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# Literary Dialect Analysis in Gaskell's *Mary Barton* and Twain's *Huckleberry Finn*

**Dissertation Submitted to the Department of English in Candidacy for the Degree of Doctorate in "Studies in Language and Literature"**

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## Statement of Originality

I, hereby, Amina AZZOUZ, declare that this submission is my own work and that it contains no material previously published or written by another person nor material which has been accepted for the qualification of any other degree or diploma of a University or other institution.

I also certify that the present work contains no plagiarism and is the result of my own investigation, except where otherwise stated.

Amina AZZOUZ

Date: 05/07/2021

# Dedication

I would like first to thank my precious parents Bouziane and Rachida, to the best father to whom I owe this achievement, thank you for your guidance and help. To my dear mother, the source of tenderness and support thank you for your lasting appreciation for me. If I write anyone the most beautiful expressions, I write them to you. I wish that I have realized one of your dreams and made you proud of me.

I am pleased to dedicate the fruit of my efforts to my sweet sister and soulmate Soumia who had always been there for me, and to my dear brothers Oussama and Abdallah.

I would like to dedicate this work to my husband Zinou, thank you for your constant encouragement, I am lucky to have you in my life.

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# Abstract

Through an analytical approach, this research has been investigated in the exposition of Lancashire dialect and African-American Vernacular of English features to analyse how they were used by Elizabeth Gaskell and Mark Twain in *Mary Barton* and *Huckleberry Finn*. Indeed, Gaskell and Twain's awareness of dialect allowed them to benifit from dialect as a literary device. Literary dialect was a tool of characterization as language is a strong marker of social identity including the social parameters of age, regional origin, level of education, ethnic group and social class. From here, this thesis goes through three chapters. The first chapter is enhanced by a set of basic issues about dialectology, sociolinguistics and literary dialect in order to provide a theoratical basic material. The second chapter goes much deeper to deal with the linguistic features of dialects mentioned and used in case novels including the phonological, grammatical and vocabulary features. The third and last chapter analyses how these presented features are employed in *Mary Barton* and *Huckleberry Finn* and how Gaskell and Twain created dialect characters from a sociolinguistic perspective.



**Keywords:** literary dialect, sociolinguistics, dialectology, Lancashire, AAVE.

# List of Acronyms

SE Standard English

BE British English

AE American English

AAVE African-American Vernacular of English

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# General Introduction

As both of them are a means of society portrayal and a way to express human thoughts, a language with its diversities and literature are, in fact, juxtaposed. Literature is usually influenced by language as its function is to showcase language in a chunk of the printed page with an artistic style.

Surely, a snappy difference between language and dialect exists. A dialect is a variety of language that socially distinguishes a community from another that is related to regional and social patterns. This dialect is a subsidiary segment of language which can be defined as the communicative system comprising spoken and written standard forms and is more or less the collection of dialects that are linguistically considered oral and have no written codes.

Speech types diversity in literature have been the center of concern and study by linguists and dialectologists as the messages and meanings conveyed through standard literary texts are usually placed within a sociolinguistic context where discourse and language are a social and cultural parameters' marker, this is what established the concept of literary dialect .

In terms of both dialectology and stylistics, literary dialect can be discussed from the linguistic features approach (grammar, phonetics and syntax) of dialect and deal with how the spoken language is tackled in written literary texts. It can, also, be studied from the artistic function of literary dialect as a tool of characterization, which allows the writer to form the personal traits of his characters. Through literary dialect, authors aim to reach the highest possible level of authenticity, accuracy and realism. Dialect use makes the writer faithful to the social and regional backgrounds of his characters.

Dialectal literature is a literary genre where both oral and written forms are mixted. Hence, reading dialect is a challenging issue that attracts a curious audience especially those interested in the stye full of irony and satire. The challenge is not held only by readers but primarily by authors who take the risk to tackle serious anxieties and themes such as industrial revolution life and slavery in a standard text full of slangy expressions and deviations.

In fact, literary dialect is rational; as language represents the character's, it is paradoxical to attribute a standard pure well-formed language to all characters in the novel regardless of their social class and level of education as it is illogical to make a character of a low social class speak a clean standard language (Benmansour, 2015, p.8).

This research aims to discuss to what extent dialect writers were successful in reaching their designed goals beyond literary dialect and to shed light on how they made benefit of it as a literary device through the exploration of linguistic patterns of dialect used by authors. The study also targets to highlight how language is such a powerful tool not only of communication but also of human thoughts personification.

The literary works which will be the focus of anatomization in this work are the following two novels; *Mary Barton* by Eizabeth Gaskell and *Huckleberry Finn* by Mark Twain, which are full of dialectal and slangy expressions. Gaskell made a rhetorical use of the Lancashire dialect. Twain, on the other hand, boosted his novel with a set of different American dialects stressing the African-American Vernacular.

To expand, the Victorian era witnessed a change in language caused by the industrial revolution movement, which was the reason for the development of the travel system that affected the linguistic system. The non-standard voices in literature consequently raised and dialect employment by authors became more common and purposeful. One of the Victorian dialect writers is Elizabeth Gaskell who, through Lancashire dialect employment, attempts to portray the real image of the social life and the social-class status during the industrial revolution era. In the same vein, Serir-Mortad asserts that employing dialect in literature is a faithful depiction of the social conditions in an artistic way. (Serir-Mortad, 2012, p.43)

As for American literature, literary dialect has always been part of it, due to the various spoken language varieties established by a set of historical factors

mainly immigrants' settlements in America. In *Huckleberry Finn*, the writer's use of dialect is thematically related to the themes and subjects that were prevalent in America at that time, mainly slavery.

Veritably, many notes about literary dialect in the selected novels can be observed. Actually, Gaskell chose to write in Lancashire though she is not a Lancashire dialect speaker but only an admirer. However, she believes dialect in depicting industrial revolution social class is indispensable. In like manner, Twain could not focus his theme on slavery and anti-slavery without sketching the slaves' real speech form which is far from the standard; full of slangy words and expressions, and deviant grammatical and phonological structures.

Over and above, examining *Mary Barton* and *Huckleberry Finn*, it is noticed that the writers hold a great linguistic capacity; they are fluent in both standard language and dialects and technically employ them without affecting coordination and harmony of the texts.

Through the examination of the two selected novels, the value of dialectal literature as a strong literary text is displayed. Many may be confused and believe that the texts written in dialect make it populist and of a low literary and artistic value. However, works including dialect are in fact of valuable standard establishment where the dialect is used neatly which does not reduce the value of the authors' literary language from the reader's perspective but rather strengthens their works with linguistic variety employment and enhances the readers'dialect awareness and discovery.

Thereupon, the following set of research questions are raised:

- What is a literary dialect? and was it tantalising or welcomed and recognized by linguists?
- What are the linguistic features of the Lancashire dialect and the African-American Vernacular?

- Do social variables have a role in determining one's spoken language? If so, how did the authors benefit from the employment of dialect patterns in shaping the social traits of their dialect characters?

The research tries to provide answers to the above-mentioned questions and to do so the validity of the following hypotheses will be tested:

- Literary dialect is the employment of dialect in standard literary texts in order to provide a faithful depiction of the social traits. This notion is a controversial issue ; some linguistics believe that it is inappropriate to print the slangy words and expressions on the standard literary texts as this minimizes the value of the text . Others assume that literary dialect is a useful literary device author recline on to achieve artistic purposes .

- Lancashire dialect and African-American Vernacular features include the deviated constructions of grammatical, phonological and syntactical forms which can be found in both *Mary Barton* and *Huckleberry Finn* dialect characters' speech.

- African-American Vernacular of English is the most used dialect in *Huckleberry Finn* because the theme of the story is slavery; blacks as slaves are major characters that use this dialect.

- An interrelationship between social parameters and language exists as spoken language expresses one's identity. Gaskell and Twain consider this and use dialect to refer to the social characteristics of their dialect characters.

It is indispensable to note down the approach adopted in this research. In fact , it was of crucial importance to use a multidisciplinary approach which is an approach where two disciplines that have a certain relationship or effect on each other are brought together.(Rowntree 135). So, as the analysis of the gathered information is tackled at the level of many disciplines chiefly literature, linguistics

and sociolinguistics as the novels are rich in linguistic diversities which are artistically presented .

First and foremost, the literary approach is adopted to deal with the selected literary texts *Mary Barton* and *Huckleberry Finn*, and analyze the artistic function of dialects used as a literary device.

Likewise, the linguistic approach is applied as the grammatical, phonological and syntactical features of dialects are used in *Mary Barton* and *Huckleberry Finn* including Lancashire and AAVE that will be exposed and analysed.

Ultimately, as far as language and social identity are interconnected, the sociolinguistic approach is embraced to analyze how language expresses the social traits of characters. Dialect is related to speech community; hence, it is analyzed how authors depicted the social variables of his characters through speech.

This dissertation is split into three chapters. The first chapter will deal with some conceptual issues related to dialectology where some key concepts are defined and the difference between dialect and accent, and British and American English are presented. Considering literary dialect as a controversial subject, it seems important to take a look at literary criticism literary dialect was exposed to by linguists and how it was defended.

Chapter two goes deeper to clarify more precise concepts which are directly related to our subject of study; to have an idea about the two books value, the publishing conditions and reaction about it, *Mary Barton* and *Huckleberry Finn* books review are presented. In addition, to get a strong idea of Gaskell's and Twain's use of dialect in their literary works, a brief investigation in their two novels *North and South* and *The Adventures of Tom Sawyer* is presented. Then, the linguistic features of the Lancashire and AAVE dialects are collected including, grammar, vocabulary, and phonology in order to analyse their occurrence in *Mary Barton* and *Huckleberry Finn* later.

In chapter three occurs the practical part of the study; dialect passages are extracted from *Mary Barton* and *Huckleberry Finn*. Then dialect characters' speech is analyzed; the slang vocabulary they used, the phonological deviations and the deviant grammatical constructions they make and are put in opposition to their standard forms. The second part of this chapter highlights the correlation between the dialects used and the social factors of characters and how Gaskell and Twain, through dialect, delivered the identity of their characters.

In sum, this research is destined to discuss language pattern deviations occurring in *Mary Barton* and *Huckleberry Finn* particularly Lancashire and African-American Vernacular. The study deals with how characters in the two novels develop language and how authors are concerned with artistic use of literary dialect to reach the goals of characterization and identity shaping, i.e., Lancashire and AAVE dialects' features are analyzed at the level literature and deal with literary dialect as a literary device, and also at the level of sociolinguistics to see how language and society are interrelated.

# Chapter One

## The Notion of Dialectology

# Chapter One: The Notion of Dialectology

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> "Viewed freely, the English language is the accretion and growth of every dialect, race, and range of time, and it is both the free and compacted composition of all"(Whithman, 1885, p.141)

## 1. Introduction

Literature is the aesthetic representation of reality, which should embrace all the stylistic tools to execute valuable and authentic literary works. The codification of dialect in these standard literary texts had long been a doubtful issue. Nevertheless, dialogists and dialect writers manifested to defend literary dialect and its value. Later on, a positive response to literary dialect started to be shown up by both the set of language scholars including linguists, sociolinguists, grammarians, phoneticians and literature leaders comprising writers and poets. This fact had a notable flow on the field of literature and incited the liberal use of dialect, in standard literary works, as an accredited subfield of dialectology.

Authenticity and characterization are generally the main headings of the stratification of the non-standard linguistic features in literature. Literary dialect as an artistic and stylistic device helped dialect writers to shape several social and regional traits of their characters including geographical origin, social class, level of education, age and ethnicity.

This chapter will shed light on the concept of dialectology as a sociolinguistic science and will clarify some conceptual issues related to the use of dialect in literature and aims to fulfill the following goals; first of all to explore the standard British and American English Language, to move later to their varieties. In addition, it targets to clarify the difference between basic linguistic issues as dialect and accent. And finally, to understand literary dialect notion and report its advocators.

## 2. Mutual Relations between Dialectology and Sociolinguistics

Dialectology is the scientific study of dialects that recognizes all the existing varieties of all languages. This discipline based the study of dialects upon a set of criterion namely historical origin, norms of development, territorial division and social correlates.

Susan Ferguson (1998) assumes that dialect studies started to catch the chinese researchers' attention in the 18th century passing through the Germanic and French studies in the 19th century. Yet, English dialect studies began to take place in the 20th century:

> The systematic study of dialect variation and its historical development probably began, however, with eighteenth-century Chinese linguistic analyses of much earlier rhyming dictionaries, and then again, independently, with the construction of dialect atlases in late nineteenth-century Germany and France. Studies of English dialect variation in the form of descriptions of particular dialects and dictionaries of dialect words began at the turn of the twentieth century, but dialect atlases of English in the Continental style began only in 1930 in North America and 1948 in Great Britain" (Ferguson, 1998, p.16)

In addition, Trudgill (1999) mentions that the darkness which surrounded dialectology was due to "general linguistic theories who shed very little light on the kind of variability that dialectologists encountered in their field studies" (p.15). This made dialectal variation study belated to appear and take a keen interest. Trudgill (1999) adds; "Such variability has only in recent years become the focus of linguistic theorising, with its own principles and rule-governed systematicity" (p.14).

Dialect studies are conducted through some methods; first of all, questionnaires that are directed to some informants are the base tool of data collection dialogists use in their dialect studies. According to Chambers and Trudgill, the questionnaire can be led in two different ways: indirect and indirect. directly, informants are asked straightforward questions, they will answer in their dialect, while in the indirect method, they are put in implicit selected situations they have to investigate in using their dialect. Chambers and Trudgill (1998) present an example of a direct method in a questionnaire:

> The classic example of the direct use was Edmond Edmont's application of Gilliéron's questionnaire, which was simply a list of about 1,500 items. For each item, Edmont apparently asked his informant outright questions such as, 'What do you call a "cup"?' or 'How do you say "fifty"?' Wenker's postal questionnaire, though written rather than oral, was also a direct use, since the informants were presented with the standard (or, more accurately, the written standard) form of the words and asked for their regional variants. (p.21)

Besides, linguistic maps are also a technique to study dialect, which Chambers and Trudgill (1998) divide into two types. The first is the display map, which "simply transfers the tabulated responses for a particular item onto a map, putting the tabulation into a geographical perspective" and interpretive maps which are more specific and "attempt to make a more general statement, by showing the distribution of predominant variants from region to region" (p. 25).

Finally, the selection of informants is bound to a set of norms. Kurath presented the types of informants and divided them into categories shown in the following table:

| | |
|---|---|
| Type i | Little formal education, little reading, and restricted formal contacts. |
| Type ii | Some formal education, usually high school; wider reading, and more social contacts |
| Type iii | Superior education, usually university; wide reading, and extensive social contacts |
| Type A | Aged, or regarded as old-fashioned |
| Type B | Middle-aged, or regarded as more modern |

**Table 1 : Kurath's Divison of Informants (Kurath, 1939, p.39)**

Dialectology is a branch of sociolinguistics, which is concerned with the "study of variation of the lexical and structural components of language…and usually associated with the consideration of non-standard varieties of language" (Britain, 2010, p.1). As an autonomous sub-field of sociolinguistics, it was not recognized till the beginning of the 19th century and "no linguists analysed it systematically until the inception of sociolinguistics in 1960's" (Chambers, 2003, p.13). Language, thus, is not only a means of communication but also of characterization; it reflects feelings, thoughts and emotions as well as the social, educational and regional backgrounds. Linguists and dialogists argue on the point that language has to be studied within its social context as Hudson (1996) affirms that "to study speech without reference to the society which uses it, is to exclude the possibility of finding social explanations for the structures that are used." (p.3)

Sociolinguistics is the discipline that gathers both linguistics and sociology and studies how social variables affect the linguistic system and style. Trudgill (2000) presents the following definition: "Sociolinguistics is the study of the effect

of any and all aspects of society, including cultural norms, expectations, and context on the way language is used" (p.1)

Benzoukh (2012) analyzes the effect of social factors on the language of the speaker and resumes that it is performed in social class, social context, geographical origin, ethnicity, nationality, gender and age, which subsequently have an impact on the way the linguistic sentences are formed (pp.13-14).

Language, as a complex linguistic system, is used to communicate, transmit messages, as well as mark the social and geographical background of the speakers. Thus, there is an interrelationship between dialectology and sociolinguistics as language variation is automatically related to social factors and "it is common to find dialectal variation in most language areas that has notably social implications" (Mortad-Serir, 2012, p.26). The two disciplines share both similarities and differences as studied by Serir-Mortad (2012) where she explains that they meet on the points that for example they "depend on fieldwork, recorded and instrumental analysis of data, and infer language change from variation" (pp. 26-27). Concerning the differences, her study is illustrated and imparted in the following table:

| Dialectology | Sociolinguistics |
|---|---|
| Traditional, geographical and/or rural | Urban dialectology |
| Diachronic | Concentrates in a typical speech of a social group and according to synchronic interest |
| Concerned with systematic study of language variants | Studies the differences in language among members of speech community |
| Highlights the geographical range of linguistic facts | Focuses on their social aspect |
| Concerned with measuring the special diffusion of dialect features conceptualized as dialectometry | Stimulates the social aspect neglected by linguistic theory |
| Considers the geographical dispersions of dialectal variants | Involves social attitude and spacial community networks |
| Preserves the linguistic varieties | Succeed to divide them to variability |

**Table 2: Non-sharing points between dialectology and sociolinguistics (Serir-Mortad, 2012, pp.27-28 )**

Dialectology is a major factor in the appearance of sociolinguistics as this latter is a combination of dialectology and social parameters. Chambers and Trudgill (2004) point out:

> For all their differences, dialectology and sociolinguistics converge at the deepest point. Both are dialectologies, so to speak: they share their essential subject matter. Both fix the attention on language in communities. Prototypically, one has been centrally concerned with rural communities and the other with urban centres. (pp.187-188)

Thus , Dialectology and sociolinguistics are two fields that complete each other and are interrelated to produce perfect dialect surveys.

### 3. Language Variation

Language variation may be defined as “a set of linguistic items with similar distribution” (Hudson, 1980, 24) which means that the term includes all the distinctive forms of language based on social and geographical factors. sociolinguistically speaking, the term *lect* is also used to refer to the notion of language variety “which means a language/dialect are used in intermediate case as when it is difficult to classify two languages or dialects that are not mutually intelligible or if they may be ethnically separate” (Serir-Mortad, 2012, p.52). In fact, dialect is a sub-category of language as Hudson (1996) mentions; “a language is larger than a dialect. That is, a variety called a language contains more items than one called a dialect” (p.32). As a matter of example, English as a standard language includes a set of different dialects mainly Cockney, Yorkshire, Lancashire ... etc

Labov (1972) acquaints it by clarifying that “it is common for a language to have many alternative ways of saying "the same" thing” (p.188). In this context, Wardhaugh (1988) assumed that “Language variation is a specific set of items or human speech patters (presumably, sounds, words, grammatical feature) which we can uniquely associate with some external factors (presumably, a geographical area and a social group” (p.20)

Within the same sense, Wardhaugh (1986) also claims that language variety use automatically occurs when doing the communication process, as speakers employ the language and its branches to send messages and convey the meaning:

"when we look closely at any language, we will discover time and time again that there is considerable internal variation. And that speakers make constant use of many different possibilities offered to them" (p. 5)

Currently, linguistics is giving a considerable interest to language variation as an outstanding linguistic discipline. Yet , it was not the case in ancient linguistics as Wlofram (2006) claims; "it was not until the advent of sociolinguistics a half-century ago that the admission of language variation became more than a footnote to linguistic description … analysed as 'free fluctuation', 'optional rules,' and 'free variants'." (p.333). Similarly, David Crystal (2003) had shared the same point of view by assuming that language variability has been considered 'an area of little importance' (p.189). The core concept of language variation is linguistic variable, which is "a structural unit that includes a set of fluctuating variants showing meaningful co-variation with an independent set of variables" (Wolfram, 2006, p.334). This term was first coined by William Labov (1966) then all researchers walked on his steps based on his produced methodology to study how geographical, social factors (ethnicity, gender, social class, age … etc) and register influence language variation.

So far , this makes all the linguistic components of language concerned with this variation including sound (phonetics) and structure (grammar) as "variation far from being peripheral and inconsequential, is a vital part of ordinary linguistic behaviour" (Trask, 1999, p. 200)

### 3.1. Dialect and Accent

Starting with the standard definition of dialect which is found in the Oxford English Dictionary (1933) as "one of the subordinate forms or varieties of a language arising from local peculiarities of vocabulary, pronunciation and idioms". In essence , dialect is a variety of a language spoken by a social community that is identified by specific grammatical , phonological and lexical aspects that makes it different from the rest of the varieties of this same language.

Behravan (2012) presented some epitomes of this natural change of English dialect in South and North :

- South: "Howdy"; North: "Hello"
- South: "Fixin to"; North: "About to" and in case of Canary Island and Madrid Spanish dialects are [1]
- Madrid: pronunciation of c and z like the sound "th", as in Los centros sounds like "Los thentros".
- Canary: pronunciation of c and z like the sound "s", as in Centros sounds like "sentros".″ (p.15)

Haugen (1987) considers that “one dialect is another man’s language” (p.15) ; accordingly , the individual creates a minimal dialect that distinguishes him from the members of his community and even from his close relatives. This is called an idiolect . In the same idea , Salzmann (2003) explains the contextual situations that lead to the formation of the idiolect by noting that :

> Almost all speakers make use of several idiolects, depending on the circumstances of communication. For example, when family members talk to each other, their speech habits typically differ from those any one of them would use in, say, an interview with a prospective employer. The concept of idiolect refers to a very specific phenomenon--the speech variety, or linguistic system, used by a particular individual. (p.355)

Linguistically speaking, WeIls (1982) notes that “In linguistics the term is applied, often in a rather vague way, to any speech variety which is more than an idiolect but less than a language” (p.3). Discussing the linguistic mid-value of dialect, Kroch and Hindle (1982) assume that there might be a grammatical difference between the standard language and its non-standard varieties the fact that does not prevent this last from having a ‘well-formed’ grammar . They then deny the fact of considering dialect as a mistaken language by writing : “Obviously, at least from the perspective of a linguist it is wrong to think of this difference as

being due to errors made by the non-standard language user; it is simply a dialect difference." (p.161). Wolfram and Schilling-Estates (1998, pp.8-9) faced the mistaken beliefs carrying 'negative connotations' that decrease the value of dialect by presenting the following study exposing them contrasting to the reality:

| Myth | Reality |
|---|---|
| A dialect is something that SOMEONE ELSE speaks | Everyone who speaks a language speaks some dialect of the language; it is not possible to speak a language without speaking a dialect of the language. |
| Dialects always have highly noticeable features that set them apart. | Some dialects get much more attention than others; the status of a dialect, however, is unrelated to public commentary about its special characteristics. |
| Only varieties of a language spoken by socially disfavored groups are dialects | The notion of dialect exists apart from the social status of the language variety; there are socially favored as well as socially disfavored dialects |
| Dialects result from unsuccessful attempts to speak the "correct" form of a language | Dialect speakers acquire their language by adopting the speech features of those around them, not by failing in their attempts to adopt standard language features |
| Dialects have no linguistic patterning in | Dialects, like all language systems, are |

| | |
|---|---|
| their own right; they are deviations from standard speech. | systematic and regular, furthermore, socially disfavored dialects can be described with the same kind of precision as standard language varieties. |
| Dialects inherently carry negative social connotations | Dialects are not necessarily positively or negatively valued; their social values are derived strictly from the social position of their community of speakers. |

**Table 3 : Dialect Between Myth and Reality (Wolfram and Schilling-Estates, 1998, pp.8-9)**

The most two outstanding types of dialect are *regional* and *social* dialects. While regional dialect is automatically linked to the region the speaker belongs to and the social dialect to the social community or class , it would be vital to signal that "dialects are never purely regional or social or even ethnic. Rather the difference lies on who is using the language and in which context" (Serir-Mortad, 2012, p.56). Chambers and Trudgill (1988) point out that :

> Dialects are All both regional and social. All speakers have a social background as well as a regional location, and in their speech they often identify themselves not only as natives or inhabitants of a particular place but also as members of a particular social class, age group, ethnic background, or other social characteristic. (p.45)

Regional dialect is defined as a variety of languages spoken in a specific geographical space. In other words, Heeringa and Nerbonne (2001) assume that one can "perceive phonological distance indirectly" (p.398) as there are "sharp borders between dialect areas" (p.399). The study of dialect based on the geographical position has produced several methodological techniques of regional dialect such as dialect atlases, isoglosses.

To clarify how regional factors can influence one's dialect , Behravan (2012) displays the following example :

> The sentence "she were wearing a sunglass" might sound unusual, but in some dialects in northern England and the Midlands, many speakers use the past tense of "to be" by saying "I were, you were, he, she and it were, we were and they were". This means that the verb is unchanged for person, while speakers of Standard English use "I was and he, she and it was" (p.16)

Social dialect , also called sociolect , is defined as a variety of the language with aspects changing according to social factors such as age , gender , education but mainly to social class. Labov (1972) has largely studied the influence of social class on dialect in his 'study of language in its social context'. Among the most important conclusions he came to, is denying the stereotyped superiority of the prestige dialect spoken by the elite, and he assumes rather that the low and middle classes use a vernacular only as it is easy to articulate :

> Why don't all people speak the prestige dialect? The usual response is to cite laziness, lack of concern, or isolation from the prestige norm. But there is no foundation for the notion that stigmatized vernacular forms are easier to pronounce (p.249)

Corresponding to the same idea, Behravan (2012) crystallizes that "social factor shows that members of a specific socioeconomic class such as working-class dialects, might have different dialects compared to high-class businessman" (p.16 )

Moving to the definition of accent provided in the Oxford English Dictionary (1933) as "a distinctive way to of pronouncing a language, especially one associated with a particular country, area, or social class", i.e, the accent is represented in manners and places of articulation, in other words it is the musicality of one's speech . As Trask (1999) notes it is "a particular way of pronouncing a language" (p.3).

Stockwell (2008) notices that accent variation is played on the phonological details "carried in the vocalic elements of pronunciation and in the glides (/j/, /w/) and liquids (/r/, /l/) that are sort of 'semi-vowels' "(p.6). This means that the pronunciation and the omission of some vocalic aspects make us recognize the different accents .

Bearing in mind that accents are indicators of both social and regional origin of the speaker, i.e, accents signalize to which social class the speaker belongs, and where he comes from:

> The crucial factor for sociolinguistics is that accent variation tends not to happen just randomly, but in relation to observable social patterns. Accent can often tell us where someone comes from, their age, gender, level of education, social class, wealth, how well-travelled they are, and whether they are emotionally attached to their home-town, job or political party (Stockwell, 2008, p.7).

Within this framework, Hosseinzadeh et al (2015) also go to the point that:

> Regional accents can refer to any locale, including both rural and urban communities within a country as well as national groups speaking the same language and our impression of other languages. Social accents relate to the cultural and educational background of the speaker (p.648)

Picking the example of accents in England , Serir-Mortad confirmes that "researchers so often compare between two accents in England mostly the North with the South" (p.54). She draws the following figure to illustrate this comparison, giving the example of the pronunciation of the two words 'book' and 'car':

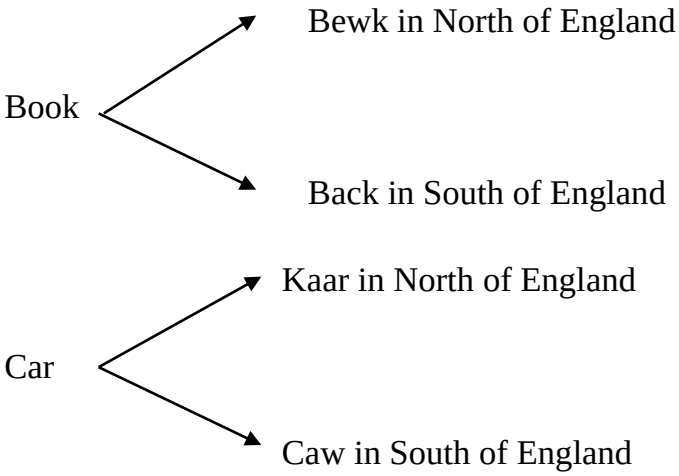



**Figure 1: The Pronunciation Difference of the Words 'book' and 'car' between the Noth and the South (Serir-Mortad, 2012, p.54)**

The following table reveals the types of accent variation as presented by Hughes and Trudgill (1996, p.36):

| Type of accent | Explanation | Examples |
|---|---|---|
| Systemic or inventory variability | when different speakers have different sets (or systems) of phonemes | The absence of /ʌ/ in northern England, so that words like *strut* have /ʊ/ |
| Realizational variability | It refers to the ways in which a single phoneme may have different phonetic realizations | London [æ] corresponding to Northern [a] in words like *Trap* |
| Lexical variability | Refers to the use of different series of phonemes for the same word | the older south-east English use of /ɔ:/ in words like *off* and *cross* (rhyming with *morph*), rather than /ɒ/ (the first vowel in *toffee*) |

**Table 4 : Types of Accent Variations (Hughes and Trudgill, 1996, p. 36)**

To omit the ambiguity on the difference between dialect and accent , Hasa (2016) indicates that it lies in the fact that "accent deals with phonetics and phonology whereas dialect deals with many areas such as morphology, phonology, syntax, semantics, etc" (Para 1). To illustrate this idea , he created the following table :

| Accent | Dialect |
|---|---|
| Accent is a way of pronouncing words that occur among the people in a particular region or country | Dialect is a variety of language spoken in a particular geographical area or by a particular group of people |
| The variations in pronunciation | Characterized by variations in grammar , syntax , pronounciation or vocabulary |
| A part of dialect | A variety of language |
| Associated with geographical location (region), socioeconomic background and status | Mainly associated with the geographical location |

**Table 5 : Main Differences Between Dialect and Accent (Hasa, 2016)**

Hence, accents do certainly refer to both regional and social dialects as "One accent may have more social prestige than another, which may in turn be socially stigmatized. Accent may thus not only refer to a regiolect but also a sociolect". (Coetsem, 1992, p.21)

### 3.2. Isogloss

The term mainly refers to linguistic features including grammar , lexicon, semantics and pronunciation that happen in different geographical regions are bordered by a line on a map called *isogloss*. It indicates how social communities and classes are linguistically distinguished from one another, based on their regional locations. As for the word's etymology, Chambers and Trudgill (1998) note that :

> The term 'isogloss' was first used by J. G. A. Bielenstein, a Latvian dialectologist, in 1892. He apparently modelled his new word on the meteorological term isotherm, a line drawn between two locations with the same average temperature. Isogloss literally means 'equal language' (Greek iso+gloss) (p.89)

Chambers and Trudgill (1999) illustrated this concept by establishing the following figure based on a survey in which speakers with different 'linguistic features' regarding their different regions and divided into two parts : a-g , i and k , getting the symbol △ and the other part *h*, *j*, *l*, and *m*–*p* getting the symbol ○

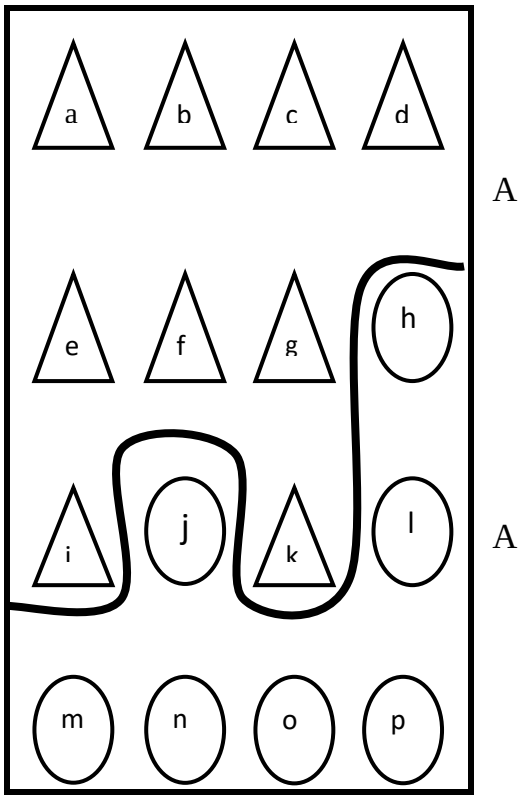



**Figure 2 : A single line A separates the region △ where a feature is found from the region ◯ where its counterpart is found. Line A is an isogloss (Chambers and Trudgill, 1999, p. 90)**

Chambers and Trudgill have presented several examples of dialect isoglosses. Fundamentally :

> A classic example is the set of isoglosses widely believed to separate Low German from High German … Perhaps the best-known features of this splitare the reflexes of Pre-Germanic /p/, /t/ and /k/ which remain stops in Low German but have developed into fricatives and affricates in High German Hence the contrast between Low German [dorp] 'village' and High German [dorf], and [dat] 'that' opposed to [das], and [makən] 'make' opposed to [maxən]. (Chambers and Trudgill, 1999, p. 91)

To state the obvious, a common example of isogloss is the use or the omission of the /r/ sound in England which is called rhoticity, when it occurs at the end of the

word or followed by a consonant. The extreme southeast region of England phonetically wipes the /r/ sound, however, the rest of the region still makes use of it. Nordquist (2018) defines the notion of rhoticity as follows :

> In phonology and sociolinguistics, the term rhoticity refers broadly to the sound of "r" family. More specifically, linguists commonly make distinctions between rhotic and non-rhotic dialects and accents . Simply put , rhotic speakers pronounce the /r/ in words like large and^park , while non-rhotic speakers generally don’t pronounce the /r/ in these words.Non-rhotic is also known as"r"-dropping. (para 1)

This phenomenon is clearly illustrated in the following map released by Hughes and Trudgill (1979) which sheds light on the example of rhoticity in the British Isles :


**Map 1 : Distribution of non-rothic /r/ in British isles (Hughes and Trudgill, 1998, p. 59)**

Chambers and Trudgill (1999 ) have divided the isoglosses into several categories. First of all , lexicon isoglosses which are divided into lexical isoglosses which show how different words are used to indicate the same object within the same geographical area. To clarify, Chambers and Trudgill present the following example : "the use of  of the terms ‘dutch cheese’ in the northern region of North America and ‘cottage cheese’ in the American midland, or ‘brose’ in Scotland and ‘gruel’ or ‘oatmeal’ in adjacent parts of northern England" (1999, p.97). And then *pronunciation issoglosses* of which there is a "well-known example from North America" which is "the contrasting pronunciation of ‘geasy’ which has /s/ in the North and /z/ in the midland and South " (Chambers and Trudgill, 1999, p.97).

Phonologically speaking, also two kinds exist : initially, *phonetic issoglosses* which include dialects of contrastive phonetic output such as "in Canadian English /aj/ and /aw/ have noticeably high onset in words like ‘wife’, ‘nice’, ‘south’ and ‘mouse’, that is, before voiceless obstruents, a feature that is attributed to the rule of Canadian Raising rather than to phonetic difference " (Chambers and Trudgill, 1999, pp.97-98). In contrast, come those dialects which differ in their phonemic inventories resulting in *phonemic issoglosses.* Chambers and Trudgill illustrate it with :

> Two well-known examples from England … are southern /ʊ/, in words like *put*, *butcher* and *cushion*, and /ː/, in *putt*, *butter* and *blushing*, etc., whereas in the north both sets of words have /ʊ/, and /ː/ does not exist; and the southern contrasts between *laugh*, *bath* and *basket*, with a long vowel, and *lap*, *bat* and *battle*, with a short vowel, whereas in the north both sets of words have a short vowel (Chambers and Trudgill, 1999, pp.97-98)

Finally, grammatical isoglosses separate geographical areas based on their different grammatical rules. Chambers and Trudgill (1999) divided them into first “*morphological isoglosses* which are drawn based on ‘paradegmatic, ‘derivational’ and ‘inflectional’ distinctions between regions”.Then, they presented an example of occurence which “holp as the past tense of help in the American south (though its use is restricted to NORMs there), in contrast to helped elsewhere” (p.114). The second is *syntactic isogloss* showing the differences in a sentence make up like :

> The use of *for to* in many parts of the English-speaking world as a complementiser, as in‘John went downtown for to see his friend’; by contrast, no standard dialect of English, in any part of the world, includes *for to* among its complementisers (Chambers and Trudgill, 1999, p.114)

Hence, isoglosses are a queen part of dialectology as it permits to geographically divide areas based on their differences in the linguistic features of their varieties of language.

### 4. Eye Dialect

Eye dialect is a literary device defined as the employment of non-standard spelling to refer to specific dialectal variations. The term was coined by George P. Krapp when he first made use of it in his *The English Language in America*, published in 1925 in the following passage :

> This impression is often assisted by what may be termed "Eye Dialect," in which the convention violated is one of the eye, not of the ear. Thus a dialect writer often spells a word like front as frunt , or face as fase, or picture as pictsher , not because he intends to indicate here a genuine difference of pronunciation, but the spelling is merely a friendly nudge to the reader, a laiowing look which establishes a sympathetic sense of superiority between the author and reader as contrasted with the humble speaker of dialect. (p.228)

In fact , eye dialect is generally used in dialogues to depict the characters' low level of education, however, it can appear in narrative texts or passages such as letters and diary entries. In literature, it "involves modifying ordinary spelling in order to highlight specific pronunciation features" (Benmansour, 2015, p.13) ; it is formed by the mis-spelling of some words to indicate how characters do not speak a standard language, but rather use a slangy speech

> Of the dialect material employed in American literature, several clear kinds may be distinguished. First and most extensive in use is the class dialect which distinguishes between popular and cultivated or standard speech. This calls for no detailed discussion. The impression of popular speech is easily produced by a sprinkling of such foras as aint for lsn't , done for did, them for

> those, and similar grammatical improprieties. (Krapp, 1960, p. 228)

The dialectologists Walt Wolfram and Natali Schilling-Estes (1998) have linguistically defined the notion of eye dialect and explain that it is called 'eye' because it catches attention :

> Eye dialect typically consists of a set of spelling changes that have nothing to do with phonological differences of real dialects.In fact , the reason it is called ''eye'' dialect it is because it appeals solely to the eye of the reader rather than the ear, since it doesn't really capture any phonological differences. (p.308)

Ellis (1994) also defined it as "an extensive common stock of spelling pronunciation and non-standard grammatical features used to represent rustic speech in general" (p.128 )

Ideal examples are 'woz' instead of 'was' , 'sed' instead of 'said' and 'fella' instead of 'fellow'. Preston (1985) suggests that such forms "serve mainly to denigrate the speaker so represented by making him or her appear boorish, uneducated, rustic, gangsterish, and so on." (p.328 )

Bowdre (1964) writes that "eye dialect consists of words and group of words which for any one of number of possible reasons have been spelled in a manner which to the eye is recognizably non-standard" (p. 1). He goes further to analyze the naming of eye dialect which, he claims, comes from that change happening in the pronunciation of some standard words which can only be 'detectable' by eye and not by ear. To clarify his viewpoint, he presented the following example :

> The spelling sez for the English word says is an example of eye dialect . Sez may be represented phonetically as [sez] which is the standard pronounciation. Thus , the two spellings represent the same phonetic shape ; no difference in what they represent is detectable by the ear . The eye , however , detects a considerable

> difference in the appearance of the two spellings (Bowdre, 1964, p.1)

Bowdre (1964) also discusses what he calls 'the dependence of eye dialect on standard spelling'. He sets two standards for the good and right existence of eye dialect ; the first is that "language must have a reasonably well-standardized system of spelling. The usefulness of the spelling enuf as an Eye Dialect form depends upon the fact that in the English language there is a standard spelling enough for the same word" (Bowdre, 1964, p.8). The second is that the reader must have a knowledge of the standard language spelling and pronunciation to be able to depict the correct word. Thus , the reader depends on his ability as a speller of standard English. (Bowdre, 1964, p.8)

Yet , the value of eye dialect as a literary device was contoversial. While some writers assumed that it serves as a marker of identity and difference, others believed that it was only cursory. Readling (2006) explains this point by saying that :

> Traditional dialect writers such as Page used the eye dialect convention to stress the visual difference between the dialect and the respective written standard words . the point is that they established binary oppositions to reinforce their perceived linguistic and racial superiority (standard/dialect = self/other = white/black).Chesnutt , however , noticed that the visual difference between the eye dialect words and their respective standard forms … was only superficial because the phonology of both written forms was the same (p.54)

The literary function of eye dialect is fundamentally clarifying the inferiority of the social class of the character using it, especially, to show his non-education as Krapp (1925) confirms :

> Dialect writers use eye dialect not to indicate a genuine difference of pronunciation, but the spelling is merely a friendly nudge to the

> reader, a knowing look which establishes a sympathetic sense of superiority between the author and reader as contrasted with the humble speaker of dialect. (p.228)

Sumner Ives (1950), however , raised the fear of the 'misleading' use of eye dialect "To the extent that an author relies on this purely visual dialect, he can be said to be deliberately overstating the ignorance or illiteracy of his characters" (p.147)

An important fact about eye dialect should be noted, which is the dependence of eye dialect on standard language. Eye dialect is not a created form of language but rather a deviated form of standard language, for example, "the usefulness of the spelling *enuf* as an Eye Dialect form depends upon the fact that in the English language there is a standard spelling enough for the same word" (Bowdre, 1964, p. 8). Hence, the reader's recognition of eye dialect words' meaning depends on his familiarity with the standard language .

Bowdre (1964) writes that the different uses of eye dialect depend on the writers' different perspectives; by using the eye dialect employment each writer tries to reach a specific goal. In the first place comes what he calls the "unconscious use made of Eye Dialect" where the writer aims is to create an 'uneducated', 'humorous' or 'grotesque effect' by writing down the dialectal spellings. Secondly , the unconscious use of eye dialect also includes authors whose purpose is to "represent regional or substandard speech". Then comes the conscious use of eye dialect who "feel that certain spellings like wimmen, likker, i^ez, and minnit are traditional in dialect-writing" and like to be faithful to tradition. Finally, writers whose use of eye dialect is thoughtful and studied and use it "when necessary and when they find it convenient to do so in creating some special effect—to depict drunkenness perhaps, or to show artificiality or non-genuineness in connection with something" (Bowdre, 1964, p.113)

## 5. British VS American Standard English

To start with , it would be appropriate to first define the term 'Standard English'. McArthur (1992) reports the Oxford Companion to the English Language saying that it is a "widely used term that resists easy definition but is used as if most educated people nonetheless know precisely what it refers to"(p.982). Trudgill (2003) assumes that it passed through the process of codification and the results "are usually enshrined in dictionaries and grammar books" (p.17)

Some scholars assume that Standard English is superior to the other varieties of language which are considered as inferior , low and erroneous. Standard English , for them, refers to the high social status of the speakers (upper class) and the dialects refer to the low one and "the belief in the existence of some "inherently good" variety of their language is one of the most deeply held tenets of public ideology in most Western countries" (Guy, 2011, p.162). Fairclough (2001) writes :

> Standard English was regarded as correct English, and other social dialects were stigmatised not only in terms of correctness but also in terms which indirectly reflected on the lifestyles, morality and so forth of their speakers, the emergent working class of capitalised society: they were vulgar, slovenly, low, barbarous, and so forth. (p. 48)

Trudgill (1992), however, does not view Standard English as a language but rather a variety of languages that passed the process of standarization and codification including 'dictionaries and grammar books' (p.17). He describes it as : "Consisting of an autonomous standarized variety together with all the nonstandard varieties which are heteronomous with respect to it. Standard English is thus not the English Language but simply one variety of it" (Trudgill, 2002, p.160)

Serir-Mortad (2012) analyzed Trudgill's view on Standard English and goes to the point that Standard English "may be considered as the main variety of English", and explained this idea by the argument that it is 'used in writing and printing' and is also "used in the educational system in all the English –speaking countries throughout the world , and taught to non native learners." (p.57)

Other sociolinguists go beyond this to consider Standard English as a dialect . Malmkjaer (1995) undertakes that it is a social dialect as it is "associated with a particular social group in British society and is therefore symbolic of it" (343) . Jackson (2002) in this context writes; "most British sociolinguists are agreed , that Standard English is a dialect. It is a sub-variety of English. Sub-varieties of languages are usually referred to as dialects, and languages are often described as consisting of dialects." (p.176)

Historically speaking , the introduction of the English language to the US, as analysed by Fisher (1989), traces back mainly to two factors : the seventeenth migration and the British conquest. In the seventeenth century, America was a destination to immigrants of different races. As a matter of example , 'the puritan English separatist church' (Di Carlo, 2013, p. 3) came and brought with them their English language and accent. Accordingly, it was also the case of the West-African slaves who were speaking different varieties of dialects.

Regarding the British conquest impact on American English , Fisher (2001) noticed that :

> The separation of the American nation from England after 1776 is schizophrenic , characterized on the one hand by violent rejection of English tyranny, as it was regarded by the American revolutionaries and on the other by acute nostalgia for their English culture (p.59)

In this regard , there were some lexicographers were adherents to either the creation of a new and original language for independent America or the adoption of another language such as Hebrew (Mencken, 1921, p.45) .

These historical factors contributed to the divergence of the English language to British ( BrE ) and American (AmE) ; 'English is unmistakable one language, with two major varieties : British and American' (Pyles and Algeo, 1993, p.212).

McArthur (2002) confirmed that "even though Americans and Britons are said to be divided by a common language, standerness is something they largely share with each other and with other varieties worldwide" (p.247)

So, apart from the different English dialects existing here and there, only the standard language differences will be discussed.

### 5.1. At the Level of Grammar

Since grammar is assumed to be one of the most prominent bases of any language in the world , it would be vital to start with showing up the differences between British and American grammar "in terms of the usage of prepositions, auxiliary verbs , articles , pronouns , adjectives and adverbs" (Zhang, 2008, p.69) . Here is a table created by McArtur (1992) who presented examples of the "relatively few grammatical differences between educated BrE and AmE" (Crystal, 1995, p.311) :

| **Groups** | **BrE** | **AmE** |
|---|---|---|
| Differs in word order | Be well in | Be in well |
| | Pastures new | New pastures |
| Differs in prepositions , conjunctions and | A home from home | a home away **from** home |
| | As best you can | As best as you can |
| | At a pinch | In a pinch |
| | At the double | On the double |

| | | |
|---|---|---|
| adverbial particles | Be cooking on gas | Be cooking with gas |
| | Be fresh from swh | Be fresh out of swh |
| | Give somebody a new lease of live | Give somebody a new lease on live |
| | Go with a bang | Go over with a bang |
| | Like death ( warmed up ) | Like death ( warmed over ) |
| | Try something for size | Try something on size |
| Differs in plural versus singular | Be at a loose end | Be at a loose ends |
| | Even stevens | Even steven |
| | Kids'stuff | Kid stuff |
| | On second thoughts | On second thought |
| Differs in articles | In the light of | In light of |
| | A dark horse | Dark-horse |
| | A down and out | A down-and-outer |
| | A rough diamond | A diamond in the rough |

| | | |
|---|---|---|
| Other differences | Arty-farty | Artsy-fartsy |
| | Highly-strung | High-strung |
| | Like a headless chicken | Like a chicken with its head cut off |
| | Prevention is better than cure | An ounce of prevention is worth a pound of cure |
| | You live and learn | Live and learn |

**Table 6 : Grammatical Differences between BrE and AmE (McArtur, 1992, pp.44-45)**

### 5.2. At the Level of Vocabulary

Arnold (1986) assumed that difference between BrE and AmE is ‘chiefly in vocabulary’ (p.241) . By being aware of the importance of ‘lexical differences’ (Marak, 2006, p.13), the availability of a list of different rules (similar to that of spelling and grammar previously explained above) would be expected. Yet, this ‘seems to be an impossible task’ (Marak, 2006, p.13) .

Mordino (1996) exposed the difference between BrE and AmE vocabulary by dividing it into three categories highlighted in the following table :

| **Category** | **Examples** | | **Analysis** |
|---|---|---|---|
| | **BrE** | **AmE** | |
| Words that differ but are understood by both BrE and AmE speakers | Rubber band | Elastic band | The BrE term is not used in the US but can be understood in the context |
| | Aeroplane | Airplane | The BrE term is considered an old-fashioned word . However ‘airplane’ can be found in BrE dictionaries |
| | Bandage | Gause | The BrE term stands only for the meaning of a roll of clothes used to rape injuries. Yet , in America , it describes some kinds of clothes. |
| Non-interchangable terms which indicate the same thing | Flat | Apartment | |
| | Given name | First name | The BrE ter mis seemingly understable, but not always comprehensible to native speakers of AmE |
| | Funfair | Amusment | The BrE ter mis generally |

| | | | |
|---|---|---|---|
| | | park | understood in the context |
| Terms which likely cause disruption or confusion | Fag | Cigarette | Fag is a slang for homosexual in the US which can cause offensive misunderstandings |
| | First floor | Second floor | In BrE there is a ground floor followed by the first floor, whereas in AmE ground floor is referred to as first floor. Thus , BrE first floor in second in AmE |
| | Football | Soccer | The BrE term is associated with completely different sport in the US |

**Table 7 : Vocabulary Differences between BrE and AmE (Mordino, 1996, pp. 23-70)**

### 5.3. At the Level of Spelling

The value of spelling as a linguistic feature had always been questioned by scholars ; while Quirk (1985) sights that it is “the least important type of linguistic organization” (p. 18), McArtur (1992) offered it a great value by portraying it as “an emblem or shibboleths of linguistic nationalism” (p.42). When coming to the difference between BrE and AmE spelling, McArtur (1992) divided it into ‘systematic’ and ‘non-systematic’ (p.42) . First, when it touches a large set of words and their varieties (adjective, adverb and noun) the difference is systematic. Notably, the word *colour / color, colourful / colourful, colourfully/colourfully.* Furthermore , the systematic difference involves all words ending with the same

cluster -*our* such as *flavour*. The following table contains a list of some examples of spelling words systematically different in BrE and AmE:

| **BrE** | **AmE** |
|---|---|
| Words ending in –*our* | |
| Humour<br>Favour<br>Glamour<br>Rumour<br>Behaviour | Humour<br>Favor<br>Glamor<br>Rumor<br>Behaviour |
| Words ending in –*re* | |
| Centre<br>Metre<br>Theatre<br>Fibre | Center<br>Meter<br>Theater<br>Fiber |
| Words ending in –*ense* | |
| Defence<br>Licence<br>Pretence | Defense<br>Licence<br>Pretence |

| | |
|---|---|
| Practice<br>Device | Practise<br>Devise |
| Words ending in –yse | |
| Paralyse<br>Analyse<br>Breathalyse | Paralyze<br>Analyze<br>Breathalyze |

**Table 8 : Systematic Spelling Differences between BrE and AmE**

However, other words are non-systematically different as they follow no precise paradigm of different rules, they just have to be acknowledged or learned as they are. In the coming table some examples are presented :

| BrE | AmE |
|---|---|
| Jewellery<br>Cheque<br>Plough<br>Tyre<br>Pyjamas | Jewelry<br>Check<br>Plow<br>Tire<br>Pajamas |

**Table 9 : Non-Systematic Spelling Differences between BrE and AmE**

### 5.4. At the Level of Pronunctiation

The BrE and AmE pronunciation differences occur at many levels. First, stress which is most of the time emphasized in the last syllable in BrE, while put on the first one in AmE (Trudgill and Hannah, 1994, p. 54). Second, the voiced /t/ , which is pronounced a /d/. This happens in three cases like when the t is placed between vowels such as in *better and letter* (al.Tirban, 2012, p.990). When it occurs between 'a voiced vowel and consonant', or between two syllables (al.Tirban, 2012, p. 990). A notable difference also is mentioned which is the rhoticity of the /r/ ; in BrE the r is rhotic as it is clearly pronounced. Yet, in AmE it is non-rhotic as it is wrapped. And finally, the vowel sounds [a:], [ju:] and [ɒ] in BrE are successively pronounced [æ], [u:] and [ɑ] in AmE. (al.Tirban, 2012, p. 990)

Some examples of the pronunciation differences are presented in the following table (al.Tirban, 2012, pp. 989-990 ) :

| Kind of difference | Word | BrE | AmE |
|---|---|---|---|
| Stress | Ballet | [`bælei] | [bæ`lei] |
| | Debris | [`debri:] | [də_`bri] |
| Rhotic and non-rhotic /r/ | Poor | [puə] | [puər] |
| | Dirt | [dɜ:t] | [drət] |
| Vowel sounds | Dance | [dɑ:ns] | [dæns] |
| | Tune | [tju:n] | [tu:n] |
| | Body | [bɒdi] | [bɑ:di] |

**Table 10 : Pronunciation Differences between BrE and AmE (al.Tirban, 2012, pp. 989-990)**

## 6. Understanding Literary Dialect

The literary dialect has been the focus of attention of many scholars the fact that provide different definitions. One may be confused between literary dialect and dialect in literature. In fact, the latter can be fully written in slang lyrics, be "a sign of popular poetry" and in prose including drama, novels and stories "aiming at spreading dialectal features to stick to national identity, to show blind love of locality, or simply to be simple and convey the message to a public in a simpler way."(Serir-Mortad, 2011, p.13) .

Azevedo ( 2002 ) states that the attempt of introducing non-standard varieties of speech to literature existed for centuries "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" (p.5).

According to Sumner Ives, literary dialect is an indicator of both society and region and helps the reader to portray the character exactly as the writer did. He then defined it as "an author's attempt to represent in writing a speech that is restricted regionally , socially or both" including what he names 'sheer misspelling' ,'traditional misconceptions' or 'ingenious inventions' (Ives, 1950, p.137). Ives (1950) also considers literary dialect as a scientific theory which "should be guided by the principles of descriptive linguistics and should be controlled by the findings of linguistic geography" (p.173)

In his book *writing in non-standard English*, Poussa (1999) exposes the point of view of Shorrocks (1996) concerning the purpose of dialect use in artistic written forms which came as follows :

> The representation of non-standard speech in literature that is otherwise written in Standard English … and aimed at a general readership'' ; dialect literature, on the other hand is defined as 'aimed essentially , though not exclusively , at a non-standard-dialect-speaking readers (p. 28)

Shorrocks then, claimed that the goal of employing dialect in literature is to attract a large audience from different educational levels (educated and non-educated readers) .

As for dialect implementation in literature, Ferguson (1998) explained it as a complicated task, which needs a high literary awareness of dialect to be either used or ignored, as he states; “the use of dialect in novels inherently problematic, both technically and because of its sociolinguistic link, but it is also so potentially expressive that it is not easily avoided or controlled” (p. 13)

It would then be vital to mention that some modern writers gave a set of methods and points that must be taken into consideration to dialect writers concerning the good use of dialect in literary texts by making a balance between the aesthetic function of literary dialect and linguistic features. In this respect, Flannery O'Connor (1988) stressed the need of employing an intelligible dialectal character without distributing the meaning of the text :

> When using dialect, use it lightly. A dialect word here and there is enough. All you want to do is suggest Never let it call attention to itself. Where people make the mistake is letting the dialect overshadow the character. You get a real person down there and his talking will take care of itself, but if you get to thinking about dialect and would he say it this way or that way, then you are going off the track, its going to sound self-conscious. Concentrate on the meaning (p. 301).

On the same steps, the dialect author should have both an overview of the dialect used (its social and contextual meanings) and master its usage. Haugen (1977) insisted on this point and explains that “the guiding principle in any transcription must be that it should convey the information which its reader needs, no more and no less.” (p. 276)

In the same vein, Haugen (1977) adds :

> The writer must gauge his prospective audience's previous experience and temper his transcription accordingly. He must be able to judge which rules of reading his audience knows and can therefore assume without entering them in the transcription. Whatever decision he makes, it will therefore reflect a judgment concerning his readers" (Haugen, 1977, p.276)

Haugen, then, notes that the writer who employs dialect in his work should be witty in making equilibrium between the accuracy of the non-standard linguistic features he is using , and bear in mind that the reader is conscious and has strong luggage of knowledge about the dialect he is reading , and the ability to maintain the literary value of the text :

> The representation of literary dialect is actually quite tricky from the perspective of a dialectologist, since balance must be maintained between presenting a credible version of a dialect and presenting readable text. There are, of course, different levels of language variation that may be captured in literary dialect, but the most difficult level to represent is phonology, as it must be reflected through spelling modifications (Wolfram and Schilling-Estes, 1998, p. 307)

From another point of view, Kinniebrew (1983) brought attention to the reader's reaction to every single word written in a variety of languages apart from the standard, mainly the dialect. She noticed that :

> Every decision - conscious or unconscious, that *a* writer makes concerning word choice, placement, spelling, capitalisation, or punctuation has a direct effect upon the dialect being suggested to the reader, and therefore, directly influences the reader's attitudes toward whatever is being said in that dialect . What the author must assume is that he and his reader share a sense of what a neutral or standard dialect would be and that they will share similar reactions

> to variations, however slight, from that dialect." (Kinniebrew, 1983, p.209)

In her description of literary dialect, Connell (2014) termed it as a 'tertiary' language which is distinct from both speech and writing "as it makes the writer in a challenge of ignoring the standardized conventions of orthography and syntax in order to represent speech in writing" (p.19) .

The literary dialect has many objectives of use that are not only based on introducing the dialectal features but also to serve the literary text and help shape the social status of the characters . Kambouche (2015) mentions that "the primary purpose of a literary dialect was not to create an accurate record of regional speech, but to define the social position or perhaps the social divergence, of fictional characters" (p.20)

Those literary dialect use objectives differ from one writer to the other, each writer benefits from it in the way he sees it serves his literary text. In this vein , Azevedo (2002) writes :

> Literary dialect confronts us with speech forms that are excluded from the standard variety. The actual choice of features depends largely on each author's decision: some use only a few features to achieve a stylized picture, whereas others aim for greater detail (p.510)

Susan Ferguson (1998) has coined the term 'ficto-linguistics' to explain that language varieties used in fiction novels differ from reality and that they are "so often irregular or entirely wrong" (p.13) :

> I will explore the narrative consequences of dialect in fiction by looking at what might be called the ficto-linguistics as opposed to the socio-linguistics of dialect in the novel. By ficto-linguistics i mean the systems of language that appear in novels and both deviate from accepted or expected socio-linguistic patterns and

> indicate identifiable alternative patterns congruent to other aspects of the fictional world (Ferguson, 1998, p.13)

Ferguson clarifies how linguistically literary dialect may lack accuracy as "the term thus moves us beyond analysing language varieties in literary texts in order to rate them in terms of their real-world accuracy or consistency". (Hodson, 2014, p. 14 )

As Kirk (1999) suggests , dialogue is the best place where dialect reveals as the best way to differentiate between dialect and standard language is when characters interact :

> Speech, after all, is regularly non fluent, with numerous breakdowns and minor repairs, as any genuine transcription reveals; by contrast, literary representations are invariably polished and idealised reflecting only a selection of salient markers. Literary dialect is thus never unplanned spontaneous speech; Leech and Short (1980) provide various criteria to show that literary dialect is part of the fictional world. (p.47)

Literary dialect was a controversial notion; some scholars validate its necessity as a literary device whereas others objected to it and assume that it affects the academic value of the standard literary texts.

## 7. In Defense of Literary Dialect

Many scholars revealed that the use of non-standard varieties of language in literary texts enriches them and lifts their literary weight. Bearing in mind that "as literature naturally includes different varieties and styles as it is a reproduction of real-life" (Serir-Mortad, 2012, p.39), there was a consensus and awareness that literary dialect invariably serves the literary value by raising authenticity , and is a main tool of characterization as a spoken language in literature is a 'simulation' or an 'image' of real speech (Hewitt, 1992, p.27). Riley (1892) declares that :

> Since literature must embrace 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 utterance (p.465)

Bakhtin's (1981) agreement upon language varieties used in literature is shown since his definition of the novel as "a diversity of social speech types ( sometimes even diversity of languages ) and a diversity of individual voices artistically organized" (p.262). From Bakhtin's point of view, the employment of what he calls speech types gives the novel a diacritical feature as a literary genre since it's a preface to society. He states that "the novel orchestrates all its themes~ the totality ofthe world of objects and ideas depicted and expressed in it, by means of the social diversity of speech types, and the differing individual voices that flourish undersuch conditions" (p.263)

Sumner Ives emphasized the fact that the writer's value is purely literary and artistic, then, he is allowed to use all that helps him deliver his literary thoughts. In this respect, he mentions :

> Nearly all examples of literary dialect are deliverately incomplete ; the author is an artist not a linguist or socilinguistics and his purpose is literary than scientific. In working out his compromise

> between art and linguistics, each writer has made his own decision as to how many of the peculiarities in his character's speech he can profitably represent. (Ives, 1950, p.138)

Language, with its varieties including dialect , use in literary texts is viewed as a tool of realism ; it reveals the exact real-world of both characters and authors through the real portrayal of characters and "by making the characters speak in the same dialect – the novelist is creating an illusion of real people" (Pukari, 2005, p.5). In the same vein, Kramsh (1998) writes that "Words are also reflect their authors'attitudes and beliefs, their point of view, that are also those of others, in both cases, language expresses cultural reality … language embodies cultural reality … language symbolizes cultural reality" (p.3)

For a long time , literary dialect as a linguistic feature and a stylistic tool has been neglected and did not get enough academic attention as it should have. Critics manifested in attacking literary dialect mainly Dennis Preston (1982) , who assumes that this notion is useless as "Writing is a poor, secondary system when compared to speech. No tone or quality of voice can be represented; no helpful and delightful accompanying body language is seen; and no dramatic or embarrassing pauses or rapid tempo can be provided" (p.304). Minnick (2004) denied the inapprehensible refusal of literary dialect and points out :

> Traditionally, critiques of literary dialect have often been impressionistic reactions to how the representations of speech look on the page. These reactions are understandable in light of Dennis Preston's findings about negative reactions to the attempts of linguists, folklorists, and other researchers to represent nonstandard linguistic features, especially phonological features, in print. (p.xiii)

On literary dialect importance, it is assumed that it creates a kind of solidarity between characters using the same dialect and belonging to the region and society that the reader can feel. Regarding this, Minnick (2007) points out that : "literary

dialect adds to referential meaning a symbolism that holds the key to the social relationship among the characters" (p.511)

The use of the dialectal character can also serve as a vivid device to literary enrich the literary text by making the characters speak differently as this "provides the reader with an approximate sound system". This is what Pukari (2015) clarifies that "when characters have distinctive voices – achieved through having the characters speak in dialect and by creating individual idiolects for each character - it is easier to establish differences between characters." He then concludes that " Writing in dialect is thus an important tool for bringing variety into the cast of a novel" (p.13)

Trudgill (2000) clarifies that dialect is a good variety of language in terms of linguistic value and must not be viewed as inferior to the standard language, but rather as correct forms of speech that are used in specific situations to fulfill the speaker's required meaning :

> The scientific study of language has convinced scholars that all languages, and correspondingly all dialects, are equally 'good' as linguistic systems. All varieties of a language are structured, complex, rule-governed systems which are wholly adequate for the needs of their speakers. (p.8)

Leech and Short (1984) go further to argue that the employment of dialect in fictional literary works provides authenticity by suggesting that :

> Language is used to simulate, rather than simply to report, what is going on in the fictional world fictional speech may aspire to a special kind of realism, a special kind of authenticity, in representing the kind of language which a reader can recognise by observation, as being characteristic of a fictional situation (p.160)

Serir-Mortad (2012) aslo defended literary dialect by pointing out some arguments addressed to critics reducing the dialect value whose "criticism is

narrowed within non-specialist or ignorant to the perception of dialect" (p.43). She writes :

> a) Dialect is not a low variety and is not a deviation from the standard.
> b) Using dialect in literature is a faithful representation of a non-standard pronunciation
> c) Dialect speakers in literature are not intended to be inferior simply because they are representative of real persons in the world of imagination
> d) Dialect in literature creates a linguistic difference
> e) that embellishes the art of the text
> f) A marginalization to dialect may easily spoil the aesthetic effect in the whole literary text
> g) Dialect has other functions than geographical
> h) Dialect has other functions in the literary text since it reflects features of local culture
> i) Dialect stresses social contrast between the characters
> j) Dialect is related to a strictly personal way of speaking , it is , then , idiolectal i.e. personal thumbprint of individual
> k) Using the dialect is not for mocking at people but it rather reflects reality in society which embodies people of different statuses in life
> l) Diversity is part of the artistic creation
> m) Ordinary language is the basis of appreciation to literary language (Serir-Mortad, 2012, p.43)

In terms of accuracy, it is argued that in some cases standard language can not fulfill the necessities of the author in transmitting the message as there are no exact translation of some dialect words, expressions and meaning in standard language :

> Nothing can be expressed in a dialect that could be as well or even better expressed in conventional English. Every dialect as well as every language has its words for which no equivalent can be found,

> its fossilized expressions that cannot be translated, its illustrations and proverbs that are insipid unless in their native dress (Sala, Yates, 1868, p.138)

Dialect then, is not classified in the second range variety, it is neither low nor bad. It is rather a variety of the language with a linguistic value that gained merits to be represented in literature.

Indeed, systematic employment of dialect in literature offers a real linguistic diversity to the text; the exposition of spoken patterns in written forms attains a level of realism as Kirk (1999) assumes:

> The incorporation of spoken features into a written, generic-rhetorically influenced text inevitably leads to departures from the standard language. Three possibilities are recognised: use of dialect; use of nonstandard language characteristic of the spoken language and use of nonstandard language characteristic of solely the written language, without any corresponding basis in speech; and use of any combination of any or all of these. (p. 46)

In this vein, Kirk established a map to illustrate the mixture of standard and non-standard forms in literature attached to the following explanation:

> The map recognizes that contemporary literary writing comprises a choice of several linguistic features: of standard features, of dialect features, and of nonstandard features on the one hand- i.e. structural or “code” features; and also that literary writing comprises the choice of specific generic-functional features, which in turn depend on whether the particular text is being modeled on “writing” or “speech”- i.e.”mode” features. (Kirk, 1999, pp.46-47)

(a) Literature as writing (→ literary-generic features = formal)

Standard Dialect

"Formal" (A) & (B) &

Literary Literary

<<< >>>

"Informal" Nonstandard Nonstandard

(C) & (D) Dialect &

Discourse Discourse

(b) Literature as speech ( → Discourse-generic features = informal )

**Map 2 : Map of speech realism in Literature (Kirk, 1999, p. 48)**

## 8. Dialect Employment in British and American Literatures

In both British and American Literature, literary dialect can be found. Minnick (2007) explains how literature contributed to scientific studies on old English dialect as authors drew the spoken language at that time on written texts.

In fact, Geoffrey Chaucer, the father of literature, used to write in standard language, however, "the language of the period was not the standard of today English but it was the East Midlands dialect which is best known as Chaucer's Middle English covering London, Oxford and Cambridge" (Serir-Mortad, 2011, p.104). Yet, he made use of a set of dialects such as "east Midland mingled with northern and Kentish dialect" (Serir-Mortad, 2011, p.104). Schofield (2001) mentions:

> By good fortune, it was in the London dialect that Chaucer consistently wrote (although he occasionally used Kentish forms), and so great was his preeminence, and that of other prominent authors like Gower and Wycliffe, who used the same dialect, that writers throughout England gradually yielded their local custom to higher authority. (p.143)

One of Chaucer's outstanding works in which he employs dialect is the series of poems *canterbury Tales* where "the dialect is shown through two northern clerks in "The Reeve‟s Tale" that mirrors Chaucer‟s representation of the Norfolk dialect in his depiction of the Reeve in the *Canterbury Tales*" (Serir-Mortad, 2011, p.104) .

Dialect theatre was also common in England influenced by the Italian dialect performances at the Renaissance period which were a trending fashion. Kenneth and Laura Richards in *The Commedia dell'Arte: A Documentary History* (1990) mention:

> The use of dialects enabled the players to circumvent in some measure the absence in Italy at the time of a unified national language and to develop, where appropriate, familiar colloquial

> address to complement the more formal, ornate, and even artificial discourse they assimilated from the learned culture (p.2)

Shakespeare can not be missed when talking about theatre who thematically made use of dialects and "with reference to his birth place, Shakespeare's Warwickshire dialect dominates his writing with other varieties mixed up with Norman French and, of course, strong Anglo-Saxon influence" (Serir-Mortad , 2011, p.107). His awareness of dialect and its artistic function insights him to mark down the dialectal deviations:

> Shakespeare succeeds to make the regional theatre to cheer the audience through sub-literary pronunciation spoken by the dialect characters in many of his plays performed on stage, as the nurse use of dialect in Romeo and Juliet, English country dialect in Mid Summer Night"s Dream, and the Celtic race in Macbeth within several dialects from the highland, north England, and Saxo-Danish. They all express the universal pervasiveness of Shakespeare and his dialect awareness exceedingly raised within his play Henry the fifth (Serir-Mortad , 2011, p.107).

The famous poet and novelist Walter Scott as well, is one of dialect employers mainly "sharpened and pointed by the use of that Scottish dialect which is at once so homely and so pungent." (Sabin, 1987, p.17). Scott's focus on the use of dialect more than a standard language was criticized as "Norman Page notes for example, Scott"s use of dialect for heroic and tragic effects, while remarking also that Scott fails to make Standard English a spoken language equal in vigor to his dialect speech." (Sabin, 1987, p.17). Scott's use of local dialect was by the purpose of characterization and reaching authenticity in depicting the Scottish social life as it "allocates the voices of northern dialect set thoughtfully to reflect purely Scottish Highland manners, characters, scenery, superstitions and costumes; for that he is still ranked in the top of great writers; chiefly *The Heart of Midlothian* is a case in point." (Serir-Mortad, 2011, p.109) .

As far as American literature is also concerned, dialect use in literary texts began to take place by the late 1700s by the representation of the black dialects as in John Leacock's *Fall of British Tyranny*: "Well, my brave blacks, are you come to list?" "Eas, massa Lord, you preazee." "How many are there of you?" "Twenty-two, massa" (Krapp, 1925, p.255). Then, it continues with the representation of northern dialects as in A. B. Lindsley's *Love and Friendship*: "darn my skin 'f you wouldn't dewe it, clear as mud" (Krapp, 125). The southern vernacular also started to be used by the beginning of the 1800s as in Robert Montgomery Bird's *Nick of the Woods:* "I never seed the critter before, but I reckon it war he, for thar's nothing like him in natur'" (Krapp, 1925, p.109). Dialect use became successful and often used in the period after the civil war and Mark Twain's *Huckleberry Finn* was the outstanding dialect novel in the American literature .

### 8.1. Dialect Use by Gaskell in *North and South*

*North and South* is a social industrial novel published in 1854. The dominant theme in this novel is the workers-masters relationship in Manchester. Gaskell attributed Lancashire dialect to a set of her characters and was interested in depicting the real speech of the working-class in this period and she "avoided making her "low" characters talk in a literary way" (Marambaud, 1971, p.68). Sanders (1929) praised the way Gaskell uses dialect and how she was a model to other authors by pointing out that "in the writing of dialect [she] gave a great impulse to its use in fiction after her time, and suggested to subsequent authors how well it became novels dealing with persons uneducated and uncultivated" (p.145)

In fact , Gaskell learned dialect use from Scott and then taught it to writers who followed her. Craig (1975) assumes that "She learned from him ways in which local speech can be presented and employed in the novel, and she transmits these means for other provincial writers to develop therefrom their own opportunities." (p.40)

In his study of Gaskell's use of dialect, Sanders (2000) describes it as follows:

> The two most common differences between the language of the Manchester artisans and the language of literary persons are, first, the change in the pronunciation of words by internal changes, by cutting off syllables at the beginning or at the end of the words, and by running two words together1 and secondly, by using words entirely different from those cus-tomary in literary English (p.147)

In the same vein, Sanders (1929) explains to what extent was Gaskell faithful to the language of Manchester in the Victorian era and how she was a source for dictionaries establishments. He writes: “An examination of the English Dialect Dictionary will show how heavily its editors leaned upon her work and the work of her husband in illus-trating Lancashire usage”. (p.155)

The influence of Gaskell’s use of dialect was also literary; Sanders (1929) mentions that she “did much to fix the place of dialect in fiction" (p.80). In fact, Gaskell was not the first author to employ dialect but was instead the best. She gave it a great importance and smartly handles it . For her , It was not a "haphazard business" yet for others "it was done very poorly” (Sanders, 1929, p.154) :

> Her task was to catch the phrasing of good English words that had been corrupted by the folk speech, and of words that had been preserved in folk speech long after their day in good usage had passed, and to render these faithfully. She did it surprisingly well, and others, seeing how well she had managed, and in consequence how much more life-like her book seemed, followed her example (Sanders, 1929, p.154)

Dialect in *North and Sout*h occurs in the speech of the Higgins, Nicholas, and his daughter, Bessy who work in Marlborough Mill which belongs to Mrs. Thornton and sometimes in Margaret’s speech when addressed to her working-class friends. Benmansour (2015) defined these dialect characters as follows:

> -Nicholas Higgins: a mill worker and union leader.

-Bessy Higgins: Nicholas's daughter and a mill worker suffering from a disease caused by the cotton filling the air.

-Mary Higgins: Nicholas Higgins's young daughter" (p.68)

All of these characters speak the Lancashire dialect. A passage can be extracted from Nicholas Higgins' speech: "'Yo're not to think we'd ha' letten 'em clem, for all we're a bit pressed oursel'; if neighbours doesn't see after neighbours, I dunno who will'" (Gaskell, 1994, p.184).

In the previous passage, a set of Lancashire aspects are used as the use of *yo* for *you, ha f*or *have, em* for *them and* oursel' for ourself. Also some words have deviated such as letten for the past participle let, and dunno for do not .

Additionally, an old Lancashire word is used is *clem* which means to starve or suffer from hunger which was commonly used all over greater Manchester. Through the following table, Benmansour presented a set of Lancashire words used by the Higgins :

| Dialect word | Standard English |
|---|---|
| Hoo's | She's |
| Clem | To starve |
| Dunno | Do not |
| Heerd | Heard |
| Childer | children |

**Table 11 : Some Dialectal Words used by the Higgins (Benmansour, 2015, p.72)**

Elizabeth Gaskell's novels are worth studying as dialect rich pieces and stories which present the realistic and accurate life of the working-class during the industrial revolution period .

## 8.2. Dialect Use by Mark Twain in *The Adventures of Tom Sawyer*

To tackle *The Adventures of Huckleberry Finn*, it is necessary to have an overview on the preceeded novel *The Adventures of Tom Sawyer*, as this latter complements it and this is asserted by Twain (1884) in the editorial sentence of *Huckleberry Finn* when he said: "you don't know about me, without you have read a book by the name of *The Adventures of Tom Sawyer*" (p.1) .

*The Adventures of Tom Sawyer* is a masterpiece of American Literature published in 1876. The story is set in the town of St. Petersburg, Missouri along the Mississippi River and , in the times of slavery and hard times and deals with a set of the adventure of the protagonist Tom Sawyer, a young boy, and his friend Huckleberry Finn .

The book is controversial and contains a set of dialects, mainly what Twain names *Negro dialect* the fact that was considered racist. To illustrate, the following passage is extracted:

> "Say, Jim, I'll fetch the water if you'll whitewash some."
> Jim shook his head and said:
> "Can't, Mars Tom. Ole missis, she tole me I got to go an' git dis water an' not stop foolin' roun' wid anybody. She say she spec' Mars Tom gwine to ax me to whitewash, an' so she tole me go 'long an' 'tend to my own business – she 'lowed she'd 'tend to de whitewashin'."
> "Oh, never you mind what she said, Jim. That's the way she always talks. Gimme the bucket – I won't be gone only a a minute. She won't ever know."
> "Oh, I dasn't, Mars Tom. Ole missis she'd take an' tar de head off'n me. 'Deed she would."
> "She! She never licks anybody – whacks 'em over the head with her thimble – and who cares for that, I'd like to know. She talks

> awful, but talk don't hurt – anyways it don't if she don't cry. Jim, I'll give you a marvel. I'll give you a white alley!"
> Jim began to waver.
> "White alley, Jim! And it's a bully taw."
> "My! Dat's a mighty gay marvel, I tell you! But Mars Tom I's powerful 'fraid ole missis –"
> "And besides, if you will I'll show you my sore toe."
> Jim was only human – this attraction was too much for him. (Twain, 1876, p. 11**)**

Comparing Tom's and Jim's speeches, Tom does not speak a pure standard language, a set of vocabulary deviations occur; the words *gimme* is used as a contraction of *give me,,* also the word *them* is reduced to be *'em,* the slang word licks is used which means to punish with blows or lashes. Additionally, at the level of grammar, Tom does not respect the standard rules; in the sentence 'she talks awful' he used the adjective awful when he is supposed to use the adverb awfully .With the third person singular, he missed up the use of the *s* and he says he don't' instead of doesn't .

As far as Jim's speech is concerned, it is remarkable that he is an extreme dialect speaker and almost each of his words and expressions has deviated from standard form. The first feature is the omission of the final letter of the words such in an' (d) foolin' (g) roun' (d) 'whitewashin(g), as well as the deletion of the initial letter in some words like '(a)fraid' and '(al)lowed'. In the sentence *Can't, Mars Tom* the use of the pronoun I is skipped. Finally, 'd' is used to represent /th/ as in *'de' for the, 'dis' for this and 'wid' for with* .

## 9. Conclusion

Literature, sociolinguistics and dialectology are the different disciplines through which this chapter aims to identify and explain some concepts regarding literary dialect. Sociolinguistics and dialectology as scientific fields team up to highlight the linguistic value of dialect to then stylistically make use of it in an artistic field as literature.

Based on these key concepts presented in this chapter, the coming chapters will then pick up two literary works, one from British literature and the other from American literature, to discuss how literary dialect is employed in them. The former is Elizabeth Gaskell's outstanding novel *Mary Barton* and the latter is Mark Twain's *Huckleberry Finn.*

# Chapter Two

## Linguistic Investigation in Lancashire and AAVE Features

# Chapter Two: Linguistic Investigation in General Lancashire and AAVE Features

> 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″ (Poussa, 1999, p.28)

## 1. Introduction

As dialect employment in literature is the focus in this work, an examination of Lancashire dialect and AAVE features seems to be necessary at this level. This chapter also introduces the novels *Mary Barton* and *Huckleberry Finn* and presents the conditions of these books' publication and criticism over them. This chapter aims to reach the following goals; first of all, examine the novels' reviews and criticism. Then, to overview the history and geographical aspects of American dialects, including the AAVE. And finally, to present the Lancashire and AAVE dialects' linguistic features: Grammatical, phonological and vocabulary.

## 2. Summary of *Mary Barton*

The story is set in the Green Heys Fields in Manchester, on a spring day, where the two working-class families the Bartons and the Wilsons meet. Mr. John Barton and Mr George Wilson are having a walk while their wives Mrs. Mary Barton, a young pregnant lady, and Mrs. Jane Wilson, with her twin children, are sitting on the grass and chatting. Meanwhile ˜Little″ Mary, Barton's thirteen-years daughter, is playing around. The men are discussing the issue of Esther, Mary's sister who disappeared from the arena a few times ago , the fact that negatively affects Mary's psychology. Mr Barton believes it is because of her work in a factory that gave her an unhealthy amount of independence. At that time, Jem Wilson, George's seventeen years old son, runs by as little Mary slaps his face when he kissed her.

The Wilson family is then invited to Barton's house to have a cup of tea , daughter Mary is sent by her mother to call Alice , George's sister who works as a

sick-nurse, to join them. Later on, at that same night, Mary dies with her child when giving birth due to a "shock to the system" (p.56). Mr. John blames Esther's disappearance and got angry with her "His previous thoughts about her had been tinged with wonder and pity, but now he hardened his heart against her forever" (p.62) .

Three years after Mary's death, John became a trades union chairman while Mary is a dressmaker apprentice and got introduced to Margaret Jennings and her grandfather Job Legh through Alice who was very excited to make them meet when saying: "Do come, Mary! I've a terrible wish to make you known to each other. She's a genteel-looking lass, too" (p.82). Margaret and Mary became close friends. Yet, Mary knows that Margaret is getting blind and could not keep on working as a sewer but fortunately she is talented with singing from which she will earn money. Mary, now a beautiful young lady, started to attract Harry Carson a rich mill-owner and "was not insensible to the pride of having attracted one so far above herself in station...Her love for him was a bubble, blown out of vanity; but it looked very real and bright" (p.160). Mary feels that she loves him aspiring to be Mrs. Carson, one of the noble rich women in the city. Meanwhile, Jem is still in love with her but she still repels him away.

At Carson's mill, a fire breaks out, Jem succeeds in saving his father George, who is a worker there. The workers' life is just going harder and harder, most of them are now out of work and with no urge, face poverty and starvation. Soon after, the Wilson twins fall ill and die. Mary goes to the Wilsons for consolation, Jem declares his love to her and proposes marriage. Yet, she continues to reject him and he, thus, leaves the city to Canada. After he left, Mary realizes that she loves him and regrets the fact that she pushed him away along all these years. After that, George Wilson dies, but this time she can't go to Wilson's home to avoid facing Jem. Mary decides to break up with Harry , but he refuses to abandon her without a fight. It was a challenge for him. Thus, there was an extreme conflict between Jem and Harry over Mary.

John Barton, at this time, is going to London with a delegation to the parliament to negotiate the difficult status of the working class, and ask for help and improvement of their situations. However, it does not work. On the other hand, things are getting better with Margaret who settles on a singing job.

After a while, Esther comes back and feels that Mary is falling into the trap of loving money and prostitution as she did. She is wondering "What shall I do? How can I keep her from being such a one as I am; such a wretched, loathsome creature!" (p.380). She goes to John Barton and tries to warn him to protect his daughter but he pushes her away and she is kicked in jail for a month. Harry's chases to Mary continue and Esther this time asks the help of Jem, as he is the one who loves her and the only who can protect her, and he promises to do. Jem goes to Harry to discuss his intentions towards Mary and warns him from trying to hurt her: "If you mean fair and honourable by her,well and good; but if not, for your own sake as well as hers, leave her alone, and never speak to her more" (p.544), they clash and a policeman intervenes to separate them. After some time, Harry is murdered. Consequently, Jem is accused of the crime based on the incident of quarrel witnessed by the policeman and the hostile feelings between the two men. Esther finds a piece of paper with Jem's handwriting in the crimes scene, doubts grew, but Mary believes he is innocent and feels responsible for proving his innocence.

Mary has to prove Jem's innocence. After doing her own inquires, she concludes that the real murderer is her father, John, not Jem. She then falls into a situation where she has to prove her beloved's innocence without harming her father.

To do so, Mary goes to Liverpool to find Will Wilson, Jem's cousin, who is a sailor. Unfortunately, when she arrives she recognizes that Will's ship has already set sail. She then takes a small boat, follows him and succeeds to reach him. Will goes back and testifies that he and Jem were together having a walk the night of the incident and Jem is released.

John Barton suffers from remorse, he then invites Jem and Henry Carson and admits his crime, and asks for forgiveness. Henry feels it's the employers' crisis' guilt and consequently forgives him. Soon, John Barton dies.

Henry Carson focused again on the employers' status and does his best to improve it. Mary and Jem moved to Canada where they got a child and live happily.

### 3. *Mary Barton* Book Review

*Mary Barton* is Elizabeth Gaskell's first novel published in 1848. Gaskell's story stems from the suffering of her surroundings in industrial Manchester and assumes her aim was social and not political as she said "I know nothing of political economy or the theories of trade. I have tried to write truthfully. And if my accounts agree or clash with any system the agreement or disagreement is uninten-tional" (Gaskell, 1848, p.5). Gaskell felt concerned with the miserable situation of the working class and she intended to highlight it, in her preface she mentions:

> I had always felt a deep sympathy with the care-worn men, who looked as if doomed to struggle through their lives in strange alternations between work and want[...] The more I reflected on this unhappy state of things between those so bound to each other by common interests, as the employers and the employed must ever be, the more anxious I became to give some utterance to the agony which from time to time convulsed this dumb people. (Gaskell, 1848, p.v–vii )

The closest example that flows to the mind is in her sixth chapter when John Baton says "Han they ever seen a child o' their'n die for want o' food?!"(p.64). This scene is portrayed based on a real incident Gaskell lived through when she visited a poor family to round up the situation

> The strong impulse to write *Mary Barton* came to her one evening in a labourer's cottage . She was trying hard to speak comfort and

> to allay those bitter feelings against the rich that were common with the poor , when the head of the family took hold of her arm and grasping it tightly said , with tears in his eyes 'Aye, ma'am, but have ye ever seen a child clemmed to death?' (Sharps, 1970, p.56)

Elizabeth Gaskell was praised for her industrial novels *North and South* and *Mary Barton,* where her first purpose was to faithfully depict the working class social lives and present "a realistic picture of the squalid slums in the industrial areas, of the miserable conditions of life of the proletariat in the manufacturing cities" (Marambaud, 1971, p.8). John McVeagh (1969) states that Gaskell "began her career as a novelist by dealing with the latest and most pressing social problems of the day, and some of her importance seemed to be that she presented what had never before been shown in fiction" (p.1)

About the value of the novel , Carlyle (1848) wrote a letter to Gaskell to express his admiration for the book and claims "it is a beautiful, cheerfully pious, social, clear and observant character is everywhere recognisable in the writer" (p.13). In fact, Gaskell was not the first to mention down the characteristics of society in the written literary texts but she smartly did it and raised the value of the social novel. "Mrs. Trollope, the mother of Anthony Trollope" before *Mary Barton* tried to depict the early 19th century society but "she was very vague .Mrs. Tonna, also a social novelist of the 1830e and 1840s, was too violent" (Marambaud, 1971, p.13) . As Miss Hopkins (1948) points out:

> *Mary Barton* was the first novel to combine sincerity of purpose, convincing portrayal of character and a largely unprejudiced picture of certain aspects of industrial life. Modern studies on the Industrial Revolution, when plaoed beside this book, show that Mrs. Gaskell is, on the whole, trustworthy. (p.14)

To talk about *Mary Barton's* critical tradition, Gaskell faced several criticism. A large number of critics assume that she tried to combine both what L. Culross (1978) calls 'public social' and 'private romantic' plots which did not fit (p.42).

This unleashes the critics to feel that the novel is full of clutter the way that there is "sufficient material for two novels" and get lost in the real theme of the novel (Ganz, 1969, p.69). Yet most of them tend to the public plot as a major plot of the story and assume that it is "a social novel" and that "The public plot does represent Mrs. Gaskell's view of the industrial workers' plight during the late 1830s and early 1840" (L.Culross, 1978, p.43). In the same vein, critics believe that the aim and the general atmosphere of the novel were typically social, focused on "the way of life of one class, and its feeling of insecurity and isolation." (wright, 1965, p.11). They also insist on the leading role of John Barton, the protagonist of the social theme Gaskell defends who is "always well to the forefront of the story" (Manchester University Press , p.41)

A strong argument the critics display is stated by Gaskell herself in the widely-known letter she wrote to Mrs Samuel Greg after the publication of the book. She admitted that the original title of the novel was John Baron "Round the character of John Barton all the others formed themselves; he was my hero , the person with whom all my sympathies went" (Gaskell, 1966, p.74). Reasons for publication were the cause of the title change, this is how Gaskell justified. All the novelist's focus was then molding in John Barton as she intended to make him the hero of the story, however, things changed in the second half of the novel and the trend changed to Mary.

Miss Hopkins (1948) goes further in the analysis of the book title change and gave an argument on the reason for the novel's unity, and the shifting from one social plot where John Baron is the hero, to a second romantic plot where the focus is on Mary:

> Mrs. Gaskell had originally given her book the title of John Barton … And some years later she made the enlightening admission that the title changed by request of her publishers . Chapman and Hall … no doubt felt that a murderer was not exactly what the public , in that day , would look for in the hero of a novel intended for family

> reading . Confronted with this problem , the author cleverly saw Mary as a key to the resolution . This necessitated some quick shifting of emphasis ; Mary had to be pushed more in the foreground … But the scar left by this major operation remains (p.14)

The novel, according to critics, ends up with two different plots that "seem to have little in common" (L.Curlross, 1978, p.54). The first plot is public social, while the other is private romantic, and they both develop two different themes. If critics do a preference between the two plots, they would choose the public plot led by John Barton rather than the private plot led by Mary as the last one is regarded as "conventional and excessively melodramatic" while they prefer the realism of the public plot" (L.Curlross, 1978, p.54).

## 4. Lancashire Dialect Features

The Lancashire dialect is the dialect spoken within the borders of the Lancashire county situated in the north west of England "Lancashire name is taken from the city of Lancaster, it is featured by a flag through red rose sharing the yellow and green colours and it is situated in North West England" (Serir-Mortad, 2011, p.99). It is bounded to the North by today's Cumbria, to the south by Merseyside and to the west by Yorkshire country, "geographically, the Lancashire area covers Lancashire itself, apart from the far north, plus neighbouring areas of northeastern Cheshire and northwestern Derbyshire" (Trudgill, 1999, p.42):


**Map 3 : of Geographical Borders of Lancashire County**

Throughout history, the county witnessed several reforms in its geographical boundaries; the towns of Bury, Bolton, Oldham, Rochdale, Salford, and Wigan which now belong to Greater Manchester, by decision of the local government, were the hub of the Lancashire County. Likewise, the change embodied other old Lancashire towns which became part of other adjacent counties; Knowsley, St Helens and Sefton now belong to Merseyside; Warrington and Widnes now belong to Cheshire and the Furness Peninsula; Westmoreland and Cartmel now belong to Cumbria. The following map illustrates the old Lancashire County boundaries.


**Map 4 : Old Lancashire County Boundaries**

It is to the industrial revolution that this region engendered as it became a trade center: "approximately 85% of all cotton manufactured worldwide was processed in Lancashire" (Gibb, 2005, p.13). These commercial exchanges and the friction between races with their different speech varieties impacted the speech of the region and makes it hard to draw the boundaries of the dialect and maintains stable features as Almeida (2016) claims:

> By the end of the 19th century, there were more than 2,600 cotton mills in Lan which implied an increase of the population since they employed 440,000 people in the county. Hence, the great dialectal variety, prompted by the cotton manufacture, makes it impossible to determine the boundaries of demarcation. (p.428)

As any language or variety of language, Lancashire consists of a set of grammatical and phonological features.

### 2.4.1. Grammatical and Phonological Features

Grammar and phonetics are the two basic linguistic levels on which any varity of language is shaped. Here are several key phonological and grammatical features of Lancashire dialect:

1 – The definite pronouns gloattaling : /the/ becomes /t/

2 – Rhoticity which is concerned which the pronunciation of the consonant / r/. In English being rhotic is to pronounce the r sound wherever it occurs. However , being non-rhotic is to drop it in some cases ; when it is postvocalic for example as in *art* , or when it occurs at the end of the word as in *sugar* .

3 – Vowel-lengthening: “hole” may sound “Hoil”

4 – Vowel_shifting: words like "speak" may sound /eɪ/ , words ending in -ought (e.g. brought, thought) would be pronounced as /oʊt/

5 – The addition of the suffix " s " in the present tense may happen not only with the third person singular , but also with other pronouns.

6 – An oo in words such as a book, look, the hook can be pronounced with |/ʉː/

7 – Words like “ light ” , “ night ”, “ right ”, may sound “ leet ” “ neet ” “ reet ” : /li:t, ni:t, ri:t/ (trudgill, 1999, pp.157-157)

8 – /t/ is replaced with an /r/ ; for example, "I'm gerring berrer", "a lorra laughs"

9 – The non-moderate use of the past form of *to be* : “was and “were may be used with all pronouns. Example : Dialects was various / Dialect were various

10 – Use of a "z" sound for an "s" as in "bus" pronounced "buzz"

11 – /t/ may turn to /d/ : “ cannot ” become “ connod ”

12 – /a/ may be replaced with /o/ : “ many ” “ can ” turn to “ mony ” “ con”

13 – The word “ much ” turns to “ mich ”

14 – words like “ about ” , “ without ” , “ mouth ” turn to “ abeawt ” , “ Beawt ”, “ Meawth ” (Benmansour, 2015, p.98)

15 – Letter doubling : “ above ” “ coat ” become “ aboon ” “ coaat ”

16 – The word "self" is reduced to "sen" or "sel"

17 – Words like "Make" and "take" turn to "mek" and "tek"

18 – The frequent replacement of /a/ with /o/. For example, "land" became "lond" and "man" became "mon"

19 – The word “anything” turns to “owt”

## 4.1. Vocabulary

A big number of Lancashire dialect words and expressions ‘glossaries and dictionaries were then published, mainly Dr. Alan Grosby’s book *The Lancashire Dictionary of Dialect, Tradition and Folklore*. Based on it, the following table will present a set of Lancashire words and their meanings:

| Lancashire Dialect Word | Standard Language interpretation |
|---|---|
| I | A |
| Abeawt | About |
| Aboon | Above |
| Allus | Always |
| Al’reet | All right |
| Babbi or Babby | Baby |
| Beawt | Without |
| Bin | Been |
| Brass | Money |
| Cawnt | Cannot |
| Childer | Children |
| Clooas | Clothes |
| Dickys Meadow | To find oneself in a difficult situation |

| | |
|---|---|
| Dowter | Daughter |
| Eawt | Out |
| Erdid | She did |
| Gobbin | A person guaranteed to do something ridiculous |
| Having kittens | Anxious – worried |
| Hidin’ | To slap hard |
| Hoo | She |
| Im | Him |
| Int | Isn’t , is not |
| Itwer | It was |
| Jiggered | Exhausted , or not working |
| Lanky | Lancashire |
| Maunt | Must not |
| Mey | May |

| | |
|---|---|
| Monny | Many |
| Nobbut | Nothing but |
| Nagur | Work |
| Neet | Night |
| Noddy | Fool |
| Nought / Nowt | Nothing |
| O’ | All |
| Oer | Over |
| Oin | I have |
| Owd | Old |
| Owt | Anything |
| Purrit | Put it |
| R’ Ti | Are you ? |
| Reet | Right |

| | |
|---|---|
| Seed | Saw , seen |
| Shoon | Shoes |
| Summat | Something |
| T | The |
| Tek | Take |
| Thend | The end |
| Thee | You |
| Thowd'mon | Father |
| Um | Them |
| Umteen | Plenty |
| Home | Whoam or whom |
| Wimmin | Women |
| Yo | You |
| Yers | Yours |

**Table 12 : Lancashire Dialect Words and their Interpretation**

## 5. Lancashire Dialect Use in Literature

Lancashire dialect was used by a set of prose and poetry writers since the mid 19th century and was also defended by both linguists and literarians mainly Elizabeth Gaskell and her husband William Gaskell and Waugh and Brierley.

Accordnig to Paul Stuart Salveson (1993), dialect literature in Lancashire went through different stages: the first begins from the age stage of the in the the mid-eighteenth to the the mid-nineteenth century where "typical products comprise a combination of broadsheet songs, satirical verse, and humourous occasional pieces"(p.5). In this era appeared a literary genre called the 'Cotton Famine' poetry through which writers such as Samuel Laycock, William Billington and Joseph Ramsbottom manifest their social problems. For instance, Samuel Laycock's 'Welcome Bonny Brid' written in the 1860s where a father writes a song to his newborn baby who comes to life in a laborious social state:

"Tha'rt welcome, little bonny brid
But tha shouldmn't ha come just when tha did;
Toimnes are bad.
We're short o'pobbies for eawr Joe,
But that, of course, tha didn't know,
Did ta, lad?"

The second phase of Lancashire dialect use in literature "begins in the early 1850s and lasts until the end of the century" (Salveson, 1993, p.5) where the pioneer was with no doubt Whilst Waugh who "certainly popularised it and established a common orthography which most nineteenth and early twentieth century Lancashire writers used." (Salveson, 1993). The third stage starts before the era of the First Wolrd War when another wave of dialect writers emerged on her head is Allen Clarke. Salvason (2016) points out some other substantial Lancashire dialect writers:

> There were many more, some of whom were exceptionally talented. John Trafford Clegg, of Rochdale, is still remembered in his home town by members of the Waugh Society and is commemorated on the Lancashire Dialect Writers' Memorial in the town's municipal park. William Billington, of Blackburn, is known to local history enthusiasts in his home town, but – like Trafford Clegg – hardly at all beyond (para 2)

The female writers' category also had a great impact on Lancashire Literature through their works. Margaret Rebecca Lahee (1866) for example who describes her investigation in writing about serious social troubles of the working-class through her stories as an 'exception', affirms that "it is generally an understood matter that ladies know little of politics, and care less; but of course there are exceptions to every rule, and I have taken the liberty of claiming that exception" (quoted in Salason, 2016). Lahee initiated her literary career with her first novel written in Lancashire *Owd Neddy Fitton's Visit to th' Earl o'Derby*, published in 1859 and described by Edwin Waugh as the best story in the Lancashire dialect . Indeed , writing with dialect was not an easy task as authors had to deal with readers who don't master the dialect which can create a kind of misunderstandings. In this respect, Lahee (1963) writes in her first novel's preface:

> I ought perhaps to offer some apology for certain homely words which may appear coarse and vulgar to the more fastidious reader, but as NEDDY was nobbut a gradely straightforrad owd chap, an' noan used to sich loike mee-maw wark as refined Literature, I thought it but justice to him to transcribe this tale in his own plain language, and I am of the opinion that the honest John Bull manner of the old Lancashire farmer will be admired throughout the work.(quoted in Salvason, 2016)

For sure, Gaskell takes part in the Lancashire female writers. Though Gaskell was not a Lancashire dialect speaker, the northern region of England was the set of

many of her novels, and Lancashire dialect was the dominating literary language she uses, as her main concern was to depict the working-class status in that era. Her own experiences and dealings with people of this region as Shelston (1989) mentions : "personal experience as the wife of a leading figure of Manchester life" resulted in her contacts with "the 'business' Manchester . . . and the cultural Manchester of the great institutions"(p.47). Mrs. Gaskell goes even further when arguing Lancashire dialect value and believes that it is even more accurate and real than the standard language and writes that she "can't find any other word to express the exact feeling of strange unusual desolate discomfort, and I sometimes 'potter' and 'mither' people by using it" (Letters of Mrs. Gaskell, 1966, p.292) .

Her husband William Gaskell was also an effective help to realistically provide her with a set of Lancashire words and phrases. He, in turns, was a Lancashire dialect lover to an extent that "One of his old pupils tells of seeing him leave a first-class railway carriage and join several Lancashire workmen in a third class compartment, in order to hear them speak in the true Lancashire dialect" (Chadwick, 2013, p.210). In his *Two Lectures on the Lancashire Dialect* (1854), Gaskell advocates Lancashire dialect employment in literature:

> There are many forms of speech and peculiarities of pronunciation in Lancashire that would yet sound strange, and, to use a Lancashire expression, strangely 'potter' a southern; but these are often not, as some ignorantly suppose, mere vulgar corruptions of modern English, but genuine relics of the old mother tongue. They are bits of the old granite, which have perhaps been polished into smoother forms, but lost in the process a good deal of their original strength. (p.14)

Her first novel *Mary Barton* is one of her outstanding novels written in a dialect which is the central concern in this work. It is assumed that it is not suitable to write in a dialect that is odd to the reader. In the case of Lancashire dialect:

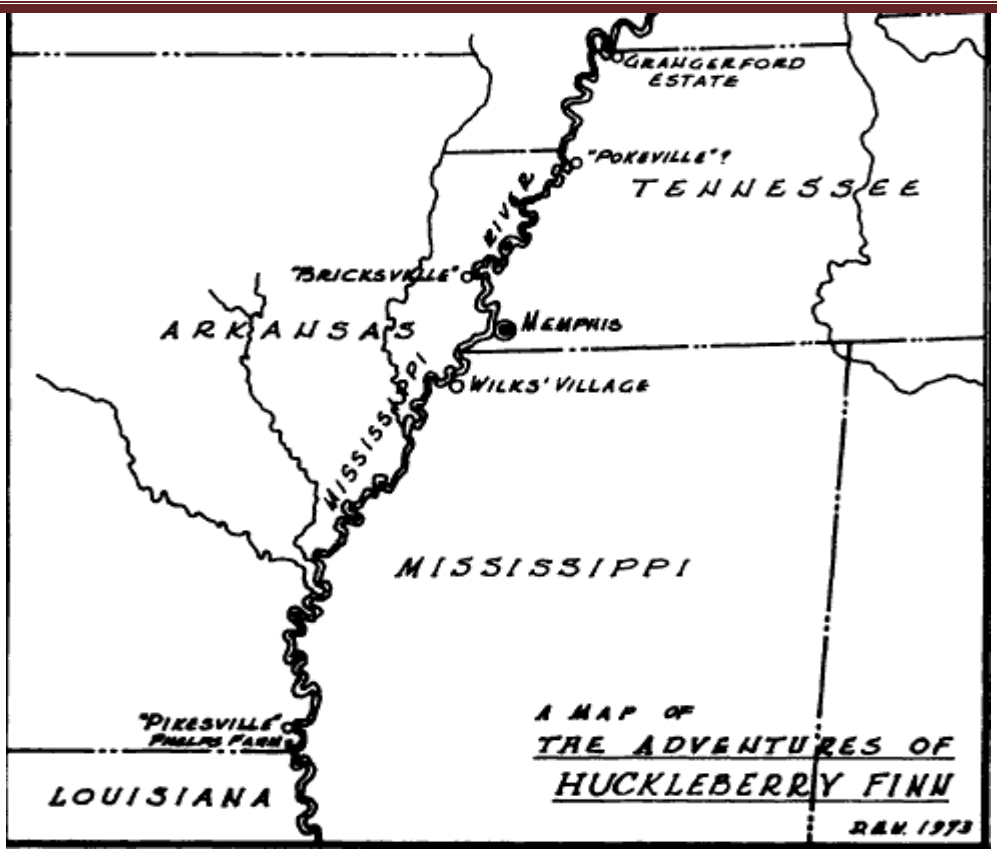
> To two-thirds of the people of this country the very existence of an exclusively Lancashire literature is unknown, while to the majority of the other third it is a sealed volume. And yet this dialect has a little "lettered republic" of its own, with its grades as distinctly marked, its rewards as eagerly struggled for, and its rights as jealously guarded as are those of our national literature. (Sala, Yates, 1867, p.137)

Lancashire dialect has attracted many male and female writers to use it along with the standard language, as it served to socially identify their characters.

## 6. Summary of Huckleberry Finn

*Huckleberry Finn* is considered Twain's most popular novel, first published in December 1884. Its main feature was a direct attack by the author on the rules and the traditions of the South .This novel is assumed to be an immediate sequel to the previous novel *The Adventures of Tom Sawyer* as the ending of Tom Sawyer has been the opening of *Huckleberry Finn* .

The story is set in the town of St. Petersburg, Missouri, which lies on the banks of the Mississippi River as shown in the following map:




**Map 5 : Setting throughout Huck Finn: South (appeared in Glogpedia , 2013 )**

The story begins when the author takes the readers back to the closure of *Tom Sawyer*, where Huckleberry Finn and his friend Tom Sawyer found a robber's gold cache. The opening sentence of the novel was:

> You wouldn't know about me , without you have read a book by the name of The Adventures of Tom Sawyer , but that ain't no matter ... Tom and me found the money that the robbers hid in the cave , and it made us rich (Twain, 1885, p.1) .

Huck was under the adoption of the Widow Douglas who worked hard to civilize him and tried to get him used to the life of sophistication, education and good manners . Unfortunately, this made him frustrated and he started feeling that he was restricted and was not satisfied with his new life, "The Widow Douglas she took me for her son, and allowed she would sivilize me; but it was rough living in the house all the time, considering how dismal regular and decent the widow was in all her ways " (p.2). Thus, Huck runs away saying " when I couldn't stand it no

longer I lit out. I got into my old rags and my sugar-hogshead again and was free and satisfied. ” (p.2). Shortly after, Tom looked for him and managed to persuade him to return promosing him to make him a member of the robber gang he created with other young adventurers. Everything was going well till the father of Huck Pap, a bad lazy drunkard man, appears and started to demand Huck’s money. The widow turned to the court trying to gain Huck’s custody but the judge sympathizes with the father and said “ courts mustn't interfere and separate families if they could help it ” (p.22). Pap after, kidnapped Huck and locked him up in a cottage across the river from St. Petersburg. Fortunately, Huck succeeded in escaping towards Jackson’s Island in the middle of the Mississippi River, leaving traces of his fake death.

Yonder, he meets miss Watson’s slave Jim who tells him that he escaped from her after he heard that she determined to sell him to a family near the Mississippi River where the conditions of the slaves are worse. Though hack isn’t really sure he should help Jim to become a free man or not, he takes him a trail companion after chatting about his family and his past.

After they settle on the island, a powerful storm comes and causes the overflow of the river. Huck and Jim grab a raft to reach a natant house. They get in and find a killed man shot on his back. Jim prevents Huck from looking at the dead man’s face and hides his identity, it was his father Pap.

Huck is curious about what is going on in the region around him, masquerade as a girl and goes downtown. He heads to a house of a new resident woman to avoid discovery , she tells him that an amount of money is assigned as a reward to the one who finds Jim and that Doubts hover over his hiding in Jackson’s island . Huck immediately goes back to the island and, tells Jim what he heard and the two quit the island.

Huck and Jim take their raft and sail in the river heading to the south. On their way they rescue two cunning men and clim the raft. One of them presents himself as a British duke and the legal heir after his father, and the other is an old man who

claimes he is the long-lost heir to the French throne. Huck didn't believe them and lightly comments "All kings is mostly rapscallions, as fur as I can make out." (p.156). The alleged king and duke convince then Huck and Jim to carry on the way together . Along with the river towns, the two stranger men commit several ugly craps. The four land in a town where they hear the story of a recently deceased man Peter Wilks who left a heritage to his brothers. The duke and the king decide then to cunningly take over this money. They pretend this time to be Wilks' brothers. Huck is determined to reveal their trick and expose the truth to Wilks'nieces, and they escape as soon as the real Wilks'brothers arrive.

Huck also along with Jim left the town and head to a small village where the king and the duke betrayed them and sell Jim into slavery. Huck rebelled angry to free Jim, though he has a remorse towards what he is doing and feels that he infringe on miss Watson's ownership he then choose to do it and says "All right, then, I'll go to hell." (p.217)

When huck goes to free Jim he gets informed that the king sold him in a wine bar for 40 dollars and discovers in a strange coincidence that the family who bought Jim was Mister and Misses Phelps, the relatives of Tom Sawyer who were already waiting for him to visit them. When they see him they thought he is Tom and Huck pretends he is, gets into the home, and tries to find a way to free Jim. After a glance, Tom arrives and pretends to be Sid Sawyer, his younger brother and they together carry on the trick in order to save Jim and noticed to huck "there's excuse for picks and letting-on in a case like this; if it wasn't so, I wouldn't approve of it, nor I wouldn't stand by and see the rules broke because Right is right, and wrong is wrong, and a body ain't got no business doing wrong when he ain't ignorant and knows better." (p.248)

The events run constantly till Aunt Polly appears bringing some news with her, mainly that Jim is indeed free since many months before as miss Watson release him before she dies. At this point in time, Jim ackwnoledges to Huck that the dead man in the floating house was his father Pap, in order to relieve him. Aunt

Sally offers to adopt Huck but he gently rejected the offer and he expressed his desire and plan to move to live in the West .

At the end of the story, Huck feels glad for being able to finish writing his story, though he assumes he has never taken the step to do if he knew it would take all this time.

### 7. *Huckleberry* Finn book Review

*Huckleberry Finn* is one of Mark Twain's most widespread novels, published in December 1884 in the UK and in February 1885 in the US. This novel is also considered one of the outstanding dialects' works in American literature.

The story discusses several themes overall slavery throughout the use of the four dialects as he prefaced in the book:

> A number of dialects are used, to wit: the Missouri negro dialect; the extremest form of the backwoods South-Western dialect; the ordinary 'Pike-County' dialect; and four modified varieties of this last. The shadings have not been done in a haphazard fashion, or by guess-work; but painstakingly, and with the trustworthy guidance and support of personal familiarity with these several patterns of speech. (Twain, 1885, p.xiii)

This made the novel and Twain a focus of attention and a topic of discussion swinging between defenders and opposers. Critics find that the novel carries a sense of racism especially by the use of the word "nigger" 214 times, it is considered as an "impolite" language, the fact that made the book controversial question of race . It is one of the most banned books in America's history because of what was regarded a flat-out negative influence. Few time after the book's publication, an uprising against the book occurred and serious measures were taken by the concord Public Library which labelled it a "veriest trash":

> The concord (Mass) Public Library committee has decided to exclude Mark Twain's latest book from the library. One member of the committee says that, while he does wish to call it immoral, he thinks it contains but little humor , and that of a very coarse type. He regards it as the variest trash. The librarian and the other members of the committee entertain similar view, characterizing it as rough, coarse and inelegant, dealing with a series of experiences not elevating, the whole book being more suited to the slums than to intelligent, respectable people. (quoted in Salvason, 1993)

About his experience of reading the book "in a predominantly white junior high school in Philadelphia some 30 years ago", Allan B. Ballard (1982) writes to describe his feeling:

> I can still recall the anger I felt as my white classmates read aloud the word "nigger." In fact, as I write this letter I am getting angry all over again. I wanted to sink into my seat. Some of the whites snickered, others giggled. I can recall nothing of the literary merits of this work that you term "the greatest of all American novels." I only recall the sense of relief I felt when I would flip ahead a few pages and see that the word "nigger" would not be read that hour (Quoted in Henry, 1992, pp.386-387).

Over time, Twain was called the racist writer and his book "*The Adventures of Huckleberry Finn,* by Mark Twain, is the most grotesque example of racist trash ever written" (Leonard, 1957, p.16). The book has always faced the question of censorship ; its appropriateness for general readings, study and teaching was never determined. Accordingly, there were claims to pull the book of schools after a series of complaints of black students and their fathers. Black Americans had the intention to come out of the frame of slavery and the history of their inferior status the fact that made the novel, for them, unpleasant as it brings their terrifying memories to the scene.

The language Twain used in the novel was judged as ‘coarse’, ‘rough’ and full of ‘slums’ which may be true. However, that language was compatible with the history of slavery in America, the timing the novel was set on. In this respect Leorand.al (1992) write:

> Twain’s novel can be treated as a period peice, its language remains painfully divisice for black and white Americans.Black parents naturally want to spare their children the discrimination and gratuitous insults that are too much part of the history of black Americans. (p.13)

One of the notable offensive actions is John H. Wallace’s who had a firm converse opinion to both Mark Twain and his book Huck finn and led a campaign, as school's Human Relations Committee, to get it pulled of school curricula. In his widespread essay "The Case against Huck Finn" (1992), he describes the book as “the most grotesque example of racist trash ever written” (p.16). He believed that the book had a negative impact on the black students and their parents and revived the sense of ethnocentrism in white students. Black students felt a kind of humiliation starting lacking self-confidence and worked hard to ban the book from schools as he believes “it should not be allowed to continue to cause our children embarrassment about their heritage" (p.16) and goes further to assume that “It constitutes mental cruelty, harassment…tension, discontent, and even fighting” (p.17). Wallace also suggests that book negatively affects the student-teacher relationship and interaction; when a teacher allows the use of the term "nigger" , no matter the reason is, he is insulting black students or even permitting it as he is spotting their history of slavery and they “have no tolerance for either ‘ironic’ or ‘satirical’ reminders” (p.22) .

On the opposite side, many readers and critics defend the novel and praise the courage of the writer to deal with critical issues of both social and religious ideologies in a humourous style and an ironic discourse. They think that *Huckleberry Finn* allowed debating a set of rooted bigoted social and religious

beliefs. The book also, according to admirers provides the item of accuracy; the story depicts exactly the social life of Southwestern at that time with his unique dialectal style. In *The San Francisco Chronicle* (1885), the book was defended:

> *The Adventures of Huckleberry Finn* must be pronounced the most amusing book Mark Twain has written for years. It is a more minute and faithful picture of Southwestern manners and customs fifty years ago than was *Life on the Mississippi,* while in regard to the dialect it surpasses any of the author's previous stories in the command of the half-dozen species of patois which passed for the English language in old Missouri. [2]

Arthur Vogelback, author of one of the first and most influential of the novel's reception studies in his study *The Publication and Reception of Huck Finn in America* (1939 ) assumes that because of the focus on the general atmosphere of the novel created by the theme, the book was artistically oppressed and Twain's high stylistic value was blurred:

> Most critics received the book unfavorably , and for reasons unconnected with its artistic aspects . Few seed aware of the great character painting in the book. Its magnificent passages of description , Its vigor of style , and the appropriateness of the picaresque structure to the material (Vogelback, 1939)

Victor Fischer (1983) supports Vogelback positive criticism of *Huck Finn* with some positive review points stated in his study on the reception of Twain's book and points out that "negative reation in Boston was so strong and so widely publicized that it has been mistakenly represented as typifying the book's American reception" (p.11). He also indicates that though the negative reviews of the book were thought overwhelming, this was not really the case. In this respect he writes:

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[2] . https://twain.lib.virginia.edu/huckfinn/sfchron.html

> More than twenty contemprory reviews and well over a hundred contemprory comments on the book have now been found , and more than that certainly appeared and may yet be found in American newspapers and magazines. Although this number is small when comapred with more than fifty eviews that greeted both the Innocents Abroad (1869) and th gilded Age (1873) , the modest size of the critical arena was not the result of timid critics , bad publicity and subscription publishing ; it can be traced almost wholly to the author himself (Fischer, 1983, p.56)

Going back to the issue of racism, many scholars, including blacks, believe that the book was not racist but rather an attack on racism; the role of the author in general is to depict the real state of society, neither to judge nor to attack, if the story's society is racist this means that American society at that time was. In his essay *Huck, Jim and American Racial Discourse* (1984) David Smith assures that it is the Nineteenth-Century American society that is racist and not Twain and his book. He mentions further:

> Given the subtlety of Mark Twain's approach, it is not surprising that most of his contemporaries misunderstood or simply ignored the novel's demystifications of race … if we , a century later , continue to be confused aboubt Adventures of Huckleberry Finn , perhaps it is because we remain more deeply committed to both racial discourse and a self-deluding optimism than we care to admit (Smith, 1984, p.10)

In his Safari narrative book *Green Hills of Africa* (1935), Ernest Hemingway compliments Twain's *Huck Finn* and stresses on its leading role regarding literary realism , dialect , slavery , humour …ect :

> All modern American literature comes from one book by Mark Twain called Huckleberry Finn. If you read it you must stop where the Nigger Jim is stolen from the boys. That is the real end. The rest is just cheating. But it's the best book we've had. All American writing comes from that. There was nothing before. There has been nothing as good since. (p.29)

The question of race and Lack of acclimatization with slavery in American history, which is a real fact depicted by Twain in Huck Finn, should not blur the arstistic value of the text.

## 8. English American Dialects

Since each language has its own varieties, American English has got a set of varieties, too, mainly dialects which were created due to a set of historical factors:

> Take a long portion of full-blown, ordinary, assorted dialects from England and allow to ferment. In a separate bowl, blend thoroughly a mixture of assorted African languages, varying portions of Portuguese, French, Dutch, and English pidgin, and equal portions of white yeoman dialect and white plantation dialect. Open a package of assorted ideas of what aristocratic speech ought to have been like at the plantation and sift it for extraneous ingredients. Pour all three mixtures into a large crock and blend to the consistency of marble cake. (Brandes, 1977, p.500)

English is the most spoken language in the United States, which was historically introduced due to the British empire colonization and immigrations from Africa. One can quote as it "was the [Elizabethan] English that was soon to be taken in the ship after ship, across the Atlantic to the New World" (David, 1997). This amount of different mixed races resulted in the split of the English language into different dialects and accents. Britons, for instance, had their own impact on the American

English as "the unmistakable sixteenth- and early seventeenth-century characteristics still evident in the American language." (Macneil al, 1993, p.105) .

Dialect continuum in the US was determined by Hans Kurath when he published *A Word Geography of the Eastern United States* in 1949 where he set eighteen speech areas “which he grouped into three main groups: Northern, Midland, and Southern” (Hinz, 1999, p.15). The following map will present the main recognized dialect areas:


**Figure 3 : Linguistic Geography of the United States**

Actually, three main dialects are distinguished: the New England dialect, the Southern dialect, and General American besides the African-American Venrnacular which cannot be missed.

## 8.1. The New England Dialect

Gerographically speaking, the region "includes forested mountains, coastal plains, rolling hills, and the northern end of the Appalachian Mountains"(Weiser, 2020). The region was named The New England by the English explorer John Smith in 1616. The following map shows the geographical borders of New England:


**Map 6 : The New England Geographical Position**

Linguistically speaking, many dialectal researches dealt with dialect in this region, mainly, the *Linguistic Atlas of New England* produced by Hans Kurath in

1939 in which he notes that the England new area is divided into Eastern (ENE) and Western (WNE). Kurath's focus was on the the phonological and lexical features "As is common in such linguistic atlas studies, the data were collected and mapped for the purposes of identifying isoglosses and dialect regions"(Graham Jones, 2015, p.6). What is called 'the Kurath Line' draws a linguistic isogloss, which separates the Eastern and Western New England envisioned along the spine of Vermont's Green Mountains, roughly down the center of the state. It then continues south through western Massachusetts and Connecticut as the following figure clarifies:

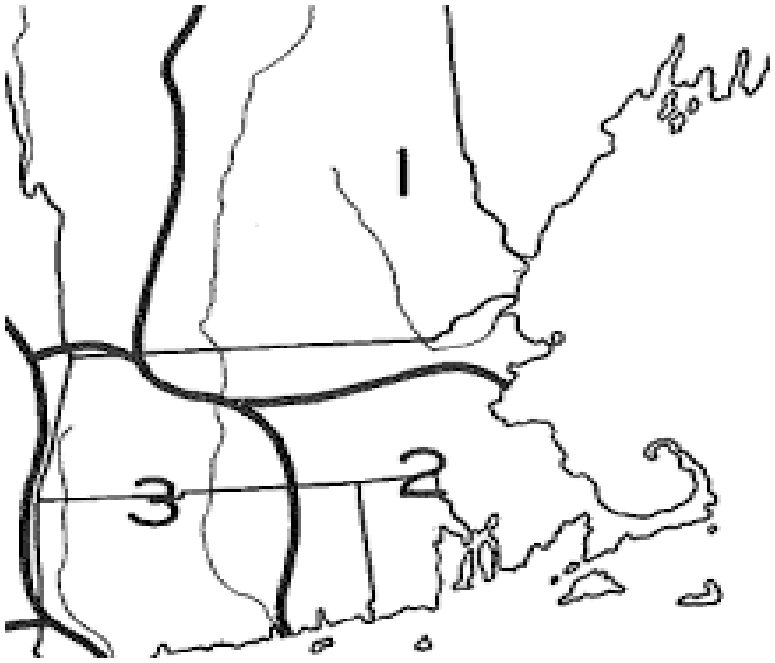


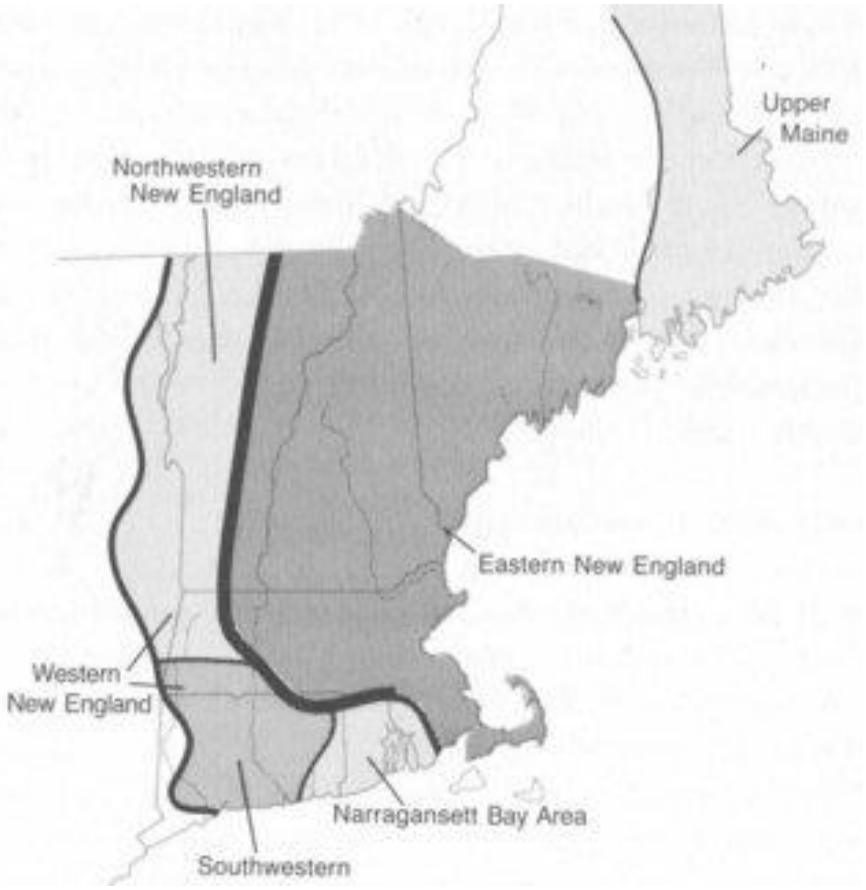

**Figure 4 : Kurath's boundary between East and West New England (Kurath, 1949, Fig. 3)**

Craig M Carver's lexical study (1887), in which he analysed data from the *Dictionary of American Regional English* (*DARE),* agreed upon the boundaries explained above:

> As The Chronicle of Higher Education mentiones :For two centuries, the principal dividing line between eastern New England pronunciations and those to the west was the Green Mountains that form the spine of Vermont. Now, according to a new study, that

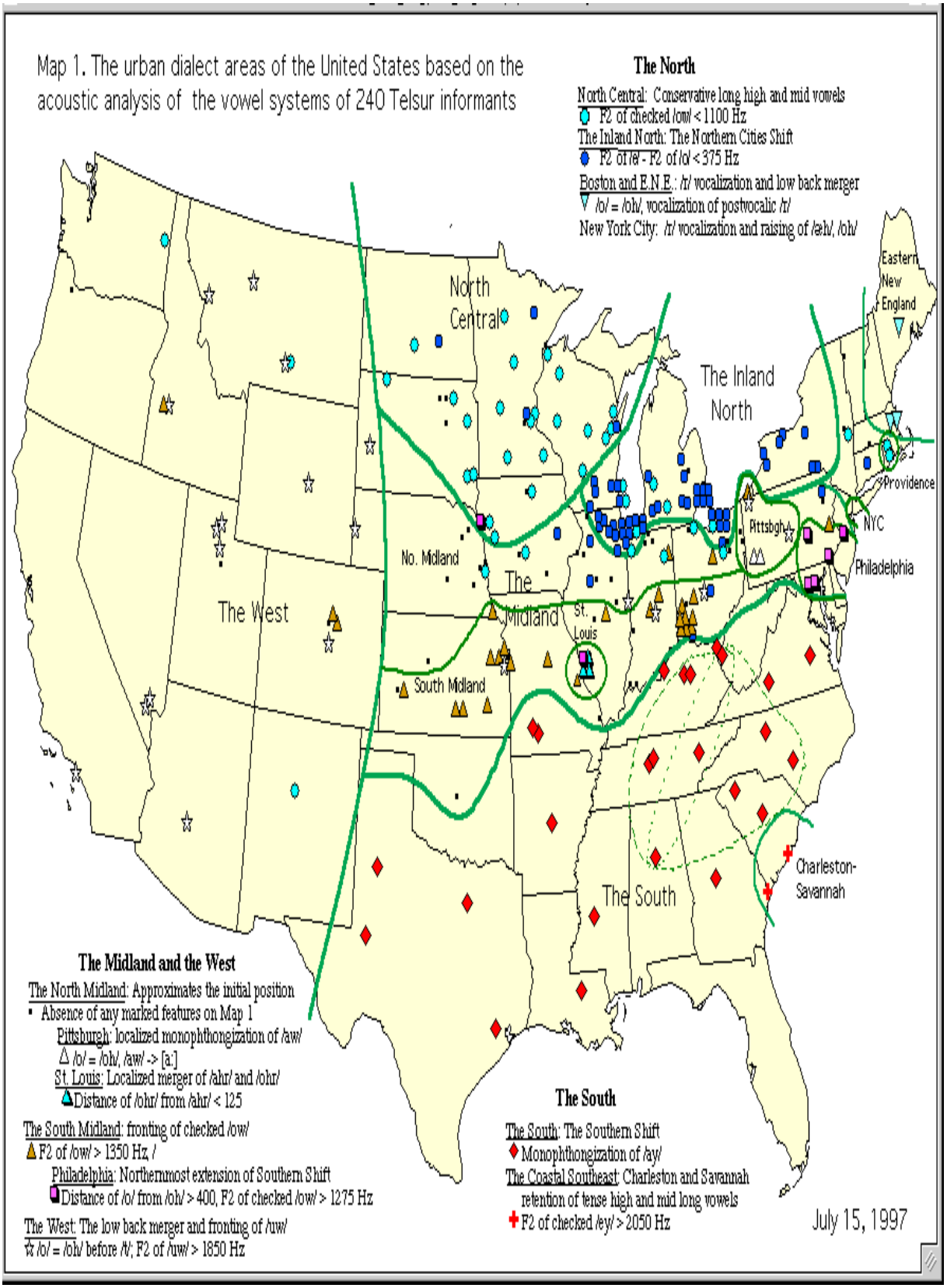
> boundary has moved east to the Vermont-New Hampshire border and among young people, even farther east. (Doyle, 2012, para 3)

Carver's study though affirmed that some isoglosses were wiped off because of many conditions. Ultimately, the reliance upon settlement patterns in establishing the original dialect boundaries (Carver, 1989, pp.27-30). Settlers' spread through New England affected the draw of dialect borders and "Regions predominantly settled from the Massachusetts Bay Colony hearth belonged to the eastern region, while those settlements to the west that could trace their lineage back to the Connecticut Colony belonged to the western region"(Graham Jones, 2015, p.7). The following map demonstrates how Carver divided the NE:




**Map 7 : Generalized Map of the New England Dialects (Carver, 1989, p. 31)**

Labov, in turn, divided the country into three main dialect regions: The North, the Midland and West and the South separated by their different phonological aspects as shown in the following map he established:



**Map 8 : The Major Dialect Regions in the U.S. (Labov-Ash-Boberg, 1997)**

## 8.2. Southern American Dialect

The origin of the Southern American English initiated with the Britons' colonization that took place in Virginia in the 17th Century. The linguistic features of the Southern dialect date not only to one wave of settlers but to a set of origins and races; for example "Various linguistic features like the double modals in Southern American English (might could, might would…) and some vocabulary (back, backset, beal, cadgy…) are said to be Scots-Irish influence" (Southernae, 2016, para 5)

Indeed, many languages had an impact on forming the Southern dialect essentially French as the area was a French territory and the African languages due to the immigration of slaves. Prominent features of Southern dialect can be drawn:

- The creation to the famous drawl: " I is pronounced AH, and OO is pronounced YOO , as in "Ah m dyoo home at fahv o'clock." An OW in words like loud is pronounced with a slided double sound AOO (combining the vowel sounds in "hat" and "boot"). (Gröschel, 2015, p.5)

- Non-rhoticity ; the /r/ is dropped at the end of words of syllables "so in the South far becomes /fah/ and river becomes /rivuh/" (Gröschel, 2015, p.5)

- Consonant change; /s/ turns to /z/ as in /greazy/ for /greasy/ (Gröschel, 2015, p.5)

- I sound becomes /ah/: "Tire is pronounced /tahr/ and hide becomes /hahd/"

- the short /E/ is pronounced as a short /I/: pen and pin for instance are pronounced the same way

- model doubling in the same sentence , for example: “I might could travel next month”

The most famous feature in the Southern dialect is the monophthongization of /ay/; Labov al.(1997) studied the Southern shift and concludes that it happens at eight levels:

> The stages of the Southern Shift are numbered from 1 to 8 for convenience of reference; the temporal sequences are not as well established as for the Northern Cities Shift. The monophthongization of /ay/ is shown as the first event, opening the way for [2]. the complete lowering of the nucleus of /ey/ along a non-peripheral track, which is followed in some areas by [3] a similar movement of /iy/. With stage [4] we have the relative reversing of the position of the nuclei of the long and short vowels, as the short vowel nuclei assume peripheral positions and develop inglides. Stages [5] and [6] involve the fronting of /uw/ and /ow/, [10] and stages [7] and [8] constitute a chain shift before /r/ in the back vowels (Labov al, 1997, p.71)

Labov created the following figure to illustrate:

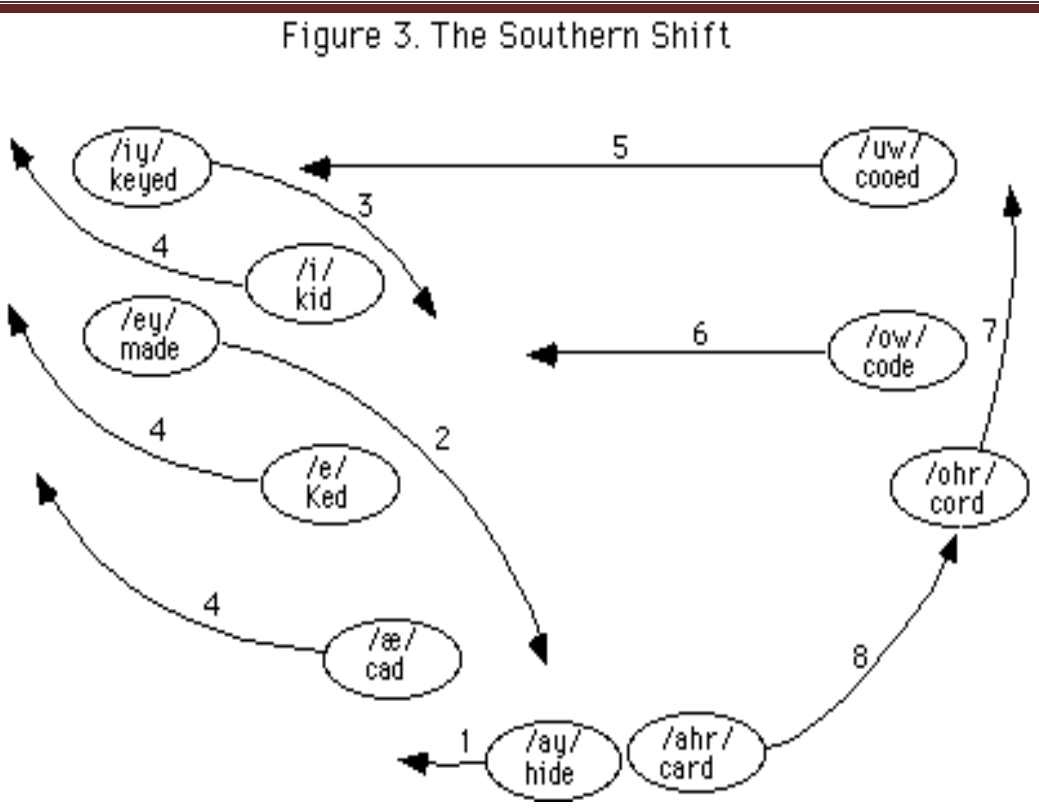



**Figure 5 : The Southern Shift (Labov, 1991, fig.1)**

Yet, few generalizations can be picked up about the pronunciation of the Southern American dialect as it is in turn divided into some varieties based on the different sub-regions.

### 8.3. General American Dialect

According to Gimson (2008), "General American is the form of American English which does not have marked regional characteristics...and is sometimes referred to as Network English"(p.84). The following map shows where this accent is frequent:

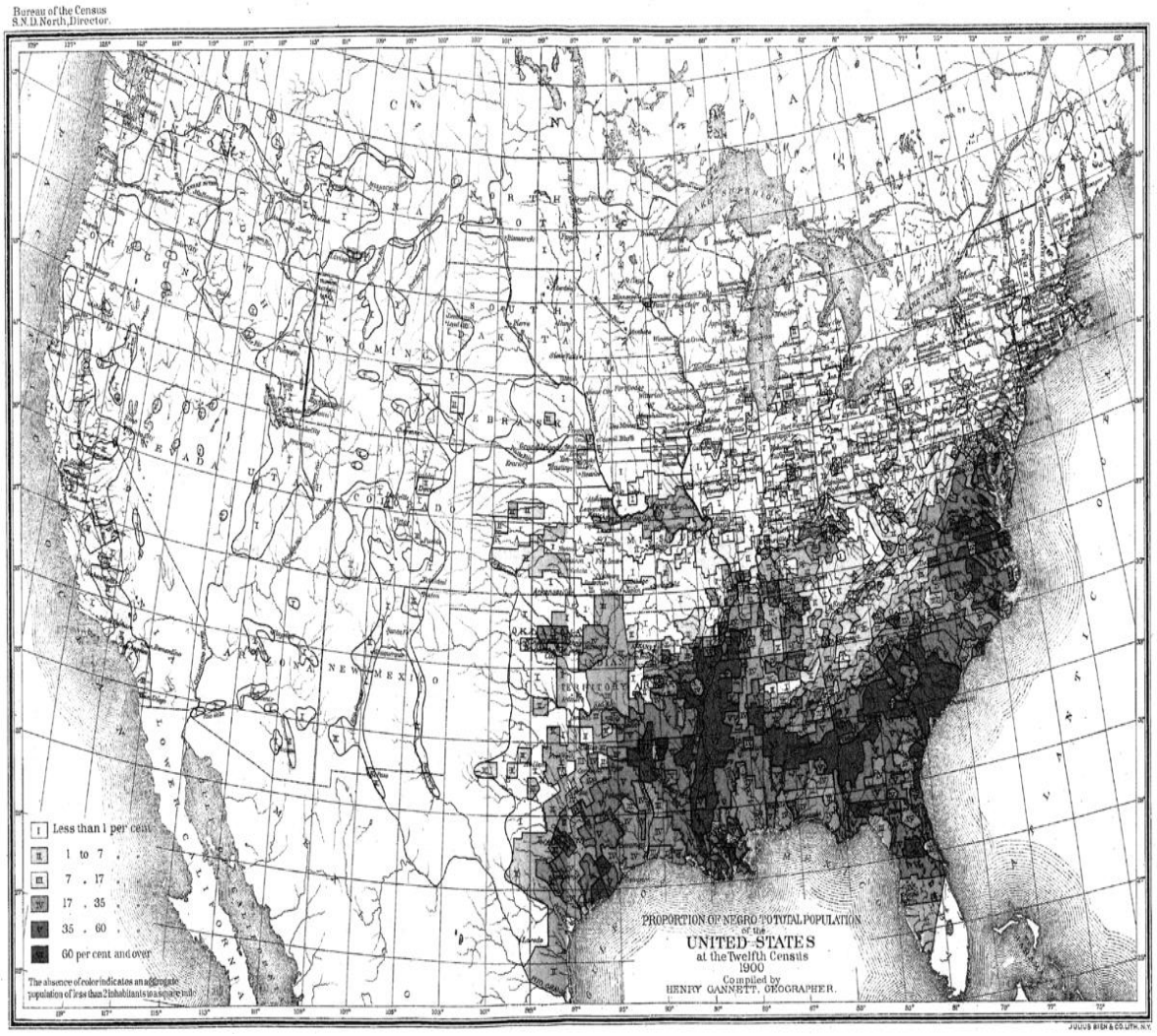

**Map 9 : General American Dialect Area**

### 2.8.4. African-American Vernacular English

African-American English is often known as Black English is the sub-language spoken by the blacks of the US and some of Canada. The establishment of this sub-language is due to a historical factor of the Africans' migration to the US in the years between the 1500s and the end of the slave trade in the 1860s and settled in the Southern US. After some time, they led another migration movement called the great migration where they moved from the rural South to the urban north, mid and west . Nicholas Lemann (1991) notes that:

> The Great Migration was one of the largest and most rapid mass internal movements in history—perhaps the greatest not caused by the immediate threat of execution or starvation. In sheer numbers, it outranks the migration of any other ethnic group—Italians or Irish or Jews or Poles—to [the United States]. For blacks, the migration meant leaving what had always been their economic and social base in America and finding a new one (Lemann, 1991, p.6)

In the 1900 US Census, a map is established to illustrate the African great migration as shown below:




**Map 10 : Map of the Black Population in the United States from the 1900 U.S. Census**

In *Talkin and Testifyin*, Smitherman (1977) writes:

> In the early period of American history, the African experience was very immediate and real to the slaves and many yearned to escape back to Africa. As time progressed, though, the African slave became rather firmly entrenched in the New World, and hopes of returning to the motherland began to seem more like unattainable fantasies (p.10)

The center of concern here, though is not the African-American vernacular speech and not the standard, often called Ebonics which is a word coined by Robert Williams, an African American social psychologist in 1975 who claims that "it includes the various idioms, patois, argots, idiolects, and social dialects of black people, especially those who have adapted to colonial circumstances". He adds that " ebonics derives its form from ebony (black) and phonics (sound, the study of sound) and refers to the study of the language of black people in all its cultural uniqueness (p.xi).

Shwarz (2010) clarifies the synonymity of the two words AAVE and Ebonics and writes :

> The most widely known public for AAVE and is used widely in the discussion about the Oakland Ebonics controversy. Essentially both expressions refer to the same sets of speech forms, albeit with a slightly different connotation than the original term. Hereafter, the terms Ebonics and AAVE will be used synonymously even if both terms are not exactly identical. (p.2)

The name of the African-American speech has been always controversial; Williams (1975, p.154) mentions that it was sometimes called "Nonstandard NegroEnglish" or "Broken English" which is considered as a racist and despised term. He points out

> We need to define what we speak. We need to give a clear definition to our language...We know that ebony means black and that phonics refers to speech sounds or the science of sounds. Thus, we are really talking about the science of black speech sounds or language" (Williams, 1975, p.154)

African-American English vernacular was given several and different names as Wardhaugh (2006) states that "Linguists have referred to this variety of speech as

Black English, Black Vernacular English, and Afro-American Vernacular English. Today, the most-used term is African American Vernacular English (AAVE) but Ebonics (a blend of Ebony and phonics) has also recently achieved a certain currency".(p.342)

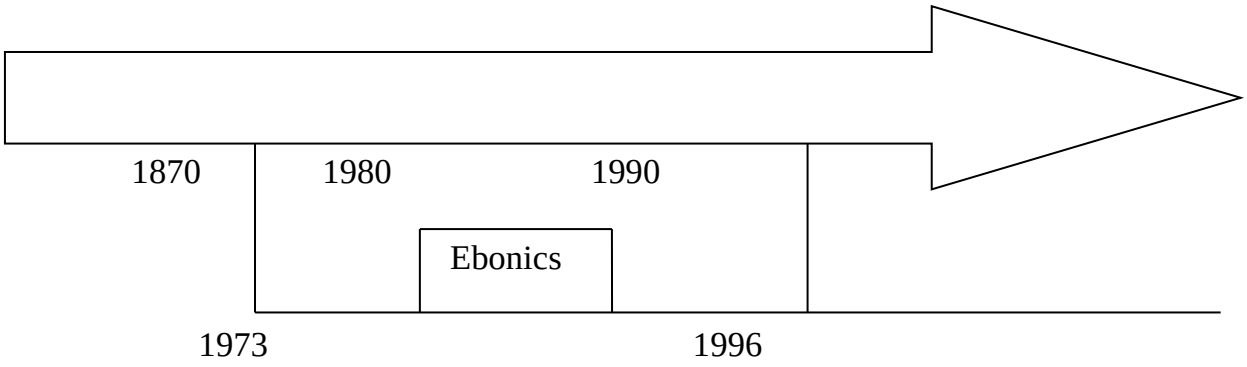



**Figure 6 : The Term Ebonics' Development**

The term Ebonics (a blend of ebony and phonics) was coined by Robert Williams in 1975, but gained recognition only in 1996 as a result of the Oakland School Board's use of the term in its proposal to use African American English in teaching Standard English in the Oakland Schools.

Indeed, AAVE was regarded as an inferior and 'bad' variety of english (Fishman, 1972, p.214), yet, Wolfram and Schilling-Estes (1998) believe that "the uniqueness of AAE lies more in the particular combination of structures that makes up the dialect than it does in a restricted set of potentially unique structures"(p.218).

Like any other language, the African-American vernacular has its distinguished grammatical, vocabular and pronounciation which are "quite similar to the early British dialects brought to North America" (Wolfram and Thomas, 2002, p.14). Labov (1972, p.189) has mentioned that "a speaker might alternate between vernacular and mainstream variants many times in the course of even a brief conversation, and we have to recognize that AAVE, like most language varieties, includes a certain amount of inherent variability". (Cited in Rickford, 1999, p.12)

Starting with vocabulary, Rickford (2000) states that "for most people, languages and dialects are distinguished primarily by their words and expressions" (para 5) and carries on "for most casual commentators, what sets black talk apart is its distinctive word usage, particularly the informal and usually short-lived 'slang' expressions." (Rickford, 2000, para11). Many dictionaries were published to overview the Ebonic terms, expressions and slangs, mainly a chapter in Rudolph Fisher's book *The Walls of Jericho* (1928) entitled "Introduction to Contemporary Harlemese" , J.L. Dillard's *Lexicon of Black English* (1970), Clarence Major's *Juba to Jive: A Dictionary of African American Slang* (1994). The following table indicates some words from the large ebonic lexicon:

| **Word/Expression in AAVE** | **Meaning in SE** |
|---|---|
| All before lunch | Doing a great deal in a short time |
| Bangin | Good/impressive |
| Benjamins | $100 |
| Blade | Knife |
| Boo | Lover |
| Cappin | Shooting |
| Crib | House |
| Da | The |

| | |
|---|---|
| Fo sho | Fore sure |
| Grip | Money |
| Hook up | To do a service |
| I’m game | Prepared to start a task |
| Jack | To steal |
| Kicks | Shoes |
| Nigger | A black person |
| Off da heezy/off da hook | Excellent |
| Put your foot in it | Do efforts in coocking |
| Paper | Money |
| Threads | Clothes |
| Trippin | Crazy |
| Yo | To call attention |

**Table 13 :** AAVE Words and Expressions

At the level of grammar, “the greatest differences between contemporary Black and White English are on the level of grammatical structure” (Smitherman,

1999, p.87). Hence, a big number of features distinguish the AAVE from the SE; what is called *the zero copula*, which means the absence of *to be* present conjunction. is and are generally not used: “She ready” (She is ready) or “They laughing” (They are laughing) (Smitherman, 1999, p.23). Another grammatical feature can be noted which is the absence of relative pronouns who, which, where "as in “that’s the man come here” for SE “that’s the man who came here” (Rickford, 1999, p.8). A negation aspect is notable in the AAVE which is the use of “ain’t” “for am not” , “isn’t” , “aren’t” , “hasn’t” , “haven’t” and “didn’t ” (Smitherman, 1999, p.23).

One can gather many other AAVE phonological features in the following table based on the research of John R.Rickford (1996), in which he studies them with samples presented:

| **Sample Sentence in AAVE** | **Name of Grammatical feature** | **Explanation** | **Translation in SE** |
|---|---|---|---|
| "She BIN had dat han'-made dress" | tense aspect marker BIN | a stressed form, marking the inception of the action or state at a subjectively defined remote point in time | She's had that hand-made dress for a long time, and still does |
| Can't nobody tink de way he do | Double negation | marking the negative on the indefinite quantifier "Nobody" as well as on the auxiliary verb "can't"<br>Nobody can't--> Can't | Nobody can think the way he does |

| | | | |
|---|---|---|---|
| | Negation inversion | nobody with the semantics of an emphatic affirmative | |
| I ast Ruf could she bring it ovah to Tom crib | Absence of possessive ‘s | reliance on the adjacency to express the possessive relationship | I asked Ruth if/whether she could bring it over to Tom's place |
| Befo' you know it, he be done aced de tesses | invariant "be" | "be done" (a future or in this case a conditional perfect, a future in the hypothetical past) | Before you know it, he will have already aced the tests |

**Table 14 :** AAVE Grammatical Features Based on John R. Rickford’s Research (1996)

Furthermore, AAVE has its own and special features of pronunciation , fundamentally the consonants cluster at the end of the word; the last consonant of the word is often removed. Claude Brown (as cited in Rickford & Rickford, 2000) argued that:

> To those so blessed as to have had bestowed upon them at birth the lifetime gift of soul, these are the most communicative and meaningful sounds ever to fall upon human ears: the familiar

"mah", instead of "my", "gonna" for "going to", "yo" for "your" (p.99)

Case in point, *res'* is pronounced for *rest*, l*ef'* for *left*, *respec'* for *respect, han'* for *hand.* Also, The monophthongization of /ai/ is a common familiar sound; these two vowels are shortened into one vowel /a/. Some words are pronounced differently from standard English. Examples: *thing → ting*, *this → dis, Bath →baff, brother → bruvver*, *nothing→nuffin, thread →tred* (Wardhaugh 342). Anne Harper Charity (2005) presented a set of AAVE phonological aspects focused on consonant variation gathered in the following table:

| Name | Example |
|---|---|
| Ask/aks alternation | I aks him a question |
| Ing/in alternation | He's runnin' fast |
| /r/ vocalization or deletion | fou[r] , father[r] , ca[r] |
| /l/ vocalization or deletion | schoo[l] , coo[l] , peop[l]e |
| Final consonant reduction in clusters | Hand as han |
| Single final consonant absence | Five and fine as fie |
| /s/ as [d] before /n/ | Isn't as idn't ; wasn't as wadn't |
| Syllable stress can shift from second to the first syllable | pOlice , Umbrella |

**Table 15 : Consonants Variation in AAVE (Harper Charity, 2005, Table.1)**

Vowel variation was also studied and presented by Charity as follows:

| Name | Example |
|---|---|
| Pen-pin merger before nasal consonants | Pen as pin , ten as tin |
| /iy/ /i/ /ey/ /e/ before /l/ | Feel and fill ; fail and fell rhyme |
| Diphthongs as monophthongs | Oil and all : time and Tom rhyme |
| /er/ as /ur/ word finally | Occurs in words such as hair , care and there |

**Table 16 :** Vowels Variation in AAVE (Harper Charity, 2005, Table.2)

Additionally, Rickford's previous cited research (1999) dealt with the study of other different phonological aspects of AAVE summed up in the following table:

| Feature | Explanation |
|---|---|
| consonant cluster simplification | hand-->han', test-->tes', which becomes plural "tesses" by the same English rule that gives us plural "messes" from singular "mess |
| conversion of /th/ to /d/ | depending on whether the th" is voiced--with vibration of the vocal cords--as in "the/de" or voiceless--without vibration of the vocal cords--as in "think/tink." |

| | |
|---|---|
| Deletion of initial /d/ | a word-initial voiced stop (b, d, or g) can be deleted if it occurs in a tense-aspect auxiliary, as in "don't" or (originally) in the "didn't" that gave rise to AAVE "ain't" (AAVE is the ONLY English ialedt which uses "aint" for SE "didn't") |
| Realization of fina /ng/ | As n in gerunds ; walkin’ for walking |
| Stress on first rather second syllable | As in pólice instead of políce and hótel instead of hotél |

**Table 17 : AAVE Phonological Features Based on John R.Rickford’s Research (1996)**

## 9. Conclusion

The chapter aimed to present a deep understanding of issues related to dialects studied in case novels in order to perfom the analysis of dialect use smoothly. The chapter presented the general linguistic features of dialects employed in the novel to facilitate the analysis later.

After clarifying some of the general and specific key issues related to literary dialect, Lancashire, AAVE, *Mary Barton* and *Huckleberry Finn*, the forthcoming chapter will investigate in the analysis of the previously explained dialect features in the selected literary works.

As far language and society are interrelated, as explained in this chapter, the next chapter will analyse how Gaskell and Twain created dialect characters attached to sociolinguistic matters to implicitly shape their social identities including their regional origin, level of education, social class, and the ethnic group without explicitly describing them.

# Chapter Three

## Dialects Use Analysis in *Mary Barton* and *Huckleberry Finn*

# Chapter Three: Dialects Use Analysis in Mary Barton and Huckleberry Finn

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> "Language can be a means of solidarity, resistance, and identity within a culture or social groups. The language a person speaks is the language that person identifies with and is therefore very important to the individual" (Fishman, 1972, p.212)

## 1. Introduction

Both Eizabeth Gaskell and Mark Twain made benefit of language varieties to characterize their characters. For both of them, dialect was a tool of characterization aiming to identify the social traits of the character, mainly social-class, educational level, geographical origin and ethnicity to the reader. Hence, this chapter, through an analytical approach, will provide analysis of collected dialect data employed in *Mary Barton* and *Huckleberry Finn* and how they served as identity markers. This chapter attempts to reach the following aims; firstof all to provide Lancashire data used in *Mary Barton*. Also, the chapter aims to present AAVE data employed in *Huckleberry Finn* and analyse dialect use by dialect characters in the two selected novels. Then it moves to discuss how characters' speech shapes their social identity.

## 2. Lancashire Dialect Use in *Mary Barton*

Elizabeth Gaskell is considered one of the female warriors who strived to emphasize the role of women in society through literature. She even fought to hold her foot in the scope of literature as female writers were not really welcome.

Being one of the outstanding female writers was not the only characteristic of Gaskell, but more than this, she is a prominent dialect writer and defender. She takes charge of the working-class status demonstration, she observes the personalities, acts and speech of the employees and shows these aspects through dialect use in her works. As Edwards and Jacobsen (1987) find out:

> The social position of standard speakers is reflected in the evaluations of their speech. Likewise, the fact that nonstandard speakers are less socially dominant ─ usually being members of the

> lower classes, less well educated, and so forth ─ gives rise to lower ratings of their speech along prestige and competence lines. (p.371)

Gaskell set her story in the northern region of England where Lancashire is spoken and was often related to the working-class. Though Gaskell was neither a Lancashire citizen nor a Lancashire dialect speaker, she made use of it based on research, interactions and observation. Sanders (2008) observes:

> *Mary Barton* dramatizes the urban ills of the late 1840s, an era marked by industrial conflict, by strikes and lock-outs, by low wages and enforced unemployment, by growing class consciousness and by Chartist agitation which reached its climax in the year of the novel's publication. (p. 417)

Lancashire was the dialect used by Gaskell in *Mary Barton* to portray the working class interests and problems through which she tries to reach accuracy. In the Edinburgh review (1849) it is mentioned that "we believe that (the dialogues) approach very nearly, both in tone and style, to the conversations actually carried on in the dingy cottages of Lancashire" (p.403) .

Remarkably, Gaskell (1848) in Mary Barton made use of footnotes to define and explain the etymologies of dialect words for non-Lancashire speakers as follows:

* Nesh; Anglo−Saxon, nesc, tender (Gaskell, 1848, p.2)

*Farrantly; comely, pleasant−looking (p.3)

*Frabbit; peevish (p.17)

*Clem; to starve with hunger. "Hard is the choice, when the valiant must eat their arms or CLEM."—BEN JONSON. (p.18)

*To "pick ower," means to throw the shuttle in hand−loom weaving (p.18)

*Nor; generally used in Lancashire for "than." "They had lever sleep NOR be in laundery."—DUNBAR

*Shut; quit (p.24)

*Mither; to trouble and perplex (p.32)

*Wick; alive. Anglo−Saxon, cwic (p.46)

*The fine−spirited author of 'Passages in the Life of a Radical'−−a man who illustrates his order, and shows what nobility may be in a cottage (p.63)

*To "side," to put aside, or in order (p.67)

*Liefer; rather. (p.77)

*Knob−sticks; those who consent to work at lower wages (p.101)

*"To set," to accompany

*Gloppened; terrified (p.155)

*Cricket; a stool (p.161 )

## 2.1. Phonological Features

Starting with sounds, a set of derived spellings is employed by Gaskell in the novel:

- The spelling <eea> turns to [ɪə]: In standard English , the phonetic item <eea> doesn’t exist , <ee> or <ea> are so employed to represent the [i:] sound . The following passage will provide some examples of this Lancashire spelling as used by the author:

I.

Owd Dicky o' Billy's kept telling me long,

Wee s'd ha' better toimes if I'd but howd my tung,

Oi've howden my tung, till oi've near stopped my breath,
Oi think i' my heeart oi'se soon clem to deeath,
Owd Dicky's weel crammed,
He never wur clemmed,
An' he ne'er picked ower i' his loife
….
IV.
Owd Billy o' Dans sent th' baileys one day,
Fur a shop deebt oi eawd him, as oi could na pay,
But he wur too lat, fur owd Billy o' th' Bent,
Had sowd th' tit an' cart, an' ta'en goods for th' rent,
We'd neawt left bo' th' owd stoo',
That wur seeats fur two,
An' on it ceawred Marget an' me. (Gaskell, 1848, p.101)

- The definite pronouns gloating: /the/ becomes /t/: the definite article in Lancashire is reduced to *t'* which Gaskell generously used as in this passage:

VI.
Then oi said to eawr Marget, as we lay upo' t' floor, "We's never be lower i' this warld oi'm sure, If ever things
awtern, oi'm sure they mun mend, For oi think i' my heart we're booath at t' far eend; For meeat we ha' none, Nor
looms t' weyve on,—— Edad! they're as good lost as fund. (Gaskell, 1848, p.104)

- Vowels shifting: in the novel, the author stressed on the diphthongs' pronunciation which is different from standard English as the following table illustrates:

| IPA | Word | Lancashire phonetic writing | Word sound in Lancashire |
|---|---|---|---|
| /aʊ/ | Mouth | /æʊ/ | Meawth |
| /ei/ | They | /e:/ | Thee |
| /oʊ/ | Boath | /o:/ | Booath |

**Table 18 : Lancashire Vowel Shifting Applied in *Mary Barton***

## 2.2. Grammatical Features

In fact, grammatical rules and features of the Lancashire dialect and not that much different from those of Standard British English. However, it contains some unique deviations. To begin with, many changes happen on the level of pronouns and occur in the novel:

| Pronoun | Standard English | Example of occurrence in the novel |
|---|---|---|
| Ye | You (singular) | - do ye each take a baby<br>- Where ye sall never win |
| Thou | You (plural) | - thou little knows the pleasure o' helping others<br>- Going to see the chap thou spoke on |
| Thy | Your | - while I read thy father a bit on a |

| | | |
|---|---|---|
| | | poem<br>- who sees thy fine draggle−tailed dress, and thy pretty pink cheeks |
| Thine | Yours | - the love that shall ever be thine<br>- more of her mother's stock than thine |
| Them | ‘em | - I wish the twins had lived, bless 'em," said she<br>- I should so like to see 'em |

**Table 19 : Occurring Lancashire Pronouns’ Deviants in the Novel**

Other important grammatical features are generously employed in the novel:

- The non-moderate use of “was” and “were”, “was” is sometimes used with the *you* , *we* and *they* pronouns while “were” is sometimes used with “I”, “He”, “She” and “It” .

- The use of to be in its infinitive form (non-conjunguable). Example : there be good chaps

- Reciprocal use of “was” and “were” between singular and plural. Example: "She were always ailing" (Gaskell, 1848, p.17)

- The addition of the suffix “s” with other pronouns appart from the third person singular.

The following passage gathers the afore-mentioned features:

> Well! yo must know I were in th' Infirmary for a fever, and times were rare and bad, and there be good chaps there to a man while he's wick,* whate'er they may be about cutting him up at after.** So when I were better o' th' fever, but weak as water, they says to

> me, says they, 'If yo can write, you may stay in a week longer, and help our surgeon wi' sorting his papers; and we'll take care yo've your bellyful of meat and drink. Yo'll be twice as strong in a week.' So there wanted but one word to that bargain. So I were set to writing and copying; th' writing I could do well enough, but they'd such queer ways o' spelling, that I'd ne'er been used to, that I'd to look first at th' copy and then at my letters, for all the world like a cock picking up grains o' corn. (Gaskell, 1848, 47)

In the previous passage, a set of dialectal deviations occur:

- Lack of subject verb copula; *I were in th' infirmary / Theys says to me*
- The use of *o'* for *of*
- Omission of consonant in *whate'*er for *whatever , ne'er* for *never*
- The use of *yo* for *you*
- Consonant cluster ommission ; *wi'* for *with*
- Incorrect past participle use *getten* for *got*

### 2.3. Vocabulary Features

In Lancashire Lexis, some words and expressions shift, others completely change. Gaskell for sure benefits from the large Lancashire dictionary and applied its words in the novel. The following table will present a set of Lancashire words employed in *Mary Barton* and their meanings:

| Word | Meaning | Number of occurrence |
|---|---|---|
| Childer | Children | 8 |
| Mun | Must | 28 |
| Nobbut | Nothing but | 3 |
| Nowt | Nothing | 1 |
| Perish | Freeze | 1 |

**Table 20 : Lancashire Dialect Words Used in *May Barton***

## 3. *Mary Barton*'s Dialect-Characters Display

Gaskell put Lancashire dialect in the speech of a set of characters belonging to the working-class. Dialect is used through the mouth of the following characters:

### 3.1. Mary Barton's Dialect

Mary, the protagonist of the novel, is a poor and uneducated "girl of thirteen, fond of power" (Gaskell, 1848, p.8) as described by the author at the beginning. She belongs to the working-class and works as seamstress dreaming to become a lady. Mary's speech is rich in Lancashire dialect features especially in the second half of the novel from where some passages will be extracted:

| Contracted word/expression | SE form / meaning |
|---|---|
| Afeard | Afread |
| Gloppened | Terrified |

**Table 21 : Contracted Words Used by Mary**

### 3.2. John Barton's Dialect

John is Mary's father, a cotton mill worker and a rebellious against the working-class bad conditions of life described by Gaskell as a "specimen of a Manchester man; born of factory workers, and himself bred up in youth and living in manhood, among the mills"(Gaskell, 1848, p.2). John is a Lancashire dialect speaker the fact that is shown from the early lines of the story when he was in a holiday picnic in the Green Heys Fields where he was chatting with Mr. George Wilson. John's speech was full of contracted words as shown in the following passages:

> "Then you've heard nothing of Esther, poor lass?" asked Wilson.
>
> "No, nor shan't, as I take it. My mind is, she's gone off with somebody. My wife frets and thinks she's drowned herself, but I tell her … " (Gaskell , 3 )
>
> "She was as pretty a creature as ever the sun shone on."
>
> "Ay, she was a farrantly* lass; more's the pity now," added Barton, with a sigh. "You see them Buckinghamshire people as comes to work here has quite a different look with them to us Manchester folk …" (Gaskell, 1848, p.3)

In the previous passage, John's speech includes a set of contracted and dialect words:

- The contraction *sharn't* is used for *shall not*

- Use of dialect words such as *ay* which means *yes,* and *farrantly* which means *good-looking*.

As John is a working-class figure, his language is dialectal as in the following passage when he was talking about the social injustice of masters as shown in the following passage:

> "You'll say (at least many a one does), they'n* getten capital an' we'n getten none. I say, our labour's our capital, and we ought to draw interest on that. They get interest on their capital somehow a' this time, while ourn is lying idle, else how could they all live as they do? Besides, there's many on 'em has had nought to begin wi'; there's Carsons, and Duncombes, and Mengies, and many another, as comed into Manchester with clothes to their back, and that were all, and now they're worth their tens of thousands, a' getten out of our labour; why, the very land as fetched but sixty pound twenty year agone is now worth six hundred, and that, too, is owing to our labour; but look at yo, and see me, and poor Davenport yonder; whatten better are we? They'n screwed us down to the lowest peg, in order to make their great big fortunes, and build their great big houses, and we, why we're just clemming, many and many of us. Can you say there's nought wrong in this?" (Gaskell, 1848, p.193)

In this passage, John made use of the following slang words and dialectal contractions:

- They'n contraction of they han which means they have

- We'n contraction of we han which means we have

- Getten as participle of get

- An’ contraction of and
- A’ contraction of at
- Clemming : dialectal word meaning starving
- Nought : dialectal word meaning nothing

In the masters' workers meeting, John Barton holds the speech to talk about the preoccupations and the complaints of the working-class status and its social problems, and it went like follows:

> It makes me more than sad, it makes my heart burn within me, to see that folk can make a jest of striving men; of chaps who comed to ask for a bit o' fire for th' old granny, as shivers i' th' cold; for a bit o' bedding, and some warm clothing to the poor wife who lies in labour on th' damp flags; and for victuals for the childer, whose little voices are getting too faint and weak to cry aloud wi' hunger. For, brothers, is not them the things we ask for when we ask for more wage? We donnot want dainties, we want bellyfuls; we donnot want gimcrack coats and waistcoats, we want warm clothes; and so that we get 'em, we'd not quarrel wi' what they're made on. We donnot want their grand houses, we want a roof to cover us from the rain, and the snow, and the storm; ay, and not alone to cover us, but the helpless ones that cling to us in the keen wind, and ask us with their eyes why we brought 'em into th' world to suffer? (Gaskell, 1848, p.109)

Clearly, Barton’s language is full of slangy phrases and contracted words in this passage and throughout the whole novel. The following table summarizes the dialectal contracted words he used:

| Contracted Words | SE Form |
|---|---|
| Shan’t | Shall not |
| se'nnight | Sevennight |
| thou / ye / yo | You |
| 'em | Them |
| th' | The |
| i' | In |
| Whatten | What kind of |
| heerd | heard |
| Han | Have |
| Don | Do |
| O’ | Of |
| Donnot | Do not |
| sin' | Since |
| mun | Must |
| a' | All |
| an' | And |
| wi' | With |
| letten | Let |
| seed | Saw |
| cotched | Caught |
| didst | Did |
| axed | Asked |

**Table 22 : Contacted Words Used by John Barton**

### 3.3. George Wilson’s Dialect

George Wilson is John’s best friend, also a worker at cotton mill, “hearty and hopeful, and although his age was greater, yet there was far more of youth's buoyancy in his appearance” (Gaskell, 1848, p.2) .

The following sentence said by Wilson contains a set of dialectal contractions presented as follows: “We mun do summut for 'em,” said he to Wilson. “Yo stop here and I'll be back in half−an−hour.” (Gaskell, 1848, p.33)

In this sentence, the following contractions are used:

- Mun for must
- Summut for something
- ‘em for them
- Yo for you

Another passage from Barton-Wilson interaction should be picked up as George’s dialect is revealed in:

> "Han yo known this chap long?" asked Barton.
>
> "Better nor three year. He's worked wi' Carsons that long, and were always a steady, civil−spoken fellow, though, as I said afore, somewhat of a Methodee. I wish I'd getten a letter he'd sent his missis, a week or two agone, when he were on tramp for work. It did my heart good to read it; for, yo see, I were a bit grumbling mysel; it seemed hard to be sponging on Jem, and taking a' his flesh−meat money to buy bread for me and them as I ought to be keeping. But yo know, though I can earn nought, I mun eat summut. Well, as I telled ye, I were grumbling, when she" (indicating the sleeping woman by a nod) "brought me Ben's letter, for she could na' read hersel. It were as good as Bible−words; ne'er a word o' repining; a' about God being our Father, and that we mun bear patiently whate'er He sends." (Gaskell, 1848, p.35)

As a working-class non-educated character, Wilson made a set of grammatical mistakes in his speech; in the previous passage for example he used *I'd getten* to

represent the present perfect tense *had got*. Also, he lacks subject-verb concordance and says *he were* instead of *he was* and *I were* for *I was*. Past simple forms of the irregular verbs also seem ambigious for hims, obvious in the use of the suffix /ed/ in *I telled* instead of *I told*.

Throughout the novel, George Wilson used contracted and slangy words of Lancachise dialect clarified in the following table:

| Contracted words | SE form |
|---|---|
| ne'er | Never |
| mysel | Myself |
| hersel | Herself |
| donna | Don’t |
| they'n | They have |
| a’ | At |
| fra' | From |
| did'st | Didn’t |
| thine | Your |

**Table 23 :** Contracted Words Used by George Wilson

### 3.4. Jane Wilson’s Dialect

Jane Wilson is George Wilson’s wife. Regarding her belonging to social class, her speech also contains slangy contractions and dialectal words as in the following passage from her dialogue with Mary:

> "Ay! he went out near upon five; he went out with Will; he said he were going to set* him a part of the way, for Will were hot upon walking to Liverpool, and wouldn't hearken to Jem's offer of lending him five shillings for his fare. So the two lads set off together. I mind it all now: but, thou seest, Alice's illness, and this business of poor Jem's, drove it out of my head; they went off together, to walk to Liverpool; that's to say, Jem were to go a part o' th' way. But, who knows" (falling back into the old desponding tone) "if he really went? He might be led off on the road. O Mary, wench! they'll hang him for what he's never done." (Gaskell, 1848, p.151)

The passage includes:

- Lack of subject-verb concordance in *He were going* instead of *He was going*
- Hearken meaning to listen
- Thou seest contracted form of you saw
- *O'and th'* contracted forms of *of and the*
- He's contracted form of he has
- To set meaning to accompany

Throughout Mrs. Wilson's speech in the whole story, the dialectal words and contracted forms she uses are shown in the following table:

| Contracted word/Expression | SE form / Meaning |
|---|---|
| Afore | Before |
| Whene'er | Whenever |
| they'n getten | They have got |
| she's | She has |
| I'd | I would |
| Yoursel | Yourself |
| Hast | Has |

**Table 24 : Contracted words used by Jane Wilson**

### 3.5. Job Legh's Dialect

Job Legh is Margaret's grandfather; he is a working-class naturalist who has a substantial role in the working-middle classes struggle. John's speech is dialectal shown in the following passage:

> "Nay, now thou'rt off at a gallop," said Job. "Will has sailed this morning, for sure; but that brave wench, Mary Barton, is after him, and will bring him back, I'll be bound, if she can but get speech on him. She's not back yet. Come, come, hold up thy head. It will all end right." (Gaskell, 1848, p.941)

Lancashire dialect patterns are reflected in his speech, in this passage those used are:

- Nay dialectal word meaning yes
- Thou'rt contraction of you are

The following table gathers the slang words and constructions used by Job throughout the novel:

| Contracted word/expression | SE form |
|---|---|
| Thou'd | You would |
| Ha' | Have |
| Who'd ha' | Who would have |
| O'er | Over |
| Thou'lt | You will |
| Na | Not |
| I've getten | I have got |
| Wench | Woman |
| Missus | Misses |
| Chap | Man |
| Canna | Cannot |
| Thy | Your |
| Axing | Asking |
| Oursel | Ourself |
| Canst | Can't |
| Knows't | Know |
| Naught | Nothing |
| Yon | That |

**Table 25 : Contracted Words Used by Job Legh**

## 4. Dialect and Social Identity in *Mary Barton*

Mary Barton is par excellence a social novel concerned with the working-class living conditions during the industrial revolution era. Gaskell depicts "the anxieties, envy, insecurity, snobbery, and kindred psychological malaises that stemmed from the ambiguities of rank and wealth in a time of social flux" (Altick, 1973, p.17)

Though different characters speak Lancashire dialect, their speech remains different based on other criteria which shape their social identity mainly social class, regional origion, and educational level as "people who share important cultural, social, and regional characteristics typically speak similarly, and people who differ in such characteristics usually differ in language or dialect as well" (Wolfram et al, 1998, p.1).

### 4.1. Social Class

Through language use, Gaskell reflects the social-class backgrounds of characters as "a particular kind of social structure leads to a particular kind of linguistic behavior and this behaviour, in turn, reproduces the original social structure" (Wardhaugh, 2006, p.336). The working-class is materialized in the speech of workers characters John Barton and George Wilson whose speech is full of contracted words and non-standard structures with a harsh style, which reflects their poor and miserable status.

On the other hand, the masters, who are the Carsons; the mills' owners, speak a pure and clean language with no contracted words, and correct grammatical structures, which reflect their prestigious middle-class as "standard accent or dialect speakers are rated more favorably along *competence* lines (on traits such as intelligence, industriousness, and ambition) and receive the highest status or prestige judgments" (Edwards and Jacobsen, 1987, p.369).

### 4.2. Level of Education

As Worthington (1985) assumes that "spoken or written words reflect the background, the education, and the spirit of a person" (p.50), the dialect in *Mary*

*Barton* determines the level of education of each of its speakers ; John Barton's speech full of slangy words reflects his non-education . For example, he uses *thou , ye and thee* for the pronoun you the fact shows that he is not aware of the standard forms of pronouns. John aslo made use of incorrect grammatical structures, for instance he used the word *cotched* instead of *caught* to represent the past form of the verb to catch and non-concord verb subject as in *she were* the fact that he demonstrates that he didn't receive education as does not master standard grammatical forms use . George Wilson as well made use of the word "lass", which is considered vulgar and informal.

Contrarywise this, middle-class characters, who are axiomatically educated, use a correct and standard speech. Jem Carson for example who is an engineer uses a good and well-structured speech patterns and contains less constructed and dialectal words and grammatical mistakes as compared to dialect characters.

### 4.3. Regional Origin

Wolfram et al. (1998) point out that "studies of various dialect groups generally indicate that regional dialects tend to be distinguished by pronunciation and vocabulary features, whereas social dialects show variation in these areas as well as in grammatical usage" (p.7). Hence, the speech patterns of characters show where did they come from and what is their regional roots. Dialect characters in Mary Barton use pure vocabulary and slang words belonging to Lancashire dialect such as "nech" and "Disremember" which were actually used in industrial Manchester.

## 5. Dialect Features' Use in *Huckleberry Finn*

As far as language is concerned, Mark Twain is known for his usual use of vernacular dialogue. The language used in of most of his novels is sometimes portrayed as 'unclean' and full of slang. Yet, through satire, which is the dominant literary element in his writings, the author aims to give readers the sense of a

carefree narrative. In an eloqual literary criticism article on *The Adventures of Tom Sawyer* (2010), Twain's writing style is characterized by his:

> Adroit use of exaggeration, stalwart irreverence, deadpan seriousness, droll cynicism, and pungent commentary on the human situation. All of this is masked in an uncomplicated, straightforward narrative distinguished for its introduction of the… vernacular into American fiction that was to have a profound impact on the development of American writing (Grant, 2010, p.4)

Reading the preface of Twain's *Huck Finn*, one feels the glory Twain makes to himself for the use of seven distinct language varieties sending a message to teachers tending to use the book as a matter of study not to focus only on the literary aspects; plot, characters, theme … etc, but rather deal with language aspects occurring in the text. Twain's prime purpose of dialect employment was not to saturate the novel with linguistic aspects but to reach realism and provide accuracy by depicting the real language varieties spoken in the setting where his story is set. Twain (1885) under the title of EXPLANATORY writes in the preface:

> In this book a number of dialects are used, to wit: the Missouri Negro dialect;the extremest form of the backwoods South-Western dialect; the ordinary 'PikeCounty' dialect; and four modified varieties of this last. The shadings have notbeen done in a haphazard fashion or by guess-work; but painstakingly, andwith the trustworthy guidance and support of personal familiarity with theseseveral forms of speech. I make this explanation for the reason that without itmany readers would suppose that all these characters were trying to talk alikeand not succeeding (p.5)

In fact, many studies were established on the dialects used in the novel ; Curt M. Rulon, a "linguistic geographer" of the 1960s (1971), for example, assumes that only two dialects are employed and points out that Twain was not "serious when he spoke of four modified varieties of Pike County speech" (221). Yet, David

Carkeet's book "The Dialects in *Huckleberry Finn*" (1979) could identify nine different dialects used by white characters only. Carkeet describes the explanatory as frivolous and that "there is nothing rib-splitting about a list of dialects" (p.330). He adds:

> There are hundreds of corrections of dialect in the manuscript (or discrepancies between a dialect form in the manuscript and the final form in the first edition). A just might be corrected to jest in the manuscript, for example, and then end up as jist in the first edition. Such labored revision makes no sense if the "Explanatory" is frivolous. (Carkeet, 1979, p.331)

These studies on the linguistic perspective used in Huck Finn round off that Twain is familiar with the African American dialects and captured them intending to reach authenticity and really capture authentic dialect in ironic fiction

The frequently used dialect in the novel is for sure the AAVE, spoken not only by black characters but also by other white characters, as this form of speech was widespread in the whole south of the US, where the novel is geographically set. For Huck, his use of the AAVE is due to his close relationship with Jim as he got influenced by his language which is linguistically relevant as Holmes (1992) assumes:

> Certain social factors have been relevant in accounting for the particular variety used. Some relate to the users of language—the participants; others relate to its uses—the social setting and function of the interaction. Who is talking to whom(e.g. wife-husband, customer-shop keeper, bossworker). The setting or social context (e.g. home, work, school). The aim or purpose of the interaction (e.g. informative, social) (p. 11)

Hence, four dialects are used in the novel focussing on the most used one, which is the AAVE under the name of the Missouri Negro dialect, and the others slightly used.

## 5.1. AAVE Grammatical Features

As far as the AAVE grammar is concerned, the already explained dialect features occur effectively in the speech of dialect characters in Huckleberry Finn. Starting with grammar, the following deviations are used by AAVE speakers:

1 – Non-concord subject-verb

- The conjugation of the verb doesn't match with the subject in Huck's and Jim' speech

- The present tense third person *s* is used with other pronouns as in the following passage: "**I says**, all right, and was going to start for the raft; but just then I heard a voice wail out and say" (Twain, 1885, p.70)

2 – Alternate use of was/were between singular and plural: "**They was** different from any pictures I ever see before—blacker mostly, than is common" (p.104)

3- The use of been as the perfective

- The present perfect unstressed *been* stands alone after the subject: *He been* ready for SE he *has been* ready.

In the following extract, this feature is generously employed:

"**You been** down cellar?"
"Yes'm."
"What **you been** doing down there?"
"Noth'n."
"*Noth'n!*"

"No'm."

"Well, then, what possessed you to go down there this time of night?"

"I don't know 'm."

"You don't *know?* Don't answer me that way. Tom, I want to know what **you been** *doing* down there."

- - - - - - - - - - - - - - - - - - - - - - - - - - - -

"You just march into that setting-room and stay there till I come.

**You been** up to something you no business to, and I lay I'll find out what it is before *I'm* done with you." (p.276 )

4 – Use of past participle done as past simple from as in the following statements:

"then **I done** the same with the side of bacon" (p.34)

"I knowed who shot the man, and what **they done** it for" (p.54)

5 – Use of past suffix ed with irregular verbs :

"I **knowed** dey was arter you. I see um go by heah— watched um thoo de bushes" (p.47)

"Some of them **catched** a bird, and his old granny said his father would die, and he did" (p.47)

6 – Pronouns and prepositions are also exposed to a set of variations as shown in the following table:

| AAVE Pronoun/ preposition | Number of occurance | SE From |
|---|---|---|
| Dis | 19 | This |
| Dat | 91 | That |
| den | 29 | then |
| Er | 54 | Or |
| Dey | 81 | They |
| ‘em | 64 | Them |
| En | 240 | And |
| ‘f | 15 | for |
| Yourn | 4 | your |
| Heah | 15 | here |
| Whah | 10 | what |
| O’ | | of |

**Table 26 : AVVE Pronouns and Prepositions Used in the *Huck Finn***

The AAVE vocabulary use cannot be neglected, by reading the dialect character’s speech one can depict some words and expressions which don’t belong to SE but rather to the AAVE, the following table illustrates:

| AAVE Word/Expression | Number of occurrence | Example of Use In the novel | Meaning |
|---|---|---|---|
| Dasn't | 12 | I dasn't try it | Dare not |
| Bullyragged | | he went to Judge Thatcher's and bullyragged him | Harassed |
| Mulatter | 1 | There was a free nigger there from Ohio—a mulatter | A person who has one black parent and One white parent |
| Stock-still | 1 | yet's got to set stock-still for six whole months | Not moving |
| keep mum | 2 | I want you keep mum and not let on | Keep quiet |
| Betwixt | | one stateroom betwixt me and the cross-hall of the texas | Between |

| | | | |
|---|---|---|---|
| Gumption | 1 | de way dat<br>anybody dat had any gumption would? | Courage |
| Nation | | "I'm nation sorry for you | Very |
| punkin-heads | 1 | en ben sich punkin-heads,<br>as de sayin' is, we'd a seed de raf | Idiot |
| Passel | 2 | March off like a<br>passel of fools | A large number |
| Druther | 1 | I'd druther been bit with a snake<br>than pap's whisky. | Rather |
| Lingo | 1 | pretended to be an Englishman and couldn't imitate the lingo | A different language/ dialect |
| Sheer-off | 2 | she didn't seem to be sheering off a bit | Change the way suddenly |
| Ornery | 1 | It was pretty ornery preaching | Bad-tempered and |

| | | | |
|---|---|---|---|
| | | | combative |

**Table 27 : AAVE Words Used in *Huckleberry Finn***

## 5.2. AAVE Phonological Features

Phonologically speaking, AAVE variants happen at the level of vowels' shift, addition, omission and consonants' variation as illustrated below:

1) Vowels' variation:

- Shift of /e/ to /i/. Example: **Git (for get )** up and hump yourself (Twain, 1885, p.64)

- Shift of /u/ to /i/. Example: no sense in **sich (for such)** doin's as dat (p.81)

- Shift of /i/ to /e/. Example: who wuz it dat 'uz killed in dat shanty **ef (for if)** it warn't you? (p.45)

- Shift of /a/ to /i/. Example : keep 'way fum de water as much as you **kin ( for can)** (p.19)

2) Vowel addition:

- Added /i/. Example : he **cain't** ( for can't) git no situation

3) Vowel's omission. Examples: 'bout for about , reck'n for reckon , S'pose for supose , agin for again

4) Consonants' variation :

- Shift of /th/ to /d/. Examples : de for the , dey for they , with for with

- Contracted /g/. Examples : layin' , nothin' , evenin' , comin' , makin' , runnin'.

## 6. *Huckleberry Finn* Characters' Dialect Use Analysis

As far as dialect in *Huckleberry Finn* is concerned, Twain made use of dialect by creating a great set of dialect speakers with different features attributed to each of them. Dialect speakers in the novel are characterized by their ignorance, low social class and defined by their geographical origin and the ethnic race they belong to.

### 6.1. Huck's Dialect

Huck is the protagonist of the novel, a child of thirteen years old; he belongs to St. Petersburg, Missouri, a town on the Mississippi River. He is presented as an uncivilized teenaged boy. His speech is often mis-spelled and deviant which betrays his social and geographical background.

In the novel, the low social and cultural status of Huck is pretty shown from the early lines when he describes his suffering from the Widow's Douglas attempts to "civilize" him as he describes in the following passage:

> The widow she cried over me, and called me a poor lost lamb, and she called me a lot of other names, too, but she never meant no harm by it. She put me in them new clothes again, and I couldn't do nothing but sweat and sweat, and feel all cramped up. Well, then, the old thing commenced again. The widow rung a bell for supper, and you had to come to time. When you got to the table you couldn't go right to eating, but you had to wait for the widow to tuck down her head and grumble a little over the victuals, though there warn't really anything the matter with them,—that is, nothing only everything was cooked by itself. In a barrel of odds and ends it is different; things get mixed up, and the juice kind of swaps around, and the things go better. (Twain, 1885, p.2)

Huck speaks the Pike dialect which is the dialect of the Pike County, a deep southern region, which he comes from. Yet , he still makes use of some of the AAVE features. His language full of different lexicon and colorful syntax always breaks the canonical grammatical rules and standard prose "riddling his speech with

formal errors" (Sewell, 1987, p.85). For example when he says "I clumb up the shed and crept into my window just before day was breaking. My new clothes was all greased up and clayey, and I was dog-tired" (Twain, 1885, p.12), Some examples of his dialect speech will be picked up; the first was in his dialogue with Judge Thatcher to whom he runs to sell his fortune recovered in Tom Sawyer:

> "Why, my boy, you are all out of breath. Did you come for your interest?"
> "No, sir," I says; "is there some for me?"
> "Oh, yes, a half-yearly is in last night—over a hundred and fifty dollars. Quite a fortune for you. You had better let me invest it along with your six thousand, because if you take it you'll spend it."
> "No, sir," I says, "I don't want to spend it. I don't want it at all—nor the six thousand, nuther. I want you to take it; I want to give it to you—the six thousand and all."
> He looked surprised. He couldn't seem to make it out. He says:
> "Why, what can you mean, my boy?"
> I says, "Don't you ask me no questions about it, please. You'll take it—won't you?"
> He says: "Well, I'm puzzled. Is something the matter?"
> "Please take it," says I, "and don't ask me nothing—then I won't have to tell no lies."
> He studied a while, and then he says:
> "Oho-o! I think I see. You want to SELL all your property to me—not give it. That's the correct idea." (Twain, 1885, p.18)

In comparison between Judge Thatcher and Huck's languages, it is clearly noticed that the latter's contains some deviations which go back to the regional background he came from, whereras Judge Thatcher's standard language refers to his position in society as David Sewel (1987) assumes:

> In Twain's linguistic economy, Standard English, like paper money, has no inherent value: it is worthless if the issuer does not possess the fund of ocial authority that his or her language promises. A character like Judge Thatcher is literally 'as good as his word' . . . Standard English indicates merited social, moral, and intellectual position (p.202)

In the previous passage, Huck made a set of grammatical deviations mainly in negation : he used the double negation feature as in 'don't ask me nothing' for SE 'don't ask me anything' and in 'I won't have to tell no lies' for SE 'i won't have to tell lies'. He also used the negation inversion; he says 'Don't you ask me no questions about it' for SE 'don't ask me questions' . addition , the present tense third person 's' is used with the pronoun 'I' when he says: 'No, sir," I says'.

Throughout the whole novel, Huck's dialect is full of grammatical dialectal constructions including verbs conjugation, the present tense third-person singular "s" use, pronouns, double negation, done use as simple past form and many others. The following table presents examples of the set of these grammatical deviations:

| Variant Grammatical structure | SE form |
|---|---|
| how long you been on the island ? | How long have you been on the island ? |
| I catched a good big catfish | I caught a good big catfish |
| that don't make no difference | That don't make any difference |
| I never see the wind blow so | I have never seen the wind blow so |
| when we was up | when we were up |
| he needn't done it | he doesn't need to do it |
| there warn't nothing left in them | there was nothing left in them |
| I been setting here talking with you | i have been setting here taking |
| I could almost kissed *his* foot | i could amost kiss his foot |
| *That's* what she done | that's what shed id |
| He wouldn't ever dared to talk such talk | He wouldn't ever dare to talk such talk |
| It mightn't be | it may not be |
| Don't you blame yo'self 'bout it | don't blame yourself about it |
| Don't anybody know? | does anybody know ? |
| You going | you are going |

**Table 28 : Huck's Grammatical Deviations**

A stressed examination on the AAVE will be presented; examining Huck's speech, one can extract a set of slang words and expressions presented in the following table:

| Word / Expression | Number of occurrence | Example | Meaning |
|---|---|---|---|
| Gap and stretch | 3 | Don't gap and stretch like that | Yawn and stretch widey |
| By and by | 81 | but by and by I got so I could stand it. | Eventually |
| Smouch | 8 | Run along and smouch the knives | To steal |
| Shove off | 4 | When we was ready to shove off we was a quarter of a mile below the island | to start out; to push your boat into the water |
| Hard lot | 3 | What a hard lot he was | Tough cutomer |
| Skiff | 14 | we unhitched a skiff and pulled down the river | a small rowboat |
| Dog-tired | 2 | we was dog-tired, and our hands was blistered | exhausted |

**Table 29 : Slang words/Expressions Used by Huck**

## 6.2. Jim's Dialect

Jim Miss Watson's "big nigger" as described by Huck (Twain, 1885, p.5) , a slave naturally black who runs away from her, is intelligent, freedom-loving, kind and superstitious which is a marker of his ignorance:

> Niggers is always talking about witches in the dark by the kitchen fire; but whenever one was talking and letting on to know all about

> such things, Jim would happen in and say, “Hm! What you know ‘bout witches?” and that nigger was corked up and had to take a back seat. Jim always kept that five-center piece round his neck with a string, and said it was a charm the devil give to him with his own hands, and told him he could cure anybody with it and fetch witches whenever he wanted to just by saying something to it; but he never told what it was he said to it. Niggers would come from all around there and give Jim anything they had, just for a sight of that five-center piece; but they wouldn’t touch it, because the devil had had his hands on it (p.7)

Jim is a pure AAVE speaker; his speak interaction with Huck carries a heavy set of dialect features. As a matter of illustration the following passages from their dialogues will be analysed:

> I says: (Huck)
> “Hello, Jim!” and skipped out.
> He bounced up and stared at me wild. Then he drops down on his knees, and puts his hands together and says:
> “Doan’ hurt me—don’t! I hain’t ever done no harm to a ghos’. I alwuz liked dead people, en done all I could for ‘em. You go en git in de river agin, whah you b’longs, en doan’ do nuffn to Ole Jim, ‘at ‘uz awluz yo’ fren’.”
> “What’s de use er makin’ up de camp fire to cook strawbries en sich truck? But you got a gun, hain’t you? Den we kin git sumfn better den strawbries.” Well, I warn’t long making him understand I warn’t dead. I was ever so glad to see Jim. I warn’t lonesome now. I told him I warn’t afraid of *him* telling the people where I was. I talked along, but he only set there and looked at me; never said nothing. Then I says:
> “It’s good daylight. Le’s get breakfast. Make up your camp fire good.”

"Strawberries and such truck," I says. "Is that what you live on?"

"I couldn' git nuffn else," he says. (pp.43-44)

The speech of Jim in the previous passage is full of slang deviations, the following table will present them, along with a large number of other deviated forms of verbs, adverbs, pronouns, prepositions… etc:

| **Deviation** | **SE form** |
|---|---|
| Doan' | don't |
| hain't | haven't |
| ghos' | ghost |
| alwuz | always |
| en/ 'n' | and |
| agin | again |
| b'longs | belong |
| nuffn | nothing |
| fren' | friend |
| de | the |
| makin' | making |
| sich | such |
| den | then |
| kin | can |

| | |
|---|---|
| git | get |
| sumfn | something |
| heah | here |
| arter | after |
| islan’ | island |
| gwyne | going |
| warn’t | wasn’t |
| yo’sef | yourself |
| wuz | was |
| b’fo’ | before |
| bekase | because |
| ‘dout | about |
| hain’t | hasn’t/haven’t |
| I’se | I am |
| Y’ | your |
| mawnin’ | morning |
| Cert’nly | certainy |
| und’ | under |
| wisht | wish |

**Table 30 : A Set of Jim’s Speech Variables**

Examining the table, it can be seen that some words underwent a complete change and others are modified:

- The loss of the last consonant feature is present such as in *islan' , makin' and ghos'*
- The *th* is sometimes reduced to a *d as in de for the and den for then*
- Some words Subjected to a letter change as in *git for get and sich for such*
- Other words are completely variated such as sumfn for something and *nuffn for nothing.*

Jim, as a AAVE speaker, had his own grammatical deviations which are far away from the SE form, the following table will present examples of the already explained AAVE grammatical features used by Jim:

| **Variant Grammatical structure** | **SE Form** |
|---|---|
| What you doin' with this gun? | What are you doing with this gun ? |
| I couldn' git nuffn else | I coudn't get anything else |
| one night I creeps | One night i creep |
| dey wuz people | They were people |
| when it come dark | when it comes dark |
| I didn' have no luck | i do have no luck |
| How you gwyne to git 'm ? | how are going to get me ? |
| I knowed dey was arter you | i knew they were after you |
| So I done it | so i did it |
| Chickens knows when it's gwyne to rain | chickens know when it is going to rain |

| | |
|---|---|
| you goes, de ole true Huck | you go , de oe true huck |
| I never heard of them | i have never heard about them |
| our traps was mos' all los | our traps were most of all lost |
| if dey gwyne to grab a young white genlman's propaty | if they are going to grab a young white gentlman's proparty |

**Table 31 : Jim's Grammatical Deviations**

Analysing the previous table, many AAVE grammatical features can be depicted from Jim's speech;

- The present tense third-person singular "s" is added to other pronouns such as in the sentence *i creeps* .
- The past participle *done* is often used as a simple past form did .
- Omission of To have when forming the present perfect tense with keeping the past participle as in *I never heard*
- Omision of to be when forming the present continuous tense as in *dey gwyne*
- Absence of the auxiliary *to be* in asking the question
- Were/was aternate use
- Addition of *ed* to irregular verbs in the past tense
- Double negation

Jim is the outstanding dialect speaker in the novel and his variant speech defines his social trait as an ignorant slave.

## 6.3. Tom Sawyer's Dialect

Readers of Mark Twain are familiar with this character, Tom is Huck's good friend, an adventurer, leader, imaginative, intelligent an educated boy who spends his time reading books. Though Tom speaks the Pike Dialect, he rarely makes verbal deviations or grammatical errors, he uses a high formal register affected by the books he reads, the thing that betrays his level of education and culture, his language is not really far from SE forms. From his dialogue with Huck and Jim the following passage is extracted:

> Well, if that ain't just like you, Huck Finn. You can get up the infant-schooliest ways of going at a thing. Why, hain't you ever read any books at all? –Baron Trenck, nor Casanova, nor Bevenuto Chelleeny, nor Henri IV nor none of those heroes? Who ever heard of getting a prisoner loose in such an old-maidy way as that? No; the way all the best authorities does is to saw the bed-leg in two . . . and there's your horses and your trusty vassles, and they scoop you up and fling you across a saddle, and away you go to your native Langudoc, or Navarre, or wherever it is. It's gaudy, Huck. I wish there was a moat to this cabin. If we get time, the night of the escape, we'll dig one (p.220)

Tom's speech passage marks a set of features which represent Tom's language use; it is clear thath Tom uses formal sentence structures, syntax and vocabulary. However, still, some dialect deviations occur as the use of ain't to refer to isn't and hain't to refer to haven't.

## 6.4. The Duke and the King's Dialect

The duke and the king are two characters Huck encountered in his journey, pretending to be a high-class sophisticated persons, yet, their verbal language patterns reveal their con. They tried to employ sophisticated formal words but they are often misused.

An outstanding lexical question in the novel was when the King used the term *orgies* for *Obsequies* as shown in the following passage:

> The king was saying—in the middle of something he'd started in on—
>
> "—they bein' partickler friends o' the diseased. That's why they're invited here this evenin'; but tomorrow we want ALL to come—everybody; for he respected everybody, he liked everybody, and so it's fitten that his funeral orgies sh'd be public."
>
> And so he went a-mooning on and on, liking to hear himself talk, and every little while he fetched in his funeral orgies again, till the duke he couldn't stand it no more; so he writes on a little scrap of paper, "*obsequies*, you old fool," and folds it up, and goes to goo-gooingand reaching it over people's heads to him. The king he reads it and puts it in his pocket, and says:
>
> "Poor William, afflicted as he is, his *heart's* aluz right. Asks me to invite everybody to come to the funeral—wants me to make 'em all welcome. But he needn't a worried—it was jest what I was at." (p.171)

In this passage, the king's speech is full of contracted words such as *sh'd* for *should, jest* for *jus, o'* for *of* and *aluz* for *always.* Then, the next passage shows how the duke tries to correct the king who in turns tries to rectify the issue:

> Then he weaves along again, perfectly ca'm, and goes to dropping in his funeral orgies again every now and then, just like he done before. And when he done it the third time he says:
>
> "I say orgies, not because it's the common term, because it ain't—obsequies bein' the common term—but because orgies is the right term. Obsequies ain't used in England no more now—it's gone out. We say orgies now in England. Orgies is better, because it means the thing you're after more exact. It's a word that's made up out'n the Greek *orgo*, outside, open, abroad; and the Hebrew *jeesum*, to

> plant, cover up; hence *inter*. So, you see, funeral orgies is an open er public funeral. (p.171)

Notably, the duke's language differs from that of the King; when the duke tries to speak a formal Standard English, the King is a fluent AAVE speaker and his speech contains a set of AAVE features such as adding the prefix a- to progressive verbs forms as in the following passage:

> Well, I'd ben a-runnin' a little temperance revival thar 'bout a week, and was the pet of the women folks, big and little, for I was makin' it mighty warm for the rummies, I tell you, and takin' as much as five or six dollars a night—ten cents a head, children and niggers free—and business a-growin all the time, when somehow or another a little report got around got around last night that I had a way of puttin' in my time with a private jug on the sly. (p.117)

The reader can notice that the King's dialect is closer to Jim's dialect; he omitted the final /g/ in makin', takin, and puttin, he also dropped the first vowel in 'bout and added the suffix a- in a-runnin.

Another passage from the King's AAVE speech can be picked up from his conversation with Huck and Jim is the following:

> Like as not we got to be together a blamed long time on this h-yet raft, Bilgewater, and so what's the use o' your bein' sour? It'll only make things oncomfortable. It ain't my fault you warn't born a king—so what's the use to worry? Make the best o'things the way you find 'em, says I—that's my motto. This ain't no bad thing that we've struck here—plenty grub and an easy life—come, give us your hand, duke, and le's all be friends. (Twain, 1885, p.127)

The deviations in this passage will be presented in the following table:

| Dialect Deviation | SE Form |
|---|---|
| Bilgewater | Bridgewater |
| o’ | Of |
| bein’ | Being |
| oncomfortable | Uncomfortable |
| ain’t | Isn’t |
| warn’t | Wasn’t |
| ‘em | Them |
| This ain’t no bad thing | This is not a bad thing |
| le’s all | Let’s |

**Table 32 : The King’s Dialect Deviation**

## 6.5. The Grangerfords’ Dialect

During his trip, Huck came across many groups of people including the Grangdords family, a kind, educated, prestigious, and hospitable family which consists of the father, the grandmother, two sons and two daughters. The family lived in a far piece of land called  southern Kentucky and speak the Backwoods Southern dialect which indicates the geographical situation of the land they live in, which is the southwest. The Backwoods dialect ‘s main feature is a harsh dropping of letters and syllables. Some passages of the Grangerfords’speech will be exposed; the first is that of Back, the Grangerfords’youngest son, in his dialogue with Huck:

> “Why, blame it, it’s a riddle, don’t you see? Say, how long are you going to stay here? You got to stay always. We can just have booming times—they don’t have no school now. Do you own a dog? I’ve got a dog—and he’ll go in the river and bring out chips that you throw in. Do you like to comb up Sundays, and all that kind of foolishness? You bet I don’t, but ma she makes me. Confound these ole britches! I reckon I’d better put ‘em on, but I’d

ruther not, it's so warm. Are you all ready? All right. Come along, old hoss." (Twain, 1885, p.102)

The Southern backwoods'deviations in this passage occur at the level of double negation feature in *they don't have no school* as the SE form is *they have no school.* Also, the deviated pronoun 'em is used instead of them.

| Character | Dialect deviation | SE form |
|---|---|---|
| Huck's fellow townsmen | Wisht<br>he's a-gwyne<br>I warn't gwyne<br>a thousan' year<br>Whar'd you come f 'm | Wish<br>He is going<br>I wasn't going<br>A thousand year<br>Where did you come from |
| Colonel Grangerford | you needn't be afraid<br>'twas a false alarm | You don't need to be afraid<br>It was a false alarm |

**Table 33 : Southern Backwoods Dialect Deviations**

## 7. Dialect and Social Identity in *Huckleberry Finn*

The innovative employment of dialect in the novel allows shaping the social identity including the level of education, the regional background, race, age and social class of the characters. In order to portray the social traits of characters, Twain was aware of " how dialect works in the novel we must understand how it fits within the sociolinguistic system constructed by the novel (the ficto-linguistic) as well as how it responds to the sociolinguistic expected by the world outside the novel" (Ferguson, 1998, p.2)

In comparison of SE used by non-dialect characters or even refined dialect speakers and dialect speakers characters, one can notice that a good level of education, a high-upper social class are accorded to those mentioned first. On the other hand, illetracy and lower social class are attributed to dialect speaks as: "people who share important cultural, social, and regional characteristics typically speak similarly, and people who differ in such characteristic usually differ in language or dialect as well" (Wolfram et al., 2002, p.1).

## 7.1. Social Class and Level of Education

Speech forms are indicators of social communities as each social community has its own speech patterns and so "A particular kind of social structure leads to a particular kind of linguistic behavior and this behaviour, in turn, reproduces the original social structure" (Wardhaugh, 2006, p.336)

Through the use of language variations, Twain makes it clear to the reader that four social classes exist in the novel aligned with their level of education:

- The Land Aristocracy: a well-educated class represented in the novel by the Gragerfords who is a prestigious family, living in a prestigious land who used a refined pure language variety and practically make no grammatical and phonological errors. Emmeline Grangerford's well-formed language used in her poems betrays her high intellectual level.

- The upper-middle-class: a good-educated class represented by The Widow Douglas and Miss Watson using well-structured sentences and making no grammatical mistakes.

- The lower class: a non-educated class represented by Huck and Pap whose language consists of dialectal features including slang words and expression , phonological and grammatical deviations.

- The lowest class: an illiterate class represented by Jim and his AAVE use which is subject to any lexical, phonological or grammatical features; sentences are misformed and words are rzndomly pronounced.

## 7.2. Ethnicity

By making strong use of AAVE in Jim's speech, Twain is calling up his ethnic background as a black slave. Critics may argue that Jim's unintelligible speech may make him inferior to the other characters, however, all that Twain did is to respect the concept of authenticity and realism and depict Black people with their attitude objectively and "The language of the text and some elements of characterization tend to advance ethnic and racial stereotypes particularly of the black characters, who are repeatedly termed 'niggers' and are represented as superstitious, childlike, and generally insubstantial" (Leonard, 1957, p.2). Twain attempted to change the stereotyped idea of blacks and writes about Jim:

> He had served me well these many, many years . . . It was on the farm that I got my strong liking for his race and my appreciation of certain of its fine qualities. This feeling and this estimate have stood the test of sixty years and more have suffered no impairment. The black face is as welcome to me now as it was then" (Twain, 1885, p.6)

Critics always wonder if Jim's African-American dialect is that accurate or is used simply used with that number of misspellings, grammatical mistakes, lexical and phonological deviations as an idiodialect. Yet, Twain assumes it is not and that he he is deeply immersed in the Black dialect by proof that the dialect portrayed contains a large number of AAVE features admitted by formal linguists. In an interview, Twain says:

> I lived a great deal of my boyhood on a plantation of my uncle's, where forty or fifty Negroes lived belonging to him, and who had been drawn from two or three States and so I gradually absorbed their different dialects which they had brought with them. It must be exceedingly difficult to acquire a dialect by study and observation. In the vast majority of cases it probably can be done as in my case, only by absorption. So a child might pick up the

> differences in dialect by means of that unconscious absorption when a practiced writer could do it twenty years later by closest observation. (quoted in Dempsey, p.3)

Though *Huckleberry Finn* is Twain's outstanding novel, the work was largely controversial and was considered by some critics as an offensive work. Yet, it is linguistically and literary rich with literary dialect as a useful literary device.

## 8. Conclusion

This chapter was an attempt to pick up the linguistic features of Lancashire and AAVE as employed by Gaskell and Twain. Through an analytical approach, the focus was on the phonological, vocabulary and grammatical dialect elements as used by dialect characters.

Through dialect employment, the authors had the intention to reach a high level of authenticity and realism. Slangy words and dialectal constructions were reported to refer to the characters'social traits.

# General Conclusion

# General Conclusion

Based on the established research, it was a necessity that issues related to dialect had to be understood before dealing with literary dialect, as language, including its varieties, is a complex matter. As language is the spoken shape of an identity, many writers choose to write in dialect to portray the real speech of life their stories are set in.

In *Mary Barton* and *Huckleberry Finn*, literary dialect is used as a tool of characterization; through the readings and analyses, their linguistic competence is noticed when they created a balance between Standard English and different dialects while maintaining the text's consistency. Additionally, Gaskell and Twain's dialect awareness is of a high level as they made use of slang vocabulary, abnormal phonological spellings and grammatical deviated constructures.

The analysis of the grammatical and phonological features of dialects used in *Mary Barton* and *Huckleberry Finn* shows that dialect speech forms are not very far from Standard English forms. In fact, at the phonological level some words and expressions are spelled differently, some letters are omitted others are changed. At the grammatical level, the changes that happen may be called "mistakes" as they are not bound to the standard grammatical rules.

Dialect data analysis has revealed a strong relationship between language and social parameters. An examination of dialect characters speech shows that oral speech patterns are directly related to the social community the character belongs to ; when the character's speech is polite, refined and respectful this reflects his high social class. As such, when the speech is rude, tough and impolite, the character's low-social class is reflected. In addition to social class, the level of education is also revealed in the character's speech; it is accordingly understood that the character who does not make a lot of grammatical mistakes and pronounce the words as they are is literate, while the other one who does not respect the grammatical rules and words pronuncication is illitrate. As far as an ethnic group was concerned, Twain's use of AAVE refers to the black race.

After the investigation in the analysis of dialect use in *Mary Barton* and *Huckleberry Finn*, the following set of findings can be drawn:

- Dialect use in standard literary works does not reduce the literary and linguistic value of the text, on the contrary, it makes the reading challenging and arise dialect awareness

- Characterization is the primary and leading cause of literary dialect as it permits the writer to introduce his characters implicitly

- The employment of dialect in literarature does not have a relationship with the author's standard writing capacities; dialect writers are fluent in both standard and dialect, however, dialect is more accurate in depicting the social and cultural aspects of their characters.

- Both writers provided the readers with a real description of life and its problems at the time where the stories are set by providing a realistic speech fact that creates authentic social status and shining characters.

- The Standard language is also employed by Gaskell and Twain to present the identity of their non-dialectal speakers.

- Literature is a complex field that may enhace many other disciplines related to language .

- Standard language provides the reader with an intelligible speech of formal characters with standard rules while dialect is not faithful to standard forms but rather to the authentic image of society and characters .

*Mary Barton* and *Huckleberry Finn* are fertile floors of dialect study for researchers and university students. No doubt that through dealing with these literary works, it is indispensable to first get linguistic and sociolinguistic backgrounds. Dialect, accent, isogloss, sociolinguistics, and dialect features, all these are key concepts that have to be primarily clear to research literary dialect.

Information, analysis and results presented in this work hope to inspire the upcoming researches as it contains several materials related to literary dialect study including the explanation of key concepts, Lancashire and AAVe features and the case novels dialect analysis.

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# Appendices

## Appendix 1 : Lancashire Dialect Words

| Word | SE Form | Pages of Occurance |
|---|---|---|
| Ye | You | 5/16/20/26/28/32/35/36/42/43/ 53/54/56/82/89/91/93/114/116/ 121/126/132/133/160/168/184/20 6/238/240 |
| Thee | You | 4/17/21/22/39/45/48/54/63/66/ 69/70/71/72/73/94/104/111/114/ 116/1a34/135/136/140/150/154/ 170/185/191/204/205/206/209/ 210/217/221/222 |
| Thou | You | 4/5/7/10/11/16/17/32/39/48/50/ 53/54/63/64/66/71/72/91/111/ 114/117/135/136/138/150 |
| O’ | Of | 5/16/18/20/24/25/26/28/32/33/ 35/36/37/42/43/44/46/49/52/53/ 54/55/56/57/58/59/60/61/62/67/ 68/69/71/72/80/82/83/84/86/87/ 88/89/90/107/108/109/113/114/ 116/117/129/133/134/150/151/ 154/158/169/170/171/173/205/ 228 |
| Yo’ | You | 18/42/46/48/49/54/57/61/69/89/ 90/102/133/161/168 |
| Wi’ | With | 16/17/26/27/28/32/35/37/43/44/ 46/48/49/53/54/57/58/59/60/61/ 62/69/81/83/84/88/102/109/117/ 133/168/228 |
| T’ | The | 5/17/18/23/24/30/49/55/58/59/60/ 88/153/167/192/228/238 |

| | | |
|---|---|---|
| Th’ | The | 2/4/9/15/16/17/18/19/21/24/25/ 26/27/28/32/35/36/37/42/43/46/ 47/48/49/50/52/53/54/55/56/57/ 58/59/60/61/62/68/69/70/71/73/ 76/81/83/84/86/90/108/109/110/ 113/115/116/117/128/129/131/ 134/135/149/151/153/154/157/ 166/168/204/205/206/210/217/ 228 |
| ‘em | Them | 4/5/20/24/25/33/35/37/40/43/47/ 48/49/53/54/57/60/62/68/83/86/ 88/89/108/109/115/136/154/154/ 178/191/193/215/228 |
| Ay | Yes | 3/4/6/11/16/21/24/26/27/29/37/ 38/41/42/46/47/48/49/51/54/56/ 57/58/60/68/69/76/82/83/88/94/ 99/102/103/105/108/109/110/111 /112/113/114/115/116/126/127/ 128/130/131/134/148/151/154/ 167/168/171/173/177/184/187/18 9/191/192/196/206/211/2013/201 7/ 220/222/224/236/241 |
| Nay | No | 1/14/17/19/26/32/44/54/58/61/77/ 78/93/95/96/97/110/112/119/124/ 129/134/144/147/153/154/155/ 157/163/181/184/187/192/198/ 210/216/217/219/221/232/233/ 234 |
| We’n | We have | 35/47/48 |
| They’n | They have | 35/36/42/43/47/48 |
| Yo’re | You are | 48/ 90/102/168 |

| | | |
|---|---|---|
| Ha’ | Have/has | 16/17/18/21/24/30/36/37/43/44/49/50/53/54/57/58/59/61/62/67/68/69/73/81/83/84/85/86/88/89/103/108/109/110/133/151/168/189/193/210/215/228/241 |
| Fra’ | From | 26/35/39/42/49/54/58/59/60/62/69/81/84/85/128 |
| An’ | And | 18/35/54/57/59/61/62 |
| Yo’d | You would | 18/42/54/61/69/161 |
| Who’d | Who would | 21/189 |
| Childer | Children | 34/42/43/49/59/82/85/109 |
| Mun | Must | 17/18/26/33/35/42/47/48/56/67/95/110/127/128/135/149/151/182/193/197 |
| Nobbut | Nothing but | 22/160 |
| Summut | Something | 16/33/35/69/71 |
| Thy | Your | 22/63/71/72/84/104/114/115/135/136/138/150/154/165/187/193/205/206/210/212/217/218/228/231/233 |
| Thine | Yours | 4/63/212/233 |
| Afeard | Afread | 21/24/49/108/109/110/148/151/151/158/168/185/232 |
| Gloppened | Terrified | 63/155 |
| Clem /clemming/clemmed | Starve /starving/starved | 18/33/36/48/58/60/61/80/108/109/115 |
| Getten | Got | 6/28/34/35/36/42/43/46/47/57/59/60/61/69/81/83/108/109/133/153/154/155/181/186/188/192/193/219/232 |

| | | |
|---|---|---|
| Nought | Nothing | 39/49/57/58/59/61/62/68/83/88/ 92/110/113/128/151/155/157/158 /163/168/169/174/193/197/216/ 221/224232/233/238/241 |
| Shan’t | Shall not | 25/42/11/151/155/209/238 |
| se'nnight | Week | 3 |
| i’ | In | 4/18/28/49/54/58/60/109/116/151 |
| Whatten | What kind of | 32/36/48/49/57/61 |
| Heerd | Heard | 56 |
| Han | Have | 32/34/35/36/43/49/53/82/83/93/ 110/167 |
| Don | Do | 32/35/132 |
| Donna | Don’t | 26/35 |
| Dunnot | Don’t | 81 |
| Sin’ | Since | 25/39/48/50/58/60/67/68/88/192/ 224 |
| Letten | Let | 228 |
| Seed | Seen | 3/16/18/43/51/68/76/187/238 |
| Cotched | Caught | 50 |
| Didst | Did | 50/138/231 |
| Axed | Asked | 109/110/181/189 |
| Axing | Asking | 236 |
| Ne’er | Never | 18/32/35/46/62/68/83/166/239 |
| Mysel’ | Myself | 32/35/36/37/42/58/62/109/154/ 228/231 |
| Himsel’ | Himsef | 59/158 |
| Hersel’ | Herself | 35/57/116/117/155 |
| Did’st | Didn’t | 5 |
| Afore | Before | 28/35/43/47/48/49/50/53/58/60/6 1/62/68/69/81/83/85/89/109/112/ |

| | | |
|---|---|---|
| | | 113/117/128/149/169/173/174/ 181/191/220/228/241 |
| Whene'er | Whenever | 43 |
| Hast | Has | 150/154/155/193/205/212/217/ 224 |
| O'er | Over | 53/59/60/72/81/84/190/206/239 |
| Na | Not | 16/18/30/35/43/53/57/59/61/62/ 68/69/70/83 |
| Thou'lt | You will | 11/48/54/136/151/154/190/217/ 224/228/233/ |
| Wench | Woman | 3/4/11/26/30/39/50/58/59/60/61/6 2/63/64/82/117/127/136/148/149/ 151/153/154/155/157/159/161/ 163/165/169/187/189/191/206/ 224/233 |
| Missus | Misses | 181/186 |
| Ma'am | Madam | 130 |
| Chap | Man | 18/20/23/28/32/35/43/46/50/57/ 60/62/63/83/85/87/108/109/110/ 113/134/135/151/157/167/228/ 232/239 |
| Canna | Cannot | 58 |
| Canst | Can't | 39/63/71/91/155 |
| Yon | That | 15/16/30/39/63/108/109/135/155/ 167/168/173/175/179/180/187/ 188/197/206/214/215/232/236 |
| Tho' | Though | 32 |
| D'ye | Do you | 88/89/112/133/167 |
| Knowed | Knew | 30/109/115 |
| Nesh | Tender | 2/81 |

| | | |
|---|---|---|
| Babby | Baby | 59/60/61/62 |
| Wilt | Will | 10 |
| Thyself | Yourself | 10/222 |
| Gi’ | Give | 18/34/62 |
| Nor | Than | 24/30/32/33/34/35/38/41/48/51/57/58/60/61/63/82/83/93/103/109/111/118/154/166/170/171/175/180/184/187/191/195/203/204/205/208/209/211/218/231/236/238/239/242 |
| Mourning | Morning | 23/24/25/34/40/41/73/90/131/16/166/168/198/230/232 |
| Twas | It was | 28/134/242 |
| Cowd | Wold | 29/32 |
| howe'er | However | 34/49/60/61/167 |
| Gotten | Got | 20/36/39/49/59/60/62/81/82/89/217 |
| E’en | Even | 43/46/54/165/228 |
| Agone | Ago | 17/35/36/46 |
| I were | I was | 15/25/35/46/53/54/57/58/59/60/61/62/68/81/82/86/87/88/90/91/108/109/110/112/114/115/116/134/155/185/223/224/235/241 |
| Warn’t | Wasn’t | 68 |
| Arn’t | Aren’t | 51/53 |
| Reet | Right | 55 |
| Sitten | Sit | 57 |
| Down-lying | Lying on | 59 |
| Disremember | Forget | 59 |
| Comed | Came | 36/39/46/49/59/109/131 |

| | | |
|---|---|---|
| e'er | Ever | 18/32/50/84/108/109/ |
| Howe’er | However | 34/49/60/61/167 |
| Whate’er | Whatever | 35/46 |
| Oud | Old | 26/29/50/57/60/63/231 |
| Telled | Told | 16/17/35/54/57/61/81/83/86/90/ 103/109/114/153/160/168/197/ 228/230 |
| It were | It was | 24/29/35/46/48/50/53/54/55/57/ 58/59/60/61/62/63/66/67/68/70/ 81/82/83/86/87/88/89/90/91/105/ 106/113/123/128/129/130/131/ 134/140/177/181/186/188/206/ 209/212/224 |
| Hae | Have | 16/54 |
| Ourn | Our | 35/58 |
| Didna | Did not | 58 |
| Felled | Fall | 242 |
| ‘twould | It would | 127 |
| Betwixt | Between | 4 |
| Pobbies | child's porridge | 60/61 |
| Baggin−time | time of the evening meal | 61 |
| Dree | long and tedious | 61/70/84/169 |
| a'most | Almost | 55/68 |
| Oughtn’t | Should not | 68 |
| his'n | His | 59/69 |
| Deservedst | Deserve | 72 |
| Liefer | Rather | 15/77 |
| Forrard | Forward | 81 |
| ta'en | Taken | 18/43/60/81/205 |
| Frabbit | ill−tempered | 17/82/197/233/ |

| | | |
|---|---|---|
| Dost | Do | 64/71/114/135/187 |
| Shouldst | Should | 114/209 |
| Larning | Learning | 114 |
| Mayst | May | 114 |
| Art | Are | 10/32/71/114/136/170/189/193/205/217/222/231 |
| Arnside | Outside | 128 |
| Mayhap | Maybe | 5/177 |
| Shalt | Shall | 186/233 |
| Loth | Loath | 35/54/110/149/153/159/161/219/220 |
| Wert | Were | 66/71/136/209/217/222/224 |
| Enow | Soon | 15/21/50/67 |
| Nowt | Now | 18 |
| Clooas | Clothes | 18 |
| Oi'm | I am | 18 |
| Hoo | She | 18 |
| Upo' | Upon | 18 |

## Appendix 2 : AAVE dialect words

| Words | SE Form | Pages of Occurance |
|---|---|---|
| Nigger | A black man | 3/5/6/7/17/28/29/44/45/48/49/53/59/ 60/61/76/79/81/82/83/89/91/92/93/94/ 96/101/102/107/109/113/114/115/124 129/131/133/136/143/148/158/160/ 165/174/175/177/181/185/186/187/ 188/189/190/192/200/201/209/210/ 214/215/216/218/219/220/221/222/ 223/228/232/234/235/236/237/238/ 239/240/242/244/245/248/249/250/ 251/252/253/255/261/266/269/270/ 271/272/280/282/287/288/289/290/ 291/292/294 |
| Doan’ | Don’t | 17/44/46/52/69/80/81/82/83/96/115/ 118/137/158/159/239/251/263/264/ 265/278/294/295/ |
| Hain’t | Haven’t | 8/22/44/58/59/60/70/72/79/88/117/ 125/132/142/171/177/178/180/186/ 191/193/194/196/209/219/224/226/ 227/229/232/239/241/251/254/255/ 260/263/264/270/274/280/287/291/ 292/293/295 |
| Dis | This | 45/87/88/114/118/126/137/158/238/ 239/278/295 |
| Dat | That | 19/44/45/46/48/49/51/69/79/80/81/82/ 83/87/88/89/92/95/96/114/115/116/ 118/128/137/156/159/238/239/260/ 263/264/277/278/295 |
| Den | Then | 17/19/44/46/48/80/82/83/88/95/115/ |

| | | |
|---|---|---|
| | | 116/137/159/239/264/277/278 |
| Dey | They | 17/19/45/46/47/48/49/69/72/79/80/81/82/83/87/89/95/114/115/116/156/239/251/255/263/264/265/277/295 |
| ‘em | Them | 9/19/28/44/47/59/72/75/76/77/81/82/83/89/95/102/112/114/127/132/162/165/169/170/171/173/176/177/179/180/181/187/188/200/202/204/209/210/220/230/245/254/264/276/283/293 |
| Heah | Here | 44/47/80/87/115/117/239/251/263/264/265/294/295 |
| Yo | You | 17/19/44/46/49/71/81/89/92/96/126/151/295 |
| Yourn | Your | 123/188/190/224 |
| Whah | What | 44/46/87/88/114/264 |
| En | And | 17/19/44/45/46/47/48/49/51/52/69/72/80/81/82/87/88/89/92/95/114/115/116 118/137/158/159/238/239/260/263/264/265/277/278/294/295 |
| O’ | Of | 20/22/28/29/45/46/73/75/81/87/92/95 114/115/124/126/127/156/162/170/171/178/180/187/197/199/200/208/210/214/260/264/265/281/282/283/290/291 |
| Wuz | Was | 45/46/48/49/88/89/95/114/115/159/255/277/278/281/282/295 |
| ghos’ | Ghost | 44 |
| Alwuz | Always | 44 |
| Agin | Again | 5/17/19/28/29/44/46/48/69/87/88/89/ |

| | | |
|---|---|---|
| | | 95/111/114/115/118/159/169/180/181 294/295 |
| Nuffn | Nothing | 44/49/260/264 |
| b'longs | Belongs | 44/48 |
| De | The | 17/19/44/45/46/47/48/49/51/52/69/80/ 81/82/87/88/89/92/95/114/115/116/ 118/131/137/156/158/159/238/239/ 251/252/255/260/263/264/265/278/ 294/295 |
| fren' | Friend | 44/89/92 |
| Sich | Such | 44/45/80/81/115/116/124/251/264/ 281/282/283 |
| Makin' | Making | 44/124 |
| Kin | Can | 19/44/81/116/126/158/165/265/277/ 295 |
| Git | Get | 19/22/28/44/45/46/47/48/49/54/64/72/ 76/77/79/82/88/112/115/116/118/162/ 164/180/210/239/251/261/277/278/ 281/295 |
| Forgit | Forget | 71/92/95 |
| Sumfn | Something | 44/115 |
| Arter | After | 44/46/47 |
| b'fo' | Before | 46/47/88/251/264 |
| Warn't | Wasn't | 2/3/5/6/11/12/13/14/16/17/20/25/26/ 27/29/33/34/35/36/37/39/40/41/42/44/ 45/46/47/48/49/53/54/55/60/66/67/68/ 70/73/77/80/81/82/83/854/85/86/89/ 90/91/92/93/94/95/96/99/100/102/103 /106/107/108/109/110/112/113/114/ 115/116/118/119/120/124/125/127/ |

| | | |
|---|---|---|
| | | 128/129/130/131/133/136/140/143/ 144/145/151/152/155/158/160/162/ 165/172/174/177/178/180/181/182/ 183/184/186/187/189/192/193/194/ 199/203/204/206/208/210/211/213/ 214/215/216/217/219/223/225/226/ 227/229/231/232/233/235/236/237/ 238/240/244/248/249/251/254/256/ 257/258/260/262/267/268/269/271/ 274/275/277/280/281/283/284/286/ 287/289/290/291/292/293 |
| Bekase | Because | 46/48/80/89/158 |
| ‘dout | About | 49/114/278 |
| I’se / I’s | I am | 5/46/49/89/89/92/95/114/118/151/263 264/295 |
| Gwyne | Going | 5/17/19/45/46/47/48/49/51/80/81/82/ 88/89/95/114/115/116/137/144/145/ 158/159/251/264 |
| mawnin’ | Morning | 46/114 |
| und’ | Under | 251/252 |
| Wisht | Wish | 49/115/142/144/163/210/239/251 |
| Cert’nly | Certainly | 170/191/235 |
| islan’ | Island | 44/46/47/294 |
| yo’sef | Yourself | 48 |
| bein’ | Being | 22/127/169/171/200/278 |
| Oncomfortable | uncomfortable | 127 |
| ain’t | Isn’t | 1/5/9/10/11/14/20/21/22/23/28/29/40/ 41/42/44/45/46/47/52/58/49/60/62/63/ 64/65/68/69/70/71/72/74/75/76/77/81/ 82/83/86/88/92/93/94/95/96/99/100/ |

| | | |
|---|---|---|
| | | 101/102/103/106/111/112/113/115/ 117/119/124/125/126/127/142/150/ 155/157/158/162/163/164/169/170/ 171/175/176/177/178/179/180/183/ 187/189/190/192/193/194/195/196/ 197/198/199/200/201/202/203/204/ 206/214/215/218/219/222/225/227/ 228/230/232/233/234/235/237/238/ 239/240/241/242/243/244/245/246/ 247/248/249/254/255/256/257/260/ 261/262/264/265/270/273/275/277/ 282/283/284/287/288/290/291/292/ 293/295 |
| Fust | First | 19/48/281 |
| Missus | Misses | 45/46/255 |
| ‘stead | Instead | 14/33/79/88/112/157/216 |
| Reely | Realy | 255 |
| Pore | Poor | 125/126/134 |
| per’aps | perhaps | 9 |
| Cain’t | Can’t | 82/142 |
| di’monds | Diamonds | 13/14 |
| s’pose | Supose | 14/72/82/93/95/157/162/185/226/242/ 243/255/260/274/293 |
| you’d | You would<br>You had | 4/14/51/61/69/70/76/93/95/121/131/ 142/143/149/161/196/201/215/219/ 230/247/254/268/275/282 |
| Yit | Yet | 17/19/46/71/72/80/95/159/200 |
| Ole | Old | 17/44/46/79/87/89/92/95/102/115/ 116/158/159/239/260 |
| ‘way | Away | 17/19/46/80/283 |

| | | |
|---|---|---|
| Bes’ | Best | 17/92 |
| Uv | Of | 19/46/49/89/115/144/159/282 |
| T’ | The | 19/20/30/32/34/37/63/85/88/112/120/ 221/123/127/132/147/151/161/164/ 166/167/168/175/194/200/201/221/ 253/256/269 |
| Yo’ | Your | 17/19/44/46/49/71/81/89/92/96/126/ 251/295 |
| Po’ | Poor | 19/48/49/81/96/158/159 |
| a- | | 2/4/13/14/15/17/20/21/22/23/28/29/30 33/35/36/41/43/45/46/48/51/54/54/55/ 70/71/72/73/75/76/77/78/82/85/87/92/ 93/94/95/112/113/114/115/117/118/ 120/123/124/125/134/132/134/143/ 144/145/148/149/150/152/154/155/ 156/159/163/164/165/167/168/171/ 179/180/181/186/187/188/189/190/ 192/197/206/207/208/210/211/213/ 215/216/218/219/222/223/224/225/ 228/229/235/236/238/245/246/247/ 248/251/252/255/256/257/260/262/ 267/268/271/273/275/276/278/280/ 281/282/287/291/293/295 |
| Doin’ | Doing | 32/69/76/81/264 |
| Bein’ | Being | 22/127/169/171/200/278 |
| ‘long | Along | 45/46/69/81/101/128/159/220/255/ 256 |
| Dah | That | 5/46/51/80/89/91/92/114/116/159/255 294/295 |
| Dese | These | 46/115/156/158/251 |

| | | |
|---|---|---|
| Afeard | Afread | 23/46/59/164/170/208/214/263/279/ 283 |
| Yuther | Other | 46/80/81/83/159/ |
| Wid | With | 46/47/81/89/96/114/116/159/263/265 |
| Ef | If | 5/45/46/48/49/88/92/115/116/264/265 278 |
| Foteen | Fourteen | 48 |
| Fo’ | For | 46/48/116/158/263 |
| ‘twas | It was | 59/101/106/110/178/229 |
| k’yer | Care | 70/89/114/169/180 |
| Lemme | Let me | 21/87/169/251/275 |
| Gimme | Give me | 22/142/143/192/214/148/264 |
| Um | Them | 47/79/115/158/239/251/252/263/264 |
| Ast | Ask | 81/115/251/263 |
| Gin | Gave | 115 |
| getherin’ | Gathering | 123 |
| ‘cuz | Becasue | 111/143 |
| Whar | Where | 5/125/144 |
| Thish | This | 169 |
| sha’n’t | Should not | 180/192/193/194 |
| thous’n’ | Thousand | 180 |
| dasn’t | Didn’t | 5/6/114/117/179/183/212/271/283/ 288 |
| Becuz | Because | 112/214 |
| Frum | From | 214 |
| I done | I did | 34/48/55/58/60/88/89/100/156/161/ 162/179/193/210/214/236/246/256/ 283/292 |
| I been | I was | 21/87/88 |
| Knowed | Knew | 12/16/17/27/29/30/32/33/34/35/36/37/ |

| | | |
|---|---|---|
| | | 39/40/41/43/46/47/54/74/77/85/86/89/ 91/94/96/98/102/104/134/158/161/ 170/172/175/181/186/188//193/194/ 197/201/207/216/217/220/222/224/ 233/235/236/238/247/250/251/260/ 262/264/273/274/275/278/288/291/ 292/293/295 |
| Yer | Year | 80/169/170/180/238/260 |
| Dish | This | 80/260 |
| Betwixt | Between | 5/70/107/158/205/217/237/257 |
| Jest | Just | 70/79/86/170/171/178/180/188/203/ 210 |
| d'ye | Do you | 220 |
| Sivilize | Civilize | 2/27/296 |
| Nation | Very | 126 |
| To smouch | To steal | 183/246/257/262/271 |
| Hard lot | Tough customer | 59/158 |
| Dog-tired | Exhausted | 10/247 |
| some'n | Someone | 251 |
| jis' | Just | 88/115/116/159/238/239/251/263/ 266/295 |
| Yistiddy | Yesterday | 255 |
| Wench | Woman | 148/255/271/ |
| Chanst | Chance | 49/115/116 |
| Wuth | Worth | 49/265 |

## Appendix 3 : *Mary Barton's* Main Characters

**Mary Barton**

Mary is the protagonist of the novel, a young head-strong, powerful and intelligent girl . She is the daughter of John Barton who works as a seamstress and aspires to become a big lady. Throughout the novel, she challenges the social norms she is put in; in that period, women were supposed to stay home and run the household, however, her dream was bigger. To achieve it, she linked a love relationship with Harry Carson, a mill owner, to attain her fantasies. Her main role in the second half of the story was to prove Jem's innocence from a murder .

**John Barton**

John is the father of Mary, a protective, serious and smart worker in the cotton mill. By the beginning of the story, he was interested in the escape of Esther, his Wife's sister, which eventually harmed her. John's role later was typiccally social as he was member of Union trade interested in the working-class status during the Victorian era and the cruelty of middle-class mills'owners which leads him to commit a murder revenge.

**Mary Barton**

Mary is John Barton's wife and little Mary's mother. She was a classic woman doing her lined social role but was suffering from depression due to her sister Ester's dissapearance. Mary dies later in childbirth.

**Margaret Jennings**

Margaret is Mary's best friend , a wise woman who behaves well. She is also a fellow seamstress who had a good impact on Mary's behaviours and was her moral supervisor. Margaret lives and takes care of her grandfather Job bu she eventually becomes blind due to her long times time of work. Fortunatly, she is talented in singing the fact that opens up opportunities for her and takes her away from Manchester. Hence, her good impact on Mary abides.

**Job Legh**

Job is Margaret's grandfather , a powerful naturalist and an important figure of the working class in the novel . Job had both a political role represented in his fight for working-class rights and his role in helping Mary throughout the novel.

**Jem Wilson**

Jem is George Wilson's son , an independent, educated and self-constructed young man. He is an engineer who works in a forge as a foreman. Jem is the hero of the story, this is highlighted from the early events of the novel when he rescues his father and another worker from the fire that broke out at the Carson's mill. On the romantic side, he is in love with Mary from childhood but was rejected by her. He is blamed for the murder of Harry Carson and was willing to protect Mary's father John. Finally, his innocence is revealed and he marries Mary and move together to live in Canada and have later a little son who they called Johnnie Wilson.

**George Wilson**

George is John Barton's best friend and Jem's father , also a mill worker , married to Jane . The outstanding plot of his life is the death of his twins and he ultimately dies .

**Alice Wilson**

Alice is the sister of George Wilson , a wise woman and a voice of morality in the novel. She was responsible for her brother Will Wilson and dies at the end after suffering from a stroke.

**Esther Barton**

Esther is Mary's aunt ; the sister of the mother. At the beginning of the novel she is introduced as a runaway who quits the family with her lover, a soldier, and becomes pregnant. Her lover leaves her after giving birth to a child and she turns into a prostitute and alcohol addict . After a long time of her disappearance, she goes back to Manchester and renovates her connection with Mary trying to protect her in order not to get to the same point she got to.

**Harry Carson**

The rich, handsome and overweening son of Mr. Carson. He behaves with his workers with cruelty. He flirts with Mary and tries to possess her the fact that puts his in confrontation with Jem Wilson who tries to protect her from him. Harry in the end is murdered by John Barton as a symbol of revenge for the social injustice mill workers suffer from.

## Appendix 4 : *Huckleberry Finn*'s Main Characters

### Huck Finn

Huck is the protagonist of the novel, a young child of thirteen years old formally uneducated but smart and adventurer, who comes from St Petersburg, Missouri, a town on the Mississippi River . He is the son of a drunk man and was adopted by the widow Douglass who tries to civilize him and improve his social status. However, this was not welcome by him and he left her for the search of freedom. Throughout the events of the novel, he meets Jim and becomes a friend. They conduct a journey together and adventures start.

### Jim

Jim is Huck's friend, a black slave, a good-hearted and suspicious child. Jim is the slave of Miss Wilson who runs away from her looking for freedom and he is the figure of slavery at that time, he meets Huck and travels together.Through his character, it is demonstrated that kindness has nothing to do with race.

### Tom Sawyer

The protagonist of the novel preceded Huckleberry Finn, The adventures of Tom Sawyer and is Huck's friend, a leader, imaginative and educated boy. The characters of Tom and Huck are completely different, hence, they complete each other. The education of Tom is revealed in his reliance on the stories of novels he read and tries to act like them.

### The Duke and the King

These characters are not real duke and king but selfish, exploitative, and greedy duo of con men that Huck and Jim meet and travel with. The first claims to be the Duke of Bridgewater in order to take control of Huck's raft and the other pretends to be the heir to the French throne for the same reason. The presence of these characters in the novel has a thematic role to show how bad people act to satisfy their greed neglecting human dignity.

**Pap**

The alcohol addict, racist, vicious and cruel father of Huck tries to get Huck's fortune for himself and treats his son badly. The ignorant Pap refuses Huck's education and beats him the fact that incited this latter to escape from him forever. Pap represents the bad family structure in the novel

**Widow Douglas and Miss Watson**

Widow Douglas and Miss Watson are two wealthy sisters who represent the prestigious class voice in the story . They live together and adopt Huck and ; Miss Watson was severe in educating Huck through religion while the Widow Douglas was more patient and kinder with him .

**Judge Thatcher**

He is the kind judge of the town who takes in charge Huck's safety in collaboration with Widow Douglas. At the end of the preceeded novel The adventure of Tom Sawyer, he is responsible for the money Huck and Tom found and Judje's daughter, Becky, is Tom Sawyer's girlfriend and Huck calls her besstie.

**The Grangerfords and the Shepherdsons**

The Grangerford and the Shepherdsons families are examples of the aristocratic and prestigious class in the novel . While the events run and after the separation of Huck and Jim , Huck was the guest of the Grangerford who is in an eternal feud with the Shepherdsons and they both have members of their families killed at the end .

**Aunt Polly**

Aunt Polly is Tom Sawyer's aunt and guardian who appears by the end of the novel , she is strict and has a strong character, and is very smart to the extent that she could identify Huck when he pretented to be Tom .

**ملخص**

يتركز موضوع هذا البحث على دراسة اللهجات الادبية المتمثلة في لانكشاير المستخدمة في رواية ماري بارتن للكاتبة اليزابيث جاسكل و اللهجة الامريكية الافريقية للغة الانجليزية المستخدمة في وراية هاكرلبري فين للكاتب مارك توين.شمل البحث التعريف ببعض المفاهيم العامة اهمها اللهجة الادبية مع استعراض اراء الكتاب و علماء اللغة حوله بين مؤيد و معارض. تطرق البحث بعد ئلك الى توضيح السمات اللغوية لكلتا اللهجتين و التقنيات المختلفة المستخدمة من طرف الكاتبين لادرجهما في النصوص الادبية المذكورة. وضح البحث الوظيفة الادبية للهجة حيث استغلها الكاتبين لتشخيص السمات الاجتماعية للشخصيات.

**الكلمات المفتاحية: اللهجة الادبية- الرواية- الوظيفة الادبية- اللهجة.**

**Résumé**

Cette étude de recherche met en evidence les dialectes du Lancashire et la languge vernaculaire afro-américaine d'anglais utilisé dans les romans Mary Barton par Elizabeth Gaskell et Huckleberry Finn par Mark Twain. En premier lieux, la recherche présente des définitions de quelques concepts de base, prinicpalement le dialecte littéraire. Derriére au suivent, la recherche aborde les opinions des écrivains et des linguistes entre partisans et opposants à l'usage du dialecte dans les textes littéraires. La recherche a ensuite porté sur la clarification des caractéristiques linguistiques des deux dialectes et les techniques utilisées par les auteurs pour les inclure dans les textes littéraires mentionés.

**Mot clés : dialecte, dialecte littéraire, fonction littéraire, roman.**

**Summary**

This research paper focuses on the Lancashire dialect and the African American Vernacular of English used in Mary Barton by Elizabeth Gaskell and Huckleberry Finn by Mark Twain. The study first of all presents definitions of key concepts mainly, literary dialect. The study also deals with the different techniques used by the authors to employ dialect in their standard literary works and clarifies its literary function as a device of characterization.

**Key Words : dialect, literary dialect, novel, literary function**