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**Language and Cultural Connectedness to
voice Women Position in Algerian and
African-American Literature.**

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Fulfillment of the Requirement for the Degree of “Master” in
English Literature and Civilization

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♣ Dedications ♣

Don't worry pray about everything. Tell God what you need, thank Him for all He has done. (Philippians Ch. 4:6)

I am able to do all things through Him who gives me strength. (Philippians Ch. 4:13)

First and foremost, I thank “**Allah**” for helping me to fulfill this dissertation which I dedicate first to my parents who play a crucial role in my life.

To my dearest family (my brothers and their wives and my sisters and their husbands) for their moral support, especially my model, my example and my ideal person in life who is my brother **Abdelhamid**; the one who holds my hand and always shows me the right path both in my educational and my personal life; without forgetting my best friend Somia.

I will never be able to thank you enough!

Thanks so much, I love you all

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Abstract

Literature is the path to man's head and heart. It transforms the man who reads it towards the life, the conditions and the circumstances of the man who wrote, so that it expresses the culture of an individual and the circumstances of a society by showing the positioning of womankind via the specific language that the writer uses. The present research attempts to provide data and information about language, culture and women posture as the most crucial components of any literary work. The aim of this study is to determine the importance of these main components that spark the reader's interest in several literary works such as in Kathryn Stockett's 'The help and Abdelhamid Benhadouga' Rih el Djanoub or the so-called The Wind of The South.

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General Introduction

General introduction

Literature is the art of writing. It gives the individual the opportunity to share the author's insight, culture and respond to it. Studying any piece of literature is exactly as staring at the mirror of life where an author's experiences, feelings and thoughts are reflected within a period of time, through which the reader examines the culture of different people across time and place. In this sense, the novel is not considered only as a literary work, but rather a mirror of the author's framework both culturally and linguistically.

In the view of this way, Algerian and African-American novels are profoundly taken as an example; The ones that spark my interest are Abdelhamid Benhadouga's Rih El Djanoub and Kathryn Stockett's The Help.

The core of this work is first to show how language is tightly connected to culture. Second, to reveal the same criteria that are used in both novels as the employment of some features of dialect, and third to display approximately the same status of women in different societies.

As a matter of fact, though the huge distance between them both in place, time and culture, both authors employ the previous components to enlighten the mind of the reader ,and make him draw the reliable picture about the standards that distinguish the local and foreign communities.

This research work is formulated to answer a set of questions as:

1. Does the use of dialect successfully display the author's culture?
2. How does the connection between language and culture give a clear picture about the right status of women at a particular time?

The present research paper is divided into two chapters: The first one gives an overview about language, dialect and culture. It provides some definitions of the previous ingredients; it also mentions a brief distinction between the existence of men and women in literature. The second chapter sheds the light on the analysis of two novels in terms of language or more precisely dialects where both authors

describe clearly the norms that were overspread in both different areas, and how women were perceived here in Algeria and over there.

The answers of the above research questions are going to confirm that literature is the mirror used by creative writers to show how thin is the gap between this two overspread works in terms of the above ingredients, and how big it is in term of culture, revealing that the later and language are tightly related to literature, and could never be separated. In other words, they help to recognize the vivid position of fair sex in any literary work.

Chapter One

Theoretical Background

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Chapter One: Theoretical Background

1.1-Introduction

The study of Language, Culture as well as the relationship between the two components in addition to the position of women at a specific period of time are considered for many people as the most important issues that play a crucial role in literature .First and foremost, language as the means of communication used by people in conveying their thought, idea, emotion and feeling maintains a strong link between nations .i.e, even if they are far away from each other, or have different values, customs , traditions ,norms and culture , it is through the language that the culture of a particular area is revealed. Both concepts are closely related and considered as the most essential ingredients of any literary work. In other words, through the language that he uses that any writer can transmit his culture and clearly show the norms of his society as well as the position of women that appeared clearly through the above components.

The first chapter lays out the theoretical framework of the thesis. It casts light on the meaning of language, dialect and culture as well as the relationship between language and culture, which are the fundamental matter of literature. It also provides the reader with a clear distinction between the different gender (men and women) in literature which reflects the status of them in a specific literary work.

1.2 -Language vs. Dialect

In order to have a clue about the exact meaning of dialect one may go through the definition of language first.

1.2.1 -An Introduction to Language

Language is an instrument of communication used by human beings in order to convey their thoughts, ideas, and to communicate more effectively to other people similar or different from them. Edward Sapir sheds the light on the use of language as a god's endowment to humaneness the fact that makes humans the only category that has the ability to formulate words and sentences to communicate:

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“Language is a purely human and system of non-instinctive method of communicating ideas, emotions and desires means of a voluntarily produced symbols.” (Sapir, 1921, p.7).

Therefore, language can be divided into two groups: Ordinary Language and Literary Language:

1.2.1.1- Ordinary Language Vs Literary Language

The English word ‘language’ is derived from the Latin word “lingua”. It is a very complex phenomenon that sparks the interest of many scholars. Thus, for many to be human is to use language, and to talk is to be human. It differs from individual to individual and from its various uses either in ordinary writings in general or literature in particular. In other words, it differs from ordinariness to literariness.

Unlike Ordinary Language which is day to day usage of language, Literary Language is used by a specific category of people such as poets, scholars, writers and novelists. Hence, while common people can understand the ordinary language very well, they will face obstacles to examine the convenient meaning of the literary one by focusing on the structure as well as on the hidden meaning of any piece of writing which is considered in literature as a work of art. In fact, ordinary language is the source of the literary one which is described as a deviant use of language. Here, phonological, morphological, syntactic and linguistic deviations are found like for instance, **’A grief ago’** is a special and deviant paradigm while the normal one should be: **’A minute or day or year or month ago’**

In literature, a writer uses different devices of diction to make the language different and more difficult to be understood than the ordinary one.

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Ordinary language	Literary Language
-Clarity and explicitness (plain and clear)	-Obscurity and implicitness (decorative and vague)
-simplicity (syntactically simple)	- Complexity (syntactically complex)
-Free from creativity and novelty	-High degree of creativity and novelty
- It is associated with discourses, speeches where there is the existence of normal communication	-It is related to poetry, literary prose, novels, novellas..., etc...
-No rhyme or rhyme scheme (in ordinary speech or discourse)	-The use of metre and rhyme (specially in poetic language)
-Informative function	-Esthetic function
-Lucidity and directness	-Ambiguity and indirectness
-Mono -interpretation is available (the same meaning for all the readers)	-The possibility of multiple interpretations according to the reader 's point of view and understanding
-It is not common to use the figures of speech	-The use of various types figures of speech such as metaphors, irony, personification..., etc.
-Lack of 'Archaism' and creative items and it is spontaneous and automatic process.	- The existence of 'Archaic words' such as: thou, ode, festoon, ere, thee..., etc., the use of unique utterances, and new lexical items
-Brevity is not preserved all the times	-It is noticed by brevity

Table 1.1-The difference between ordinary and literary language (Litton's Universe of English Teaching, February 22, 2009)

The above table sheds the light on the differences that exist between the ordinary language and the so-called the literary language.

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1.2.2- The Distinction between Dialect and Literary Dialect

Literature is the umbrella that contains different kinds of language diversity among them the so-called “dialect” which is considered as the bough that is used by various novelists from the early decades up to now.

Since literature must embrace all naturally existing materials- physical, mental and spiritual- we have no occasion to urge its acceptance of so-called dialect, for dialect is in literature, and has been there since the beginning of all written thought and utterances (Riley, 1982)

Chambers and Trudgill emphasize on the connotation that all dialects are linguistically comparable the fact that makes no one of it superior to the other one. They believe that a dialect is a subpart of a given language which ‘has no written form’ and which is to some extent ‘erroneous’

In common usage, of course, a dialect is a substandard, low-Status, often rustic form of language, generally associated with the peasantry, the working class, or other groups lacking in prestige. DIALECT is also a term which is often applied to form of language, particularly those spoken in more isolated parts of the world, which have no written form. And dialects are also often regarded as some kind of (often erroneous) deviation from a norm– as aberrations a correct or standard form of language. (1998, p.3)

Thus, Dialect is used in every day speech by ordinary people to transmit their culture, norms and to convey their requirements, whereas Literary dialect is the dialect used in literature, especially in novels and short stories by authors and novelists in literary pieces to provide the reader with social and regional features about a given character and to give an authentic picture of the original speech of that character. In this vein, Ives states that: **“literary dialect is regarded as a means “to represent in writing a speech that is restricted regionally, socially or both” (1974:201).**

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Many authors looked for a way through which they can convey the speech of lay people in their narratives and thus they call it 'literary dialect'. **“For centuries authors have sought to evoke orality through a variety of techniques, generally known as literary dialect, aiming at capturing salient features of speech” Azevedo (2002:5)**

In the same stream of thought Shorrocks recently referred to literary dialect as:

“The representation of non-standard speech in literature that is otherwise written in Standard English... and aimed at a general readership, (dialect literature) aimed essentially, though not exclusively, at a non-standard dialect speaking readership” (1996: 386).

Dialect in literature is used as a helpful tool that an author may use both to tell the readers about the character's social and geographical framing, and also to draw the original picture of what happened at that time and place. i.e, through those real characteristics that the reader will easily bring the story to life. In this sense, Riley declares: **«this master only who, as he writes, can sweep himself aside and leaves his humble characters to do the thinking and the talking” (1982).**

In fact, it is up to the writers to select the suitable features of the distinguished dialect they are using in their pieces which will beyond a shadow of a doubt help them to fulfill their aim of presenting the “identity” of their characters; as Lori L. Lake (2005) mentions: **“the use of proper dialect helps to vividly express a characters' identity”.**

The only available path for any writer to achieve the authenticity to his content and to be able to convey exactly the character's original words is through using the literary dialect through which he will choose very carefully the right utterances that the writer wants to express through the words of a character which will reveal obviously the cultural differences such as: rural versus urban, educated versus uneducated and even rational versus irrational

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“using interdisciplinary methods to access literary texts helps to offer fresh insight not only into the texts themselves, but also into issues of language variation and attitudes surrounding it” (Minnick 2004: 152–53).

Thus, literary dialect is used by authors in literature to depict its beauty, detect the character’s social background and attitude towards each other and to reinforce the pragmatic quality of the narration through the expressions that are put in the mouth of each character.

1.3- Scholars View on Language Vs Dialect

The distinction between language and dialect is not an easy task to be done; therefore, it was the subject of debate of different scholars who took the initiative and attempted to do it successfully.

First, ‘C.-J. N. Bailey once informs that the term “dialect” **“can go on being used in a certain sense after investigation has shown that the term reflects to nothing that can be found in the real world”. (1981:52)’ (quoted in Harris 1990:32).** Social dialectology has shown that both terms are relative and dependent on extra-linguistic considerations. In the same vein, **Wolfram (1998:119)** gives an overdrawn identification: **“the popular understanding of dialect is probably akin to a modern geophysicist maintaining that the earth is flat.”** As **Trudgill (1974:16)** puts it, they are **“merely a convenient fiction”**.

Dialect is a subdivision of language in which the latter is more formal than the dialect, and the former is less prestigious than language.

In everyday, non-technical usage, the label language is usually reserved for more prestigious varieties (usually with a written standard), while the term dialect is applied to various types of informal, lower-class or rural speech. A dialect is therefore considered an inferior form of communication, being equivalent to non-standard or even substandard (Wardhaugh 2000),

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Therefore, dialect cannot be considered as a lower and falser form that is derived from language; however, both are regarded as languages of a specific people living in a particular area at a particular period of time.

One of the most solid achievements of linguistics in the twentieth century has been to eliminate the idea (at least among professional linguists) that some languages or dialects are inherently ‘better’ than others. (Hudson, 1998:203)

In fact, many scholars deny the equivalence between language and dialect, the fact that makes several specialists avoid using the term dialect as it is a reluctant concept:

forms of speech which are, or are believed to be, unwritten, unstandardized, and / or associated with groups lacking in prestige, formal education, etc., or culturally subordinated to other groups, are often described as dialects, by contrast with standardized, prestigious varieties (described as ‘language’) (Malmkjaer, Anderson 1995:124)

As a point of fact, it is mentioned clearly by those scholars that the term ‘dialect’ indicates a kind of inferiority.

1.4- An Overview about Culture

Culture seems to be a problematic that sparked the interest of many scholars, who defined it differently, as it is an obscure and very vague concept. It influences everything humans do in their society. In other words, due to the thoughts, norms, conducts, standards, and predicted behaviour shared by a particular group of people that the culture of the later emerged. **“Culture is not genetically inherited, and cannot exist on its own, but is always shared by members of a society” (Hall 1976, p.16).** In the same stream of thought one may mention that culture is not instinctive but rather it is learned from other members of society through different means. **Hofstede (1980, p21-22)** defines culture as: **“the collective programming of the mind which distinguishes the members of one group from another”**. It is

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a remarkable sign that differentiates each group of people from the previous one. It is changeable according to different strains and time, the fact that makes each generation adds its own specific touch before making it pass over to the fresh one who will repeat the same modification.

In this respect, J. Robertson McQuilkin defines culture as:

An integrated system of learned behavior patterns that are characteristic of the members of any given society. Culture refers to the total way of life of particular groups of people. It includes everything that a group of people thinks, says, does, and makes - its customs, language, material artifacts and shared systems of attitudes and feelings. Culture is learned and transmitted from generation to generation". (McQuilkin 1980, 113)

In this essence, McQuilkin concludes that any culture composed of several components when he adds:

A particular culture would consist of at least the following: Manners, customs, beliefs, ceremonies, rituals, laws (written and unwritten), ideas and thought patterns, language, arts and artifacts, tools, social institutions, religious beliefs, myths and legends, knowledge, values, concept of self, morals, ideals and accepted ways of behaving. In short, culture is the total way of life of any group of people. (McQuilkin 1980,113).

According to these previous definitions, McQuilkin emphasizes that culture covers all the aspects of life. In other words, it is the way of life that includes everything: norms, ideas, beliefs, art, skills, experience, knowledge, attitudes and ideas acquired and shared by a particular group of people in a particular time and place , the fact that makes it a complex web of information that help people and drive them to their destination, as they have the same culture that gathers them under the same shade: **"Culture is a complex web of information that a person learns and which guides each person's actions, experiences, and perceptions"**(Campbell, 2000, p.38) , and what man decides to take in both cases either consciously or unconsciously is indeed what provides afford sense,

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significance and framework to his world and to his intention as well ;thus , it gives a precise insight between people and the external environment: **“One of the functions of culture is to provide a highly selective screen between man and the outside world. In its many forms, culture therefore designates what we pay attention to and what we ignore”.** (Hall, 1976, p. 85).

The term “culture” in the aforementioned definition states clearly that the notion of culture goes hand in hand with the identity and personality of a specific generation including the answers of a set of questions such as: who they are? What are they thinking about? in addition to their speeches. So, it is different from one country to another one, this why it may be defined as civilization as Mandelbaum, (1973, p.311) affirms that: **“Culture, then, may be briefly defined as civilization in so far as it embodies the national genius”.**

1.4.1- Language and Culture Dichotomy

The term language has been given many definitions according to several scholars. It refers to the criteria shared by a specific group of people in each speech community to communicate with each other to express thoughts, feelings, ideas...etc., in other words, to show their culture. In this sense, we cannot separate language from culture:

A language is not simply a tool of communication or national unification; it is also a very powerful symbol of the cultural and social identity of the man or woman who speaks it.” (Bauer 2000:55).

Language-making involves much more than merely the construction of systems of signs. It is also the essential process by which men construct a cultural identity for themselves, and for the communities to which they see themselves as belonging.” (Harris 1980: Preface).

Language has been defined differently by various scholars, while on one hand; Wardhaugh simply neglects the crucial portion of culture, which is related strongly to language:

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a knowledge of rules and principles and of the ways of saying and doing things with sounds, words, and sentences rather than just knowledge of specific sounds, words, and sentences. (Wardhaugh 2002, p.2)

On the other hand, Thanasoulas states that it is very difficult ,and even impossible to grasp the meaning of language without talking about culture and the vice versa. Thanasoulas (2001) more directly compiled in the following:

...Language does not exist apart from culture, that is, from the socially inherited assemblage of practices and beliefs that determines the texture of our lives (Sapir, 1970, p. 207). In a sense, it is ‘a key to the cultural past of a society’ (Salzmann, 1998, p. 41), a guide to ‘social reality’ (Sapir, 1929, p. 209, Cited in Salzmann, 1998, p. 41).

Furthermore, it is of paramount importance for the members of any community to understand the authentic strength of their speech and demeanor in order to pick up their culture and comprehend it very well; This is why Salzmann is quoted by Thanasoulas as saying that language is **‘a key to the cultural past’, but it is also a key to the cultural present in its ability to express what is (and has been) thought, believed, and understood by its members. (Salzmann 1929: 209)**. He mentions that when talking about the language of any community, it is compulsory to talk about both the present and the past at the same time. For without knowing his past and being aware of his present it is impossible to decode his speech correctly.

Also, many other ethnographers such as Buttjes (1990), Ochs and Schieffelin (1984), Poyatos, (1985), and Peters and Boggs, (1986) believe that both terms look like the person and his shade although they are completely detached but they entirely connected :**“language and culture are from the start inseparably connected”**.

Moreover, Samovar, Porter and Jain (1981:24) notice that culture is the pillar of communication which enables the message to be successfully sent and understood for without culture the existence of language is useless. In other words,

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language is the sounds and the words, whereas culture is the explanation and the meaning that helps to make those sounds understandable.

“Culture and communication are inseparable because culture not only dictates who talks to whom, about what, and how the communication proceeds, it also helps to determine how people encode messages, the meaning they have for messages, and the conditions and the circumstances under which various messages may or may not be sent, noticed, or interpreted...Culture...is the foundation of communication”.

Hence, as it is mentioned before cultural elements are needed to understand the human language:

“Some knowledge of the other elements of a culture is necessary to understand the meaning of the words themselves. It is impossible to interpret the meaning of words, then, apart from the cultural context in which they are spoken. Determining the meaning intended by another person is not always easy, and least of all when the original was given in another language and cultural setting”. (McQuilkin 1980, 113)

Furthermore, according to many scholars, it is apparent that language as a part of culture plays an influential role:

“Something learned, transmitted, passed down from one Generation to the next, through human actions, often in the form of face- to- face interaction, and, of course, through linguistic communication”. (Duranti 1997:24).

To say the least, the relationship between language and culture is pointedly steadfast, since the former is used to convey and preserve the cultural linkage between people. Language and culture are intertwined to a certain degree that it is impossible to talk about one without mentioning the other one either implicitly or explicitly. In fact, the language people acquired from their childhood, and the language everyone used to talk to his closest family, nearest surroundings and other members of his society will always reflect his identity, existence and culture as a

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distinct person who uses specific language that denotes his specific culture; the fact that makes **"Culture expressing itself in sound"** Folklorist Crats Williams (quoted in Ovando 1990:341). In other words, through the language that people utter, one may classify their culture and discover their beliefs.

1.5-Men Vs Women

In any piece of writing the position of both genres differ completely; the best example may be the Algerian and the African American communities which are very different in terms of various stuffs but also similar when talking about the authority of men and the tears of women.

First and foremost, women in the Algerian society have no right to organize their lives freely without the interruption of a man who could be her father, her brother or simply her husband. They cannot take the decision neither of marriage nor of divorce, while man on the other hand needs only volition to fulfill his desire. 'the battle of sexes' was a remarkable sign that framed the Algerian women in their society particularly in post war time where they expected to have their freedom, right similarly as men and the proclamation of a 'new society' that will witness an entirely different treatment of women and which will amply a fundamental alteration, but what happened was totally the contrast. Here Baya Hocine mentions, **"... we [Algerian women] broke through the barriers and it was very difficult for us to go back to how things were. In 1962 the barriers were rebuilt in a way that was terrible for us"** (Amrane, 1994: 123,146. Though all their suffering during war hand in hand with men, women are associated just with domestic affairs, jailed behind the wall of obscurity and blindness, and they could no longer obtain the valence they deserved after the war. In this regard, Vandeveldde states that:**"No women take part in social life because of customs. Women are made for the house, which basically means they have no life. They rarely go out... Put in another way, Arab women are buried alive"** (1980: 30-1) (MacMaster, 2007:92, 93, 113, 111).

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Similarly, African American women suffered from the same troubles, or even worst in which they were under double oppression among them blackness, slavery and colonialism. As bell claims: **“We suffered contempt and pity because of the color of our skin” (75). (Greve, 2016:17).** Stockett also cites Howell Raines, who asserts that:

“There is no trickier subject for a writer from the South than that of affection between a black person and a white one in the unequal world of segregation. For the dishonesty upon which a society is founded makes every emotion suspect, makes it impossible to know whether what flowed between two people was honest feeling or pity or pragmatism.” (Ibid 201)

The subjugation of women sounds alike even in different case studies like for instance the Algerian society in 1962, and the African American one in the 60's. In both societies women were living hard times, trying to survive and adopting themselves to the norms of the oppressive environment the fact that made them most of the time resist and rebel against that patriarchal system ,since they saw a flame of hope and they want to follow it to achieve what they have in their minds.

1.6- Conclusion

This chapter has aimed at examining a number of key concepts associated with the notion of language, dialect and culture, providing the relationship between culture and language, giving the difference between both language and dialect and stating the usual image that were used by various authors in literature.

To say the least, language and culture are highly connected and they cannot be separated, since through the language or the dialect that the author uses that the reader can have a clue about what the writer is talking about and what he is going over his head. Through delving into the expressions used by the author that the reader will draw a vivid picture about what he is attempting to express and what he is strongly believing in, the fact that makes his culture as well as the standards of

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his community appear clearly to the reader. All in all, it is through the speech that the character will put it off, through his actions and reactions that the deliver will attempt to live the story and comprehend what type of thoughts the writer wants to transmit and which standards were existed. I.e, through the language that he could have an idea about his culture.

Chapter Two

Analysis and Comparison of Rih El Djanoub and The Help

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Chapter Two: Analysis and Comparison of Rih El Djanoub and The Help

2.1- Introduction

Literature is an art through which creative authors make the readers know more about different aspects of human circumstances and conditions and provide them with moral lessons. According to **Rene Wellek and Austin Warren** in “Theory of Literature”, **“the definition of novel is a picture of a real life and manners, and of the time in which is written” (1976: 13).**

Hence, People prefer reading novels more than any other piece of writing, since it depicts the authentic life and experiences of people in a specific period of time. They reveal exactly the circumstances that people face where authors use different varieties among them the use of dialects through which the authors attempt to put on the mouth of each character according to various situations showing the characters ‘different cultural features as history, beliefs, traditions, norms, customs and the most important ingredient women position in the eyes of various societies in general and in the eyes of men in a particular case. This phenomenon is explained through Kathryn Stockett ’The Help, and Abdelhamid Benhadouga ’Rih El Djanoub in which both authors mention the previous elements.

Therefore, the aim of this chapter is to make the picture clearer for the readers through analyzing the dialect used in both novels, and making a kind of comparison between this two well known works in terms of dialect, culture and the position of fair sex in those two different societies.

2.2-Life and Background of Abdelhamid Benhadouga

The Algerian writer “Abdelhamid Benhadouga” was born in 1925 in Mansoura, near Bordj Bou Arreridj in one of the countryside of Setif. Thanks to his father who is an Arab man that he learned the Arabic language. He also studied the French language in the primary school in his village. In fact, the acquisition of both languages has a great influence in the evaluation of his cultural openness. He continued his studies in Constantine then he travelled to Marseille in 1949 for the

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same purpose of completing his higher education in the field of radio production and output in addition to the fact that he worked as a teacher in Constantine for one year. Later, He gained the certificate of literature from the university of Ez-Zitouna, and he was an employee in different radio stations in Algeria, Tunisia and France.

Although he learned French in his childhood but all his works are written in the Arabic language, and most of them were translated in French. He had a special point of view through which he believed that the Algerian literature should make writing in both languages a way of interaction and not a mean of controversy. He died in 1996.

Abdelhamid Benhadouga has been described as one of the most prominent Arabic writers of his time. He started writing in 1950 and his first work entitled the divan “ha:mil el azha: r” was published in 1952. He wrote several stories, theatrical pieces, sketches and novels.

His widespread novel Rih El Djanoub” or the so called The Wind of the South is considered as remarkable sign in the Algerian literature that mentioned not only its existence but rather its importance and value. It is regarded as one of the most important pillars of the Algerian literature, and globally it gained a salient attention as it was translated to more than nine languages among them French, Russian, Spanish and German as it was also adapted to a film. (**kitabfjarida, 2008**), which indicates practically the success of the novel.

2.3- Life and background of Kathryn Stockett

The American writer, novelist and editor Kathryn Stockett was born in 1969 in Jackson, Mississippi. She obtained her degree in English and creative writing from the University of Alabama. She lived in New York City for nine years before moving to Atlanta, Georgia to live there with her husband and daughter. The prominent writer who was growing up in Mississippi had noticed that among the conditions of American’s society was to have a black maid in each white’s house

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for taking care of both the house and the children. (Anisasari Kris, 2016:2). In an interview for Book reporter Web site, the author states:

“Growing up in Mississippi, almost every family I knew had a black woman working in their house –cooking, cleaning, and taking care of the white children. That was life in Mississippi. I was young and assumed that’s how most of Africa lived”. (Gale, 2010)

After five years of hard work, Stockett finally completed her first book The Help which was published by Amy Einhorn books in 2009. (Anisasari Kris, 2016:2). It was a very difficult task for the author to find a ready literary agent to represent the work, since it has been successively rejected by 60 literary representatives before the agent Susan Ramer hold this responsibility. The novel was inspired from Stockett 'childhood and memories. In fact, she was afraid to highlight the relationship between the whites and their African-American maids in the south as a unique and controversial subject, since she knew very well that it would heavily cause in criticism from the reviewers. (Anisasari Kris, 2016:2).

More than two years after the publication of The Help, Ablene Cooper, a housekeeper of stockett's family declared that the author used her name and image in one of the key character in the book without permission the fact that makes her filled an ineffective suit against her (Chaney 2011).

The Help became a landmark in stockett's career. In 2011, it was transformed into film by Walt Disney Studios, and more than ten million copies of the novel have been translated and sold over 42 various languages.

2.4- A glance about Characters in Rih El Djanoub

In Rih El Djanoub, there is the use of different characters that are well educated, skillful and this is shown clearly through their speeches, and some other people who employ their daily life expression or simply put the dialect:

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2.4.1- Dialectal Characters

Rahma: a very old woman who is interested in craftsmanship, and specially in making pottery (Chapter 1 ,16).She is a sample of the skilled Bedouin woman who knows everything about her village and everyone who is living there, and who has a piercing insight in analyzing situations. Through her speech one can pick up her convictions and her beliefs (Chapter 1, 23 / 33). She has the fixed habit of visiting her husband every Friday, and offers him some hand pots (Chapter 1, 21 / 23)

Kheira: a religious woman who advises Nafissa that prayer will make her feel more comfortable (Chapter 1, 11). A housewife who believes whole heartedly that education will worth nothing and it is needless if the girl cannot be a good housewife (Chapter 1, 11-12). A mother who feels said, since her tears do not affect her daughter who does not care at all of her, whereas when she was younger she and her mother were two bodies that are linked with one soul (Chapter 1, 27 / 30).

Rabeh: a flute player who is 22 years old. His father died when he was baby and his mother is tongue-tied (Chapter 1, 116). He considers sheep as his dear family, since he spends most of time with them. Unsophisticated person who thinks that Nafissa falls in love with him just because he sees her smiling to him (Chapter 3, 110 / 112). He stops his job as shepherd (Chapter 4, 128) and rather he decides to become later on a respectful woodcutter (Chapter 6, 201), after the hurtful words that he hears from Nafissa.

El Hadj Kwider: The owner of the cafe. First, he is well known of his delicious café, and second of his well organized speech (Chapter 2, 90 / 91).

Sheikh Hamouda: the most famous taleb in the village (Chapter 7, 248). He uses some strange methods to make Nafissa feel well and recover (Chapter 4, 150). The villagers feel that he master what he does (Chapter 7, 248)

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2.4.2- Non- dialectal characters

Nafissa : a pretty young girl of 18 years old who wants to live her life with her own principles and conditions far away from the circumstances of her countryside(Chapter 1 , 31). A young lady whose willingness is to finish her studies in Algiers (Chapter 1, 8), which is the contrast of what her father is thinking about (Chapter 3, 101). She roughly refused to get married and to give up to her father's will (Chapter 3, 103). She even considers that staying there in her bedroom as being in 'imprisonment' (Chapter 1, 21)

Malek: A young man who took the initiative to fight against the colonizer (Chapter 2, 57).A fighter who is the responsible, to some extent, about the death of his fiancé (Chapter 2, 62) .This appears trough his expressions that denote plainly his patriotic feeling. A well educated mayor who falls down in love with zolikha Bnu El kadi's daughter and Nafissa's sister (Chapter 2, 59) and the same time the planned future husband of Nafissa (Chapter 1, 06)

El Imam: a man who symbolizes the Islamic religion through his speech, which obviously denotes his faith. A religious man who used to clarify ambiguous questions that the villagers may want to know about using a very clean language (Chapter 6, 207-208)

Sheikh Essadek: a very worldly-wise person who has a big knowledge that distinguishes him from the others. A very educated man that uses the appropriate form of language and this becomes clear to the reader when analyzing his expressions Chapter 6, 216-217-218- 219)

Si Tahar: he is one of Malek's best friends. His occupation as a teacher shows his status as a non dialectal character. He considers the sound of the Nay as chaos and he cannot bear it (Chapter 2, 68). A skilful man who considers the Arabic language as something holly (Chapter 2, 85). A smart teacher and a poor man who discovers that he falls in love with nafissa even without seeing her face (Chapter 2, 88).

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Ibn Al Kadi: Nafissa's father who believes that her marriage with Malek will be beneficial for her as well as for himself (Chapter 7, 261). An authoritative father who puts his hands in the hand of the colonizers and betrayed his country and his family as a kind of revenge after the death of his daughter; but the result was the loss of his innocent son and almost everything went down the stairs at that time (Chapter 2, 63-64)

2.5- A Glance about Characters in The Help

Similarly in The Help, the use of language varies according to different characters who use the ordinary language and others who use the standard form of it:

2.5.1- Dialectal Characters

Aibileen Clark: an old colored lady whose husband goes far away when her son was a baby, letting her bear the responsibility of her son alone whereby she faced a trauma after the loss of the latter in an accident. A woman who takes care of 'Mae Mobley'; the child of Leefolt family. She works as a maid who raised seventeen infants, and who considers Mae Mobley the preferable one (Chapter 21,126). A religious woman who attempts to write her prayers down (Chapter 29, 177) and (Chapter 34,192/194)

Minny Jackson: a girl who is obliged to leave school at the age of fourteen in order to work as a maid for the white families (Chapter 3, 22). She is the close friend of Aibileen Clark whom he used to take care of after the death of her son (Chapter 17, 104). She is the wife of Leroy a tippler who always beats her roughly (Chapter 32, 185). She is considered to be a dialectal character that uses the dialect even though she was told by her mother to speak in an appropriate way (Chapter 3, 23).

2.5.2 – Non Dialectal characters

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Eugenia Phelan or the so-called **Skeeter**: a young white lady who has a very crucial status in the southern society. She is the 'editor of the League newsletter' (Chapter 5, 31), and later on she has the opportunity of working at the '*Jackson Journal*' (Chapter 6, 38). She does not have the same point of view with her friend Hilly the fact that makes her status decrease since she takes the initiative and wants to help those maids to tell their sufferance in her book. She believes in equality the fact that makes her symbolize the actual impudence for the white people as well as the white society as a whole (Chapter 21, 126).

Minnie's Mother: an educated woman who used to teach her daughter how to behave dully. A woman who wants from her children to use the language correctly (Chapter 3, 23), and this is one of the causes that makes her belong to non-dialectal characters.

Mrs. Phelan: Skeeter's mother who makes all her efforts to make her daughter interested in men through giving her pieces of advice on prudery, on how to sit and to smile; she wants to find a husband for her daughter this is why she tries to show only the positive side of her personality (Chapter 13, 80).

Hilly Holbrook: she is a non-dialectal character. Although she is Skeeter's best friend but she disagrees with her concerning the treatment of the maids. A white woman who introduces the idea of 'Home Help Sanitation Initiative' (Chapter 1, 9) that diminishes the status of black women and neglects the fact that they are fully humans.

2.6- The Use of Literary Dialect in Rih El Djanoub

In Rih El Djanoub or the so-called Wind of The South there is the existence of the Algerian dialect which adds its touch and makes the piece of literature more delightful. In fact, Abdelhamid Benhadouga uses a specific variety which is a combination of the standard language and the dialect. His intention is to be as much

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as possible close to the Algerian culture in post war time in which he uses a plethora of dialectal terms that are used by dialectal characters.

The word	Transcription	The meaning	Chapter and page
شيخ القهوجية	/ʃi : X əl kahwaʒlɑ /	The chief of the café	(Chapter 2, 90)
بكر	/ ba' kar /	He wakes up early	(Chapter 2, 63)
كيف كيف	/ ki : f ki : f /	The same	(Chapter 4, 132)
الطيحة	/ ə'ti : ha /	Downfall	(Chapter 4, 138)
القفة	/ al kɥ'fa /	A basket used to carry stuffs and made of cane	(139(4)/140(4)/160(5)/161(5)/167(5) /283(7)
قد قد	/ kad kad /	the same quantity of sugar and coffee in a cup of coffee	(Chapter 2 , 90)
خيار الرجال	/ Xja : r 'næs /	The best among men	(Chapter 3, 107)
غالطة	/ ɣa Lta /	She is wrong /mistaken	(Chapter 1, 32)
رائحين / غادين	/ rajhi :n /	They are going	(Chapter 2 , 54)
كسريها	/ kʌsri : ha /	Break it	(Chapter 1, 39)
هات ثلاثة	/ ha : t θalaθa /	Give me Three	(Chapter 2, 52)
تبيس	/ tɔjəs /	It dries	(Chapter 1, 32)
صحيحة	/ sahi : ha /	Healthy	(Chapter 1, 16)
الديرسة	/ ə'dʌ ʃra /	The village	21(1) /130(4)/ 160(5)
العشبة	/ əl əʃl̩ə /	The evening	25(1) / 79(2))
لقد طولنا	/ lakad ta'walna /	We stayed for a long time	(Chapter 1 , 29)
أبطأت عليكم	/ ʌbtaʔto alajkom /	Iam late	(Chapter 2, 76)
تقرأ في الجزائر	/taqra/ fi:al ʒaza :ʔr /	She learns /studies in	(Chapter 2 , 58/ 59and

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		Algiers	72)
المراح	/ el mra :h /	The courtyard	142(4)/197 -6)/152(5)
العياء	/ el ʕΛja :ʔ /	Exhaustion and tiredness	(156(4)/284(7)/171 (5)
عاونيني	/ ʕa :wnInI /	Help me	(chapter 5 , 167)
أجر	/ ʔazri : /	hurry up	(chapter 5 , 160)
الزمية	/ ə'zami : ta /	An Algerian food made of flour	(chapter 4,145/155)
الزردة	/ ə'zarda /	Junket	(chapter 4 , 152)
الفطير و قسول	/ el fti :r // ksu :l /	A traditional Algerian food	(chapter 1, 45)
بين بين	/ bi:n bi:n /	So so .I.E., in the midst	(Chapter 7 ,263)

Table2.1-Dialectal concepts used in Rih El Djanoub

In Rih El Djanoub Abdelhamid Benhadouga employs a set of expressions that are enunciated by some characters. Through a variety of characters that he denotes the cultural side of the Algerian people, as for instance, he uses the traditional food that are familiar in those regions like: / ə'zami :ta /, / el fti :r /and / ksu :l / which represents the traditional food that people used to eat, and spark more interest is that strong belief in destiny; this reveals clearly one noticing some motions as:

The expressions used	Transcription	Chapter and page
المكتوب	/ el maktu:b /	(Chapter 7, 243)
هذا ما كتب الله	/hada makattab ə'la:h /	(Chapter 5, 161)
ربي قدر هذا	/hada kadar ra'bI /	(Chapter 7 , 242)

Table2.2-The religious expressions used in Rih El Djanoub

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The notions that are stated before denote the religious side which exemplify one the most important cultural aspects of the novel. Simply put, they declare that those characters surrender indisputably to god's will as something that is already written in their destiny. Whereas on the other side, they believe also in sorcery; this in fact appears obviously when Nafissa was sick and the way her family rely on in order to recover and to be well, as for instance:

The Expression	Transcription	Chapter and Page
كتبوا لها	/ kətbu:lha /	(Chapter , 150)
بخروا	/ baXru:lha /	(Chapter , 150)
العزيمة	/ el ʕazi:ma /	(Chapter , 250)
الحجاب	/ el hʒa:b /	(Chapter , 252)
الطالب	/ ə' ta:lə b /	(Chapter , 248)
أخذوها إلى حمام الصالحين	/ ʔaxaðu:hə lla hə'ma:m 'sa:lhi:n /	(Chapter , 150)
سلالة ابن الأحمر	/ sula : lat Ibn el ʔahmar /	(Chapter, 249)

Table 2.3- blind credence in witchery

In the former table, Abdelhamid Benhadouga employs a plethora of dialectal words which prove certainly the Algerian robust convictions in witchery.

There is another notion that indicates clearly the cultural lineaments through the use of a very specific notion: / **Si:** / which is used throughout the novel in different cases. It is used before some names as a kind of respect towards this person and to inform the readers that the latter has a particular status and a high value, among them: / **Si: məlek/** (chapter 190,194,213, 227, 229,231(6) / 267, 268,269, 277(7) , /**Si: ʕa :bəd /** (65, 71, 78(2) / 268,311 (7)**and / Si: ʔ'ta:hər /** (195(6) / 268(7).The three above characters have a social status in society since the first one is the mayor, the second one is a man who has power in addition to the fact that he is rich ,and the last one is a man of letter who works as a teacher. So, the use

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of /Si: / brings to light their significance in their society which is one of the eminent merits that distinguish the Algerian society in particular and the Maghreb in general. Besides, as a kind of respect towards the elders The Algerians, though there is no close blood relationship between them, used to call them عمي الحاج / ʔə'mI el ha:dʒ /18(1) / 92,97(2) / 132(4) /185, 189,190,191,193,199 (6). It is an assessment to the age of the person regardless of the person himself.

As an answer to some questions about health situations, the Algerian used to say:

لابأس عليها / la:ba:s ʕli:ha / chapter 4 , 148) which indicates that she / he is fine, or الحمد لله /el həmdo lī'la:h / which simply means : Praise be to Allah in other words, thanks to Allah that she / he is fine 142(4) / 263, 304(7).

Even some Characters used proverbs that are daily used by Algerian people in the Algerian regions, to name Just a few examples: 'تعلم الصنعة و أخفيها' /tʕa'lam ʔə'snʕa waxfi:ha / (Chapter 1, 39) which signifies 'learn the craft and hide it'. Another one : 'إذا شبعت الكرش تقول للرأس غني لي' / ɪda: ʃabʕat əl kərʃ tɔu:l ləl kərʃ ɣa'ni:li: / 'if the paunch is saturated, it will tell the head sing to me' (Chapter 2, 67). Also, 'اليوم عندي و غدوا عندك' / ʔəljum ʕa:ndi: wɣadwa ʕandak / .I.E. 'today is my turn and tomorrow is yours' (Chapter 7, 313). Another proverb which is exceedingly spread in the Algerian society is: 'لا تكن حلوا فتبلع و لا مرا فتدفع' / la: takun holwən wa la : mu'ran fatudfaʕ / .I.E. 'Do not be neither sweet to be swallowed nor bitter to be pushed' (Chapter 1, 32). Last but not least, it is significant to mention: 'نأكلوا في القوت و نستنوا في الموت' / na : klu: fəlku : t w nə'stanu : əlmu : t / .I.E. 'we eat Food and we wait death' (Chapter 1, 17) , which elucidates that death is expected at anytime .

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2.7- The Use of Literary Dialect in The Help

The language is the essence of any written novel through which the novelists attempt to provide the reader with a specific variety that is close to his nature and environment as well. In The Help, for instance, Katherine Stockett uses the informal form of the language as part of the way black people and maids were expressing their thoughts in 1960's. There are various examples to name only a few:

Informal Language	Formal Language
<p>The fool doesn't have any shoes on(Chapter3 ,19)- I couldn't tell them apart(chapter5,32)- I hadn't heard that.”(chapter6,36)- she just can't believe(chapter7,44)- We won't tell her(chapter 7 ,50)- I've been thinking about it, I'm trying to explain and You'll catch diseases! (chapter 7,47)- You're like a teenager again(chapter ,52,8)- (chapter ,59) They'd killed Carl Roberts(chapter 19,109)- if anyone's seen him spill(chapter 20 ,122)-,I know what's coming(chapter121 ,126)- Maybe she'd believe me after all(chapter 24,137)- Then you'd have a whole table, Miss Hilly didn't hear what she just said We really don't need any more help (chapter 23,135)</p>	<p>The available words here are the informal structure of the subsequent formal terms which are used by different characters throughout the novel</p> <p>The fool does not have – I could not tell – I had not heard – she just cannot believe- we will not tell – I have been thinking – iam trying– you will catch – you are – they have killed- anyone has seen –what is coming- she would believe- you would have – Miss Hilly did not- we really do not need</p>

Table2.4- Informal language in The Help

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As it is mentioned before, the use of this informal form is considered to be one of the constructions that are used only in the dialects. It is employed by Stockett to show the real words that are uttered by this category of people in their real life.

In The Help, it is very difficult to understand the language, since Stockett uses a very specific variety of the latter which is the “Black Dialect” or the so called African American Vernacular English in order to bring the story to life and make the readers live the events. What is of a paramount interest to be mentioned is that the common point between all the servants is the use of different lineaments of dialects, as for instance:

I turn the tee-vee set down low	I turn the television set down	(Chapter 22, p 131)
The rest of em	The rest of them	(Chapter 3, p 25)
Them green plastic balls get all tangly when her hair get wet	The green plastic balls get all tangly when her hair get wet	(Chapter 14, p 86)
At Ole Miss	at all Miss	(Chapter 5, p 29)
I don't care about any of that ole stuff	I don't care about any of that old stuff	(Chapter22, 133)
“How you?”	How are you?	(Chapter 1, p 7)
But they ain't in sight.	Are not or were not	(Chapter 22, p 130)
They was good friends	They were good friends	(Chapter 7, p 47)
She dress up nice ever day.	She dresses up nice every day	(Chapter 1, p 7)
Cause she don't eat no eggs	Because she does not eat eggs	(Chapter 1, p 8)
What they boss think a them	What the boss thinks of them	(Chapter 1, p 9)
A young un	A young one	(Chapter 2,p 14)
She been glowing like a firefly	She has been glowing like a firefly	(Chapter 14 , p 88)

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...I'm on do with the rest a my day.	...I'm going to do with the rest of my day	(Chapter 34 , p 199)
Lemme just get my check	Let me just get my check	(Chapter 22 , 135)
"I reckon you ought a read that part at home."	I reckon you ought a read that part at home.	(Chapter 27, p 162)
bout being a colored man	About being a colored man	(Chapter 1 , 6)
Somebody else raise you chilluns.	Somebody else raise your chillums	(Chapter 1, 6)
Sho nuff	Sure enough	(Chapter 27 , 164)

Table 2.5-Dialectal concepts used in The Help

In The Help, as it is mentioned previously Kathryn Stockett uses the non-standard form of the language or simply put 'the dialect', which is shown through her use of the incorrect conjugation of verbs in which she uses 'was' and 'is' with all the personal pronouns; here one may point out a few examples: "When **they was** two days left" (chapter 26, 152) and "Here we is" (chapter 2, 14). Stockett predominantly deletes the auxiliary 'to be' when it is needed as for instance she says: "God know you honest" (chapter 6, 214), instead of saying 'god knows you are honest' in addition to the fact of adding the same auxiliary when it is not required to be mentioned but rather to be conjugated: "The whole bus be laughing now "(chapter 2 , 11).

The random usage of '**them**' instead of 'the'. Also, the term "**gone**" and "**on**" are used to symbolize the word "**going to**". Similarly, "**to**" or "**of**" or "**have**" are expressed through "a". In fact, She has the habit to omit the 's' of the third person singular in the present tense, and to delete the auxiliaries and the employment of the past participle alone in order to formulate the past tenses. She often does not respect the norms of the plural form when she adds the 's' to the irregular nouns like in the following example: "white **Womens** like to keep they hands clean" (Chapter 14, p 87) and "and like **mens** do" (Chapter 34, p 192).

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Besides, when reading The Help the reader will meet a plethora of misspelled words which will oblige him to face several troubles in order to grasp the hidden meaning and the appropriate term that the novelist wants to transmit like “**em, un, and chillums**”.

Double negatives is widely spread in the novel which is one of the most important aspects of black dialect used by black people, this reveals clearly when Minny says: “Jackson **ain’t no** special place” (chapter 27, 164), “but she ain’t got no friends to tell anyway”, or when Aibileen says. “Ain’t no such thing” (chapter 27, 165).

Furthermore, there is an over plus usage of dialectal words and expressions as a non standard form of language such as: “I reckon I started doing it to fill time” (chapter 16, 95). I.e, I think or I suppose, “umpteentimes” (chapter 28, 171). I.e, several times, “flocks a colored people” (chapter 14, 91). I.e, a group of colored people, “sho nuff” (chapter 27, 164). I.e., absolutely, “fish my prayer book out my purse” (chapter 2, 15), kick me out (chapter 1, 9) in which the latter is considered as a taboo word and it is used permanently: “I thought about kicking her out of the League, too” (chapter 22, 131), “wanting to kick something. Somebody” (chapter 32, 185). Those expressions are repeated several times, and the purpose is to convey the maid’s speeches accurately.

2.8- Women Position

2.8.1-Rural Women and the Strength of Reality in Rih El Djanoub

Whenever someone needs to understand the culture of any society he is compelled to grasp the placement of both gender and the relationship that connect them.

Nafissa as the main character in the novel cannot endure the atmosphere of the village. She feels as if she is in an imprisonment since for her everything is unpleasantly different from the enchantment of the city (Chapter 1, 21). She often

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feels jealous of her little brother 'Abd-el-Kader', since due to the fact that he is a boy, he can do whatever he wants whereas Nafissa just for the fact of being a girl she loses those same rights: 'nothing my aunt ...I feel jealous of my Abd-el-Kader' (Chapter 1, 42). The writer describes the fact that women are considered to be inferior creatures, toys in the hands of their fathers, they have no right to take even those fateful personal decisions as marriage: '...my father is the owner of my life and my mother's life...woman's life is the property of man' (Chapter 7, 257)

As a girl who has her dreams and she wants to achieve them, she feels as everything is broken up; since her father took the most essential decision in her life and even without her consent; and her mother who is supposed to be the closest member of her family thinks that she needs to get married at this age, since without marriage education will be needless (Chapter 3, 100). Even Rahma and the whole society support the idea, and dismiss the right of women to take any decision concerning their life (chapter 3, 102-103)

Thus, another important point to be mentioned is when she hears her father and Rahma talking about her as being another person discarding her personality, and taking into consideration just the fact of being like her dead sister 'Zolikha', she feels bored to death. However, she cannot express her point of view, since the norms of society restricted her to do so (Chapter 2, 75). In other words, women in those Bedouin regions have no prerogative to say a word in front of her parents whose goal is to be closer to Malek, this is why he thinks that his daughter is the protective shield that will enable him to live a wonderful life and keep his land every time; believing that: 'Children are the solution' (Chapter 2, 55).

He did the same thing with his elder daughter whom he wants her to marry Malek in order to have a kind of authority and help at the same time (Chapter 2, 58), since he knows very well that having a relation with him will be at his interest and solve all his problems in addition that this connection will ensure his safety. In fact, he uses Nafissa as a tool to fulfill his desires regardless of what she needs; what she feels or what she wants, but the most important thing for him is that his daughter can be a helpful instrument used by the father to be comfortable in his life (Chapter

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3, 106). In other words, because he is the responsible of her he can do whatever he sees it beneficial for the family as well as for her.

Nafissa cannot even make the difference between the sparkling life that she experienced, and the primitive life there in that very small village (Chapter 1, 38) ,as if she is making the difference between the black and the white side of life where there is nothing common between them. She considers that everything is forbidden there even the sunrise (Chapter1, 6). She does not want to live in that awful place accepting that miserable circumstance that was accepted before by her mother and other women in the countryside. In fact, she refuses to experience the same situation when she frankly says: ‘I look to my mother and I do as she does ... I do not want to become like my mother’ (Chapter 1, 38). She does not accept to live in their circumstances rather than learning the way they prepare their primitive food. She also does not want to live the same horrible humiliation that her mother experienced before (Chapter 3, 103).

Nafissa wants to change that awful subjugation that she is facing. One of those solutions is to kill herself and to find a way to finish her life since through her death may be the vision towards women as such will be changed, but at the end she realized that the only path that will enable her to be free and to make an end to that discrimination is to go to Algiers far away from her family who do not understand her wishes (Chapter 7, 257, 258)

After going away from the jail that was imposed on her. The father did not think twice about the reasons even though he knew from the first sight that his daughter was against that judgment and refused it , but all what he is thinking about is his reputation ,the loss of a good son in law and what people will talk about. He did not share the responsibility with his wife, but instead he beats the latter for being the responsible of everything. Although he knows that she has no clue about the incident, but as a woman she is the one who must know everything and bear only the worst side of the responsibility .I.E., whenever he wants to decide anything he does it without asking her since he is a man, he is the one who is in charge of everything related to his wife, sons, daughters and the whole family. He is the only

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one who has the absolute authority to take any decision without asking anyone, but rather telling orders that the family members must apply them without a word; however, whenever there is a catastrophe, he changes his mind and he blames his wife about the negative results of his wrong decision (Chapter 7, 304). Abed Ibn El Kadi believes that his words are more incisive than the sword and even he describes them as 'destiny' (Chapter 3, 106). I.E., no one can change his wishes or stop them from becoming true (Chapter 3, 108), and his wife undeniably recognizes that fact that she cannot do anything when she states: 'it is my destiny and my bad luck' (Chapter 77, 242). Even when a woman owns hens that makes, her husband feels that she earns some kind of authority against him. Here it is shown when Abed Bnu El Kadi feels over the moon when Kheira slaughters one of them (Chapter 7, 254). The husband wants to have a tyrannical grip over his wife the fact that makes him feel uneasy whenever she has a source that brings money to her and makes her to some extent independent.

In this respect, Kheira feels sad, since her husband does not care neither about her nor about her point of view concerning the marriage of her daughter. Because he is the man of the house, he has the right to take any decision about anything and especially the ones that are related to his daughter. as a father he has the complete authority to decide what is beneficial , and no one else has the same right even her mother must obey him blindly (Chapter 7 ,242- 243)

The relationship between men and women is the same. The husband is the boss in his house; the father is the decision maker concerning everything related to his children and even the son plays the same rule with his mother, where the later cannot utter a word since the son as a man is the representative and the only responsible of her , the best example in this case is 'Rabeh' when he brings Nafissa to his house and he tells her that her mother succumbs to his decisions since she has no choice to say anything else (Chapter 7 , 299).

The position of men in the house changes between a husband, a father, a son or a brother, but what is fatal is the fact that he is the magistrate and the master of

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the house who has a steady vision towards women, that of being superior and she must always be inferior.

2.8.2-- Black Maids and Reality in The Help

One may confirm that the position of women in America was worst than any one could imagine. This is obviously shown in The Help, where African American women were hardly double subjugated. On one side there is the existence of the social circumstances that are too detestable, and on the other side, there is this subjugation from the other part 'the white' who symbolize the powerful side in which they consider themselves superior than the black ones.

Through this piece of literature, the writer can transmit the atrocious suffering that may any maid may undergo through two main characters: the first one is Minny who is a simple maid; a black woman who is suffering severely just for the fact of being a woman. She endures all kinds of subjugation without saying a word for the sake of her children. She is bearing all kinds of violence that is participated by her husband who treated her similarly as a dog: 'was trapped in the corner of the bedroom like a dog' (Chapter 32, 185). She knows very well that the only way to escape from that situation is when she is pregnant: 'Because that's the only thing that saved me, this baby in my belly. And that is the ugly truth' (Chapter 32, 185). In other words, her children who symbolize that fame of hope to stay with her husband outside are the same reason that protects her from that subjugation when they are in her abdomen inside.

Although she is so brave outside, but in fact she has no ability to fight against her husband. She has no other choice; she needs to be patient, since she cannot neither leave her children nor bringing them with her in case she decides to go away from her husband's house. (Chapter 32, 186). He imposes his authority through beating her most of the time. He needs to make her under control, since he feels afraid of her strength outside when he states: 'If I didn't hit you, Minny, who *knows* what you become' (Chapter 32, 185). The husband knows very well the weakness

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of his wife and he exploits it. By beating her he feels that he is the man that he will always makes his poor wife under his fist.

Consequently, black maids are supposed to learn how to behave according to a particular situation. It is transmitted when Minny's mother teaches her the seven rules that will ensure her safety when dealing with white people, reminding her that: 'white people are not your friends' (Chapter3, 22). Those black women have to follow what they have been told , agreeing in everything they are receiving and apply it ;otherwise the situation will be worse, since the white either will punish them or simply detach them. They have to consent to everything they face, the best example will be the discrimination that Minny tastes when Mister Charlie used to call her 'nigger' (Chapter 17,104).

Aibileen is another maid who suffered a lot from the treatment of the white, and who uses to agree to everything the white masters are saying, and does exactly as their wishes. In other words, to behave accurately as they want to see and to enunciate verbatim as what they need to listen: 'I ended up saying alright like I always do' (Chapter 7, 45). She cannot hold the challenge and even disagree since the conditions of society impose this on them. As maids and blacks at the same time they have no other choice, but rather surrendering to the will of her masters, otherwise, the results will be horrible and they cannot endure them.

One crucial event that happens in the novel and through which the calamity that those poor black women were affording is that extreme racism, in which Hilly Holbrook proposes the idea of 'Home Help Sanitation Initiative', which implies that those black women are bearing several perilous illnesses that will influence the white people, the fact that makes her think that the only solution that will protect them is to construct recluse toilets for the black servants (Chapter 1, 9).I.E., they even do not consider them as fully human beings , but rather as wild animals which cannot live with them or share with them the simplest means that anyone demands it, since it is one of the most basic requirements that any person requires regardless of his skin colour. There is nothing wicked and malicious that this act. Women who are supposed to be the same, they are too different not according to their position of

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being a mistress and her servant, but of being whites and blacks. The colour of the skin is the diving line that shows everyone his status in the eye of the other one.

In fact, the colour of skin is of a paramount importance, since one may classify persons and specially women according to the colour of their complexion, so that black ones are inferior and scummy even if they are beautiful, as the innocent child Mae Mobley wonders about the skin colour of Aibileen as several white children did before (Chapter 29, 176) as if beauty of a woman is only related to the colour of the complexion and not to her personality. Even education is related closely to that matter since Hilly believes genuinely that black and white people are entirely dissimilar from each other and they cannot study in one school. This is indirectly the answer of Hilly Holbrook in a discussion with Aibileen in which it is the first time that the latter does not fully agree with what Hilly Holbrook wants to hear (Chapter 14 , 86) . Here, Aibileen takes the initiative and wants to change that perception, since she starts telling her story and helps Skeeter Phelan to gather more maids to narrate their soreness without taking into account her status among the blacks, the fact that makes them think that she becomes crazy (Chapter 16,96). In other words, since she wants to hold the challenge and speak for her rights she is perceived among the blacks as a fool person who will lose everything for nothing. Similarly, Aibileen after the death of her son she scolds the repulsive conditions that the blacks were incurring and she decides that she will not surrender to those circumstances any more when she refers the 'bitter seed' (Chapter 1, 6), since she considers that his death is related in one way or another to subjugation of the white and the circumstances that those black women were tasting every day and accepting just because they have different colour and they are not similar to the white.

It is very difficult for the black servants to live and survive in the 1960's in a society that judges the person according to the colour of his complexion, the fact that makes the latter feel afraid about what their daughters will face for doing nothing but just for the fact of being black, they are abused. It is clarified when Minny says: 'a white lady will call my girls dirty and accuse them of stealing the silver' (Chapter 17, 100).

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In effect, the ligament between the blacks and the whites are prejudiced and full of apartheid. During the 1960s in Mississippi when black women speak to colored people they raise their tone: ‘Hilly raises her voice about three octaves higher when she talks to colored people’ (Chapter 12, 74).

2.8.3-The soreness of White Women:

Even white women are suffering but differently. This appears when Skeeter wants to escapes from those boring norms of being a good housewife, having a husband and children, as the rest of women have already done: ‘would it really be so terrible if I never met a husband?’(Chapter 5, 29) .Instead she wants to fulfill something and to prove that she is a successful woman that has the ability to make important achievements rather than looking for an important man to be her husband: ‘... my real dream was that one day I would write something that people would actually read’(Chapter 5 , 30) . She attempts to dismiss those gender roles that are imposed and to show in a way or another that women can do something important regardless of marrying, but she is afraid to tell her mother about her dream of being a felicitous writer, since for the latter searching for a work in useless when: ‘It’s all about putting yourself in a man-meeting situation where you can’ (Chapter 5, 29). Because of her convictions, her mother does not understand her dream, but rather she starts wondering if her daughter has a preternatural behaviour. In other words, just for being smart and has other purposes rather than the ordinary ones; just because she wants to be different from other women and do something beneficial in her life, she is accused of being anomalous girl who is interested in women rather than men (Chapter 6, 37).

By holding the challenge and writing the stories of those black women, Skeeter Phelan is perceived as being a real intimidation to those white people who extremely refuse it: ‘iam now a threat to every white family in town’ (Chapter 21, 126)

Being inferior is something common in African American society. The fact that makes not only black women suffering that discrimination but also the whites

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ones are experiencing the same stuffs whenever they are thinking to do something that is out of the ordinary norms. Their society gives more importance to marriage and having children rather than improving the self and achieving the passion that a woman may have.

Mrs. Phelan as a white mother needs to make her daughter understand the relationship that must gather white women and black maids. She explains to her that those women are despicable, inferior that the whites need to treat them in a specific way as 'they are not like regular people' (Chapter 27, 163). Which implies clearly that awful racism or more precisely that hateful discrimination that the maids must endure just for the fact of being different in their skin colour something that they cannot change.

2.9-Rih El Djanoub vs. The Help

Al though both novels are very different in the context, the language and the culture, however, both of them have very close points in which both various societies share with each other.

Religion: in both novels, there is the existence of spiritual aspects.

In Rih El Djanoub, for instance, it appears when the religious man or the so-called El Imam explains a plethora of concepts to the villagers. He tackles what will happen after death as well as hell and heaven (Chapter 6, 207,208). Also, Sheikh Essadek used to do the same thing, since he used to refer to the same stuffs in his speech.

In The Help, there is the mention of the same matter. The Deacon Thoroughgood who is a man of religion wants to achieve a peaceful society empty of violence and this may appear through the expressions he uses (Chapter 16, 96).

Although both different writers use two various languages, but at the same time they are using different dialects according to their communities. In the first

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one, Abdelhamid Benhadouga employs the Algerian dialectal terms that are used in everyday life, whereas, Kathryn Stockett uses the African American Vernacular English, which is employed by those black people in the African American context.

Likewise, as it is foresaid the position of women is the same in both novels. Although there are two different cultures which are widely assorted; however, the vision towards gender is the same in which women are always considered as inferior to men. Women are not allowed to have the passion towards achieving anything but rather to follow the gauge of their community where marriage is considered to be the quintessence of both societies. Nafissa and Skeeter are the samples that present that case. Both of them have a lucid predilection and they want to fulfill it, but the circumstances of their societies are completely against them. The willingness of the first character Nafissa is to finish her studies outside her village (Chapter 1, 8) and (Chapter 3, 107), while the second one the so-called Skeeter wishes to be a prosperous writer (Chapter 5, 29). Both characters are under the compression of their mothers in which both mothers consider education worth nothing without a husband who will protect them from the evil of society.

Even though both societies are wholly different but both have this tight common point, as for instance, in Rih El Djanoub, Kheira believes that the girl needs to master the domestic issues otherwise no one will accept her as a wife (Chapter 1, 11). Even Rahma believes that practice makes perfect, and Nafissa is dead wrong when she believes that learning anything and specially cooking orally will be beneficial. Rahma has another point of view since she considers that the practical side is the only solution that enables a girl from learning what she needs (Chapter 1, 39-40). Her mother and almost everyone feel that her marriage with Malek is good for her even though her mother has a strong feeling that there is something erroneous behind it, but even if she knows that she is going to sell her daughter for the sake of her husband's interest, knowing exceedingly that her daughter refuses that, the mother cannot do anything To repel her husband's decision or more appropriately she has no ability to face him (Chapter 7, 242).

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Identically, in The Help Skeeter's mother behaves in the same way. She wants her daughter to have a husband exactly as her friends, considering that 'A pretty piece of paper' that is unprofitable alone without having a husband (Chapter 5, 29). The mother also always asks Skeeter to dress well and organize her hair to be ready to welcome any sudden guest (Chapter 8, 53). When there is no response from her daughter, she does not make any effort to understand her daughter's desire, but simply a lot of wrong ideas come to her mind and she is scared that those thoughts are true (Chapter 6, 37).

In Rih El Djanoub, women are under the control of their husbands and they cannot confront them. They must obey them blindly, for instance even though Kheira knows that she is abusing her daughter when imposing marriage on her, but she needs to obey her husband without saying a word (Chapter 3 , 101,103)

In a similar way in The Help, Minny incurs the harsh treatment of her husband, just because she is scared that he may leave her. She needs to endure everything since she knows very well the results if she dares to speak (Chapter 32, 185)

In both cultures there is the existence of that violence towards women. As Benhadouga mentions that Abed Ibn AL Kadi encourages beating women for any silly reason and even without it (Chapter 7, 239), while, Stockett also makes the same thing when Minny's husband beats her in all cases whether he is awake or under the influence of alcohol (Chapter 32, 185). The only reason that making them behaves in such fierce way is the feeling that those women will one day become independent and out of their control.

Benhadouga symbolizes women as being equal to each other and no woman is superior than the other one, but unfortunately he does not deny the fact that they are despicable human beings when comparing them to man, whereas Stockett reveals that women differ according to their skin colour, the fact that make them dissimilar and inferior not only to men but even to each other. The two different novels share the same behaviour, that of rebelling against the harsh norms of their

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society. Nafissa wants to escape those circumstances by going away from her village (Chapter 6, 258), and Skeeter decides to challenge those customs and write about the suffering of those poor black women. The only difference is that even though the first one tries hardly to change stuffs, but she does not succeed to do so , returning back to the starting point Chapter 7, 316), while Skeeter has the chance and exploit it to show that awful situation and transmit it to the white people.

2.10- Conclusion:

Even though Abdelhamid Benhadouga and Kathryn Stockett are two distinct writers who belong to two different communities, and use two different languages or more properly two various dialects, but both pieces of literature are considered as great achievements in their lives.

Through putting veritable expressions in the mouth of dialectal characters they fully achieve their aims and succeed to entertain the readers and make them feel as if they are living that situation.

To say the least, when making the comparison between these two masterpieces, one may point out that both novelists succeed to present their culture and their norms through the dialectal characters that they use. One also may point out that by going deeper in the analysis of those two different cultures the readers will reach the position of both genres in those distinct communities. They will also easily recognize that women are treated the same way whether in the Algerian society or in the African American one. In other words, through the language that the characters utter that the readers will pick up the culture of the latter and will depict the same position of the fair sex in two different communities.

General Conclusion

General Conclusion

Reading two distinct novels with two different languages and same ingredients are similar to seeing yourself in the mirror with different clothes. That was the case of Kathryn Stockett and Abdelhamid Benhadouga who wrote two masterpieces which are diverse and luminous.

This research work tackles a clarification of the relationship between the language, culture and the status of both genders in different novels, the fact that makes the readers picture the real image of both author's cultures, languages, and everything related to women.

The goal from studying these novels is to detect the dialectal features that exist in both different stories. Rih El Djanoub or the so-called The Wind of the South and The Help are two different cases that are worth studying which are worthwhile which contains several similarities and differences at the same time.

The use of literary languages and especially dialects creates a kind of enchantment that enters the mind of the readers and makes them imagine the stories as if they are living it in the reality.

To say the least, showing the real discrimination that women taste in their everyday life adds to the beauty of those pieces of literature, since they bring the readers back to specific period of time where there is the evident distinction between men and women and make their life like a real nightmare. However, the same usage of dialects may cause at the same troubles for foreigners who do not master them.

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Appendices

Appendix I

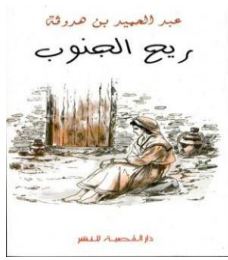
Arabic Letters	Phonetic Symbols
أ	ʔ
ب	b
ت	t
ث	θ
ج	dʒ
ح	H
خ	X
د	D
ذ	ʒ
ر	R
ز	Z
س	S
ش	ʃ
ص	S
ض	D
ط	T
ظ	ʒ
ع	ʕ
غ	ɣ
ف	F
ق	Q

ك	K
ل	L
م	M
ن	N
ه	H
و	W
ي	J

Arabic List of Phonetic Symbols

Vowel Signs: ‘Haraka’: /a’_’/◌◌ /I ◌◌ /u’”/◌◌ /.

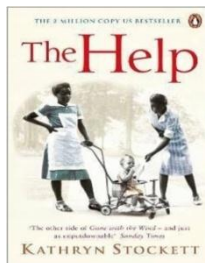
Appendix A: Summary of Rih el Djanoub:



The story is about the young lady Nafissa who lives in a village and studies in Algiers. She is the daughter of the rich landowner Abed Ibn el kadi, her mother is Kheira, and she has a brother named Abdel Kader. Her sister Zolikha and her brother Hussein were killed during the revolution. This young beautiful girl has only one aim in her life, studying and moving from her rural life in the village to the town in which her life style would change completely. She came home during holidays, hoping to go back to Algiers once they are done. Her family, especially her father was planning to bring her and Malek, who is the former fiancé of her dead sister Zolikha together; hence, the only thing that matters for Nafissa is studies and she refused the idea of marriage from the beginning. Few days later, there was a ceremony in the village to open a new cemetery for the martyrs who were killed serving the revolution and at that day Malek was invited to Abed’s house. He saw Zoulikha’s sister. After that, Abed started to spread the news of their engagement despite the fact that Malek did not agree. When Nafissa gets the news from her mother she strongly disagreed. She wrote a letter to her aunt in Algiers, and she

asked Rabeh to put it in the mail office. She seemed too kind to him so that he believed that she was attracted to him. He came at night to her bedroom, and he saw something unexpected. She pushed him away and called him a dirty shepherd the fact that made him quit his job and became a wood seller. Furthermore, after Abed insisted on the fact that Nafissa must marry Malek, the latter decided to run away. She made her plan, wore her father's traditional coat and walked in the woods when a snake bites her; she faints. Rabeh found her and took her to his home where he lives with his dumb mother. Her father knew what happened and intended to kill Rabeh, there was a big bloody fight between Rabeh and Abed, Rabeh's mother took an axe and hit Abed's head, it was a complete mess, Nafissa was expelled from the house and she returned home. The attempt of escape was a failure.

Appendix B: Summary of The Help:



Twenty-two-year-old Skeeter has just returned home after graduating from Ole Miss. She may have a degree, but it is 1962, Mississippi, and her mother will not be happy till Skeeter has a ring on her finger. Skeeter would normally find solace with her beloved maid Constantine, the woman who raised her, but Constantine has disappeared and no one will tell Skeeter where she has gone.

Aibileen is a black maid, a wise, regal woman raising her seventeenth white child. Something has shifted inside her after the loss of her own son, who died while his bosses looked the other way. She is devoted to the little girl she looks after, though she knows both their hearts may be broken.

Minnie, Aibileen's best friend, is short, fat, and perhaps the sassiest woman in Mississippi. She can cook like nobody's business, but she can't mind her tongue, so she's lost yet another job. Minnie finally finds a position working for someone too new to town to know her reputation. But her new boss has secrets of her own.

In pitch-perfect voices, Kathryn Stockett creates three extraordinary women whose determination to start a movement of their own forever changes a town, and the way women-mothers, daughters, caregivers, friends-view one another. A deeply moving novel filled with poignancy, humor, and hope, *The Help* is a timeless and universal story about the lines we abide by, and the ones we don't.

