminatory tendencies towards people of other race(s) as 'racist discourse.' Racist discourse is not only practised by individuals. It is practised by institutions, such as government, corporations and educational institutions, which have power to influence the lives of many individuals. Scholars like Teun van Dijk (2004) has been working extensively on Racism and discourse. His focus has been on the reproduction of Racism in the Media, representation of immigrants, racism in elite discourse, the representation of ethnic minorities in the Press, and so forth.

Racism is also seen as a belief that race accounts for differences in human character or ability and that a particular race is superior to others. Racism is often expressed by discriminatory or abusive behavior and practices towards the members of the supposed inferior races or denial of certain rights to them on the basis that they are inherently inferior to another or other races. Though racism is often expressed through actions, such as violence, oppression and denial of legal rights, it has been observed that racism is also expressed through discourse. Racist discourse is not only practiced by individuals. It is practiced by institutions, such as government, corporations and educational institutions, which have power to influence the lives of many individuals.

Race are distinguished from one another by such characteristics as hair color, and texture, skin color, eye color, and shape, size of body parts, and facial organs. Schaefer (2012:270) states: "The term racial group refers to those minorities (and the corresponding domination groups) set apart from others by obvious physical difference". From statements, it is clear that race

simply a theory that concern only with physical character. However, humans are outwardly different in appearances. In a positive manner, one may embrace the differences of people across the face of the earth and marvel at the uniqueness of individuals who live on different part of the globe or across the street. People occur if there are claims that these physical appearances are closely related with moral, intellectual, and other non physical attributes or abilities. Thus, race becomes a justification for prejudiced beliefs and discrimination attitude to other that have different physical characteristic.

Racial prejudice is a “prejudged” unfavorable attitude toward the members of a group who are assumed to possess negative traits. Prejudice is irrational because it is an attitude that is not based on specific experience with the person being judged. In fact, being prejudiced may seriously distort people’s observations and judgment. They may presume individuals have the negative trait they expect, and be unable to tell if they really have it or not. Prejudice often provides the emotional support for discrimination. Prejudice often provides the emotional support for discrimination. Prejudice often leads to discrimination, the denial of opportunities and equal right to individuals and groups based on some type of arbitrary bias (Schaefer,2012:275).

Racial discrimination or racism is most likely to occur when there are physical or cultural differences between groups, when there is competition over scarce resources, and when one group has considerably greater power than the other. Racism is invariably accompanied by an ideology attempting to justify the superior position of one race and the inferior position of the other

race. As a result, mistreatment of a group people on the basic of race, color, and religion are often found in the name of race superiority. Because people with racist will hate certain groups that is different from his own.

According to Schaefer (2012:273) states that racism discourse is the belief that one race is supreme and all others are inferior. When racism prevails in a society, members of subordinate groups generally experience prejudice, discrimination, and exploitation. In addition to the characteristic of racial discrimination, and exploitation.

3. The Acts of Racism Discourse

Racism is defined as the belief that race is the primary determinant of human capacities in which a certain race is inherently superior or inferior to others, and or those individuals should be treated differently according to their racial designation. Sometimes racism means beliefs, practices, and institutions that discriminate against people based on their perceived or ascribed race (Dawkins, Richard, 1989:17). Racism is the belief that the genetic factors are a primary determinant of human traits and capacities and those racial differences produce an inherent superiority of a particular race. Racism's effects are called "racial discrimination." In the case of institutional racism, certain racial groups may be denied rights or benefits, or receive preferential treatment.

According to Richard Dawkins (1989:17-21), the act of racism or racial discrimination includes the act of segregation, redlining, genocide, prejudice,

oppression, stereotyping and violence towards different races that are considered to be inferior or towards group of minority within a society. Those acts of discrimination will be explained as follows:

a. Segregation

Segregation is the main element of racism. Generally, racism starts with the practice of segregation among people in a society based on their race or color. Segregation is the discriminatory practice of separating groups in society along racial lines often associated with privilege, power and entitlement for a dominant group and disadvantage and oppression for the subordinate one. Racial segregation is the separation of humans into racial or other ethnic groups in daily life.

For example:

It may apply to activities such as eating in a restaurant, drinking from a water fountain, using a public toilet, attending school, going to the movies, riding on a bus, or in the rental or purchase of a home. The limited access of public facilities such as school bus for the Blacks is one of the examples of segregation and discrimination from the Whites. Segregation is also implemented in the different schools the black and white kids go to, much better building and facilities and better treatments are given to the white schools. Segregation is described as a long occurring condition of the blacks because the authorities spend less for the black education than do for the whites, and the black can only hope for church aids for support. Segregation is also implemented in the different schools the black and white kids go to,

much better building and facilities and better treatments are given to the white schools.

b. Redlining

Redlining is the practice of denying marginalized communities services (such as food delivery or taxi service), or access to home or business loans allowing residents to build equity and have a financial stake in their own communities, or refusal to locate businesses or other services in marginalized communities (such as supermarkets, banks, or bus and subway routes). Redlining is the practice of denying services, either directly or through selectively raising prices, to residents of certain areas based on the racial or ethnic composition of those areas.

For example:

The practice of redlining for the Black involves policies that the Blacks are not allowed to have credits unless there are white people that would sign for them as a guarantee. In other words, Black people are not allowed to get any loan. Even if there's someone that would sign for them, the store is still going to charge them with a high interest. More else, the white people who sign for their credits, do not do that for free. After the harvest time, they will charge the Black ten to fifteen percent of the crops as risk money for signing for them.

Redlining have involved denial of financial services such as banking or insurance, other services such as health care or even supermarkets, have been denied to residents (or in the case of retail businesses like supermarkets,

simply located impractically far away from said residents) to result in a redlining effect

c. Genocide

Genocide is intentional action to destroy a people (usually defined as an ethnic, national, racial, or religious group) in whole or in part. The hybrid word "genocide" is a combination of the Greek word *génos* ("race, people") and the Latin suffix *-cide* ("act of killing").

Genocide is the intentional and systematic elimination of different races to produce a racially "pure" territory or country. Genocide is not a wild beast or a natural disaster. It is a mass murder deliberately planned and carried out by individuals, all of whom are responsible whether they made the plan, gave the order or carried out the killings. Genocide is the extreme form of violence conduct practiced by the dominant race within a racist society.

For example:

The legal law is indifferent of such violence conducted by the white. The Whites can molest, abuse or even kill a black man easily even without any reason and nothing will be done for them, as if the legal laws support their violence deeds. The word "lynch" means a death sentence without a trial. Sometimes the victim is hung to death or even burnt alive.

d. Prejudice

Prejudice is a decision made before becoming aware of the relevant facts of a case. Initially this referred to making a judgment about a person based on their race, before receiving information relevant to the particular issue on

which a judgment was being made; it came, however, to be widely used to refer to any hostile attitude towards people based on their race.

For example:

The Whites always think that the Blacks are slaves, even though seventy years have passed since the slavery period ended. Such stereotyping which considers the Blacks as slaves leads to a prejudice because slaves are always associated with poverty, low laboring jobs, low education, riot, and even savagery. Thus, whenever there is a riot or a crime that involves a black folk, the Whites will always accuse the black man as the one who is responsible for it. It is normal for the other men who are involved in the fight not to get fired, simply because they are white. Such condition shows how the prejudice against the Blacks is practiced. As long as there's a black man involved, the Whites will always be innocent.

e. Oppression

Oppression is the act of using power to empower and/or privilege a group at the expense of disempowering, marginalizing, silencing, and subordinating another. It is particularly closely associated with nationalism and derived social systems, wherein identity is built by antagonism to the other. The term itself derives from the idea of being "weighted down".

For example:

Many ways are done by the Whites to oppress the Blacks. Violence and intimidation are some of those ways used to oppress the Blacks. Thus, the Blacks will not be able to do anything but to obey. In addition, if there is one or

more Blacks who disagree with their method, the Whites will do everything that it takes to subdue rebellious black folks so that they will not influence others. Most black people are share cropper farmers and they do not have their own land. Their life is entirely dependent on the land owner, and most of them are white men. Thus, land becomes the whites' main tool to oppress and intimidate the black people. The land owner oppresses the black people by taken as much profit from the crops and share as little as they can for them. The Blacks who share-crop with the Whites do not have any choice but to follow the systems that give them a lot of disadvantages. The land owner, as exemplified above, cooperates with the local shop to distribute loan with an extremely high interest. Thus, the Blacks are forever entangled in a never ending circle of debts.

f. Stereotyping

Stereotyping is a simplified and/or standardized conception or image with specific meaning, often held in common by one group of people about another group. A stereotype can be a conventional and oversimplified conception, opinion, or image, based on the assumption that there are attributes that members of the other group hold in common. Stereotypes may be positive or negative in tone. Persons may be grouped based on race, ethnicity, religion, sexual orientation, or any number of other categories. Stereotyping is tightly related to prejudice.

For example:

The Whites always think that the Blacks are slaves, even though seventy years have passed since the slavery period ended. Such stereotyping which considers the Blacks as slaves leads to a prejudice because slaves are always associated with poverty, low laboring jobs, low education, riot, and even savagery. Thus, whenever there is a riot or a crime that involves a black folk, the Whites will always accuse the black man as the one who is responsible for it. It is normal for the other men who are involved in the fight not to get fired, simply because they are white. Such condition shows how the prejudice against the Blacks is practiced. As long as there's a black man involved, the Whites will always be innocent. On the other hand, the stereotyping is also practiced by the Blacks against the White. Throughout many centuries, the Whites have been known to hate the Black people. They always treat the Blacks badly and disrespectfully. In short, in the mind of the Blacks, the Whites are always associated with bad deeds, disrespect, ill manner, and violence behavior whenever it is concerning to the Black people. Thus, whenever there is a white man who wants to help them, the Black will question his motives. The Blacks even question the sincerity of a white man who wants to be their friend.

g. Violence

Violence is the exertion of physical force so as to injure or abuse. The word is used broadly to describe the destructive action of natural phenomena like storms and earthquakes. More frequently the word describes forceful human destruction of property or injury to persons, usually intentional, and

forceful verbal and emotional abuse that harms others. Structural racism may be particularly damaging for minority groups and further restrict their access to services and participation in society. Violence and genocide are tightly related. Genocide is the extreme form of violence conduct practiced by the dominant race within a racist society.

For example:

The legal law is indifferent of such violence conducted by the white. The Whites can molest, abuse or even kill a black man easily even without any reason and nothing will be done for them, as if the legal laws support their violence deeds. The word “lynch” means a death sentence without a trial. Sometimes the victim is hung to death or even burnt alive.

The act of violence against the Black people occurs in everywhere and becomes a legitimate thing to do whenever they conduct crimes or are suspected to conduct a crime. The fact is that no punishment is given to a white man for killing a black man, while a black man can be burnt to death only by flirting a white woman. Although there are some white men that are kind to Black people as Mr. Jamison, they cannot do anything to stop the violence act or the injustice treatment towards the Blacks. White people who are like Mr. Jamison are very few, and a few kind White men cannot stand against the system that is already applied throughout the Nation

4. The Description of Film

Film, also called a movie, motion picture, theatrical film or photoplay, is a series of still images which, when shown on a screen, creates the illusion of moving images due to the phi phenomenon. This optical illusion causes the audience to perceive continuous motion between separate objects viewed rapidly in succession. The process of film making is both an art and an industry. A film is created by photographing actual scenes with a motion picture camera, by photographing drawings or miniature models using traditional animation techniques, by means of CGI and computer animation, or by a combination of some or all of these techniques and other visual effects. The word “cinema”, short for cinematography, is often used to refer to the industry of films and film making or to the art of stimulating experiences to communicate ideas, stories, perceptions, feelings, beauty or atmosphere by the means of recorded or programmed moving images along with other sensory stimulations.

Films were originally recorded onto plastic film through a photochemical process, and then shown through a movie projector onto a large screen. The adoption of CGI- based special effects led to the use of digital intermediates. Most contemporary films are now fully digital through the entire process of production, distribution, and exhibition from start to finish. Films recorded in photochemical form traditionally included an analogous optical soundtrack, which is a graphic recording of the spoken words, music and other sounds that accompany the images. It runs along a portion of the film exclusively

reserved for it and is not projected. Films are cultural artifacts created by specific cultures. They reflect those cultures, and in turn, affect them.. film is considered to be an important art form, a source of popular entertainment, and a powerful medium for educating or indoctrinating citizens.

5. Synopsis of 12 Years a Slave Film

The film opens with a group of slaves receiving instruction on cutting sugar cane. A man sits languidly atop a wagon of the raw cane root, idly looking at the labor of the men. The scene shifts to a group of shacks. The slaves are eating. Solomon Northup notices the dark juice of blackberries and is inspired to create ink and a quill. Unfortunately, the scheme fails. The juice is too thin. Later, in the crowded slave quarters, a female stirs in her sleep and advances on Northup sexually, using his hand for release. Solomon flashes back to happier times with his wife and children and the title card flashes. We see snippets of Solomon's life as a free man. He plays the violin exquisitely and is much in demand as a performer in his home of Saratoga. Later that night, after settling the children in their beds, he talks with his wife, who will shortly take the children with her as she works as a cook. He playfully expresses jealousy at being deprived of her cooking. The following morning he sees them off in a carriage. Later that afternoon, he encounters a friend who introduces him to two travelers (Brown and Hamilton) claiming to work with a circus-like show. They promise him an outrageous sum to accompany them to Washington DC and promise his return before his wife gets back. He

agrees to join them. We next see the trio at a restaurant in DC. His patrons plunk down a bag of coins in excess of their promised sum. They share wine and one of them watches closely as Solomon drains his glass. Everyone is having a great time. Suddenly, Solomon awakes in a dank cell, chained to the floor. In a series of flashbacks, we see his "friends" carry him up to his hotel room, excusing his drunken stupor to other patrons. Brown urges Hamilton that time is short, and they need to be done with it. Their departure ends the flashback, and we rejoin Solomon in the cell where he is told that he is a runaway Georgia slave. Despite his protests of being a free man, he has no papers. Solomon is mercilessly beaten and eventually sent into a slave pen with other. He discusses his situation with Clemens, an apparently educated slave who advises him on the dire nature of their situation. Soon a mother (Eliza) and daughter are brought to the pen to join a previously captured son. She tries to keep a brave face while understanding the forthcoming tragedy. Under cover of darkness, they are pulled from their cell, chained and transported to a river boat. They are led to the hold, crammed with other human cargo. Clemens reiterates his advice that Solomon maintain a low profile, denying his ability to read and write. The encounter another slave (Robert) who wants to revolt and take over the ship. They contemplate their odds before opting for caution. Later that night, a slaver visits the hold and awakens Eliza to rape her. Robert attempts to stop the rape but is stabbed and killed. Clemens and Solomon are charged with dropping the body in the river, prompting Clemens to remark that Robert is better off in death. Later, they

arrive at a dock. Clemens's master is waiting for them and immediately demands the return of his stolen property. Clemens gratefully scampers down into the embrace of his master, abandoning all evidence of his previously displayed intellect. Solomon has lost his only friend. After disembarking, a slaver (ironically named Freeman) calls his new property to their feet by announcing their names. He calls Solomon "Platt" which he obviously doesn't recognize. Solomon is slapped for denying the name.

The indignity of Freeman's slave operation is displayed as the naked slaves bath in buckets at his offices. Inside, he puts on his sales spiel to eager customers. A genteel plantation owner (Ford), expresses interest in Platt (Solomon) and Eliza. She begs him to take her children as well, but Freeman balks, swiftly selling her son to another buyer. Ford attempts to buy her daughter (clearly of mixed heritage), but again Freeman won't adjust his price. Ford can only afford to pay for the two. Eliza is distraught and wildly screams in her grief, upsetting the sale. Solomon is commanded to play the fiddle to lighten the mood. Ford transports his purchases back to his plantation. Eliza has been sobbing the whole trip. Ford's wife mentions that food and a night's rest will help her forget them. The next morning, the slaves are introduced to Tibbeats, a slave handler, and Ford's overseer, Chapin. Tibbeats sings a derisive song warning the slaves against escape as they perform their labor. They continue chopping timber and ultimately encounter a small band of native people with whom they share a brief respite. Solomon notices a stringed instrument and appears to remember his own violin.

The next day, Solomon (against Clemens advice) approaches Ford with a novel idea to transport the lumber via the river. Tibeats is extremely patronizing, but Ford is impressed with Solomon's opinions and is persuaded. The scheme succeeds, and Tibeats is embarrassed. Ford offers Solomon a violin to play as a reward. Back at the slave quarters Eliza is moaning in sadness over the loss of her children. Solomon is frustrated by the noise and debates her about surviving under Ford's "decent" treatment. Eliza argues back that Ford must surely realize that Solomon is not a slave, yet does nothing to free him. Solomon is given pause. Eliza is eventually sold off as Ford's wife can't "bear the noise." Over the next few days, Tibeats attempts to wreak petty vengeance on Solomon, leading to a verbal confrontation. Tibeats attempts to beat Solomon who fights back and gets the better of him. Chapin comes upon the scene and sends Tibeats scurrying. He warns him that he cannot protect him if he runs and implies that he will get Ford to straighten it out. Later, we find that Tibeats has gathered some thugs to lynch Solomon for daring to fight him. They have the noose around his neck and are preparing to hang him when Chapin returns, guns drawn. He chases them off, but allows Solomon to hang there, barely able to support his weight, on tip toes (punishment for striking a white man). Gradually, slaves emerge from their cabins and appear to take no notice of his plight. A woman furtively brings him some water, but quickly retreats. What appears to be hours later, Ford finally returns and slices the rope, saving Solomon. He drags him into the

house for protection, but decides that he must be sold. Tibbeats will not be denied his vengeance. It is here that we learn Ford has sold Solomon to a notorious plantation owner named Epps, who is known for merciless beatings. Epps reads a Bible passage, slanting the scripture to reinforce his ownership of the slaves. The next day brings a day of picking cotton. At the end of the day, the weight of each worker's bundles are marked. Solomon's yield is less than average. Slaves that picked less than the previous day receive lashes. Meanwhile, Patsey exceeds the best production of any worker by nearly double. Epps lingers around Patsey and offers extensive praise for her. It is clear he is fascinated by her, and his wife is none too pleased. Epps enters the slave quarters and rouses them from sleep, creating an impromptu dance where Patsey is the center of attention. Epps wife throws a heavy crystal decanter at Patsey's face, brutally scarring her. She demands that Epps sell Patsey, but he claims that he would send his wife away before losing Patsey.

Mistress Epps sends Solomon on an errand to the store. She hands him a list and notices him reading it. She makes it clear that he should not do it again. On his way to the store, Solomon is inspired to attempt escape, but stumbles into a lynching. Seeing the fate of the two men, his spirit is broken, and he continues to the store. Seeing the paper, he develops the idea to take a spare sheet each time so that he might craft a letter. Some time later, Epps dispatches Solomon to a nearby plantation owned by Shaw. Shaw has married one of his slaves and elevated her status (at least on his plantation). Patsey is

there for a visit, enjoying the finery, but apparently Epps is jealous that Shaw might attempt to bed her. After a brief refreshment, Solomon convinces Patsey to join him. As they return to Epps' plantation, he is clearly drunk. Solomon whispers to Patsey that she avoid Epps, which Epps interprets as Solomon making a sexual advance. After a drunken chase around the yard, Mistress Epps intervenes, if only to express her disgust at her husband's obsession with Patsey. Later that night, Epps stumbles to the slave quarters and rapes her. Mistress Epps has had enough of her husband's affair and chastises Patsey before cruelly slashing her face. Later that night, Patsey begs Solomon to strangle her and dispose of her body. She can no longer bear the burden of Epps's rapes and his wife's torments. Solomon refuses, despite her entreaties. Some time later, we see that Epps's cotton crops have been devastated by insects. Two crops have been lost, and he decides to lend his slaves to a judge who can derive some use of them and pay the mortgage on their purchases. This returns us to the opening scene, where Solomon is cutting sugar cane. The judge notices Solomon's skill and recommends him to a neighbor seeking music for a party. As a bonus, the judge says Solomon may keep whatever wages he earns. The party is a fancy costumed affair, and Solomon clearly sees parallels between his old life as a free man and his forced servitude.

The party is over, and it's time to return to Epps's farm. As Solomon walks up to the house, Patsey's bloody eye indicates that her torments have continued. The cotton crop is in, and that means it's back to the fields. This

time, they are joined by a white laborer (Armsby) who is picking to earn money to get back on his feet. Even though his yield is well below any other worker, he is spared the whipping that all the other slaves receive. In the quarters, he tends to Solomon's wounds and tells his story. He appears to be a decent man and a sympathetic ear. Solomon decides to risk trusting him with sending a letter North, in hopes of securing his freedom. He gives Armsby all his earnings from the party and swears him to secrecy. He will deliver the letter to him in two days. Solomon sets about creating ink and drafts the letter. Just that night, Epps enters the quarters and walks Solomon outside. Armsby has broken his word and told Epps everything. Fortunately, he told his story before Solomon gave him the letter. Thinking quickly, and playing on Epps's low opinion of slaves, he flips the story on Armsby, branding him a liar who is seeking to curry favor in order to get a job. This story persuades Epps and Solomon is spared. Later, Solomon burns the letter and watches as his hopes of freedom are extinguished in the ashes.

Some time later, we find a team of workers building a structure with a hired hand, Bass. Bass is from the North and holds strong views that fly in the face of Epps's strongly pro-slavery leanings. They chatter back and forth in front of Solomon, piquing his interest. Later, Epps is in a lather about Patsey. She's gone missing, and Epps thinks she has run away. He threatens all the women with violence over her loss; however, she has simply been back to Shaw's plantation to visit her friend. She attempts to convince Epps that she is faithful to him and went there to get some soap, a "luxury" that Epps's wife

has denied her. She loudly asserts her worth and insists that she deserves to be clean. Epps is pushed over the edge by his wife's bickering and calls for Patsey to be tied to the whipping post. As he prepares to strike, he finds himself unable to inflict the punishment. Cravenly, he insists that Solomon do it. At first, Solomon attempts to be gentle, But Mistress Epps sees through the deception and nudges her husband to increase the severity. Epps points a gun to Solomon's head and claims he will kill every slave he sees if he doesn't whip Patsey harder. Faced with an unspeakable choice, he whips her harder, a pink mist of blood accompanying every new strike. After he pauses, Epps rushes forward, seething with rage and finally whips Patsey himself. The brutal punishment rends her flesh to shreds, and she collapses.

Solomon finds himself alone with Bass, the hired hand. He asks where he's from and when Bass replies, "Canada," Solomon offers convincing knowledge of the country. Bass asks how he's so well travelled, and Solomon explains his dire circumstance. Bass comes to believe Solomon's story and knows the horrible injustice of it. As they continue work, Solomon takes a chance and asks Bass to write letters to his friends in Saratoga. Bass agrees. Then the work is finished, and he leaves. A long shot lingers on Solomon. He has no idea whether Bass has kept his word. We don't know how long Bass has been gone, but the tears in Solomon's eyes indicate that perhaps he's beginning to think that he has been betrayed again. Now we see a group of men tilling the soil and planting seeds. A carriage pulls up to the Epps plantation, and an official looking man calls out for Platt (Solomon). He

answers and approaches the man (a sheriff). The man asks him some questions and motions to another man in the carriage. It is Mr. Parker, a shop owner from Saratoga and friend of Solomon's. With little further prompting, the sheriff is convinced, and Solomon rushes to embrace his friend. Epps is enraged and shouts empty threats. The sheriff rebuts the arguments and Parker helps Solomon into the carriage that will take him to safety. Patsey is there and calls out to him. Solomon leaps from the carriage to embrace her one last time before his departure. As he leaves, Patsey collapses in grief. Now Solomon has been carried home. Outside his door, he appears overcome at having been delivered from his nightmare. Upon entering, he sees his family. They are 12 years older, but overwhelmed at seeing him. His daughter has married and named their son, Solomon Northup. Tears flow as they gather around him and welcome him home. A series of title cards explain that he attempted to sue his kidnappers but failed. Northup became an abolitionist and aided many runaways in achieving their freedom.

B. Previous Relevant of The Study

There were some studies that related to this research had been conducted before. The first study is conducted Tiara Magda Amelia and Widyastuty (2014) in E-Journal UNESA in English Literature Study Program, Faculty of Language and Arts, Surabaya State University Vol 2 No 2 on his journal entitled: Critical Discourse Analysis of Racism in Django Unchained movie. This study focused on in what, or why white people as dominant group show

their racism and how power can control society which is done by white people as dominant group. Thus, this data focuses on the utterances of dominant group as exerciser of racism. Here, the result of this study is white people as the dominant group utter racism in representative, expressive, commissive and directives. They also use the base of power resources, access and discourse and mind control to control over society. Besides using power, they also use social and cognition manipulation to manipulate society.

While, another research is conducted by Muhammad Irfan Ridlowi (2014) on his thesis entitled: *Racism as Reflected in Bob Marley's Songs: War and Buffalo Soldier*. This research aims to analyze those songs using Abram's Expressive theory. The researcher presents Bob Marley's life which related to many people from different races has affected his works. Based on the analysis of the song's lyric, War song presents about the problem of racism experienced by African in their home land-Africa, while *The Buffalo Soldiers* describes about racism relates to skin and eyes color. The differences of skin and eyes color among people leads to discrimination. Through, his songs, he motivates people to wake up and against racism.

From the previous relevant of the studies above, we obtained the difference which is presented by this study. The difference between this study and previous research is from the object of the study and different act of racism. In the previous relevant study analyzed Critical Discourse Analysis of Racism in Django Unchained movie by Tiara Magda Amelia and Widyastuti (2014), analysis the utterances of dominant group as exerciser of racism.

Here, the result of this result of this study is white people as the dominant group utter racism in representative, expressive, commissive and directives and analysis Racism as Reflected in Bob Marley's Songs: War and Buffalo Soldier by Muhammad Irfan Ridlowi (2014), aims to analyze those songs using Abram's Expressive theory. While, this study take *12 Years a Slave* film script which applied racism discourse as the object of the study. The contribution of previous study for the researcher is help the researcher for easier to analyze racism discourse.

C. Conceptual Framework

In this research, the research were analyzed Racism Discourse in the *12 Years a Slave* film script as the object of this research by using qualitative descriptive analysis method to identifying the act of racism and then classifying the dominant act of racism. Perhaps, it is very interesting by the learners of English who does research because analyzing the film from the beginning until the end just to find out racism and the act that are used by the actors or actress in the *12 Years a Slave* Film. This film classified into the drama film.

CHAPTER III

METHOD OF RESEARCH

A. Research Design

This research was conducted by using descriptive qualitative design. According to J, Moleong (2016:6). Qualitative research is the used to understand the phenomenon of what experienced is by the subject for example behaviours, perceptions, motivations, actions, etc. However, the use of research design is aimed to help the researcher make a better analysis. By using this method, the data will collected in order to find the act of racism in the *12 Years a Slave* film script.

B. Source of Data

The source of data in this research were taken from the script of *12 Years a Slave* film which directed by Steve McQueen. In this case, the researcher took the data from the website of (<http://www.scripts.com/script/47>).

C. Technique of Collecting the Data

In The collecting of the data were done approximately for two months by using observation technique. Some steps were applied as follow:

1. Watching the film.
2. Reading the script of the film.
3. Identifying the racism from the script which has the acts of racism.

D. Technique of Analyzing The Data

In analyzing the data, the researcher applied theory proposed by Miles and Huberman (1994: 10) said that the qualitative data analysis consist of three procedures. The procedures of data were analyzed based on the following steps:

1. Data Reduction

Data reduction means the process of sorting, focusing, identifying, simplifying, abstracting, and transforming of the data that are considered important. In the conducting research, the researcher selected the data that was given valuable information in research; the data was chosen by identifying the acts of racism.

2. Data Display

Data display means the process to simplify the data in the form of sentences, narrative, or table. In displaying data, the researcher describes data by tabulating of the acts of racism into table.

3. Drawing and Verifying Conclusion

The last step after doing the data display was drawn of the conclusion and verification. It is used to describe all of the data, so that it was came clearly. The conclusion can be able to answer the formulation of the problem that formulated from the beginning

CHAPTER IV

DATA AND DATA ANALYSIS

A. Data Collection

As explained in the previous chapter, the data in this analysis research were collected from *12 Years a Slave* Film Script by Solomon Northup. There were 169 scene and the researcher did not took all the scene as the data and can be seen in the table below.

Table 4.1

Data Collection found in the *12 Years a Slave* film script

No	Sentence	Scene
1	Burch : Resolve this. Produce your papers. You're no free man. And you ain't from Saratoga. You're from Georgia. You ain't a freeman. You're nothing but a Georgia runaway. <i>You're just a runaway nigger from Georgia. You're a slave! You're a Georgia slave! Are you a slave?</i>	25
2	Clemens: If you want to survive, do and say as little as possible. <i>Tell no one who you really are and tell no one you can read and write. Unless you want to be a dead nigger.</i>	43
3	Clemens: Three can't go against the whole crew. <i>The rest here are niggers. Born and bred slaves. Niggers ain't got no stomach for a fight. Not a damn one.</i>	45
4	Freeman: Ah, yes. A thousand for Platt. <i>This is a nigger of considerable talent, I assure you. 700 for Eliza. My fairest price.</i>	59
5	Tibets: <i>Are you an engineer, or a nigger?</i>	75
6	Eliza : Under the circumstances, <i>he is a slaver.</i>	79
7	Tibets: Oh, my, you are a brute. <i>You are a dog.</i> And no better for following instruction!	82

8	Tibets: <i>You black bastard. You goddamn black bastard. Strip your clothes. Strip.</i>	84
9	Tibets: <i>You will not live to see another day, nigger! Help! Murder! I'm sorry!</i>	84
10	Mrs. Epps: <i>You will sell the niggers</i>	97
11	Mr. Epps: <i>You're a liar. You damn liar. I saw you talking with her. Tell me</i>	105
12	Mr. Epps: <i>I'll cut your black throat!</i>	105
13	Mr. Epps: <i>It's the Lord's day. Ain't nothing Christian in us carrying on like this. I concede to you. In the name of valor help your master to his feet. I'm gonna kill you!</i>	105
14	Mr. Epps: <i>And he would know what of anything? I ain't even spoken with him today. You lying nigger, Platt. Have I? Have I? There's all the truth he got. Damn nigger</i>	105
15	Mrs. Epps : <i>Are you blind or ignorant? It was hot, hateful scorn. It filled that black face. You tell me you didn't see it. it's because you choose not to look, or are you saying I lie?</i>	113
16	Mrs. Epps : <i>You let it be, it's gonna comeback to us in the dark of night. You want that? You want them black animals leave us gut like pigs in our own sleep? Oh.. You are manless</i>	113
17	Mr. Epps: <i>I am deeply sadness to hear about your misfortune. Your price don't reflect your concern. Listen up. You're Judge Turner's for the season. More, if need be, until my crops return. Y'all bring no disrespect to me. Don't bring no biblical plagues to him, you hear? Or I'll take it out on your skin. Get out.</i>	115
18	Bass : <i>Laws change, Epps. Universal truths are constant. It is fact, a plain and simple fact that what is true and right is true and right for all. White and black alike.</i>	155
19	Mr. Epps: <i>You might as well ask what the difference is between a white man and a baboon. I seen one of them critters in Orleans. Know just as much as any nigger I got</i>	155
20	Mr. Epps: <i>You like to hear yourself talk, Bass, better than any man I know of. You'd argue that black was white, or white, black if anybody would contradict you. A fine supposition if you lived among</i>	155

21	Mr. Epps : You know, you know, you know! You know! <i>You miserable black dogs .You stand like the deaf and dumb.</i> Speak! She gone. My Pats is gone.	155
22	Mr. Epps : I'll fetch you down. I'll learn you to go to Shaw's. Treach. Run and fetch some line. <i>Strip her. Strike her bare and lash her to the post.</i> You done this to yourself, Pats.	156
23	Mr. Epps : <i>Beat her. Give her the whip!</i> Give it all to her! Platt, you come here and you beat her now. Plat!! Come here!	156
24	Mr. Epps : <i>You strike her. Strike her</i>	156
25	Mr. Epps : <i>Strike her, Platt, strike her! You will strike her until her flesh is rent and meat and blood flow equal or I will kill every nigger in my sight.</i> You understand me? <i>Strike her! Strike her!</i> Until I say no more. I ain't said nothing! Give me the whip! Ge up!	156

B. Data Analysis

1. The Act of Racism Discourse

The act of racism or racial discrimination includes the act of segregation, redlining, genocide, prejudice, oppression, stereotyping and violence towards different races that are considered to be inferior or towards group of minority within a society. After reading and identifying the film script . here is the list of the act racism which found in the *12 Years a Slave* film script.

Table 4.2

The Act of Racism Discourse

No	Sentence	Scene	The Act of Racism
1	Burch : Resolve this. Produce your papers. You're no free man. And you	25	Prejudice

	ain't from Saratoga. You're from Georgia. You ain't a freeman. You're nothing but a Georgia runaway. <i>You're just a runaway nigger from Georgia. You're a slave! You're a Georgia slave! Are you a slave?</i>		
2	Clemens: If you want to survive, do and say as little as possible. <i>Tell no one who you really are and tell no one you can read and write. Unless you want to be a dead nigger.</i>	43	Segregation
3	Clemens: Three can't go against the whole crew. <i>The rest here are niggers. Born and bred slaves.</i> Niggers ain't got no stomach for a fight. Not a damn one.	45	Prejudice
4	Freeman: Ah, yes. A thousand for Platt. <i>This is a nigger of considerable talent,</i> I assure you. 700 for Eliza. My fairest price.	59	Stereotyping
5	Tibets: <i>Are you an engineer, or a nigger?</i>	75	Stereotyping
6	Eliza : Under the circumstances, <i>he is a slaver.</i>	79	Prejudice
7	Tibets: Oh, my, you are a brute. <i>You are a dog.</i> And no better for following instruction!	82	Genocide
8	Tibets: <i>You black bastard. You goddamn black bastard. Strip your clothes. Strip.</i>	84	Oppression
9	Tibets: <i>You will not live to see another day, nigger!</i> Help! Murder! I'm sorry!	84	Violence
10	Mrs. Epps: <i>You will sell the niggers</i>	97	Genocide
11	Mr. Epps: <i>You're a liar. You damn liar.</i> I saw you talking with her. Tell me	105	Oppression
12	Mr. Epps: <i>I'll cut your black throat!</i>	105	Violence
13	Mr. Epps: It's the Lord's day. Ain't nothing Christian in us carrying on like this. I concede to you. In the name of	105	Violence

	valor help your master to his feet. <i>I'm gonna kill you!</i>		
14	Mr. Epps: And he would know what of anything? I ain't even spoken with him today. <i>You lying nigger, Platt.</i> Have I? Have I? There's all the truth he got. <i>Damn nigger</i>	105	Violence
15	Mrs. Epps : Are you blind or ignorant? <i>It was hot, hateful scorn. It filled that black face.</i> You tell me you didn't see it. it's because you choose not to look, or are you saying I lie?	113	Oppression
16	Mrs. Epps : You let it be, it's gonna comeback to us in the dark of night. You want that? <i>You want them black animals</i> leave us gut like pigs in our own sleep? Oh.. You are manless	113	Prejudice
17	Mr. Epps: I am deeply sadness to hear about your misfortune. Your price don't reflect your concern. Listen up. You're Judge Turner's for the season. More, if need be, until my crops return. Y'all bring no disrespect to me. <i>Don't bring no biblical plagues to him, you hear? Or I'll take it out on your skin.</i> Get out.	115	Oppression
18	Bass : Laws change, Epps. Universal truths are constant. It is fact, a plain and simple fact that what is true and right is true and right for all. <i>White and black alike.</i>	155	Segregation
19	Mr. Epps: <i>You might as well ask what the difference is between a white man and a baboon.</i> I seen one of them critters in Orleans. Know just as much as any nigger I got	155	Stereotyping
20	Mr. Epps: You like to hear yourself talk, Bass, better than any man I know of. <i>You'd argue that black was white, or white, black if anybody would contradict you.</i> A fine supposition if	155	Segregation

	you lived among		
21	Mr. Epps : You know, you know, you know! You know! <i>You miserable black dogs .You stand like the deaf and dumb. Speak!</i> She gone. My Pats is gone.	155	Genocide
22	Mr. Epps : I'll fetch you down. I'll learn you to go to Shaw's. Treach. Run and fetch some line. <i>Strip her. Strike her bare and lash her to the post.</i> You done this to yourself, Pats.	156	Violence
23	Mr. Epps : <i>Beat her. Give her the whip!</i> Give it all to her! Platt, you come here and you beat her now. Plat!! Come here!	156	Violence
24	Mr. Epps : <i>You strike her. Strike her</i>	156	Violence
25	Mr. Epps : <i>Strike her, Platt, strike her! You will strike her until her flesh is rent and meat and blood flow equal or I will kill every nigger in my sight. You understand me? Strike her! Strike her! Until I say no more. I ain't said nothing! Give me the whip! Ge up!</i>	156	Violence

2. The Act of Racism Discourse Found in The 12 Years a Slave Film Script

The data was classified to find out whether the seven act of racism discourse was found *12 Yeas a Slave* film script. As it had been mentioned above, racism discourse had seven acts, such as : segregation (SG) , redlining (RL) , genocide (GC) , prejudice (PD) , oppression (OS), stereotyping (ST) and violence (VO). After read the script the researcher found there are 25 sentence of the act of racism found in *12 Years a Slave* film script. The description of the data analysis can be seen below:

Note :

Segregation : SG

Redlining : RL

Genocide : GC

Prejudice : PD

Oppression : OS

Stereotyping : ST

Violence : VO

Table 4.3

The Act of Racism Discourse found in The *12 Years a Slave* Film Script.

No	Sentence	The Act of Racism						
		SG	RL	GC	PD	OS	ST	VO
1	Burch : You ain't a freeman. You're nothing but a Georgia runaway. <i>You're just a runaway nigger from Georgia. You're a slave! You're a Georgia slave! Are you a slave?</i>				√			
2	Clemens: If you want to survive, do and say as little as possible. <i>Tell no one who you really are and tell no one you can read and write. Unless you want to be a dead nigger.</i>	√						
3	Clemens: Three can't go against the whole crew. <i>The rest here are niggers. Born and bred slaves. Niggers ain't got no stomach for a fight. Not a</i>				√			

	damn one.							
4	Freeman: Ah, yes. A thousand for Platt. <i>This is a nigger of considerable talent</i> , I assure you. 700 for Eliza. My fairest price.						√	
5	Tibets: <i>Are you an engineer, or a nigger?</i>						√	
6	Eliza : Under the circumstances, <i>he is a slaver</i> .				√			
7	Tibets: Oh, my, you are a brute. <i>You are a dog</i> . And no better for following instruction!			√				
8	Tibets: <i>You black bastard. You goddamn black bastard. Strip your clothes. Strip.</i>					√		
9	Tibets: <i>You will not live to see another day, nigger! Help! Murder! I'm sorry!</i>							√
10	Mrs. Epps: <i>You will sell the negress.</i>			√				
11	Mr. Epps: <i>You're a liar. You damn liar</i> . I saw you talking with her. Tell me.					√		
12	Mr. Epps: <i>I'll cut your black throat!</i>							√
13	Mr. Epps: It's the Lord's day. Ain't nothing Christian in us carrying on like this. I concede to you. In the name of valor help your master to his feet. <i>I'm gonna kill you!</i>							√
14	Mr. Epps: And he would know what of anything? I ain't even spoken with him today. <i>You lying nigger, Platt</i> . Have I? Have I? There. There's all the truth he got. <i>Damn nigger</i> .							√

15	Mrs. Epps : Are you blind or ignorant? <i>It was hot, hateful scorn. It filled that black face. You tell me you didn't see it. it's because you choose not to look, or are you saying I lie?</i>					√		
16	Mrs. Epps : You let it be, it's gonna comeback to us in the dark of night. You want that? <i>You want them black animals leave us gut like pigs in our own sleep? Oh.. You are manless</i>				√			
17	Mr. Epps: I am deeply sadness to hear about your misfortune. Your price don't reflect your concern. Listen up. You're Judge Turner's for the season. More, if need be, until my crops return. Y'all bring no disrespect to me. <i>Don't bring no biblical plagues to him, you hear? Or I'll take it out on your skin. Get out.</i>					√		
18	Bass : Laws change, Epps. Universal truths are constant. It is fact, a plain and simple fact that what is true and right is true and right for all. <i>White and black alike.</i>	√						
19	Mr. Epps: <i>You might as well ask what the difference is between a white man and a baboon.</i> I seen one of them critters in Orleans. Know just as much as any nigger I got						√	
20	Mr. Epps: You like to hear yourself talk, Bass, better than any man I know of. <i>You'd argue that black was white, or</i>	√						

	<i>white, black if anybody would contradict you. A fine supposition if you lived among</i>							
21	Mr. Epps : You know, you know, you know! You know! <i>You miserable black dogs .You stand like the deaf and dumb. Speak! She gone. My Pats is gone.</i>			√				
22	Mr. Epps : I'll fetch you down. I'll learn you to go to Shaw's. Treach. Run and fetch some line. <i>Strip her. Strike her bare and lash her to the post. You done this to yourself, Pats.</i>							√
23	Mr. Epps : <i>Beat her. Give her the whip!</i> Give it all to her! Platt, you come here and you beat her now. Plat!! Come here!							√
24	Mr. Epps : <i>You strike her. Strike her.</i>							√
25	Mr. Epps : <i>Strike her, Platt, strike her! You will strike her until her flesh is rent and meat and blood flow equal or I will kill every nigger in my sight. You understand me? Strike her! Strike her! Until I say no more. I ain't said nothing! Give me the whip! Ge up!</i>							√

There are seven acts of racism. They are segregation (SG) , redlining (RL) , genocide (GC) , prejudice (PD) , oppression (OS), stereotyping (ST) and violence (VO). The frequency of the acts of racism applied by film script in the *12 Years a Slave* is presented in Table 4.4

Table 4.4

The Frequency of The Acts of Racism Applied by film script in the *12 Years a Slave*.

No.	The Act of Racism	Frequency
1	Violence (VO)	8
2	Prejudice (PD)	4
3	Oppression (OS)	4
4	Genocide (GC)	3
5	Stereotyping (ST)	3
6	Segregation (SG)	3
7	Redlining (RL)	-
	Total	25

3. The Dominant of The Acts of Racism Found in The 12 Years a Slave Film Script.

To find out the most dominant act that was used in the 12 Years a Slave Film Script:

$$X = \frac{F}{N} \times 100\%$$

X= The percentage of Racism

F= Frequency of Subtype of Racism

N= Total Number of All Racism

100% = Constant Numeral

Table 4.5
The Dominant Frequency of Acts of Racism Applied by Film Script in the *12 Years a Slave*

No.	The Act of Racism	Frequency	Percentage
1	Violence (VO)	8	32%
2	Prejudice (PD)	4	16%
3	Oppression (OS)	4	16%
4	Genocide (GC)	3	12%
5	Stereotyping (ST)	3	12%
6	Segregation (SG)	3	12%
7	Redlining (RL)	-	-
	Total	25	100%

Table 4.5 clearly shows that, in the script employs all the act of racism. The most appearing phenomenon is Violence (VO). It occurs 8 times out of the total 25 data. In other words, from the total 100%, it is percentage is 32%. Following Violence, as the second most often appearing phenomenon, there is Prejudice. It is number of occurrences is quite difference from the previous rank. It only appears 4 times with the percentage of 16%. After that Oppression (OS), it occurs the same frequency from the previous rank. It only appears 4 times with the percentage of 16%. After that, the act of Genocide (GC), Stereotyping (ST), Segregation (SG) have the same number of occurrences. Which is from the three act only appears 3 times with the percentage of 12%. And finally the last act of racism, which is

Redlining (RL) did not frequency. This result shows that the most dominant act of racism found violence was 8 act with the amount of (32%).

C. Research Findings

Based on the analysis, it was found that seven acts of racism are used in the 12 Years a Slave film script. They are segregation, redlining, genocide, prejudice, oppression, stereotyping and violence. It was also found violence is the dominant act of racism in which its frequent occurrence in the 12 Years a Slave film script. Meanwhile redlining is never found in the 12 Years a Slave film script. This result shows that the most dominant act of racism found violence was 8 act with the amount of (32%).

CHAPTER V

CONCLUSION AND SUGGETION

A. Conclusions

After analyzing the data of acts of racism in the *12 Years a Slave* film script.

Conclusion are draws as follows:

1. There were seven acts of racism occurring in the 12 Years a Slave film script with 25 data. They are segregation, redlining, genocide, prejudice, oppression, stereotyping and violence. Violence, It occurs 8 times out of the total 25 data. In other words, from the total 100%, it is percentage is (32%). Following Violence, as the second most often appearing phenomenon, there is Prejudice. It is number of occurrences is quite difference from the previous rank. It only appears 4 times with the percentage of (16%). After that Oppression, it occurs the same frequency from the previous rank. It only appears 4 times with the percentage of (16%). After that, the act of Genocide, Stereotyping, and Segregation have the same number of occurrences. Which is from the three act only appears 3 times with the percentage of (12%). And finally the last act of racism, which is Redlining did not frequency.
2. The most dominant act of racism found violence was 8 act with the amount of (32%).

B. SUGGESTIONS

In relation to the conclusion, suggestions were staged as the following :

1. For the readers

It is suggested for the readers to understand that analysis on linguistic is not only about linguistic features. Thus they have to study language aspects more deeply. It is expected that this research can be used as reference for reader to add their knowledge dealing with language phenomena which emerges in society.

2. For the other researcher

It is suggested that order researcher conduct research related to those problems and give more explanation about the problems being analyzed.

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APPENDICES

SCRIPT OF 12 YEARS A SLAVE

White people : All right now. Y'all fresh niggers. Y'all gonna be in a cutting gang. Very simple. I want you to take your knife. Get in them cane. Make it sing. Take the cane out. Cut my tops. Clean the shucks off. Throw it on a pile for the planting gang. Now, them cane ain't gonna jump up and bite you. Don't shy back. Rush here, boys! Rush here!

TOWNHOUSE/STUDY - DAY 1

-EARLY APRIL, 1841

We are close on a pair of black hands as they open a finely wrapped packet of violin strings. We cut to the hands stringing a violin. It's not a highend piece, but it is quite nice. We cut to a wide shot of the study. Sitting in a chair with violin in hand is Solomon Northrup; a man in his late twenties. Everything about Solomon, his mien and manner, is distinguished. But he, too, seems a hardy individual. Someone who has known manual labor in his time. Solomon begins to lightly play his violin, as if testing the strings, their tuning. Satisfied, Solomon begins to play vigorously. As he does, we make a hard cut to

Solomon : All right, all right, all right, all right. Into bed. Into bed. Thank you for the music. Come on. Ouch. Get in there. Come on. Give me a kiss. I love you, Margaret.

Margareth : I love you, too.

Solomon : Sleep well. I'll take this. I don't want to hear any more noise.

NORTHUP HOUSE/BEDROOM

Solomon : Three weeks and two days.
Anne : It is the custom. I wonder what you will do without me.
Solomon : I won't stay idle.
Anne : Darling, it's good money.
Solomon : If only I didn't have to share your cooking with other people.
Anne : You don't.

STREET - DAY

Solomon and his family are out walking along the streets and groves of saratoga. The streets are well populated this morning with many people out strolling. Most are white, but there are blacks as well. They are freed blacks who mingle fairly easily though not always completely with the whites. We see, too, a few black slaves who travel with their white masters. These pairings are largely from the south and - despite the fact the blacks are slaves - they are not physically downtrodden, not field hands. They are well dressed and "leading apparently an easy life. Comparatively speaking - as they trail their masters. As they walk, Solomon and his family arrive to an intersection well-worn and muddied from horse and cart Traffic. Solomon and his children easily jump across the muck. Anne stands at the lip of the puddle, calls for Solomon to help her across.

PARK - DAY

Solomon is now out for a stroll. He passes two men - two in particular - who stand outside conversing with MR. MOON himself: MERRILL BROWN and ABRAM HAMILTON. Brown is about 40, with a countenance indicating

shrewdness and intelligence. Hamilton is closer to 25, a man of fair complexion and light eyes. Both are finely, if perhaps a bit garishly, dressed. Hamilton, as Solomon describe him, slightly effeminate. Moon, spotting Solomon:

Mr. Moon : Mr. Northup! I have two gentlemen whose acquaintance you should make. Misterns Brown and Hamilton. Mr. Northup, these two gentlemen were inquiring about distinguished individuals and I was just this very moment saying Solomon Northup is an expert player on the violin. He was indeed.

Solomon : Mr. Moon is being overly gracious.

Mr. Brown : Well, taking into consideration his graciousness and your modesty may we trouble you for a moment of your time to converse, sir?

Solomon : Of course.

Mr. Moon : Good day.

PARK/PAVILION – LATER

Solomon : A circus?

Mr. Hamilton : That is our usual employee.

Mr. Brown : The company currently in the city of Washington. Circus is too constricting a word to describe the talented and merry band with which we travel. It is a spectacle unlike most have ever witnessed. Creatures from the darkest Africa as yet unseen by civilized man. Acrobats from the Orient who contort themselves in the most confounding manners.

Mr. Hamilton : And I myself in aide of Mr. Brown an internationally renowned practitioner in the art of prestidigitation.

Mr. Brown : We are on our way thither to rejoin the company having left for a short time to make a small profit from our own exhibitions.

Mr. Hamilton : The reason for our inquiry with Mr. Moon...

Mr. Brown : Yes. We had just a devil of a time in procuring music for our entertainments.
Men of true talents are seemingly in short supply.

Solomon : Thank you, sir.

Mr. Brown : If we could persuade you to accompany us as far as Washington. We could give you one dollar for each day's services and three dollars for every night played at our performances. In addition, we would provide sufficient pay for your return here to Saratoga, two weeks from today.

Mr. Hamilton : Welcome to Washington, Solomon.

Mr. Brown : Hamilton, you know too much.

Mr. Hamilton : Some say not enough.

Mr. Brown : Solomon, 43 dollars. All to you.

Solomon : That is far more than my wages amount to. It's been a most profitable week,
sir. Gentlemen, your generosity is extraordinary.

Mr. Brown : And your talents are undeniable.

Mr. Hamilton : Mmm. To Solomon. Cheers.

Solomon : Cheers.

GADSBY HOTEL/SOLOMON'S ROOM – NIGHT

Mr. Hamilton : It's all right, Solomon. There's no shame in it. No shame at all.

Mr. Brown : Hamilton, we must hurry. One too many libation. We're halfway there.

Mr. Hamilton : So sorry... We won't hear it. We won't.

Mr. Brown : Let him sleep, Hamilton. Mmm. A good night's rest. And tomorrow you will feel as well and refreshed as if the earth were new again.

Mr. Brown : Hamilton, there's nothing more we can do for him.

Mr. Hamilton : Such is the pity.

Solomon stirs, then slowly awakes to his new circumstances. He finds himself in a nearly lightless room about twelve feet square with walls of solid masonry. There is a thick and well-locked door, a small window covered with iron bars and a shutter. The only furniture is a wood stool and an old fashioned, dirty box stove. As Solomon rises he sees that his HANDS are CUFFED - the chain running to a bolt in the ground and his LEGS IN IRONS. At first Solomon is incredulous. But that emotion is replaced first by fury and then panic. He begins to pull on the chains, fight against them. He does so with increasing desperation. Solomon flails about, the sounds of the steel chains whipping and beating against the masonry. He grunts and screams without regard as the cuffs and irons bite into his flesh, but he cannot pull himself free. After several minutes of intense effort, Solomon tires, slows, then finally he collapses. And in this collapsed state he remains.

BURCH'S DUNGEON - MORNING

Solomon again awakens. He hears sounds beyond the door...footsteps. Eventually the door opens. Enter JAMES BURCH - who runs the slave pen - and EBENEZER RADBURN who works as a turnkey and overseer. As the door opens, this is the first light to seep into the otherwise near-black room. The shine is painful to Solomon's eyes. With no salutation whatsoever, Burch

Burch : Well, boy, how do you feel now?

Solomon : My name... My name is Solomon Northup. I'm a free man. A resident of Saratoga, New York. The residence of my wife and children who are equally free. And you have no right whatsoever

to detain me.

Burch : You're not any free man.

Solomon : And I promise you. I promise you upon my liberation I will have satisfaction for this wrong.

Burch : Resolve this. Produce your papers. You're no free man. And you ain't from Saratoga. You're from Georgia. You ain't a free man. You're nothing but a Georgia runaway. *You're just a runaway nigger from Georgia. You're a slave! You're a Georgia slave! Are you a slave?*

Solomon : No.

Burch goes back to whipping and whipping, and whipping...

SOLOMON'S BACK IS NOW TORN OPEN WITH LACERATIONS AND

OOZING WITH BLOOD. Finally Burch can whip no more. He pours sweat and sucks air, leaving himself just enough energy to take up his instruments and EXIT. Radburn lingers for a moment. He takes the irons off Solomon's legs. Opens the window some. As he makes these gestures, in a patronizing and confidential manner, one wrought with poor sincerity

Solomon : Help. Help me. Help me! Somebody help me! Help! Help!

BURCH'S DUNGEON - DAY

Radburn : That old thing of yours is just rags and tatters. You need something proper to wear. Go on, put it on. Got no gratitude?

Solomon : No. That's from my wife.

Radburn : Rags and tatters. Go on, wash up. The boy, too. Get him clean. Scrub now.

Randall : Do you know when my mama will come?

Radburn : Hush him up!

Randall : Mama! Mama!
Solomon : Quiet. Quiet, please.
Randall : Mama!
Solomon : Your mother will come, I swear she will. But you must be silent.
Be silent.

BURCH'S DUNGEON/YARD – DAY

Sitting together out in the yard are Clemens Ray, John and Solomon. Over time they have drawn trustworthy enough to speak with one another. At the moment Solomon is still trying to apply reason to the situation.

Solomon : We need a sympathetic ear. An opportunity to explain our situation.
Clemens : Who, in your estimation, is that sympathetic ear?
Solomon : The two men I journeyed with. I'm certain they're making enquiries at this very moment.
Clemens : I'd be just as certain they're counting the money paid for delivering you to this place.
Solomon : They were not kidnappers, they were artists. Fellow performers.
Clemens : You know that? You know for certain who they were? The reality to come is us being transported southward. New Orleans, if I was to venture. After we arrive, we'll be put to market. And beyond that, Well, I suppose once in a slave state, there's only one outcome.
Jhon : No. I don't say that to give you empty agitation, John. For y'all, there ain't nothing but that. But John wasn't kidnapped. John's just being held as debt, that's all. Master pay his debt and John be redeemed.
Clemens : Boy, our masters will not come for us.
Jhon : John is sorry for y'all, but that's how it be. Where you're going, you're going without John.

BURCH'S DUNGEON - NIGHT

It's the deep of night, all are sleeping. A KEY TURNS IN THE LOCK AND THE DOOR OPENS. Burch enters with Radburn beside him. Both carry LANTERNS with them. Hardly giving Solomon and Eliza a moment to rouse themselves.

Burch : Come on. Get up. I said, get up!

Eliza : No, don't...

Burch : I don't want to hear you talk! Get in the yard.

Eliza : Not my children!

Radburn : Ain't no need for all that. Just taking a little trip, that's all. Don't want to frighten the children over a little boat ride, do you?

BURCH'S DUNGEON/YARD - NIGHT

We now have Solomon, Clemens, John, Eliza and the children. They are being cuffed together. As John is cuffed, he pulls back. Scared. He brings desperation

Jhon : John's master gonna pay his debt. Line up! His master gonna pay his debt!

Burch : I don't want to hear a word out of none of you! Not a one.

BURCH'S DUNGEON/INT. WAGON/FLAT BED - LATER

The slaves are lead to a flat bed of the horse and carriage. They are made to lay down side-by-side. We stay with them as some sort of cloth is flung over them, obscuring and blacking out their view. At that moment, the screen is BLACKENED and we hear the sound of the cart moving in haste.

STEAMBOAT – NIGHT

Clemens : If you want to survive, do and say as little as possible. *Tell no one who you really are and tell no one you can read and write. Unless you want to be a dead nigger.*

Solomon, Clemens Ray and Robert, now in mid-conversation.

Robert : I say we fight.

Solomon : The crew is fairly small. Were it well planned, I believe they could be strong armed.

Clemens : Three can't go against the whole crew. *The rest here are niggers. Born and bred slaves.* Niggers ain't got no stomach for a fight. Not a damn one.

Robert : All's I know, if we get where we're traveling we'll wish we'd died trying.

Clemens : Survival's not about certain death, it's about keeping your head down.

Solomon : Days ago, I was with my family. in my home. Now you tell me all is lost. "Tell no one who I am." That's the way to survive? Well, I don't want to survive. I want to live.

HOLD – NIGHT

The slaves are asleep. A Sailor descends the ladder approaching Eliza. He bends down and attempts to wake the daughter by caressing her face. Solomon rouses, and looks across to witness the scene. From his vantage point, we see Eliza stand to interrupt the Sailor. The Sailor looks at Eliza, Eliza looks back at him. Knowingly she leads him off into a corner of the hold. As she does so, Eliza passes Robert who jumps up to stand between Eliza and the Sailor. Stretching out a firm hand to the sailor's shoulder, Robert's look says "No you don't." Clemens

Ray is awake now, watching. There is an odd moment of stillness between the Sailor and Robert, an impasse. We focus on the Sailor's face. Slowly, a greasy smile erupts upon it. Back now to Robert's face, a look of incomprehension. Robert looks down. We follow his gaze to the knife that has already been jabbed unseen between Robert's ribs. The sailor withdraws the bloody blade. A wide shot of the two men. Robert collapses to the floor like a sack of potatoes. Clemens Ray and Solomon react. Complete horror.

ORLEANS/DECK

We are back up on the deck of the ship. SOLOMON AND CLEMENS RAY dump ROBERT's body over the side of the ship. Solomon watches as the body churns for a moment in the wake of the vessel... then sinks beneath the water. Clemens Ray, with no sentimentality

Clemens : Better off. Better than us

NEW ORLEANS/PORT

A white male, fairly smart, with broad shoulders, stands

Ray : I don't see him. Clemens! Clemens Ray!

Clemens : Master.

Ray : Clemens!

Clemens : Master Ray, sir!

Captain : Who's in charge here? I'm the captain!

Ray : I'm Mr. Jonus Ray. My solicitor has documentation verifying the negro known as Clemens Ray is my property.

Captain : I know nothing of this arrangement.

Ray : You are ordered to return that property immediately or be charged

with thievery.
Captain : Free him!
Clemens : Master. Master Ray, sir.
Solomon : Clemens! Clemens! Get him back!

NEW ORLEANS/PORT – LATER

Solomon imagined that he gathered with his family and meet Mr. Parker

SHOP - MR. PARKER

Solomon : Mr. Parker.
Mr. Parker : Ah, Mr. Northup. Mrs. Northup. Solomon, could I interest you in a new cravat? Pure silk, by way of the French.
Solomon : We're in need of a fresh carry all for my Mrs.'s travels. Nothing more.
Mr. Parker : The year has passed already. Off to work at Sandy Hill again?
Anne : I am.
Mr. Parker : I have just the thing. Something to suit your style and yet sturdy enough for the 40-mile round trip.
Anne : It's beautiful.
Solomon : At what price?
Anne : We will take it. Children, come see what you father has just purchased for me.
Solomon : One moment, sir, and you'll be assisted. Mr. Parker. If we could discuss the price.
Mr. Parker : Oh, forgive me, Solomon. Forgive me, Mrs. Northup. A customer waits. Welcome, sir. Shop well, sir.

NEW ORLEANS/PORT – LATER

Hours later. The slaves sit off on one side of the dock, baking in the sun, awaiting their fate. THEOPHILUS FREEMAN - a tall, thin-faced man with light complexion and a little bent - moves along the deck calling out names from a list. The slaves STAND as they are called.

Freeman : Very good. Very good. Let's see, here. Eliza! Stand up when you hear your name. Eliza. Lethe! John. Oren. Platt. Platt. Stand up. You fit the description given. Why didn't you answer when called?

Solomon : My name is not Platt. My name...

Freeman : Your name is Platt. Captain, get these niggers to my cart.

FREEMAN'S/GREAT ROOM - DAY

Freeman : I believe I have something very much to your liking in the back room. Follow me, please. Yes. Now, inspect them at your leisure but I ask you to pay particular regard to young Ezra here. Incredibly sound limbs. I have never seen anything quite like him. And this marvelous creature. Can you believe it? Mmm? She'll make a fine lady's maid. Madam? So, inspect at your leisure. Take your time. Help yourself to refreshments. Gentlemen, what catches your fancy here? Hmm? This boy? Yes? Open your mouth. Open wider. Look in there. Never been sick a day in his life. And I call particular attention to Martha. She is an excellent pastry cook. Ah, Mr. Ford. Splendid seeing you, sir. What catches your fancy? This lad? He's very brawny.

Mr. Ford : How much for the ones Platt and Eliza?

Freeman : Ah, yes. A thousand for Platt. *This is a nigger of considerable*

talent, I assure you. 700 for Eliza. My fairest price.

Mr. Ford : Mmm. You will accept a note?

Freeman : Please, sir.

Eliza : Do not divide my family. Do not take me unless you take my children.

Freeman : Eliza! Quiet!

Eliza : You will have the most faithful slave in me. The most faithful slave that has ever lived. But I beg that you do not separate us.

Freeman : Eliza! Stop it! I will give you something to cry about. Randall, come forward. Come, come, come. Now, do you see how fit this boy is? Like ripe fruit. May I take your stick a moment? Observe this. Randall, jump, jump, jump. Run, run, run. Very good! Higher. Now, you see this. It's very likely he will grow into a fine beast. 600 for the boy. Fair and final. Done. Superb. A moment, please. Mr. Ford.

Mr. Ford : How much for the little girl? You have no use for her. One so young will bring you no profit.

Freeman : No, no, no. I cannot sell the girl. No, there's heaps and piles of money to be made from her. She's a beauty. One of the regular bloods. None of your thick lipped, bullet-heated, cotton-picking niggers, here.

Mr. Ford : Her child, man. Please. For God's sake, are you not sentimental in the least?

Freeman : My sentimentality extends the length of a coin. Now do you take this lot, Mr. Ford, or do you pass on them?

Eliza : Please, please. Please.

Mr. Ford : I will take the ones Platt and Eliza.

Freeman : Sold, Eliza and Platt.

Eliza : I will not go without my children!

Freeman : Goddamn sniveling wench!

Eliza : You will not take them from me!
Freeman : God damn you! I will give you something to cry about, you
goddamned witch! Get her out of here, Cape! Out, now! Mr. Ford,
a pleasure.

FORD PLANTATION

Driven in a horse drawn wagon by Ford are Solomon and Eliza. Eliza is sullen to say the least. With the loss of her two children she has dropped into a depression she will not be able to pull out of.

Mrs. Ford : Did you bring all those niggers? Two of them? You got two?
Mr. Ford : Mr. Chapin.
Mrs. Ford : This one's crying. Why is this one crying?
Mr. Ford : Separated from her children.
Mrs. Ford : Oh, dear.
Mr. Ford : It couldn't be helped. Poor, poor woman. Mr. Chapin.
Mr. Chapin : Yes, sir. Tomorrow, you have to take these two up to the mill and
start them working. For now, make them adequate. Fix them a
meal and have them rest themselves.
Mr. Chapin : Yes, sir. Come on, now. Come on! Don't dawdle!
Mr. Ford : Something to eat, and some rest. Your children will soon be
forgotten.

FORD'S WORK AREA – DAY

John Tibbeats, stands before the slaves. Chapin hovers to one side.

Tibbeats : For all of you raw niggers that don't know. My name is John
Tibbeats, William Ford's chief carpenter. You will refer to me as
"Master." Mr. Chapin is the Overseer on this plantation. You, too,
will refer to him as "Master." So, clap your hands. Like this.

Come on. Come on, now. Clap your hands. Nigger run Nigger
flew Nigger tore his shirt in two Run, run The pattyroller will get
you Run, nigger, run Well, you better get away That's right. Like
you mean it. Nigger run Run so fast Stove his head in a hornet's
nest Run, run The pattyroller will get you Run, nigger, run Well,
you better get away Run, nigger, run. The pattyroller will get you
(SING)

FORD PLANTATION – DAY

Mr. Ford : Well, you better get away. I am the God of Abraham, the God of
Isaac and the God of Jacob. And when the multitude heard this,
they were astonished at his doctrine. And then one of them, which
was a lawyer asked him a question, tempting him.

FORD'S WORK AREA – DAY

Just beyond the WORK AREA Solomon speaks with Ford as Tibets
listens. Solomon is drawing in the dirt, making rough diagrams for Ford as he
explains himself.

Solomon : The creek is plenty deep enough to sail. Even with a boat full of
load. The distance from the work area to the point on the latter
bayou is several miles by water fewer than land. It occurs to me
that the expense of transportation would be materially
diminished...

Tibets : "Materially diminished"?

Solomon : if we use the waterway.

Tibets : *Are you an engineer, or a nigger?*

Mr. Ford : Let the man say his piece.

Tibets : It's a scheme. Plenty of engineers have schemed similarly. The

passes are too tight.

Solomon : I reckon them at more than 12 feet at their most narrow. Wide enough for a tub to traverse if a team of niggers cleared it out.

Tibets : And you know what of transport and terraforming?

Solomon : I labored repairing the Champlain canal on the section over which William van Nortwick was superintendent. With my earnings, I hired several efficient hands to assist me and entered into contracts for the transportation of large rafts of timber from Lake Champlain to Troy.

Mr. Ford : Well, I'll admit to being impressed even if you won't. Collect a team. See what good you can do.

FORD'S WORK AREA – LATER

Ford and a group of slaves wait along the river banks just beyond the WORK AREA. All are expectant in their manner. A long moment passes with no sign of Solomon. Then, from up river, we see Solomon's raft of lumber winding its way. SLAVES CHEER, and Ford literally applauds the effort. Tibets looks pissed. He has just been shown up after all.

Mr. Ford : Platt, you are a marvel. What took you so long?

Solomon : Thank you, Master Ford.

FORD PLANTATION/GREAT HOUSE - DAY

Mr. Ford : Platt. (Give a violin to Solomon)

Solomon : My great thanks, Master Ford.

Mr. Ford : No, my thanks to you. And it is the least of it. I hope it brings us both much joy over the years.

FORD PLANTATION/SLAVE SHACK - EVENING

Eliza : God!

Solomon : Eliza. Eliza. Stop! Stop your wailing! If you let yourself be overcome by sorrow, you will drown in it.

Eliza : Have you stopped crying for your children? You make no sounds, but will you ever let them go in your heart?

Solomon : They are as my flesh.

Eliza : Then who is distressed? Do I upset the master and the mistress? Do you care less about my loss than their well-being?

Solomon : Master Ford is a decent man.

Eliza : *He is a slaver!*

Solomon : Under the circumstances.

Eliza : Under the circumstances, he is a slaver.

Solomon : But you truckle at his boot.

Eliza : You luxuriate in his favor.

Solomon : I survive! I will not fall into despair! I will offer up my talents to Master Ford! I will keep myself hearty until freedom is opportune!

Eliza : Ford is your opportunity? You think he does not know that you are more than you suggest? But he does nothing for you. Nothing. You are no better than prized livestock. Call for him. Call! Tell him of your previous circumstances, and see what it earns you, Solomon. So, you've settled into your role as Platt, then?

Solomon : My back is thick with scars for protesting my freedom. Do not accuse me.

Eliza : I accuse you of nothing. I cannot accuse. I have done dishonorable things to survive and for all of them, I have ended up here. No better than if I stood up for myself. God, forgive me. Solomon, let me weep for my children!

FORD PLANTATION – MORNING

It's Sunday. The slaves are again gathered in the rose garden near the front of the house to hear the word of the Lord as read by Master Ford.

Mr. Ford : Whosoever, therefore, shall humble himself as this little child the same is the greatest in the kingdom of heaven. And who so shall receive one such little child in my name

Mrs. Ford : I cannot have that kind of depression about.

Mr. Ford : But who so shall offend one of these little ones it were better for him that a millstone were hanged about his neck and he were drowned in the depth of the sea. Amen.

FORD PLANTATION

Tibets : Make them boards flush.

Solomon : They are, sir.

Tibets : No, they is no such thing. They are as smooth to the touch as a yearling's coat. Are you calling me a liar, boy?

Solomon : It's all a matter of perspective, sir. From where you stand, you may see differently, but the hands are not mistaken. I simply ask that you use all your senses before rendering judgment.

Tibets : Oh, my, you are a brute. *You are a dog.* And no better for following instruction!

Solomon : I do as ordered.

Tibets : Then you'll be up at daybreak. You will procure a keg of nails from Chapin and commence to putting on clapboards.

Solomon : Yes, sir.

Tibets : Make them boards flush.

FORD PLANATION - DAY

- Tibets : I thought I told you to commence to putting on clapboards.
- Solomon : Yes, Master, I'm about it. These have all been replaced.
- Tibets : And didn't I tell you to get a keg of nails?
- Solomon : And so, I did.
- Tibets : So, you did. God damn you. I thought you knowed something!
- Solomon : I did as instructed. If there's something wrong, it's wrong with the instruction.
- Tibets : *You black bastard. You goddamn black bastard. Strip your clothes. Strip.*
- Solomon : I will not.
- Tibets : *You will not live to see another day, nigger! Help! Murder! I'm sorry!*
- Chapin : What is the matter?
- Solomon : Master Tibeats wants to whip me for using the nails you gave me.
- Tibets : This ain't done by half. I will have flesh. And I will have all of it!
- Chapin : Do not stir. Do not leave the plantation. For, if you run, I cannot protect you. Stay here.

A SLIGHT PRAYER TO THE HEAVENS BEGINS TO FORM IN HIS

THROAT, but he is too choked up to fully speak it.

- Chapin : Gentlemen, whoever moves that nigger is a dead man. I am the overseer on this plantation. William Ford holds the mortgage on Platt. If you hang him, he will lose his debt. You have no claim to his life. As for you two... if you have any regard for your own safety. I say, be gone!
- Tibets : You got no cause! Platt is mine, and mine to do with as I please!
- Chapin : If you touch... Sam! Fetch the mule. Get Master Ford.

FORD PLANATION – EVENING

The sun is just now arching for the horizon. Solomon remains, as though his torture will not end. Ford, trailed by Sam, finally comes riding up. He dismounts, and moves swiftly over to Solomon. With great heartache

Mr. Ford : Platt. Poor Platt. I believe Tibeats is skulking about the premises somewhere. He wants you dead, and he will have it so. It's no longer safe for you here. And I don't believe you will remain passive if Tibeats attacks. I have transferred my debt to Edwin Epps. He will take charge...

Solomon : Master Ford. You must know that I'm not a slave.

Mr. Ford : I cannot hear that.

Solomon : Before I came to you, I was a freeman.

Mr. Ford : I'm trying to save your life! And I have a debt to be mindful of. And that is to Edwin Epps now. And he is a hard man. Prides himself on being a nigger breaker. But truthfully, I could find no others who would take you. You've made a reputation of yourself. Whatever the circumstances, you are an exceptional nigger, Platt. But I fear no good will come of it.

MASTER EPPS'S PLANTATION/BACK PORCH – DAY

Epps reads the Bible to his slaves, eight of them altogether

Mr. Epps : "And that servant... "which knew his lord's will..." Which knew his lord's will."...and prepared not himself..." Prepared not himself. "...neither did according to his will... "shall be beaten with many stripes." Do you hear that? "Stripes." That nigger that don't obey his lord. That's his master, do you see? That there nigger shall be beaten with many stripes. Now, "many" signifies a great many. 40, 100, 150 lashes. That's scripture.

MASTER EPPS'S PLANTATION/FIELD - DAY

Edward : Pick that cotton. Move along, now. What are you doing, boy?
Come on!

MASTER EPPS'S PLANTATION/GIN HOUSE - EVENING

Treach : 240 for Bob.
Mr. Epps : What you got for James?
Treach : 295 pounds.
Mr. Epps : That's real good, boy.
Treach : 182 for Platt.
Mr. Epps : How much can even an average nigger pick a day? 200 pounds.
This nigger ain't even average.
Treach : 512 pounds for Patsey.
Mr. Epps : 512! You menfolk got no shame letting Patsey out-pick you. The
day ain't yet comemshe swung lower than 500 pounds. Queen of
the fields, she is.
Treach : 138 pounds...
Mr. Epps : I ain't done, Treach. Ain't I owed a minute to luxuriate on the
work Patsey done?
Treach : Yes, sir.
Mr. Epps : Damn queen. Born and bred to the field. A nigger among niggers.
And God gave her to me. A lesson in the rewards of righteous
living. All be observant to that. All! Now, Treach. Now speak.
Treach : 138 pounds for Phebe.
Mr. Epps : Hit 145 yesterday. Pull her out.
Treach : 206 pounds for George.
Mr. Epps : How much he pick yesterday?
Treach : 229
Mr. Epps : Not enough. Get him out.

Treach : Come on, get.

MASTER EPPS'S PLANTATION/SLAVE SHACK - NIGHT

The slaves are sleeping. There is a loud commotion. Epps enters, drunkenly, forcing the slaves awake.

Mr. Epps : Come on. Come on, boy, move! Get up! We dance tonight! Get up! Get your fiddle, Platt. Get up! Come on! Get, get, get! Come on, Platt. Come on! Come on, where's your merriment? Move your feet!

Mrs. Epps : Sell her.

Mr. Epps : What's all this?

Mrs. Epps : *You will sell the negress.*

Mr. Epps : Sell little Pats? She pick with more vigor than any other nigger. Choose another to go.

Mrs. Epps : No other. Sell her.

Mr. Epps : I will not.

Mrs. Epps : You will remove that black bitch from this property or I'll take myself back to Cheneyville.

Mr. Epps : Back to that hog's trough where I found you? Do not set yourself up against Patsey, my dear. Because I will rid myself of you well before I do away with her. What you looking at? Damn woman. I won't have my mood spoiled. I will not. Dance. Dance, I says! Come on! Pick it up, Platt. Play that fiddle, boy.

MASTER EPPS'S PLANTATION - MORNING

Mrs. Epps : Platt.

Solomon : Yes, Mistress?

Mrs. Epps : Can you find your way to Bartholomew's?

Solomon : I can, ma'am.

Mrs. Epps : This is a list of goods and sundries. You will take it to be filled and return immediately. Take your tag. Tell Bartholomew to add it to our debt.

Solomon : Yes, Mistress.

Mrs. Epps : Where you from, Platt?

Solomon : I told you.

Mrs. Epps : Tell me again.

Solomon : Washington.

Mrs. Epps : Who were your master?

Solomon : Master name a Freeman.

Mrs. Epps : Was he a learned man?

Solomon : I suppose so.

Mrs. Epps : He learn you to read?

Solomon : A word, here or there. But I have no understanding of the written...

Mrs. Epps : Don't trouble yourself with it. Same as the rest. Master brought you here to work, that's all. Any more will earn you 100 lashes.

ROAD – DAY

Solomon walks along a well-worn path, shopping bag draped over one shoulder. We see his feet. As the walk slowly gathers pace, Solomon suddenly turns left into dense foliage. His tread is now a full blown sprint, trees flash past as Solomon attacks his way through the woods. The sound of branches cracking underneath. His feet, heartbeat and breath almost deafening. He is desperate. The violence of his advance abruptly stops, there is silence. We see in a clearance a posse of patrollers, preparing for a lynching of two young men. Solomon's eyes meet theirs. The two men look back at Solomon with a look of fear as one of the patrollers checks the noose around their neck. Suddenly the bloodhounds start barking and the patrollers turn in the direction of Solomon. Solomon's whole body shakes with anticipation.

BARTHOLOMEW'S - LATER

A general store in the township of Holmesville. Solomon stands at the counter as BARTHOLOMEW fills Mistress Epps's order. Among the items set before Solomon is a

QUANTITY OF FOOLSCAP

The items are collected for Solomon and placed in a sack. Solomon giving little thought to them other than getting them back to the mistress. As he turns, he glimpses the regalia of slave restraints, of all different guises; chains, muzzles for sale.

MASTER EPPS'S PLANTATION/GREAT HOUSE - LATER

Solomon returns and delivers the items to the Mistress.

Mrs. Epps : Any trouble?

Solomon : No, ma'am. No trouble.

SHAW'S HOUSE

Still running, slick with sweat, Solomon comes upon the Shaw house. As Solomon arrives

Mr. Shaw : Platt Epps, good Sunday morning.

Solomon : Good morning, Master Shaw. Master sent me to retrieve Patsey.
May I approach?

Mr. Shaw : You may.

Solomon : Excuse me, Mistress Shaw.

Mrs. Shaw : Nigger Platt.

Solomon : Patsey, Master wishes you to return.

Patsey : The Sabbath day, I is free to roam.

Solomon : Master sent me running to fetch you, said no time should be wasted.

Mrs. Shaw : Drink of tea?

Solomon : Thank you, Mistress, but I don't dare.

Mrs. Shaw : Would you know of Master Epps's consternation to be any lessened with your timely return? Anger's his constant condition. Sit. Sit and drink the tea that I offered. What'n be Epps's concern?

Solomon : I'd rather not say.

Mrs. Shaw : Oh, little gossip on the Sabbath be fine. All things in moderation.

Solomon : As you are aware. Master Epps is a man of hard countenance. You know he has ill feeling towards your husband.

Mrs. Shaw : He do.

Solomon : Master Epps has somehow come to believe that Master Shaw is something of a lothario. A misguided belief, no doubt.

Mrs. Shaw : No doubt... if not born out of truth itself.

Patsey : I meant no disrespect.

Mrs. Shaw : He ain't heard you.

Solomon : I meant no disrespect to you, Mistress.

Mrs. Shaw : Got no cause to worry for my sensibilities. I ain't felt the end of a lash in more years I can recall. I ain't worked a field, neither. Where once I served. now, I have others serving me. The cost to my current existence... be Master Shaw broadcasting his affections and me enjoying the pantomime of his fidelity. If that what keep me from cotton picking niggers, that what it be. A small and reasonable price to be paid, for sure. I know what it like to be the object of Master's predilections and peculiarities. A lusty visit in the night or a visitation with the whip. Take comfort, Patsey. The good Lord will manage Epps. In His own time, the good Lord will manage them all. The curse of the Pharaohs were a poor example of what wait for the plantation

class. This is nice.

EPPS'S PLANTATION – LATER

Solomon and Patsey are returning from Shaw's. Waiting on the porch of the Great House, a drunk Epps beckons for Patsey, his lewd intentions obvious.

Mr. Epps : Pats. Patsey!
Solomon : Do not look in his direction. Continue on.
Mr. Epps : Patsey!
Solomon : Found her, Master. And brought her back, just as instructed.
Mr. Epps : What did you just now tell her? What did you say to Pats?
Solomon ; No words were spoken, none of consequence.
Mr. Epps : *You're a liar. You damn liar.* I saw you talking with her. Tell me.
Solomon : I cannot speak of what did not occur.
Mr. Epps : *I'll cut your black throat!*
Solomon : Master!
Mr. Epps : You come here.
Solomon : Master Epps.
Mr. Epps : I said come here!
Solomon : I brought her back, just like you...
Mr. Epps : Come here!
Solomon : Master! Master. I got her, just as instructed. Master Epps!
Mr. Epps : You stay away from Pats, boy.
Solomon : Master Epps.
Mr. Epps : It's the Lord's day. Ain't nothing Christian in us carrying on like this. I concede to you. In the name of valor help your master to his feet. *I'm gonna kill you!*
Mrs. Epps : What's the fuss?
Solomon : Master Epps believed Patsey and me to be in conversation when

we were not. I tried to explain, but it's led to all this.

Mrs. Epps : What is it? You can't remain the Sabbath without her under your eye? You are a no-account bastard. A filthy, godless heathen. My bed is too holy for you to share.

Mr. Epps : What's he been telling you?

Mrs. Epps : Of your misbegotten ways.

Mr. Epps : And he would know what of anything? I ain't even spoken with him today. *You lying nigger*, Platt. Have I? Have I? There. There's all the truth he got. *Damn nigger*.

MASTER EPPS'S PLANTATION/MAIN HOUSE - NIGHT

Mrs. Epps : A moment from the dancing. Come sample what I baked for y'all. There will be none for you, Patsey. You see that? You see that look of insolence she give me?

Mr. Epps : I seen nothing but her turn away.

Mrs. Epps : Are you blind or ignorant? *It was hot, hateful scorn. It filled that black face.* You tell me you didn't see it. it's because you choose not to look, or are you saying I lie?

Mr. Epps : Whatever it was, it passed.

Mrs. Epps : Is that how you are with the niggers? Letting every ill thought fester inside them? Look at them. They foul with it. They foul with their hate. You let it be, it's gonna come back to us in the dark of night. You want that? *You want them black animals* leave us gut like pigs in our own sleep? Oh... You are manless. A damn eunuch if there ever was. If you won't stand for me, I pray you'd at least be a credit to your own kind and beat every foul thought from them. Beat it from them! Eat. Fill yourselves. And then we dance. I said, eat.

MASTER EPPS'S PLANTATION/SLAVE SHACK – NIGHT

We come up on the slaves who lay sleeping. All except for Patsey. She rises from her bedding, goes to a corner of the cabin and removes something from a secretive location. She then moves over to Platt.

Patsey : Platt. Platt, you awake?

Solomon : I am.

Patsey : I have a request. An act of kindness. I secreted it from the mistress.

Solomon : Return it.

Patsey : It yours, Platt.

Solomon : For what cause?

Patsey : All I ask, end my life. Take my body to the margin of the swamp. Take me by the throat, hold me low in the water until I is still and without life. Bury me in a lonely place of dying.

Solomon : I will do no such thing. The gory detail with which you speak

Patsey : I thought on it long and hard. It is melancholia.

Solomon : Nothing more. How can you fall into such despair?

Patsey : How can you not know? I ain't got no comfort in this life. If I can't buy mercy from you. I'll beg it. There are others. Beg them. I'm begging you.

Solomon : Why? Why would you consign me to damnation with such an ungodly request?

Patsey : There is God here! God is merciful and he forgive merciful acts. Won't be no hell for you. Do it. Do what I ain't got the strength to do myself. It's a plague. It's cotton worm.

Prologue (Solomon) It's a plague. It's damn biblical. Two seasons God done sent a plague to smite me. What I done that God hates me so?

Mr. Epps : It's that godless lot. They brought this on me. I bring them God's word and heathens they are, they brung me God's scorn.

JUDGE TURNER'S PLANTATION - EVENING

- Mr. Epps : Judge.
- Judge : Mister Epps.
- Mr. Epps : I am deeply saddened to hear about your misfortune. Your price don't reflect your concern. Listen up. You're Judge Turner's for the season. More, if need be, until my crops return. Y'all bring no disrespect to me. *Don't bring no biblical plagues to him, you ear? Or I'll take it out on your skin.* Get out.
- Judge : Platt, is it?
- Solomon : Yes, sir.
- Judge : You cultivate cane previously?
- Solomon : No, sir, I have not.
- Judge : It comes to you quite naturally. Are you educated?
- Solomon : No, sir. Niggers are hired to work, not read or write.
- Judge : You play the fiddle.
- Solomon ; Yes, sir. Yes, I do.
- Judge : Willard Yarner, a planter up the bayou celebrates his anniversary in three weeks' time. I'll hold out your name to him. What you earn is yours to keep.
- Solomon : Yes, sir. Mind yourself, Platt.

MASTER EPPS'S PLANTATION/MAIN HOUSE - DAY

- Mr. Epps : Whoa! Joyous day. Joyous day. Dark times is behind us. Clean living and prayer done lifted the plague! As thick and white as New England snow. Now, my niggers is returned to me. Heard Judge Turner gave you favor. Did you beguile him, Platt, with your slick nigger ways? You won't stand idle, boy. Not on my

land. Much work to do! Days of old long since, huh? Joyous.
Joyous, indeed!

MASTER EPPS'S PLANTATION/GIN HOUSE - EVENING

Treach : George 180 pounds. Patsey 520 pounds for Patsey.
Mr. Epps : That's my girl. Don't ever let me down. Platt?
Treach : 160 pounds.
Mr. Epps : Armsby?
Treach : 64 pounds.
Mr. Epps : A good day's labor would average 200 pounds.
Armsby : Yes, sir.
Mr. Epps : I'm sure in time, you'll develop as a picker. But it takes effort,
boy. Put some damn effort into it.
Armsby : Yes, sir.
Mr. Epps : Take them out, get to whipping.

EPPS'S PLANTATION/SLAVE SHACK – NIGHT

We come in after the punishment has been dealt. Patsey tends to Uncle Abram's back as Armsby applies liniments to Solomon's. As he does, Armsby muses

Solomon : It's a tragedy.
Armsby : How does such come to pass? Working a field and picking cotton like a lowly hand. I'm of a damn sight better station. I worked as an overseer, you know.
Solomon : I did not know, sir.
Armsby : I'm not owed more than any other in the field.
Solomon : How did you arrive at such a place, if I may ask?
Armsby : Ask, it's just conversation. I became a little too dependent on the

whiskey a little too undependable on the job. Now, before you say I'm just a sorry drunkard let me state my case. As reliable employment as overseeing is, it is no easy chore on the spirit. I say, no man of conscious can take the lash to another human day in and day out without shredding at his own self. Takes him to a place. where he either makes excuses within his mind to be unaffected or he finds some way to trample his guilty sensations. So, I trampled. With frequency. I gave in to tales of wealth and prosperity. But such profitable outcomes are reserved for plantation masters. It's the lot of the rest of us to serve. Now, all I want is to earn a decent wage and get myself home.

EPPS'S PLANTATION/ARMSBY'S SHACK

- Solomon : The proceeds of my fiddling performances. Just a few picayunes, but all I have in the world. I promise them to you if you will do me the favor I require. But I beg you not to expose me if you cannot grant the request.
- Armsby : What is it you ask?
- Solomon : First, your word, sir.
- Armsby : On my honor.
- Solomon : It's a simple enough request. I only ask that you deposit a letter at the post office in Marksville, and that you keep the action an inviolable secret forever. A patron is what I require, sir.
- Armsby : I'll do it. And I'll accept whatever payment's offered. To assist you, I put my own self at risk. I will do so fair compensation is all I ask. Draw up your letter. We'll meet again in two days?
- Solomon : In two days. Thank you.

EPPS'S PLANTATION/COTTON FIELD – DAY

Solomon and the slaves pick cotton. Armsby is conspicuously NOT laboring in the field. As Solomon works he is watched by Epps. Watched more than he normally is. For a moment it seems it might just be a matter of perspective; Solomon's unease over his actions. But soon Epps is joined by Armsby. The two men stand and talk, their looks locked toward Solomon. Whatever it is that is occurring between them continues for a long, long moment. But Epps makes no move toward Solomon. Solomon continues with his work.

EPPS'S PLANTATION/SLAVE SHACK – NIGHT

The slaves are at rest. Gripping his whip Epps enters, without so much as a knock at the door. For a moment there's curiosity; is he there for a dance, for Patsey...? Looking right to Solomon

MASTER EPPS'S PLANTATION/SLAVE SHACK

Solomon comes out into the dark. Nearly hidden in the shadows is a bitter Epps. Despite the lack of light, Epps's malevolence is quite clear. His whip attached to his hip. As he speaks, he stokes himself with swigs from a FLASK. Epps puts his arm around Solomon, as if consoling a friend, and guides him into the woods.

Mr. Epps : Well, boy... I understand I got a learned nigger that writes letters. Tries to get white fellas to mail them. Armsby told me today, the devil was among my niggers. That I had one that needed watching or he would run away. When I asked him why he said you come over to him waked him up in the middle of the night and wanted him to carry a letter to Marksville. What do you got to say to that?

Solomon : There's no truth to it.

Mr. Epps : You say.

Solomon : How could I write a letter without ink or paper? Who am I gonna write to? I got no friends living as I know of. That Armsby. That Armsby is a lying, drunken fellow. Didn't he want you to hire him as an overseer? Well, that's it. He wants to make you believe we're all gonna run away. so you'll hire him as an overseer. He believes you're a soft soap. And he's given to such talk. Made this story out of whole cloth because he wants a situation. It's all a lie, Master. It's all a lie.

Mr. Epps : I'll be damned. Were he not free and white, Platt. Were he not free and white.

MASTER EPPS'S PLANTATION/WOODS – NIGHT

Having found a lonely spot, Solomon has struck a SMALL FIRE. He has in his hand his letter. With no ceremony, he casts the letter upon the flames and watches it burn. And with it, at this time, seems all chance of him ever being free. He stands and looks at it as if forever, as ashes descend into the night sky.

MASTER EPPS'S PLANTATION/GREAT HOUSE - DAY

Bass : Right to the end.

Mr. Epps : Hey, Bass.

Bass : Oh, no, no, no.

Mr. Epps : No shame in taking respite from the heat. Drink, shade. It's ungodly for travelers, hearty or otherwise. What's funny?

Bass : Epps, I merely mean to finish the work at hand, as requested. And as paid for.

Mr. Epps : If something rubs you wrongly. I offer you the opportunity to speak on it.

Bass : You ask plainly, so I will tell you plainly. What amused me just

then was your concern for my well-being in this heat, when, quite frankly, the condition of your laborers... "The condition of my laborers"? It is horrid. It's all wrong. All wrong, Mr. Epps.

Mr. Epps : They ain't hired help. They're my property.

Bass : You say that with pride.

Mr. Epps : I say it as fact.

Bass : If this conversation concerns what is factual and what is not, then it must be said, that there is no justice nor righteousness in their slavery. But you do open up an interesting question. What right have you to your niggers, when you come down to the point?

Mr. Epps : What right? Mmm. I bought them. I paid for them.

Bass : Of course you did, and the law says you have the right to hold a nigger. But begging the law's pardon, it lies. Suppose they pass a law taking away your liberty, making you a slave.

Mr. Epps : Suppose. That ain't a supposable case.

Bass : Laws change, Epps. Universal truths are constant. It is a fact, a plain and simple fact that what is true and right is true and right for all. *White and black alike.*

Mr. Epps : You comparing me to a nigger, Bass?

Bass : I'm only asking, in the eyes of God, what is the difference?

Mr. Epps : *You might as well ask what the difference is between a white man and a baboon.* I seen one of them critters in Orleans. Know just as much as any nigger I got.

Bass : Listen, Epps. These niggers are human beings. If they are allowed to climb no higher than brute animals, you and men like you will have to answer for it. There is an ill, Mr. Epps a fearful ill resting upon this nation. And there will be a day of reckoning yet.

Mr. Epps : You like to hear yourself talk, Bass, better than any man I know of. *You'd argue that black was white, or white, black if anybody*

would contradict you. A fine supposition if you lived among Yankees in New England. But you don't. You most assuredly do not.

MASTER EPPS'S PLANTATION - DAY

- Mr. Epps : I knew it, I knew it, I knew it! Patsey! Pats! Where is she? Where's Pats? Where is she, damn it? Where is she? Phebs, where is she? Where is Patsey? Where is she? What you standing there for?
- Phebs : We know nothing of her, Master.
- Mr. Epps : Know nothing of what? We know nothing of... Of what? Where has she gone? She run off, ain't she?
- Phebs : I don't know, Master.
- Mr. Epps : Where is she?
- Phebs : I don't know, Master.
- Mr. Epps : You know, you know, you know! *You know! You miserable black dogs. You stand like the deaf and dumb.* Speak! She gone. My Pats is gone.
- Mr. Epps : Run off? Run off, did you?
- Patsey : Master Epps...
- Mr. Epps : You miserable wench. Where you been?
- Patsey : I been nowhere!
- Mr. Epps : Lies to your misdeeds!
- Patsey : The Sabbath day, Master. I took me a walk to commune with the Lord.
- Mr. Epps : Bring the Lord into your deceptions? You're coming from Shaw's plantation.
- Patsey : No!
- Solomon : Master Epps.
- Mr. Epps : Now, you speak? Now that you want to add to her lies, you find

your tongue!

Patsey : I went to Master Shaw's plantation.

Mr. Epps : Ah! You admit it.

Patsey : Yes, freely. And you know why? I got this from Mistress Shaw. Mistress Epps won't even grant me no soap to clean with. I stink so much, I make myself gag! 500 pounds of cotton. Day in, day out! More than any man here. And for that, I will be clean. That's all I ask. This, here, what I went to Shaw's for.

Mr. Epps : Liar.

Patsey : The Lord knows that's all!

Mr. Epps : You're a liar.

Patsey : And you, blind with your own covetousness! I don't lie, Master. If you kill me, I'll stick to that.

Mr. Epps : I'll fetch you down. I'll learn you to go to Shaw's. Treach. Run and fetch some line. *Strip her. Strike her bare and lash her to the post.* You done this to yourself, Pats.

Mrs. Epps : Do it. Strike the life from her.

Mr. Epps : *Beat her. Give her the whip!* Give it all to her! Platt, you come here and you beat her now. Platt! Come here!

Patsey : I'd rather it you, Platt!

Mr. Epps : *You strike her. Strike her.*

Mrs. Epps : He pantomimes. There's barely a welt on her. That's what your niggers make of you a fool for the taking.

Mr. Epps : *Strike her, Platt. Strike her! You will strike her. You will strike her until her flesh is rent and meat and blood flow equal or I will kill every nigger in my sight.* You understand me? *Strike her! Strike her!* Until I say no more. I ain't said nothing! Give me the whip! Get up!

Solomon : Thou devil! Sooner or later, somewhere in the course of eternal justice, thou shalt answer for this sin!

Mr. Epps : Sin? There is no sin. Man does how he pleases with his property.

At the moment, Platt, I'm of great pleasure. You be goddamn careful I don't want to come and lighten my mood no further.

CABIN – LATER

Patsey is laid on some boards where she remains for along time with eyes closed and groaning in agony. Phebe applies melted tallow to her wounds, and all try to assist and console her. In time Patsey opens her eyes. She looks to Solomon. She does not say a word. She just looks at him...and then her eyes close again.

MASTER EPPS'S PLANTATION/GREAT HOUSE/ADDITION

Solomon : Master Bass. I want to ask you what part of the country you come from.

Bass : No part of this land. I originate from Canada. Now, guess where that is.

Solomon : I know where Canada is. I've been there myself. Montreal and Kingston and Queenston and a great many places.

Bass : Well-traveled for a slave. How came you here?

Solomon : Master Bass, if justice had been done, I never would have been here.

Bass : How's this? Tell me all.

Solomon : I'm afraid to tell you.

Bass : Every word you speak is a profound secret. Your story... it is amazing. And In no good way.

Solomon : Do you believe, sir, in justice, as you said?

Bass : I do.

Solomon : That slavery is an evil that should befall none? I believe so. If you truly do then I ask, I beg that you write my friends in the north acquainting them of my situation and beseeching them to forward free papers. It would be an unspeakable happiness to see

my wife and my family again.

Bass : I traveled this country for the best part of 20 years and my freedom is everything. The fact that I can walk out of here tomorrow brings me great pleasure. My life doesn't mean much to anyone. It seems yours might mean a lot to a whole lot of people. But what you ask of me, sir, scares me. And I must say, I am afraid. Not just for you, but for me. I will write your letter, sir. And if it brings you your freedom, it will be more than a pleasure. It will have been my duty. Now, would you kindly hand me those shingles?

MASTER EPPS'S PLANTATION/FIELD – DAY

The Slaves are sewing the heavily plowed field, making their way in the trying soil. Solomon, too focused to note the arrival of two men by carriage: Parker and the Sheriff. While the Sheriff makes his way to the field, Parker remains with the carriage. The Sheriff calls

Sheriff : Platt! Where's the boy called Platt? Come here, boy. Your name is Platt, is it?

Solomon : Yes, sir.

Sheriff : You know that man?

Solomon : Mr. Parker.

Sheriff : Say again?

Solomon : Mr. Parker.

Sheriff : That man received a letter compiling many accusations. You look me in the eye and on your life, you answer me truthfully. Have you any other name than Platt?

Solomon : Solomon Northup is my name.

Mr. Epps : Sheriff, what's all this?

Sheriff : It's official business.

Mr. Epps : My nigger, my business.

Sheriff : Your business waits. Tell me of your family.

Solomon : I have a wife, two children.

Mr. Epps : What the hell?

Sheriff : What are your children's names?

Solomon : Margaret and Alonzo.

Sheriff : What was your wife's name before her marriage?

Solomon : Anne Hampton. I am who I say.

Mr. Epps : Where you going, Platt? Who authorized you to interfere with my property?

Sheriff : My authority.

Mr. Epps : Platt, you come back here.

Mr. Parker : Platt! You come back here, boy. Boy. You unhand him.

Mr. Epps : Platt is my nigger!

Mr. Parker : He is Mr. Solomon Northup.

Mr. Epps : You say. You come here, unfamiliar to me, and make claims.

Sheriff : I got no doubts. The man is Solomon Northup.

Mr. Epps : The hell he is! He's my nigger, and I'll fight you for him!

Mr. Parker : As is your right. As it will be my pleasure to bankrupt you in the courts. Your decision. Unhand him.

Mr. Epps : I know you had some hand in this, Platt. I'm gonna get to the bottom of it.

Mr. Parker : Pay him no mind.

Mr. Epps : I paid good money for this nigger. Courthouse got papers to prove it!

Mr. Parker : And we got papers proving he's free! I own you. You belong to me.

Mr. Epps : You hear me, Platt?

Mr. Parker : Unhand him!

Mr. Epps : You'll have 200 stripes across your back by sundown!

Patsey : Platt!

Mr. Epps : Get my horse, Treach. Get away from him, Pats.

Patsey : I'm gonna be seeing you real soon.
Mr. Parker : Solomon, we need to make haste.
Patsey : No.

NORTHUP HOUSE – DAY

We now see Solomon in front of a door. A door we have seen before at the very beginning of our story. Solomon, aged significantly since then, stands nervously, swallowing, and adjusting his attire. He breaths in and holds his breath. He blows out and closes his eyes. A tear falls from his cheek, but this is not the way he wants his family to see him. He gathers himself, and looks to his right. There stands Mr. Parker. He places his hand on Solomon's shoulder. He says gently

Solomon : I'll apologize for my appearance. But I have had a difficult
time these past several years. Margaret. Alonzo. Who is this?
Margaret : He's my husband.
Solomon : Husband.
Mr. Margaret : It is very good to meet you, sir.
Solomon : We have much acquainting to do.
Mr. Margaret : Yes, sir.
Margaret : And this is your grandson. Solomon Northup Staunton.
Solomon : Solomon. Anne forgive me.
Anne : There is nothing to forgive.

END