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Spotlights on Dialect Use in Benhadouga's Popular Culture
Novel Rih El Djanoub

*Dissertation Submitted to the Department of Letters and Foreign Languages in Candidacy for the
Degree of "Magister" in
Sociolinguistics*

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Dedication

To my dear mother for her emotional support, love and prayers.
and, to all whom I share love with.

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Arabic Letters	Phonetic Symbols
ا	ʔ
ب	B
ت	T
ث	ə
ج	dʒ
ح	ħ
خ	x
د	d
ذ	ð
ر	r
ز	z
س	s
ش	ʃ
ص	ʂ
ض	ɖ
ط	t
ظ	ð
ع	ʕ
غ	ɣ
ف	f

ق	q
ك	k
ل	l
م	m
ن	n
ه	h
و	w
ي	j

Arabic Letters of Arabic Symbols

Vowel Signs: ‘ Haraka’:/a/َ, /i/ِ, /u/ُ

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Abstract

Abstract

The central core of the present research work is to depict the role of dialect use in literature, taking the Algerian novel Rih El Djanoub written by Abd Elhamid Benhadouga as a field of study. Based on a set of literary, linguistic and sociolinguistic approaches, the available cultural and linguistic data in the novel have been analysed and interpreted to unveil the real and ordinary life of the novel's fictional characters with an aim to raise dialect awareness among readers of literary dialect. In fact, the study of the insertion of dialectal features in literary style does not only draw beautiful portraits about the characters' behaviour, mentality and life style, but also offers a special elegance and charm for literary works.

General Introduction

General Introduction

General Introduction:

Dialect as a complex variety has attracted the interest of dialectologists, but recently it has captured the interest of other disciplines mainly sociolinguistics and literature.

Dialect use in literature has inspired different authors from all over the world since, it is a helpful tool and a major technique which helps them to make their fictional characters well rounded as well as to highlight their social and cultural background moreover, it serves them to draw the reader's attention as if he is really involved in the story.

The present research work penetrates the role of dialect in literature. The term literature here does not mean the folk literature (totally written in dialect) but, the use of dialect within the standard language, therefore the author is put in a big ambiguity of whether being faithful to the rhetoric language by making an uneducated character speaks a high variety or he reserves the original words of characters. This research work is also concerned with the sociolinguistic influence on the characters' use of language.

Thus, the following questions are sought:

- What does prompt the authors to use dialect while writing in the standard form of language?
- Is the value of the literature that includes dialect use less prestigious or more realistic than exclusive use of standard Arabic?
- Does the author of Rih El Djanoub really succeed in convincing the reader and, in transmitting the message through the use of the dialect?

General Introduction

The preceding aforementioned questions are going to be answered via the study of Benhadouga's novel *Rih El Djanoub* therefore, the following hypotheses are made to be checked later on throughout the analysis of the novel:

- Dialect use in novels serves the author to differentiate between characters by focusing on their social and cultural background.
- Dialect use in literature is to increase readers' awareness because it is an indirect way of criticism as the author wants to pass some hidden messages.
- There are some artistic and technical reasons that drive the writer to employ dialect in writing.

As the necessity of the research requires a sample novel our choice falls on an Algerian Arabic novel, that is our research would have other dimensions if the study tackles a British or an American novel where the linguistic diversity is deeply investigated as the works of Mark Twain in "Huckleberry Finn", in William Faulkner's who succeeded to create a literary dialect which is relatively consistent throughout all his stories, and also George Eliot who made use of dialect in her novels such as "Silas Marner". It does not denote that we lessen from the Algerian novels, but just to mention that dialect use in literature has long been questioned by different authors from distinct parts of the world.

Still, the analysis of Algerian dialect in the novel has major benefits to reflect our socio-cultural background and demonstrate the usefulness of dialect in the standard Arabic text in duplicating the model of a specific society that has lifted a period of time which Algerian history has recorded.

General Introduction

The research methodology adopted for gathering and analysing data relies on the following approaches:

- **Literary Approach:** Rih El Djanoub by Benhadouga is the main field of investigation. This novel is chosen because it is a fertile land of study, rich of various cultural elements used by characters which are exposed to study moreover a summary of the novel to present the setting and main events provided in it.
- **Sociolinguistic Approach:** at this phase we will try to stress on the characters' use of dialect in relation to some sociolinguistic variables (age, gender, social context, and cultural background) so that when we speak about dialect, we refer to people by whom we mean a given speech community.
- **Linguistic Approach:** the study is going to fall on two linguistic levels phonological and syntactical to best understand the different linguistic variables the novelist infers to.

The work is divided into three chapters; the first one contains definitions of dialect and some key concepts related to dialect in literature and to show how sociolinguistic variables influence literary dialect. Unlike the first chapter, the second one includes the novel's summary and the main cultural elements used in it such as proverbs, popular songs, popular games, the belief in sorcery, the belief in folk medicine and, the belief in destiny which are the main source of gathering data. Finally, the third chapter is mainly concerned with analysing and interpreting the literary dialect in Rih El Djanoub at both the phonological and syntactical level in order to be well introduced to the dialect of the region especially when such dialectal forms are composed with the Standard Arabic.

General Introduction

Chapter One

Chapter One: Literature Review

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1-2-Dialectology and Sociolinguistics

1-3-Dialect Defined

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1-1- Introduction :

Dialect was considered as a local non-prestigious variety of language that is dismissed from a concrete research. Yet, dialect has attracted the interest of different disciplines as dialectology and sociolinguistics. Moreover, its use has shifted from the traditional narrowed scale to interfere into other fields mainly literature however, dialect use in literature has long been neglected, but recently, it has been questioned seriously as a scientific element that requires investigation and writers have welcomed to use dialect in the written form.

In the chapter chapter, our main concern is to introduce the term dialect as it appears in the literary works and to give some key concepts concerning dialect use in literature as well as to depict its role and to see how sociolinguistic factors can affect this role.

1-2-Dialectology and Sociolinguistics:

The relationship between dialectology and sociolinguistics is a complex and intricate subject, the problematic nature of this relationship clearly has to do with what is exactly sociolinguistics? and what is exactly dialectology? Is dialectology a part of sociolinguistics or are they separate disciplines?

Language as a complex phenomenon serves multiple roles and it is not merely a means of sharing information in between people, but also as an important means of maintaining relationships between them, language is then a social behaviour.

Sociolinguistics is defined as the study of language in relation to society Gumperz (1971:223) observes that: **“Sociolinguistics is an attempt to find correlations between social structure and linguistic structure and to observe any changes that occur”**. The complexity of such relationship which attracts the attention of sociolinguists as Duran Eades (2010:05) declares: **“Sociolinguistics is**

concerned with the complex relationship between language and society". In the same context Chamber (2002:03) claims that:

Sociolinguistics is the study of the social uses of language and the most productive studies in the four decades of sociolinguistics research have emanated from determining the social evaluation of linguistic variants. These are also the areas most susceptible to scientific methods such as hypothesis-formation, logical inference, and statistical testing.

.

Holmes (1992:16) says:

The sociolinguist's aim is to move towards a theory which provides a motivated account of the way language is used in a community, and of the choices people make when they use language.

Sociolinguistics, then attempts to study speech variations in relation to a given social context. In other words, a person shifts from one repertoire to another depending on the social context.

On the other hand, dialectology is defined as the study of the way words and grammatical forms vary within a language, i.e. it has focused on the geographical distribution of different accents and dialects. In sum, dialectology is the area where language is examined in its real social context.

Dialectology has passed through two prominent episodes: ‘traditional and modern dialectology’.

Traditional dialectologists were mainly concerned at producing dialect maps whereby imaginary lines called isoglosses were drawn over maps to indicate different dialect areas. Dialect studies began in the latter half of the 19th century by George Wenker (1876) who sent postal questionnaires out over Northern Germany, these post questionnaires contained a list of sentences written in standard grammar, these sentences were then transcribed into the local dialect. Wenker’s studies did not stop at this level but he carried on gathering questionnaires, and made them available to other scholars. In France, the French linguistic survey began in 1986 by the Swiss director Jules Galleon; this survey is characterized by its efficacy and the high quality of its results for this reason, it remains the touch stone for subsequent surveys. In England Joseph Wright carried on the work by editing ‘The English Dialect Dictionary’.

Yet, some dialectologists began to recognize that the sole study of regional variation led to the exclusion of the social variation. To some, this was felt to be a deficiency, since social variation is as pervasive and important as regional variation. In this respect, Chambers and Trudgill (1998:45) argue that: **“All dialects are both regional and social”**.

Most dialectologists agree that modern dialectology started with the empirical surveys focusing on the urban speakers conducted by Labov in The United States, going under several labels so, modern dialectology has gone beyond traditional dialectology, which tended to restrict itself to lexical issues and was solely focused on rural areas, and has looked more to the relationships that obtained between language and social features. This shift in interest from traditional to modern dialectology gave birth to sociolinguistics which is an admixture between dialectology and social sciences. In this respect, it would be unfair to deny that dialectology has contributed to the emergence of sociolinguistics. In this line of thought, Chambers and Trudgill (1998:187) claim that:

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 centers ... Dialectology without sociolinguistics at its core is a relic.

Finally, one may admit with linguists that the relationship between the two disciplines is complementary since each one serves the other in one way or another.

1-2- Dialect Defined:

Dialect is a term that comes from the ancient Greek word ‘dialektos’ which means ‘discourse’; it is often defined as a variety of language spoken in a given area or used by a particular social group. Thus, it is a complete system of verbal communication, i.e. it has its own vocabulary, grammar and syntax as Peter Trudgill (1992:23) defines it:

A variety of language which differs grammatically, phonologically and lexically from other varieties, and which is associated with a particular area/and or/ with a particular social class or status group.

Romaine (2000: 19) adds in the same context:

Dialect is a variety of language or a system of communication which varies from other dialects of the same language simultaneously or at least three levels of organization, pronunciation, grammar or syntax, and vocabulary.¹

The above definition means that one language can have different dialects which differ from each others.

According to the American Heritage Dictionary of the English Language dialect is:

A regional or social variety of language distinguished by pronunciation, grammar or vocabulary; especially a variety differing from the standard literary language or speech patterns the culture in which it exists.

In the same vein Adrian Akmajian *et al* (2001:275) add :**“Dialects are group of idiolects with a core of similarities in pronunciation, grammar and vocabulary”**.

On the other hand, dialect is often seen as a variety of language which is usually stigmatized and attributed to the local and non-written forms as Chambers and Trudgill (1998:03) view:

A dialect is a substandard, low-status, often rustic form of language, generally associated with the peasantry, the working class, or other groups

¹ www <http://www.e English.on /dialects/dialect.html>

lacking in prestige. Dialect is also a term which is often applied to forms of language, particularly those spoken in more isolated parts of the world, which have no written form.

In the same stream, Haugen (1966) points out: **“A dialect is a language that is excluded from polite society”**. Haugen’s definition means that dialect is a deviation of language and it is equivalent to a sub-standard. Adrian Akmajian *et al* (2001:275) share the same idea in presenting dialect as:

In popular usage the term dialect refers to a form of language that is regarded as “substandard”; “incorrect” or “corrupt” as opposed to “standard”; “correct” or pure form of language.

Dialects are classified in terms of regional or social dialect as Trask (2005:49) says that dialect is **“A more or less identifiable regional or social variety of a language”**. Carolyn Temple Adger *et al* (2007:01) stress on the same idea by mentioning the term as follows: **“The term dialect is generally used to refer to a variety of a variety of a language associated with regionally or socially defined group of people”**.

Henceforth, the person’s speech is identified via two main cues either socially or regionally.

1-3-1 Regional Dialect vs. Social Dialect :

Regional dialect or dialect geography refers to the form of speech limited to a given area or region as distinguished from other forms adjacent to it. Chambers and Trudgill (1998:21) define dialect geography as follows: **“Dialect geography is disarmingly simple: it seeks to provide an empirical basis for conclusion about the linguistic variety that occurs in a certain locale”**.

Regional dialect ties the person to the place where he lives. Wardaugh (2006:45) argues in the same context: **“Dialect geography is the term used to describe attempts made to map the distributions of various linguistic features so as to show their geographical provenance»**. It means that traditional dialectologists tended to plot their results obtained on maps hence, the speech of every dialectal feature has its own boundary line called an isogloss, i.e. the study of regional dialect has to do with natural boundaries such as: mountains, rivers and borders. He (2006:43) adds:

Regional variation in the way a language is spoken is likely to provide one of the easiest ways of observing variety in language. As you travel throughout a wide geographical area in which a language is spoken, and particularly if that language has been spoken in that area for many hundreds of years, you are almost certain to notice differences in pronunciation, in the choices and forms of words, and in syntax.

Gerard Van Hark (2012:25) maintains in the same point that: **“Geographical location is probably the most studied social factor affecting**

language variation (and really any study for speech community implies a physical location”.

In this respect, one isogloss can differentiate between one area and another so that, the more you move forwards, the more the speech differences enlarge.

Whereas, social dialect or sociolect is a term used to describe differences in speech associated with different social groups or classes This latter is used by dialectologists when they investigated language in big cities where the linguistic variants are so complex. Trudgill (1992:68) defines sociolect as: **“A variety or lect which is thought of as being related to its speakers’ social background rather than geographical background”**. Wardaugh (2006:49) claims in the same point that:

The term dialect can also be used to describe differences in speech associated with various social groups or classes Social dialects originate among social groups and are related to as variety of factors, the principle ones apparently being class, religion, and ethnicity.

Therefore, differences in speech cannot be only regional but also social conditioned by some social factors as age, gender, ethnicity, and background for instance, speakers of certain social class, age, gender and occupation speak the same way. As Hudson (1996:42) outlines:

Because of these other factors, a speaker may be similar in language to people from the same social

group in a different area than to people from a different social group in the same area.

Sociolect is a symbol of belonging as Chambers and Trudgill confess:

(idem)

All dialects are 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.

To conclude, we can say that geographical dialect shows the person's locale, i.e. the place where he lives and sociolect shows the person's social belonging.

1-3-2- Dialect Continuum:

Dialect continuum is a network of dialects which are geographically near and mutual. Yet, as the distances become larger the mutual intelligibility decreases. The term is defined by Bloomfield (1935:51) as: **“A range of dialects spoken across some geographical area that differ slightly between neighboring areas”**.

1-3-3-Dialect vs. Language:

Haugen (1966) has pointed that language and dialect are ambiguous terms **“The terms represent a simple dichotomy in a situation that is almost infinitely complex”**.

Language	Dialect
Formal	Informal
Written	Spoken
High Status	Low Status
Elite	Popular
Prestigious	Stigmatized

Table 1-1 Differences between Language and Dialect

Thus, a standard language is a dialect that is supported by the institution including government recognition being the correct and the only written form used in schools, published grammar and dictionaries in contrast, dialect is a dialect like the standard one, it has its complete vocabulary, grammar and syntax ,but it lacks the beneficiary of institutional support. Moreover, language is believed to be bigger than dialect since language is the sum of its dialects as Haugen (idem) argues **“Language can be used to refer either to a single linguistic norm or to a group of related norms, and dialect to refer to one of the norms”**. In this respect, dialect is considered as a subcategory of language. Besides, language is seen to be more prestigious than dialect since it is used in the written forms and the more formal situations as stated by Dani Mason

For most people (at least in Britain), the level of prestige a variety has is dependent on whether it is used in formal writing. Varieties which are unwritten are commonly referred to as dialects whereas those used in writing are considered to be proper language.²

To sum, the differences between dialect and language appear to be due to social and political factors rather than linguistic ones. Thus, linguistically speaking, no variety is inferior or superior to the other one at this phase Trudgill (2000:08) claims that:

The scientific study of language has convinced scholars that all languages are correspondingly all dialects are equally good as linguistic systems.

In the same sense, Max Weinreich (1945) states that: **“A language is a dialect with an army and a navy”.**³

1-4- Speech vs. Writing:

Speech and writing share a common purpose of communication since we use both in daily life then, they are forms of a common language though, they are used in different ways. It is agreed that speech is historically prior to writing, and people speak long before they can write.

² Brief Summary <http://www.squido-com/language-and-dialect>

³ [http://wiki.answers.com/o/what is dialect](http://wiki.answers.com/o/what_is_dialect)

Speech	Writing
Living	Dead
Present	Absent
Heard	Silent
Proper	Improper
Discreet	Indiscreet
Strengthens memory	Weakens memory
Distinguishes	Can't distinguish
Legitimate	Illegitimate

Table 1-2- Differences between Speech and Writing

J.C. Carothers (1959:314) maintains the difference between the two terms as follows:

Few people fail to communicate their messages and much of themselves in speech, whereas writing, unless produced by one with literary gifts, carry little of the writer and are interpreted far

more according to the reader's understanding or prejudice .

David Crystal highlights some characteristics dealing with written vs. spoken language.

A- Speech is time bound, dynamic and transient. It is part of an interaction in which both participants are usually present and the speaker has a particular addressee 's' in mind.

* Writing is space-bound static and permanent. It is the result of a situation in which the writer usually distant from the reader and often does not know the reader is.

B- Speech because participants are typically in face to face interaction, they can rely on such extra- linguistic cues as facial expressions and gestures to aid meaning.

*(Writing) lack of visual contact means that participants cannot rely on context to make their meanings clear; nor there is any immediate feedback.

C- (Speech) many words and constructions are characteristics of (especially informal).Length co-ordinates sentences are normal, and are often of considerable complexity. People are more likely to use nonsense vocabulary, profanity and slang in speaking than in writing.

*(Writing) some words and constructions are characteristics of writing such as multiple instances of subordination in the same sentence.

D-Speech is very suited to social or 'phatic' functions. It is also good at expressing social relationships and personal opinions and attitudes.

* Writing is suited to the recording of facts and the communication of ideas, and tasks of memory and learning.

E- (Speech) there is an opportunity to rethink an utterance while the other person is listening however, errors once spoken cannot be withdrawn; the speaker must live

with the consequences. Interruptions and overlapping speech normal and highly audible.

* (Writing) errors are other perceived inadequacies in writing are often reduced through drafts without the reader being aware they existed.

F- Unique features of speech include most of the prosody. They many nuances of information, as well as contrasts of loudness, tempo, rhythm, pause, and other tones of down cannot be written down with much of efficiency.

* Unique features of writing include pages, lines, capitalization, spatial organization and aspects of punctuation.

We can resume the differences between speech and writing in the following table:

Speech usually	Writing usually
Acquired in L1 by every one	Learned in L1-not necessary by every one
Speakers and listener share same time/place	Reader and writer separated in time/space
Speaker and listener can see one another, meaning may be carried by gestures, facial expression	Reader and writer can't see one another –all meaning must be conveyed by text
Takes place in shared context	Has to create its own context
Speaker and listener may know one another already	Reader and writer may not know one another
Speaker and listener may interact and change roles	No immediate interaction or exchange of roles between reader and writer

What is spoken is temporary and transient	What is written is permanent and retrievable
Not planned in advance	May be planned and edited
Utterances may contain strings of clauses with little subordination	More subordination and complex sentence structure
Grammatically incomplete or inaccurate utterances accepted, contain, hesitations, pauses, fillers, repetition	Higher degree of accuracy expected
Contractions used	Full formed
Boundaries of utterances marked by intonation, pauses	Grammatical boundaries of sentences marked by punctuation, layout
May show marked regional variation	Little regional variation
Changes more quickly	Changes more slowly
Basic unit phonemes	Basic units morphemes

Table 1-3-The Common Differences between Speech and Writing.

1-5- Eye Dialect:

The term was first coined in 1925 by George Krapp in the English language in America. It is used to describe the phenomenon of unconventional spelling used to represent ‘colloquial usage’, more precisely, in orthography, the term refers to the use of non-standard or spellings considered incorrect to create the effect of a dialectal, foreign or uneducated speaker. As Michael Ellis (1994: 128) defines it **“An extensive common stock of spelling pronunciation and non-standard grammatical features used to represent rustic speech in general”**.

In other words, the term is a spelling device often employed by authors for the sake to show the reader that the presented character is illiterate and boorish. In this respect, Frederic Miller (2010) argues:

Eye dialect is a spelling device often employed by authors in order to establish a systematic sense of superiority between themselves and the reader as contrasted with the non-standard speech of the author such spellings are mainly to denigrate the so represented by making him or her appear boorish, uneducated, rustic, gangsterish , and so on.

Frank Nuessel (idem) points out in the same stream that **“the use of eye dialect closely interacts with serotypes about various groups, both relying on and reinforcing them in an attempt to efficiently characterize speech”**.

It means that eye dialect acts as a faithful representation of a non-standard pronunciation for example presenting the word ‘enough’ as ‘enuff’, for

instance: Charles Dickens employed eye dialect in his famous novel *Bleak House* when he presented *Jo* a miserable and uneducated boy who sweeps a path across a street. “ *There wos other genlmen come down Tom- all Alone’s a prayin but they all mostly sed as the t’ other wuns prayed wrong , and all mostly sounded to be a- talking to theirselves , on a passing blame to the t’ other, and not a -talking to us.*” If we look at this example we can find samples of eye dialect like ‘wos’ for ‘was’, ‘prayin’ for ‘praying’ and ‘sed’ for ‘said’.

1-6- What is Literary Dialect?

Dialect in literature is termed literary dialect; it is a pronunciation spellings frequently used in narratives to represent non- standard dialects or idiolects, often to create an impression of backwardness or illiteracy.

1-6-1- Literary Dialect Definitions Across Multiple Scholars:

Azevedo Milton (2002:05) defines the term as: “**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**”.

Literary dialect is also used by authors for the sake to represent indirectly a given character’s background to the reader. She adds at this phase:

As a stylistic construct, it is a marked code that invites readers to go beyond denotative meanings to seek the specific connotations of the speech depicted.

Azevedo, following Sumner Ives (1974:201) definition of the latter term “**An attempt to represent in writing a speech that is restricted regionally or**

socially or both". It means that literary dialect helps authors to indicate a characters' social or regional status, since it is a tool which differentiates between characters.

The aim beyond the interplaying between standard and non- standard varieties in a writing artistic form is to have a wide range of readers; since while the author is giving his characters unique voices he is supplying at the same time his readers with an enjoyable and smooth reading experience hence the writers matter is artistic not scientific as Sumner Ives restates: **" Nearly all examples of literary dialect are deliberately incomplete; the author is an artist not a linguist or a sociolinguist, and his purpose is literary than scientific"**. Shorrocks (1996:386) agrees with her:

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.

Many writers use literary dialect in their works for the reason to be faithful to the characters original words in this respect, they choose carefully the words they put on each characters mouth. Lori L. Lake (2005) states that: **"The use of proper dialect helps to vividly express a characters' identity"**

1-6-2- Literary Dialect Use:

It sounds bizarre for the first while to link the study of dialect with all its complexities and variations to an artistic discipline as literature with its diversity. In this spirit Riley (1982) declares:

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.

Riley supports the use of dialect in literature and views that dialect has been used in literature from the onset of writing especially during the Renaissance era which has quickly flourished. Poussa (1999:28) notices that **“English regional dialect was always socially marked in Shakespeare’s plays whenever or wherever they were set”**.

All over the world, people speak differently; in other words, every one speaks a dialect. So, here, the literary writer has to be prudent of the characters’ words and the way he presents them.

A literary dialect was not to create an accurate record of regional speech but rather to define the social position, or perhaps the social divergence of fictional characters, contrasts between dialects speakers and non- dialects speakers delineated

broad cultural differences rural (or frontier) versus urban, uneducated versus rational.⁴

In the same stream, Riley (idem) confesses:

The real master not only knows each varying light and shade of dialect expression, but he must as minutely know the inner character of the people whose native tongue it is, else his product is simply a pretense, a willful forgery, a rank abomination.

In Riley's point of view, in order to capture the flavour of a literary work; a good writer needs to modify imagination in a way that suits reality by presenting his fictional characters in a realistic image via giving cues about their age, gender and background.

Jones considers dialect in literature as **"The sub-voices in which alternative versions of reality were engendered"**. It means that writers try to reproduce real life via literature which includes different variants and styles. In this sense, Macaulay (1993: 111) claims:

There is nothing more complex, structured, and revealing of our human nature than ordinary talk and nothing more interesting than learning to notice it and understand it as an object of beauty.

Dialect use in literature did not come out from the blue; it has a purpose to convey. It transmits the character's attitude, level of education; it has then a sense of place and background. As Liza Cohen Minnick (2004:149) states:

⁴ <http://utpress.org/applachia.enry> Disply.php?Enry .D 26.

In order to give thorough evaluation of an artist's work with respect to literary dialect, neither exclusively linguistic nor exclusively literary that incorporates imaginative recreation of the sounds of the language along with the social themes surrounding the places in time that are recreated .

A literary dialect author may use his own dialect in his novels, for instance, William Faulkner through his works gives an excellent sample of the Southern language, which is used to be his own. Or he implies multiple dialects as Mark Twain in '*The Adventure of Huckle-berry Finn*' where he used '*The Missouri Negro Dialect and 'The ordinary Pike Country Dialect'*', Verlog Konigshewsen and Neuman Gmtt, Wurzburg (2006:24) states:

Then, the literary dialect has regional significance; the novel narrowly the region of overlapping can be delimited from the features in the literary dialect, the more regional significance the literary dialect has.

Every writer has a reason to include dialect in standard literary texts like setting or characterization.

1-6-2-1- Characterization:

Characterization is a very important element in any literary work; it is the process by which a writer makes a character sound real to the reader. Karen Bernardo (2005) states that characterization:

Allows us to empathize with the protagonist and secondary characters and thus feel that what is happening to these people in the story vicariously happening to us; and it also gives us a sense of verisimilitude, or the semblance of living reality.

For Karen characterization is an important component of modern fiction because it conveys information about characters and reflects a sense of realism, this is why some characters still alive in our memory though they are fictional.

Historically speaking, realistic characterization has been considered as an essential part of good writing as in ‘Chaucer’s ‘The Canterbury Tales’ where characters are presented in a realistic fashion.

Characters’ thoughts, attitudes...etc are transmitted to the reader via a fundamental part of characterization which is dialogue in this stream Bernardo (idem) out lines: **“It is both spoken and in word dialogue that affords us the opportunity to see into the characters’ hearts and examine their motivations”**. Yet, characterization is not easy to master. She adds:

Unfortunately, characterization in one of the most difficult aspects of creative writing to master, because authors tend to naturally fall into the fatal

trap of creating two dimensional, cardboard characters.

Authors have two methods of presenting characters (directly or indirectly) either by showing or telling, the first one involves that the author presents a character's speech and actions and let the reader deduces what type of characters he/she is. Whereas, in the second one, the writer intervenes by describing all the details about the given character and sometimes evaluates the character for the reader.

1-6-2-2- Setting:

Setting plays a crucial role in literature as characters and plot. It is considered as the fundamental pillar where events take place, each author creates a setting that fits the mood of the story in an effort to make it believable since, he imagines scenes to be happening in a given place or time that is rooted in his mind.

Setting includes the time, the location and everything in which a story happens. Hence, it is the mirror which enables the reader to better understand the atmosphere of the story and the development of events for example: in Dickens' *'Oliver Twist'* the Pauper House reflects the social status of Oliver as an orphan, poor child. At this phase Eudora Weltry (1998:787) states:

Every story would be another story, and unrecognizable if it took up its characters and plot happened somewhere else... Fiction depends for its life on place. Place is the cross roads of circumstances, the proving ground of what happened? Who's here? Who's coming.

This means that the setting is the stage where characters move and act. Moreover, it has a big influence on the whole story precisely on the characters' actions i.e. what do they do? And their background being regional or urban and even, on the reader. In this respect, the social milieu demonstrates the character's values

Indeed, setting helps the reader to understand the characters feelings in one side and in the other one it bridges the gap between the characters and the reader even the author.

Some authors give a detailed description of the setting, but others prefer to leave the details to the readers' imagination.

1-7- The Advantage of Literary Dialect:

For one reason or another, the literary writer attempts to intervene dialect in his work among these reasons to Kristeva (1989: 287):

The privileged realm, in which language is exercised, clarified and modified ... from myth to oral literature, from folklore and the epic to the realistic novel and modern poetry, literary language offers diversity.

The mixture between two varieties the prestigious and the low variety in a literary work shows the beauty and the diversity of literary dialect.

1-7-1- Phonological Representation:

As we have mentioned before that dialogue is an important element in reflecting the character's thoughts, ideas since, in a novel various sounds of different ways of speaking are exposed and the novelist attempts to use the dialect for altering the written system of the standard form via the use of contractions, slurred sounds, fragments of words. The literary dialect depends on respelling to represent phonological characteristics. In doing so, he tries to approximate the accent of an actual region to make the novel sounds realistic. Carter *et al.* (1989:33) say: **“Such artistically organized system for bringing different languages in contact with one another”**. Carter's view means that phonological representation reflects natural speech by bringing multiple languages in contact.

1-7-2- Construction of Alliances:

Dialect is considered as a social network it bears feelings of intimacy, it unites between members of the speech community. In a novel it shows a strong relationship between characters belonging to the same social or regional group as illustrated by Minnick (2004:45):

How spoken language variation can function as tools for maintaining solidarity or distances or collective versus individuality between and among characters within a text.

The Victorian novelists could not escape the use of dialect which gives a vivid image of their social problems including George Eliot, Thomas Hardy, and etc. Labov (2001; 229) argues:

If the use of a linguistic form acts to effectively decrease social distance and increase solidarity, this will lead to an increase in the amount of interaction among the speakers concerned and consequently raise the quantitative level of the variable with an increasing local maximum.

The use of some linguistic features in each character's speech bridges the gap between those characters and readers who use the same linguistic features because the deeper readers understand the characters' speech the deeper they deduce the meaning that the writer wants to convey through in this sense Poussa (1999:28) states:

For nineteenth – century London writers, cockney was both a regional and a social dialect, and this was highly suitable for depicting comic low life characters.

Authors exploit literary dialect for the sake to accomplish different purposes either comic as traditionally held by the literary theory however, it has been changed to be used in more serious and tragic purposes as in Hardy's and Eliot's works.

1-7-3- Realism:

Realism is a movement which represents reality as it is, it began in France in the 1850's. It was a reaction against Romanticism. **“Realism is the quality of the universe existing independently ourselves”.** .

Realism as a literary technique has used by many writers mainly the Victorian novelists as Dickens and Eliot. Amy Kaplan highlights that **“Realism as a strategy of imagining and managing the threats of social change”**⁵ So, to be realistic means to portray objectively the society as it is in reality as the American novelist William Dean Howells did in his novel ‘*A Harvard of New Fortunes*’ where he captured the American life during the Civil War.

The aim of using realism is to narrow the gap between fictional and real world via a realistic portrait of characters and setting. In this vein C. Kramsch (1998:03) outlines:

Words 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.

Kramsch sees that language should be bound to realism by giving each character the appropriate language he uses.

1-8- Literary Dialect and Social Variables:

The language used by the speaker is in fact influenced by a number of social factors, these factors make such speakers distinct from each other, so, each speaker’s speech varies according to age, gender, social context and cultural background. In this case, when addressing a person we must take into consideration his age, level of education and the social context since, speaking to an educated person differs from addressing a layman.

⁵ Books google.com.books. ? ISBN=0226454308

Tackling the domain of literature we find that the above mentioned factors have an impact on determining the characters' choice of particular variety. When a writer decides to use literary dialect he takes of course the social variables into account in order to show differentiation between characters (old vs. young/ Rich vs. poor). Ferguson (1998:02) in this context states that:

To understand 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 sociolinguistics expected by the world outside the novel.

According to her to understand the role of dialect in a novel, we have to know the sociolinguistics system constructed by the novel.

1-8-1- Age:

Variation in speech behaviour is also reflected in age. If we notice that everywhere the speech of an older man is distinct from that of the younger one. Romaine (2000:82) believes that **“The age attribution of a variable may be important clue to ongoing change in a community”**. It is very noticeable that the old generation usually tends to preserve the ancient speech in contrast, the new generation always wants to be different and fetches for new ways to renew its speech. Trudgill (2003:06) asserts that age grading is:

A phenomenon in which speakers in a community gradually alter their speech habits as they get

older, and where this change is repeated in every generation [...] Age grading is something that has to be checked for in apparent time studies of linguistic change to ensure that conclusions are not being drawn from differences between generations.

Age plays an important role in the way people alter their speech through time.

1-8-2- Gender:

Wardaugh (2006) points out: that gender is a key component of identity hence, do men and women speak differently? In most societies the speech of a man differs in certain respects from a woman's speech Romaine (ibid: 78) claims that: **"A number of sociolinguistic studies have found that women tend to use higher status variation more than men"**. In the same range Lankoff (1973) claims that: **"Women use color words like mauves, beige, aquamarine; lavender, and magenta but men do not"** Lankoff maintains that women tend to adorn their speech by using beautiful adjectives ,but it is very seldom by men. Linda Thomas (2004:86) also agrees with him when states that: **"women's talk is plentiful rather pointless"**. Haas (1944) observes in his turn that Kousati an Amerindian language in Southwestern Louisiana men often pronounce an 's' at the end of verbs, whereas women do not.

1-8-3- Social Context:

Language also use differs according to the social context, the speaker switches from formal to informal or vice versa depending on the social context for instance the speaker uses the low variety in casual speech with friends and the high variety in a formal conversation with the teacher for example.

The social environment of the speaker is very important in determining his social class (lower versus higher class). Corder (1973:25) maintains that:

We communicate with people only because they share with us a set of agreed ways of behaving. Language in this sense is the possession of social group, an indispensable set of rules which permits its members to relate to each other, to interact with each other, to cooperate with each other, it is a social institution”.

Hence, using dialect in literary works helps the author to reflect a given character’s background. In other words, novelists use the Standard form in narration or when referring to non-dialect characters but, when referring to dialect characters they use the dialect.

1-8-4- Cultural Background:

The cultural background gives cues about the speakers’ level of education; interests, attitudes and so on for instance an educated speaker uses more formal style than the illiterate speaker. Wellek and Warren (1978:105) point out: **“Literature is a social institution, using as its medium language... literature occurs only in a social context, as part of a culture, in milieu”**. i.e. literature reflects society and the cultural milieu in which the author builds his story around using for this the adequate language to represent the character’s’ speech in their cultural milieu.

1-9- Criticism Upon Dialect Use in Literature:

Though many authors urge the necessity to imply dialect in literature, others deny its use for many reasons as Luigi Bonaffini (1997:279) declares:

Any critical discussion of works written in dialect is destined to run up against the heavy legacy or prejudices and mis-understanding that has

historically weighed upon literature in dialect, often considered as ‘minor’, subaltern, marginal language even coarse and plebeian.

These are some reasons why novelists frustrated and avoid using the dialect in the novel such as:

1-9-1- Unintelligibility:

Many novelists ejected the use of dialect in their literary works because of its complex orthography, and the use of different pronunciations and several meanings which is hard for non-native or non-regional readers to understand in this case they misunderstand the writer as the use of the cockney dialect in dickens’s ‘Oliver Twist’ which cannot be understood unless by its cockneys.

1-9-2- Accuracy:

Many critics and novelists suspect about the exactness of dialect use in literature and the way it should be written for example in Dicken’s ‘Oliver Twist’ does the Artful Dodger speech really sound like his accent in actual region.

1-9-3- Modernization:

The use of dialect in literature is seen as a nuance rather than enjoyment as Trudgill (2002:29) asserts That dialect use in literature is **“impeding communication, delaying modernization, damaging education and slowing down nation_ building”** It means that the scientific study of dialect is hard though many scholars are still searching for concrete tools to develop it and to make it a clear cut matter.

1-10- Conclusion:

This chapter aims at presenting some key concepts related to dialect use in literature. Moreover; it focuses on the role of literary dialect.

Benhadouga's novel 'Rih El Djnoub' has been chosen as an example to illustrate literary dialect in depth.

Chapter Two

CHAPTER TWO: Benhadouga's Use of Literary Dialect in Rih El Djanoub.

2-1- Introduction

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Chapter Two : Benhadouga's Use of Literary Dialect in *Rih El Djanoub*

2-1- Introduction:

The following chapter is devoted to give a glimpse on the different cultural elements which are the core of the Algerian folklore spotting the main ones included by Benhadouga in his novel *Rih El Djanoub*, and used by dialect characters such as: proverbs, popular songs, popular games, the belief in sorcery, the belief in destiny, folk medicine and the belief in myth and legend.

2-2- The Algerian Literature:

The Algerian literature has been largely influenced by different cultures as: the Roman, the Arabic, the French and the Spanish. It is necessary to mention that it plays a significant role in the Arabic literature and it has a remarkable influence on the African /Maghrebi literature though its progress has been somehow postponed.

It is worthy to mention then, that it is a rich and a diversified literature. It is derived from socio-cultural environment, and life experiences. It is written either in Arabic -the mother tongue- or in French- the second language- writings in this latter is former than the first. Without forgetting that many writers are very famous for writing in Berber like Mouloud Faroun who was praised for writing in his mother tongue.

The main feature of the Algerian literature lies in its realistic view. It adopts a very rapid rhythm after the Second World War, and nowadays it continues to play a dynamic role. Many figures have been starred in Algeria for instance Kateb Yacine, Mohammed Dib, Albert Camus, Assia Djebbar, Rachid Boujedera, Abd elhamid Benhadouga and Tahar Wattar.

2-2-1- The Pre-independence Algerian Novels:

During the Algerian war, a new literature appeared the writers used their pens as a sharp weapon to fight the French Colonist, and they protested against the colonist's injustice so, they revealed the suffering, discontent of the

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whole population as well as envisioned its dreams of achieving independence. Several authors were very famous at that era like Ahmed Rida Houhou (Ghada Umu Elqura 1947), Nour Eddine Boujedra (Elhariq 1957) and Mouloud Faraoun (The Son of the Poor). It is worthy to mention that some novelists scarified their life for seeing their Country an independent one as Rida Houhou and Mouloud Faroun.

2-2-2- The Post-independence Algerian Novels:

After independence and all the changes that followed this period, a new élite emerged in Algeria notably in literature so, after years of suffering it knew vitality, and began to achieve an international success. In this era, writers tended to portray the new life with all its good and bad aspects in various domains treating different topics as agricultural revolution, unemployment, illiteracyetc

The post independence period in Algeria as in any other newly independent state was marked by “**A huge increase in the power and pervasiveness of the state apparatus**”. Owen (1992:32).

2-3- Benhadouga's Biography:

Benhadouga is among the well known Algerian Arabophone novelists and since he was great he really deserved without doubt to be named ‘the father of modern Arabic literature’.

Benhadouga stressed from the onset of his career to found an Arabic national culture in literature and media. His literary career started while he was studying in Tunisia where he published articles in the Tunisian newspapers advocating the cause of the Algerian revolution. Later on; in 1952 he started to write short stories and to translate some Algerian Francophone literature particularly the works of M. Haddad, K. Yacine and M .Mammeri.

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Benhadouga's works bore a social-patriotic sense; they rooted the Arabic literary traditions in Algerian reality. These works range between poems, plays, short stories and novels among them:

"Seven Rays" (1962), "Lyrical Souls" (1975) and the five famous novels " The Beauty and the Dervishes" (1983), " The End of Yesterday" (1975), " The Rising Morning" (1980) , "Tomorrow is Another Day" (1993) and "Southern Wind" / "Rih El Djanoub" (1971).This latter which will be investigated throughout this work.

2-4- Rih El Djanoub Summary:

Rih El Djanoub was published in 1971 during the post-colonial era. It is widely acknowledged as the first major Arabic novel; it is characterized by its irregular story, which takes place in one of the Algerian villages, and the use of symbolism which gives the story its particular flavour.

Benhadouga in Rih El Djanoub stressed on two main things the portrait of woman and feudalism; the novel is of social concern since, it reflects the true conditions of the Algerians' life in the transition period from colonial to post colonial.

The novel is translated into ten languages such as French, Spanish and German but, unfortunately not to English, and it is also made into a successful Algerian film by Salim Ryad.

Benhadouga resumes the villagers' life by showing their customs, traditions and beliefs which permit the reader to have a perfect image of their simple life.

2-4-1- Rih El Djanoub: the Title.

The reader may ask himself why Benhadouga named his novel Rih El Djanoub.

The author starts and ends the story by mentioning Rih El Djanoub or Elqabli as it is named by the villagers, since the wind plays an important role in the whole story; it can be considered as an antagonist character; it denotes the villagers' agony and poverty.

ka:nat ri:ħu ʔaldʒanu:bi qad sakatat munðu ʔan

ʔalaʕa ʔawalu ʕuʕa:ʕin li ʔalfadzri ⁶

wa taħarrakat ərri:ħu wa ʔaxada dawijjuha:

jataʕ:raħu bajna ʒiba:li ʔalqarjati ⁷

For villagers El qabli is an evil omen since they consider it as the major reason for their poverty moreover, it is the only responsible for showing the village in such disgusting image.

The novel's title is strongly tied to the setting.

2-4-1-1- Time:

The author named his novel Rih El Djanoub since; in summer's time the village notices a very hot wind which turns it as a desert. **əlqabli: hu:wa sababu ɣara:bi ha:ðihi ʔalqarjati** ⁸

كانت ریح الجنوب قد سكنت منذ أول شعاع للفجر⁶

و تحركت الريح, و أخذ دويها يتصارخ بين جبال القرية القرية ص 266⁷

القبلي هو سبب خراب هذه القرية ص 192⁸

ʔiða: taħarrakat riħu ʔaldʒanu:bi ʔallati: jusammi: ha:
sukka:nu ʔanna:ħijati əlqabli: wa ka:na ʔalfaʒlu
ʒajfan(.....)tumaəəilu liz:ʔiri ʔalʔajnabi: maʒhadan
ħazzi:nan juʔlimu ʔannafsa wa ʔannaðara⁹

2-4-1-2- Place:

The novel's story took place in one of the villages which is situated in a hilly place near the Djurdjura mountains so , it is exposed to wind which makes its soil drier and drier.that is why the author mentioned some projects as Agricultural revolution , Elardou li man yakhdomoha ; Elislah aziraai.

2-5- Characterization in the Novel:

The reader of the novel feels certain homogeneity between characters and he/ she can notice that they range between main and minor characters. Whereas, via their speech they are classified as dialect characters and non-dialect characters.

⁹ ا ذا تحركت ريح الجنوب التي يسميها سكان الناحية القبلي و كان الفصل

صيفا...تمثل للزائر الأجنبي مشهدا حزينا يؤلم النفس و النظرص 75

Main Characters	Minor Characters
Abed Bnu El Qadi	Abd El Kader
Nafissa	Kheira
The Old Woman Rahma	Si Tahar
Malek	El Hadj Qwider
Rabeh the Shepherd	Sheikh Essadek
	Sheikh Hamouda
	El Imam
	The Café Players

Table 2-1- Characterization in the Novel.

The above table shows the different names of characters who take part in the story moreover, it classifies them in terms of major and minor characters.

2-5-1- Dialect Characters:

The Old Woman Rahma: The pottery woman, the author describes her as a beloved- wise person. She is the symbol of the true Bedouin woman.

jawma ?an kuntu ṣaḥi:ḥatən kuntu la: ?axa:fu
əjjawka wa la: əḥḍaruhu¹⁰

kaburtu...kaburtu wa ?axja: ?an ?amu:ta qabla
ṣunfi ?al?awa:ni :¹¹

¹⁰ يوم أن كنت صغيرة كنت لا أخاف الشوك و لا أحذره ص 16
¹¹ كبرت...كبرت و أخشى أن أموت قبل صنع الأواني ص 118

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Kheira: Nafissa's mother the author describes her as a weak-cute person.

la:ba:s, əlħamdu li əlla:h ʃal: ma: qaddara əlla:h¹²

əumma ħaja:tuha: əzzawzija lam tuʃawwidha:

əlħadi:ə bi qadri ma: ʃawwadatha: əṣṣamt¹³

Rabeh the Shepherd: The author describes him as a strong naïve person.

Anna: mʃalləq la: ʔaʃrifu ʃajʔən ʔazhalu ħaja:ti

wa ħaja:ta ʔanna:s¹⁴

Sheikh Qwider : The Café owner a wise person:

Ma:ða: ʔassa: əlbaladjijatu ʔan taʃmala qidda

əððəba:n¹⁵

Sheikh Hamouda : the village's taleb or imam.

tbaxħar (naf:sa) biwaraqatən kulla lajlatin

muddata sabʃati ʔajja:m maʃa ʃajʔin mina

əlza:wi:¹⁶

In the above mentioned step, we extracted some speech examples of dialect characters, these latter are generally characterized by their simple speech

¹² لا باس 'الحمد لله على ما قدر الله ص16

¹³ ثم حياتها الزوجية لم تعودها الحديث بقدر ما عودتها الصمت ص19

¹⁴ أنا مغلق لا أعرف شيئا أجهل حياتي و حياة الناس ص131

¹⁵ ماذا عسى البلدية أن تعمل ضد الذبان ص78

¹⁶ تبخر (نفيسة) بورقة كل ليلة مدة سبعة أيام مع شيء من الجاوي ص21

and they are often illiterate. Whereas, the coming step is going to focus on the non-dialect characters to show the divergence between both characters.

2-5-2- Non- Dialect Characters:

Nafissa: A beautiful charming lady of 18 years old, the author describes her as a rebellion against all the village's old beliefs.

**kullu ʃajʔən huna: juħarrimu ʔalχuru:ʒ ,ħatta
ʔaʃʃams¹⁷**

Malek: The mayor, the author describes him as an educated person. He is the symbol of fidelity and fighting.

**ana: (.....) naʃam ʃeiχu baladija, judaʃʃinu
ʔalmaqa:bira badala ʔalmaʃa:mili !ha:ða: huwa
ana: ʔalħaqi:qiju¹⁸**

Si Tahar : Malek's friend, he is a teacher.

ħaja:ti ʔabʃaʃu: min ħaja:ti ʔalfala:ħi ʔalmaʃri:¹⁹

El Imam : One of the villagers' educated persons .He is considered as a non dialect character though his speech is somehow simplified in order to be understood by laymen .

**ʔinna ʔalzisra ʔallaði: jamuru bihi ʔalmawta:
jawma ʔalħisa:bi wa ʔalʃiqa:bi ʔaħaddu mina
ʔassajfi wa ʔaraqqu mina ʔaʃʃaʃrati²⁰**

¹⁷ كل شيء هنا يحرم الخروج حتي الشمس ص 8

¹⁸ أنا.... نعم شيخ بلدية ، يدشن المقابر بدل المعامل هذا هو أنا الحقيقي ص63

¹⁹ حياتي أبشع من حياة الفلاح المصري ص 75

²⁰ إن الجسر الذي يمر به الموتى يوم الحساب و العقاب أحد من السيف و أرق من الشعرة ص177

Dialect characters appear to be educated persons so, their speech seems to be somehow refined.

In order to know a country's culture you ought to look at its popular culture which tells you about its richness and glamour.

2-6- Popular Culture:

Popular culture may be defined as the differing forms of expression and identity which are characteristics of particular society (whether local, regional, national, racial or ethnic). As Williams (Thom Story: 1993) suggests that it is a culture actually made by the people for themselves.²¹

The concept is also defined as an invention made from ways of seeing the culture of the men and women (and their families) who worked the land as agricultural laborers. It was their stories the collectors called "Folk tales", their dances they called "folk dances", their traditions they called folk-lore".²²

John Carey (1992:105) observes that intellectuals of the late nineteenth century.

They preferred peasants to almost any other variety of human being since they were ecologically sound , and their traditional qualities of dour endurance respect for their betters and illiteracy meant that the intellectuals superiority was in little danger from them.

The 19th century intellectuals respect popular culture since it is pure and does not threaten them.

²¹ An introductory Guide to Cultural Theory and Popular Culture by Thom Story 1993

²² Popular Culture as Folk Culture www.blackwellpublishing.com/content/Bpl...Store/.../.../05-001.pdf.

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2-7-The Elements of Popular Culture in Rih El Djanoub:

The reader of Rih El Djanoub observes that it is very rich of cultural elements which are parts of the Algerian culture such as: **proverbs, popular songs, popular games, the belief in sorcery, the belief in destiny, folk medicine and legend and myth.**

The Cultural Elements in the Novel
Proverbs
Popular Songs
Popular Games
The belief in sorcery
The belief in destiny
Folk medicine
Legend and myths

Table 2-2 The Main Cultural Elements in the Novel.

The previous table sheds light on the main cultural elements used in the novel which resume the characters beliefs.

2-7-1- Proverbs:

A proverb is a phrase, saying, sentence, statement or expression of the folk that is transformed from one generation to another and which contains a piece of advice, truth, person experience and moral lessons concerning life. It is also popularly known, and some proverbs are universally used as it is explained in the following quotation by Donald Hasse (1990):

Proverb (from Latin porverbium) as simple and concrete saying popularly known and repeated, which expresses a truth on common sense or the practical experience of humanity ... A proverb that describes a basic rule of conduct may also be known as a maxim, if a proverb is distinguished by particularly good phrasing, it can be known as an aphorism.

Miedier (1993:24) comments that:

A proverb is a short generally known sentence of the folk which contains wisdom, truth, morals, and traditional views in a metaphysical, fixed and memorizable form and which is handed down generation to generation.

Proverbs can be considered as national heritage so, the same proverb is known all over a country with slight differences in lexis.

Obeng (1996) adds in the same vein:

Proverbs are used by speakers for a variety of purposes, sometimes they are used as a way of saying something generally in a varied.

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A proverb is not said randomly, but it carries a specific meaning and transmits wisdoms or advice.

Proverbs are found in well-known works of Old Russian literature as The Tale of Igor's Campaign for instance, Russian people say "without corners the house is not built, without proverbs speech is not said".

Many writers used proverbs in their works as J.RP Tolkien in "The Hobbit and the Lord of the Rings series" also, Geoffrey Chaucer's "Troilus and Criseyde plays".

In the novel there are thirteen proverbs which tackle different topics; the main ones are said by the old woman Rahma due to her long experience. /**ma:jadri bəlmazwad ʔi:r əlli əndrab bih/**²³ this latter has another equivalent / **ma: jħas b əldʒmra ʔi:r əlli qa:ʔad ʔəliha:/**²⁴ it means that no one can feel the true pain of the person except himself. She adds too /**naqlu: fəlqu:t w nastanu: əlmu:t/**²⁵ due to her old age Rahma becomes so weak and less hopeful thus she just waits for death that no one can escape from. The third one is a kind of advice about Kheira's treatment to Nafissa. / **la: takun ħulwan fa tublaʔ wa la: murrān fa tudfaʔ/**²⁶ it means the person should be nor rude neither too much kind while treating people. The fourth one is also a piece of advice given to Nafissa about the importance of work /**taʔallam ʂanʔatan wa ʔiħfi:ha:/**²⁷ Rhama advises Nafissa to learn a given craft it may be beneficial some day, and the last one is when she welcomes the invitation of Nafissa and Kheira / **la: tamʂi: ʔalʔardʒulu illa: ħajəu juħibbu ʔalqalbu/**²⁸ it means that the person's feet guide and take him to his beloved

²³ ما يدري بالمزود غير اللي انضرب به ص 16

ما يحس بالمزود غير اللي قاعد عليها²⁴

ناكلو في القوت و نستنو الموت ص 16²⁵

لا تكن حلوا فتبلع ولا مرا فتدفع ص 28²⁶

تعلم صنعة و اخفيها ص 34²⁷

لا تمشي الأرجل إلا حيث يحب القلب ص 31²⁸

persons. While the other set of proverbs are said by Kheira since she is so upset from her daughter's bad behaviour. /**zurḥu əlkabidi la: jaḍurru illa: ʃa:ḥibahu**/²⁹ Kheira here shows her sorrow and suffering from her daughter stiffness. She adds /**man la: juḥaddiəuhu qalbuḥu la: jufi:du taḍki:ruḥu**/³⁰. It means that the person who has no desire to change or react positively there is no need to advise him.

There are also other proverbs which are said in the café on the mouths of players for instance one of the players said /**əuluəu əbəna:t wa majssatən**/³¹ he continues / **ʃurs wa ɣaja:tət bajt**/³² this latter is explained by Sheikh /**qaraba ʃuʃfu:rajni bi ḥazaratin**/³³. It means when the person achieves different goals via one way.

In the novel exists also a humour proverb / **iḍa: ʃabʃat əlkarʃ tqul li ʔaraʔs ɣanni li**/³⁴. When the person is satiety he is expected to do anything and he is ready made to enjoy himself.

Another proverb is about how woman is badly treated /**ʔiḍrib ʔimraʔataka da:ʔiman fa ʔin lam takun ʔanta taʃrifu lima:ḍa: fahija taʃrifu**/³⁵ It means that the woman is so marginalized in the Bedouin society so that, she does not deserve anything she was born only to be a housekeeper and to

²⁹ جرح الكبد لا يضر ا لا صاحبه ص 28

³⁰ من لا يحدثه قلبه لا يفيد تذكره ص 28

³¹ ثلث ابناات و ميبسة ص 45

³² عرس و خياطة بيت ص 45

³³ ضرب عصفورين بحجرة ص 46

³⁴ إذا شيعت الكرش تقول للرأس غني لي ص 57

³⁵ اضرب امرأتك دائما فنن لم تكن أنت تعرف لماذا فهي تعرف ص 203

satisfy the man's needs. And the last one is said by Sheikh Saaid when he wants to humiliate In El Qadi /**əlju:m ʃandi w ʔadwa ʃandak**/.³⁶

Popular songs are also heavily presented in the novel since; they are more meaningful in certain contexts.

2-7-2- Popular Songs:

Popular songs are generally the ancestor's heritage; they are transmitted from one generation to another.

Berbero (1993:112) states that:

The songs of the folk allowed middle class intellectuals to imagine a lost national and natural identity and to dream of the possibility of a new « authentic » national unity of a people bound at once again by the organic ties of land and language.

In the same spirit, Cecil Sharp (1907:35) confesses that: **'Folk songs stimulate the growth of the feeling of patriotism'**. Hence, popular songs unify between members of the same community and strengthen their ties to the mother land.

The first popular song in Rih El Djanoub is said by Ehadj Quider when he is informed about Rahma's death.

ma: ʔa: taddi: ja: tra:b mən əzzijni:n

ja: dara: g wzu: h ʔalʔaħba: b ʔsa: ra ³⁷

³⁶ اليوم عندي و غدوة عندك ص 263

He adds too:

əlmu:t nmu:t la: natmu:ʃi: ʔajji:n

la:zəm ði:k ədda:r ra:hi: tafni:ha:³⁸

These two songs mean that despite death takes our beloveds it is obligatory and no one can change this fact.

The other song is said by the villagers in Rahma's funeral, which is Elbosayri's.

ʔaman taðkuru zi:ra:nan biði: silmin

muzizat damʕan zara: min muqlatin bi dami

am habbat ʔarri:ʕu: min tilqa:ʔin ka:ðimatan

wa ʔawmaða ʔalbarqu fi: ʔaðalma:ʔi min ʔiɖamin³⁹

Death is harsh, it takes our dears and leaves for us only memories and pain. They add too in their way to the cemetery.

m:ja ʕalli wa sallim da:ʔiman ʔabandan

ʕala: ʔabi:bika ʕeiri ʔalʕalqi kulihimi⁴⁰

³⁷ ماذا تدي يا تراب من الزينين يا دراق وجوه الأحباب خسارة ص 164

³⁸ الموت نموت لا نتموشي حيين لازم ذيك الدار راهي تفنيهاص 165

³⁹ أمن تذكر جيران بذي سلم مزجت دمعا جرى من مقلة بدم
أم هبت الريح من تلقاء كاظمة وأومض البرق في الظلماء من اضم ص 175

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In this verse they asked Allah to send his peace and mercy on the final prophets Mohammed the best mankind.

The author has mentioned that the word / da:ʔiman⁴¹/ is pronounced by some villagers due to their illiteracy as follows: / da:ʔimun/.⁴²

The other song is Abd Arrahman Elmadjdoub's; it is said by Nafissa to show the woman's humiliation in Bedouin life, so she is in the man's eyes a slave who must obey all his orders without any reclaim.

su:q ənsa: su:q ʔarra:r

ja: da:χl: rudda ba:lak

jwaru:lak mən ərbaħ qanta:r

jχasru:k fi: raʔs ma:lak⁴³

Here the poet advises men to be careful while dealing with women because they are untruthful and no one can stand in front of their tricks.

Popular games are so well known among Algerians so, the writer does not exclude them in the novel.

2-7-3-Popular Games:

The word game is defined by Katie Salen and Eric Zimmerman (2004) as follows:

A game is a system in which players engage in artificial conflicts, defined by rules that result in a quantifiable outcome.

⁴⁰ مولاي صل و سلم دائما أبدا على حبيبك خير الخلق كلهم ص 176

⁴¹ دائما

⁴² دائم

⁴³ سوق النسا سوق غرار يا داخلوا رد بالك ص 145
يورولك من الريح قنطار و يخسرولك في رأس مالك 203

Greg Costikyan (2005:78) adds too that:

A game is a form of art which participants, termed players, make decisions in order to manage resources through game tokens in the pursuit of a goal.

In the novel the author mentioned two popular games which are so famous among Algerians namely card games and dice.

The first one is a game in which players use a deck of cards as their central tool whereas, the second one is a game in which players use a number of dice as their central element.

Benhadouga mentioned the first game on the players' mouths and, its language seems somehow bizarre it looks like riddles.

One anonymous player shouts: **ərʃəm mafwi:**⁴⁴ and he is replied by another one: **mafwi fəlqmar !ha:ti əala:əa,**⁴⁵ the third one said **?arbaʃa! əuluəu əbəna:t wə majssatən** , he adds: **ʃurs w χaja:ʔat bajt.** In fact the player here does not mean only that he wins the game but also refers to the rumour of Malek's marriage to Naffissa.

Benhadouga mentioned that the game's language has changed so despite that the old man plays well he misunderstands the new language.

**tabaddalat lu:ʔatu ?allaʃibi!.....ka:nat luʔatuna
ʔajra ha:ðihi. kuna: nusammi: « əlqira:t »**

⁴⁴ أرشم مشوي ص45

⁴⁵ مشوي في القمر ... هات ثلاثة نفس الصفحة

« qira:t » wa « su:ta » « su:ta »⁴⁶ amma: ?al?a:n
zaddat luyatun ?uyra:....mafa man ?al?ab ?⁴⁷

Whereas, dice is a kind of entertainment game; it is much known among old and young.

wa faz?atan ?ara?a ?a?adu la:fi:bi: əddu:mi:nu:
fi: wazhi muqa:bilihi ?a?ajtū laka əlla:z
za:wabni :⁴⁸

The belief in sorcery is not typically an Algerian feature since it is used across different cultures but, Algerians believe in its efficiency due to some circumstances even the literate élite. This is why Benhadouga tackles this phenomenon.

2-7-4 -The Belief in Sorcery:

Sorcery is the use of supernatural powers and it is served usually to control people. George Webs defines the term as: “**The art of summoning demons**»⁴⁹. Sorcery is used to realize personal wishes as prosperity, success and love matters.

Sorcery is also defined by Norman John Granville Pounds (1994:380) as the:

**Belief in the existence of spirits, in witchcraft,
sorcery and demonology lay at the root of
popular culture in traditional societies.**

⁴⁶ Spanish numbers
تبدلت لغة اللعب .؟.كانت لغتنا غير هذه . كنا نسمي " القراط " "قراط" و "السوطة " "سوطة" .أما الآن جدت لغة أخرى ... مع من
ألعب؟ص45

و فجأة صرخ أحد لاعبي الدومينو في وجه مقابله . أعطيت لك اللاز جاويني ص 113 ⁴⁸
⁴⁹ http://www.molochsorcery.com/what_is.html

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Benhadouga shows the total belief of Rih El Djanoub's characters on saints 'power and spirits.

**fi: ?al:dijati ja?taqidu ?anna:su anna ?alzinna
tusa :kinuhum wa tula :zimu ħaraka:tihim wa
sakana:tihim wa ?annaha: la: tuqharu ?illa:
bitila:wati ?al?a:ja:t wa ?atta?a:wi:ð
?almuħtalifati⁵⁰**

It means that in country side people believe that spirits live with them and they cannot get rid of them unless by reading the different verses and charms.

The first example appears in the novel for instance, when Nafissa pretended that she was ill; her parents thought that she had the epilepsy and in order to cure her they called Taleb of course the best one is Sheikh Hamouda as Kheira said:

**ŷeix ħamu:da jaktab zajjidan qalla man la: jazidu
?aŷŷifa:?a ŷala: jadajhi⁵¹.**

When Sheikh Hamouda examined her; he confessed that:

**?inna zinijjan min sula:lati ?ibn ?al?aħmar ?aŷa:baha: ŷindama: taħattat
maka:nan bihi ma:?⁵².** He confessed that Nafissa got the epilepsy because she

⁵⁰ في البادية يعتقد الناس أن الجن تسكنهم و تلازم حركاتهم و سكناتهم وأنها لا تقهر إلا بتلاوة الآيات و التعاويذ المختلفة ص 214

⁵¹ الشيخ حمودة يكتب جيدا قل من لا يجد الشفاء على يديه ص 210

⁵² إن جنيا من سلالة ابن الأحمر أصابها عندما تخطت مكانا به ماء ص 211

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passed by place contains water as a river or a lake. He added that it is necessary to do 'El Azima⁵³' to cure her.

**tazibu ʔalfazi:ma (.....)ʔixtar maʔzatan sawda:ʔ
faəðbaħha. sula:latu ʔibn ʔalʔaħmar la: taħruzu
bidu:ni ʔira:qati damin. wa ʔa:tuni: bimaħbasin
min zamrin⁵⁴.**

Sheikh Hamouda asked then, to cure Nafissa it is so urgent for El Azima so, he asked them to slaughter a black goat since jins would not disappear unless by seeing blood.

The author seems that he is aware of every detail of Al Azima because, he portrays it perfectly.

At the end Sheikh wrote for Nafissa what is called 'hjab'and told to her mother that she must burn each night one paper along seven days; concerning the amulet she ought to put it in a red cloth and hung it.

**tbaxħar (nafi:sa) biwaraqatin kulla lajlatin
muddata sabʔati ʔaja:m maʔa ʃajʔin mina
ʔalza:w: amma: əħni:za:b fataɖaħuhu fi: zildin
ʔaħmar wa tuʔalliquhu⁵⁵**

⁵³ A kind of a complex incantations.

⁵⁴ تجيب العزيمة... اختر معزة سوداء فاذ بحها. سلالة ابن الأحمر لا تخرج بدون إراقة دم. و آ توني بمحبس من جمر ص 112

⁵⁵ تبخر (نفيسة) بورقة كل ليلة مدة سبعة أيام مع شيء من الجاوي , أما الحجاب فتضعه في جلد أحمر وتعلقه ص 213

The second example appears when Rahma explained to Rabah that the cause of his mother's illness is 'tifus' or as it is popularly known ' rih tarika' so, though all her family's efforts to save her but without any result.

**katabu: laha: wa naʃaru: wa baχχaru: wa
ʔaχaduha: ʔla: ʃamma:m ʔaša :lihi :na wa
la:kin kulu ɖa:lika lam janfaʃ**⁵⁶

Due to villagers' ignorance and illiteracy they reflect any illness to jinn's powers.

As part of our religion Algerians are great believers in destiny as a sign of their daily life.

2-7-5The Belief in Destiny:

Rih El Djanoub's characters believe so much in destiny even in simple matters; Kheira for instance in front of her husband's severe treatment and her daughter's disobedient could not do anything just saying: **rabbi: qaddar hada:;əumma: ʃaɖɖi: ʔalʃa:əir**⁵⁷. So, she reflects her weakness to elmaktub then; Rahma when she wanted to prepare coffee but she did not find any matches she attributed this to elmaktub **haJa: ma: kattaba ʔalla:h .lan ʔaʃraba ʔalqahwata**⁵⁸

The other case of the total belief in destiny when the old woman Rahma complained her bad situation and life's agony to her dead husband as if he hears

⁵⁶ كتبوا لها و نشروا و بخروا وأخذوها إلى حمام الصالحين و لكن كل ذلك دون جدوى ص 129

⁵⁷ ربي قدر هذا ثم حظي العاثر ص 205

⁵⁸ هذا ما كتب الله لن أشرب القهوة ص 139

her : ha:ða: ma: qaddar ?allah ! tazri: ?al?aja:m wa nazri: wa kulun jaltaqi:
bi jawmihi fi: mi:fa:dihi⁵⁹. Due to their disability people tend sometimes to relate every detail of their life to El Maktub.

Folk medicine is also presented in the novel as part of our heritage this is why Benhadouga stressed on it.

2-7-6- Folk Medicine:

The world Health Organization (WHO) defines folk medicine as:

The health practices, approaches ,knowledge and beliefs incorporating plant, animal and mineral-based medicines, spiritual therapies, manual techniques and exercises, applied singularly or in combination to treat, diagnose and prevent illnesses or maintain well- being.

Arvilla Payne *et al* (2004:228) assert that:

Folk medicine, which overlaps with traditional Ayurveda in its herbal remedied relies on the oral tradition for its transmission through the generations and it distinguished by its continued use of magic and supernatural elements in its a etiology and therapy.

The concept is also seen by Ingid Kuschick(1989:153) as:

⁵⁹ هذا ما قدر الله تجري الأيام ونجري وكل يلتقي بيومه في ميعاده ص22

It forms a part of tradition which relates to concepts of sickness, possibilities of diagnosis and treatments through certain natural (herbal, mineral, and organic and magical means.

Jessie Carney Smith (1991: 915) agrees too that the term means:

The subject of folk medicine includes methods, objects, and natural substances believed to prevent illness and restore health...Folk medicine identify the source of the complaint use a variety of treatments including plants, roots, seeds, animal plants droppings.

The villagers are very famous of their use of folk medicine to cure different illnesses; even now this belief still exists among Algerians. In Rih El Djanoub the author focused on this point to mention the strong tie between characters and the use of traditional medicine considering it as the best therapy. The most famous is the 'chicken soup' there is a strong belief among Rih El Djanoub characters that the sick person would never recovered unless he eats this soup , and this is very obvious when Kheira taught that her daughter is ill she resumed to prepare for her the 'chicken soup' as a completion to Sheikh Hamouda's remedy. Even Rabeh's mother prepared for Nafissa 'the beans soup with chicken' when she was ill due to a snake's bit as it is used by the villagers in these occasions. **kama: ʒarat ʔa:datu suka:ni ha:ðihi ʔalqarjati fi: miðli ha:ðihi ʔalmuna:saba:t**⁶⁰. In another case of using folk medicine when Rabeh cured Nafissa from the snake'bit by splitting the place of the bit with his knife and put on it a herb used for this purpose.

كما جرت عادة سكان القرية في مثل هذه المناسبات ص 253 ⁶⁰

ʔaxraza bisurfa mu:sahu faʔaqqqa maka :na
ʔalladri ʔaqqan xafi:fan fasa:la minhu damun
qaʔalqatra:ni sawa:danwa ra:ħa jabħatu ʔan
ʔuʔbin jaʔrifuhu justaʔmalu li haða : ʔalʔaraɖ ,wa
huwa ʔanzaʔu min kulli dawa:ʔ⁶¹

Then, his mother renewed for her the medicament by adding garlic to the plant brought by Rabeh. **biʔiɖa:fati ʔaəawmi liʔannaba:t əllaði: za:ʔa bihi (ra:baħ) mina ʔalʔa:bati lihaða: ʔalʔaraɖi⁶².**

Another example appears in the novel for example when Rahma's arm and neck hurted her she decided to put a bandage of mallow before sleeping: **saʔaɖaʔu ɖamma:datan mina ʔalxaba:zi fi:ʔalmasa:ʔi qabla ʔan ʔana:m⁶³.**

Then, when Malek was injured Rahma cured him with mallow by saying that mallow is a good substance it lightens the inflation and cleans the wound without causing any inflammation. **jazibu ʔan ʔaʔli: ʔalxaba:z litabdi:li ɖama:dati ðira:ʔika ʔaljusra:⁶⁴ she declared also ʔinna ʔalxaba:za juzi:lu ʔalʔintifa:ħa wa juʔahhiru ʔalzurħa bidu:ni ʔan juħdiəa ʔaj ʔiltiha:b⁶⁵. She added too ʔalxaba:za ʔaħsanu marhamin ɖidda ʔttaʔafuni . huna:qa man jastaʔmilu ʔalbaṣal wa lakkini: ʔakrahu ra:ʔiħatahu.⁶⁶**

أخرج بسرعة موساه فشق مكان اللدغ شقا خفيفا فسال منه دم كالفطران سوادا.... وراح يبحث عن عشب يعرفه يستعمل لهذا الغرض و⁶¹ هو أنجع من كل دواء ص 244

بإضافة الثوم للنبات الذي جاء به (رابح) من الغابة لهذا الغرض ص252 ⁶²

سأضع ضمادة من الخباز في المساء قبل أن أنام ص124 ⁶³

يجب أن أ غلي الخباز لتبديل ضمادة ذراعك اليسرى ص 146 ⁶⁴

إن الخباز يزيل الانتفاخ و يطهر الجرح بدون أن يحدث أي التهاب ص 150 ⁶⁵

الخباز أحسن مرهم ضد التعفن. هناك من يستعمل البصل و لكني أكره رائحته ص 153 ⁶⁶

Legends and myths reflect a given community's cultures then, they are part of its popular heritage so we find the ancestors speak proudly about them.

2-7-7- Legend and Myth:

Myths are generally considered to be traditional stories whose importance lies in their significance whereas; legends can be merely famous deeds.

In the novel we can distinguish between true stories as that of Rabeḥ's mother illness and the one about Zoulikha's death ;and fictional stories as the strange one of El Hadj who sold his head for the sake to bring rain. It is told by Rahma:

lam jasqut ?almatar (.....)?mma: ?addunja:
faka:nat jahba:?a lahba:?a muzdibatun wa
ka?alʕa:dati fakkara ?addara:wi:ʕu ?an juqi:mu:
ḥaḍratan jarquʕu:na fi:ha: ḥatta: jasquta
?almatar wa zamaʕu: kulla ma: jalzam (.....)li
ʔiʕda:di əzzarda (.....)wa raqaʕa
?addara:wi:ʕu wa ʕaraʕu: bi duʕa:ʔihim sa:ʔili:na
?alʔawlija:ʔ wa ?albudala:ʔ wa ?aʕʕa:liḥi:na
(.....)wa lamma: qaruba ?alʕaʕr daʕala
?alḥaḍra ?alḥaḍz ḥamuda (.....) faraqaʕa wa
baka:(.....)wa ka:na ?aəna:ʔa ḍa:lka la: janfaku
jaḥlubu ?almana:zila fajalḥasu bilisa:nihi
?alwa:ḥida baʕda ?alʔa:ʕar (.....)ʕaraʕa

biʔafla: ʂawtihi ʔiʂhadu: ʕalajja ʔajjuha:
ʔalʕa:qiru:na wa ʔalya:ʔibu:na ʔannani: biʕtu
raʔsi: min ʔazli ʔan jaʕja: na:si: (.....)min ʔazli
ʔan jasqut ʔalmaʕaru ʔaxma;san fi:
ʔasda:sin(.....)wa min ʕalika ʔaljawmi lam
jarahu ʔaʕad wa ʕaxta jawmin ʕuʕira ʔalajhi
majjitan (.....)wa fi: ʕa:lika ʔalʔusbuʕ ʂabbat
ʔalʔamʕar ʔajja:man wa laja:li: ⁶⁷

Via this story, Benhadouga presents for us the methods and techniques that villagers use in aridity to bring rain more over he shows their simplicity in believing everything.

Another odd story is about coffee and its origin also the first person who drank it; as it is known that villagers are very proud of drinking it, they think that it is good for health even if they drink it a lot and the novel's characters name it bint Elhasan Ashadli or Ashadlia for instance, when Nafissa advised Rahma for not drinking a lot of coffee , Rahma replied: **bintu ʔalʕasani: ʔaʕja:ʕli: la: taqur**⁶⁸

Sheikh Qwider is a beloved person since he respects his prayers' times so, villagers thought that it is due to coffee as they said **ʕa:hira tuʕibbu ʔattaha:ra** ⁶⁹

لم يسقط المطر....أما الدنيا فكانت شهباء لهباء مجدبة .وكالعادة فكر الدراويش أن يقيموا حضرة يرقصون فيها حتى يسقط المطر ⁶⁷
و جمعوا كل ما يلزم لاعداد الزردة ... و رقص الدراويش و صرخوا بدعائهم سائلين الأولياء و البدلاء و الصالحين و لما قرب العصر
دخل الحضرة الشيخ حمودة ..فرقص و بكى وكان أثناء ذلك لا ينفك يطلب المناجل فيلحس بلسانه الواحد بعد الآخر...و صرخ بأعلى
صوته اشهدوا علي أيها الحاضرون و الغائبون انني بعث رأسي من أجل أن يحيا ناسيمن أجل أن يسقط المطر أخماسا في أسداس و
من ذلك اليوم لم يره أحدو ذات يوم عثر عليه ميتا ...و في ذلك الأسبوع صبت الأمطار أياما و ليالي ص 131/130

بنت الحسن الشاذلي لا تضر ص 18 ⁶⁸
طاهرة تحب الطهارة ص 76 ⁶⁹

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It seems that the above mentioned stories are considered for Rih El Djanoub's characters as real ones and they will not accept any discussion about its accuracy.

2-8-Examples of Literary Dialect Used in the Novel:

There are some foreign words that are used in Rih El Djanoub as it is shown in the following table:

Borrowed Arabized Words in Rih El Djanoub	Phonetic Transcription	The meaning	Number in the Novel
البون	/əlbun/	The receipt	25(1)
البلاستيك	/əplɑ:stik/	Plastic	30(1)
الكومندو	/əku:mandu:/	A military rank	53(1)
الناپالم	/ənnɑ:bɑ:lm/	A bomb	53(1)
الروكيت	/ərru:ki:t/	Rocket	54(1)
المونتاج	/əlmɑ:ntɑ:ʒ/	Mounting	62(1)
فرنك	/frɑŋk/	A currency	73(1)116(2)
الهليكوبتر	/əhi:liku:btər/	Helicopter	75(1)
كيف كيف	/ki:f ki:f/	The same	114(1)

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التكنولوجيا	/əttiknu:lu:ʒja/	Technology	161(1)
المير	/əlmi:r/	The mayor	194(1)
اللاز	/əlla:z/	A card number	114(4)
الدومينو	/əddu:mi:nu:/	Domino	113(1) 1(76)
سكارة	/si:ka:ra/	Cigarette	77(1)
التيفوس	/əttifu:s/	An illness	18(1)
الاسبيرو	/əlaspi:ru:/	A medicament	143(1)

Table 2-2 Borrowed Words used in the Novel

The word /əlku:mandu:/ 'Commando' is a military rank with a dialectal pronunciation also the word /əlmi:r/ 'Maire' is a political rank used too with a dialectal pronunciation.

As for the words / ərru:ki:t/ 'rocket' , /ənna:ba:lm/ 'napalm', /əlaspi:ru:/ 'aspiru' ,and /pla:st:k/ 'plastic' are the names of some products and inventions which keep their names in Arabic.

Unlike, the words /əlhi:likubtər/ 'helicopter' /əlmu:nta:ʒ/ 'montage' and /əttiknu:lu:ʒja/ 'technology' and /si:ka:ra/ 'cigarette' they are words which have arabized and adopted to Arabic language.

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Instead, the words / əlbu:n/ 'bon' , /franŋk/ 'franc' , /ki:f ki:f/ , ' kif kif/ əlla:z/ 'az' , /əddumi:nu:/ 'domino' and /əttifu:s/ 'typhus' ,they are loan words included in dialectal Arabic.

There are some other dialectal terms that are used in Rih El Djanoub , it is necessary here to differentiate between words that are used in narration and characters' conversations and the ones implied in cultural aspects.

Arabic Dialectal Terms	Transcription	The Meaning	Number in the Novel
المراح	/əlmra:ħ/	Hall	15(1) 168(1) 121(1)
صحيحة	/ṣħi:ħa/	Healthy	16(1) 146(1) 257(1)
تقرأ	/taqraʔ/	Study	123(1) 2(50) 16(1)
مغلق	/mʁallaq/	Stupid	131(1)
بطلت	/batʔalt/	Stopped	115 (2)
عاونني	/ʕa:wni:ni:/	Help me	144 (1)
المثرد	/əлмаərad/	A kitchen tool	17 (2)
القهواجي	/əlqahwa:zi:/	The café owner	113 (1) 114 (4) 159(2) 161 (1) 163 (2) 164(2) 165(1) 166(1) 167 (2) 172(1) 182 (1) 193(1) 222(2)

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القهاجية	/əlqahwa:zija/	People who stay in café to drink coffee	76 (1)
الزميتة	/əzzami:ta/	A traditional dish	125(1) 132(1) 133(1)
الزردة	/əzzarda/	Banquet	130(1)
الحضرة	/əlħadra/	Meeting	130(1)
الحضرات	/əlħadra:t/	Meetings	132(1)
قديد	/qaddi:d/	A dried meet	138 (1)
الفوة	/əlfadwa/	Charity	168(1) 169(2) 170(1) 198 (2)
الطالب	/ətta:lab/	Imam	210 (3) 211 (1)
الجاوي	/əlʒa:wi:/	A kind of incense	212(1) 213(1)
الأكل	/əlʔakħal/	Black	231(1)
الهندي	/əlhandi:/	Fruit	259 (1)
القبلي	/əlqabli:/	Southern wind	75(1) 101(1) 187 (2)
اللقية	/əllaqja/	A sickness	133 (1)
اللحفة	/əllaħfa/	A kind of veil put by woman	244 (1)
الدشرة	/əddaʃra/	Village	112 (4)

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الفطير و قسول	/əlfɪ:r w qsu:l/	A kind of Bedouin food	38 (1)
يصب	/jʂʂab/	Rain	131 (1)

Table 2-3 Dialectal Terms Used in Rih El Djanoub

We can notice that for some words like /əzzami:ta/ and /əlfɪ:r w qsu:l/ which are traditional popular dishes known in some parts of Algeria. Another word which has no equivalent in English /fadwa/ or /ʂadaka/ ; it is a kind of charity done for certain circumstances as 'death'. Also for the word /əllaqqja/ a kind of illness known in popular regions.

Instead of the above mentioned words, there are other set of dialectal terms which are heavy presented in the folkloric side.

Dialectal Terms Used in Cultural Aspects	Trancription	Meaning	The Cultural Aspect	The Page Number
المزود	/əlmazwəd/	A tool used to prepare sour	Proveb	16
ناكلوا	/na:klu:/	To eat	Proverb	16
نستنوا	/nastanu:/	To wait	Proverb	17
اللي	/əlli:/	Who	Proverb	16
النسا	/ənsa:/	Women	Popular Song	203

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داخلوا	/ða:χlu:/	To enter	Popular Song	203
يورولك	/jwarru:lek/	To show	Popular Song	203
ندي	/taddi:/	To take	Popular Song	164
دراق	/darra:g/	To hide	Popular Song	164
ذيك	/ði:k/	That	Popular song	165
راهي	/ra:hi:/	It is	Popular Song	165

Table 2-4- Dialectal Terms Used in the Cultural Aspects

The term / si:/ is repeated several times in the novel ; it is a contracted word ' sidi'. It is used for the sake of respect between characters.

The use /si:/	Transcription	N° of times Used	Number in the Novel
سي عابد	/si : ʕa :bad/	08	55(2),17(1),58(1),66(1) 167(1),226(1), 225(1),262(1)
سي مالك	/si: ma:lak/	13	60(1), 61(1),113(1), 163(1) , 167(1), 181(1), 196 (1) , 225(2), 226(1), 234(1)
سي الطاهر	/si: ʔt̪a:har/	04	58(1), 167(1), 226(2)

Table 2-5 The Use of /si:/ in the Nove

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The word /si:/ is used as a form of respect between men in almost all the Maghreb countries as the case of 'lala' among women, and these are just titles to show that the person is important or rich.

2-9 Conclusion:

In this chapter, we have discovered the main cultural elements included in Rih El Djanoub, which range between proverbs, popular songs, popular games, folk medicine, the belief in destiny, the belief in sorcery and myth and legend. These elements are going to be analysed in depth through the third chapter at the level of phonology and syntax.

Chapter Three

CHAPTER THREE: Data Analysis and Interpretation of Rih El Djanoub Literary Dialect.

3-1- Introduction

3-2-The Analysis of Dialectal Features

3-2-1-The phonological Level

3-2-1-1-The Drop of the Glottal Stop

3-1-1-2- Negation

3-1-1-3-Other Characteristics

3-2-2- The Syntactical Level

3-2-2-1-Verbal

3-2-2-2-Nominal Sentences in the Novel

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3-3-Data Interpretation

3-3-1-Dialect VS Standard

3-3-2-Dialect and Speech Community

3-3-2-1-The Novel's Speech Community

3-3-2-2-The Café Players' Speech Community

3-3-3-Slang

3-3-4- Taboo

3-3-5- Dialect and Culture

3-3-5-1- National Heritage

3-3-6-Dialect and Politics

3-7- Conclusion

3-1- Introduction:

The third chapter aims at analyzing the different dialectal elements presented in the novel Rih El Djanoub at mainly two levels phonological and syntactical; after this an interpreting phase is going to be done of those elements related either to society or to culture.

3-2- The Analysis of Dialectal Features:

The main purpose of chapter three is to provide an illustration of the distinct phonological and syntactical forms of dialect use in Benhadouga's novel who tries to modify and simplify some standard words to be close to the dialect in an artistic way.

Though our focus falls heavily on the phonological and syntactical levels aiming at distinguishing dialectal forms from those standard ones, the lexical level is not completely marginalized since some words require the lexical analysis.

3-2-1- The Phonological Level:

Forms of non standard language are apparent in the novel and what is exclusive in it that these latter appear not only on the characters' speech but, used also by the author in narration.

3-2-1-1- The Drop of the Glottal Stop:

In the novel, the drop of the glottal stop appears in dialectal forms as shown in the following table:

Structure in Arabic	Dialectal Expressions with the Glotal Stop Dropped	Standard Arabic Expressions
عابد بن القاضي	/ʕabed bnu əlqɑ:di/	/ʕɑ:bid ʔibnu əlqɑ :di/
لا باس الحمد لله	/la: ba:s əlħɑmdu li əllah/	/la: baʔs əlħɑmdu li əllah/
لا باس ناكلوا في القوت	/la: ba:s na :klu fi: əlqu:t/	/la: baʔs naʔkulu fi: əlqu:t/
اضرب امرأتك	/ ədʁab əmraʔataka/	/ʔidʁib ʔimraʔataka/
يتفقد الخراف التي أعدت للشي	/jɑtɑfɑqqɑdu əlχira:f əllati: ʔuʕiddat liəʕʕajji/	/jɑtɑfɑqɑdu əlχira:fa əllati ʔuʕiddat li ʔɑʕʕiwa:ʔi/
يا بني الفأس هو عدو الجوع	/ja: bni əlfaʔs huwa ʕɑduwwu əlʒu:ʕ/	/ja : ʔibni : əlfaʔsu huwa ʕɑduwu əlʒu:ʕi/
فيرانا	/fi:ra:nɑn/	/fiʔra:nɑn/
انت مخطئة	/ ənti muχtiʔa/	/ʔanti muχtiʔa /
كبش او اثنين	/kɑbʃ əw ʔiənajni/	/kɑbʃɑn ʔaw ʔiənajni/
ملكه العجب	/mtalakahu əlʕɑʒɑb/	/ʔimtalakahu əlʕɑʒɑbu/

Table 3-1- : Dialectal Expressions with the Glottal Stop Dropped

As it is mentioned in the previous table the [ʔ]glottal stop is dropped in some words for the sake of rapidity and facilitating the speech which is a feature of dialect. So, the words /laba:s/, /bnu/ ,/na:qlu/ ,/fi:ra:n/, /mtalakahu/ , /liʃʃajji/, /əmraʔataka/ and / ənti/ are pronounced without /ʔ/ hence, the glottal stop , in Arabic , is a plosive –like consonant sound whose closure is produced and released in the glottis. This sound is referred to as the laryngeal plosive, which makes it difficult to pronounce.

3-1-1-2- Negation:

Negation in dialectal Arabic is presented by the subjection of /ʃ/ ⁷⁰ or /ʃi:/ to words it is adopted from the word شَيْءٌ which means nothing in the standard form of Arabic as in the word shown in the novel /la: natmu:ʃi/⁷¹ means I will not die /lan ʔamu:t/⁷² here there is also a metathesis of the /t/ in the place of /m/ presented in the popular song:

Elmu:t nmu:t la: natmu:ʃi ʔajji:n la:zam ʔi :k əddar rahi tafni:ha :⁷³

Also it is observed that /la:/ /لا/ which is a negative tool used in Standard Arabic in the dialect is substituted by /ma:/ ما as in the word ما يدري in the following proverb :

ma: jadri bə əlmazwad ʔi:r əlli əndrab bih⁷⁴

Other feature of Algerian dialect is also found in the novel as for the addition of /ʒi:/⁷⁵ to some words to name some jobs or occupations; the word

⁷⁰ ش /شي

⁷¹ لا نتموشي

⁷² لن أموت

الموت نموت لا نتموشي حيين لازم ديك الدار راهي تفنيها ⁷³

ما يدري بالمزد غير اللي انضرب به ⁷⁴

جي/ ⁷⁵

/qahwa:ʒi:/⁷⁶ which means a coffee owner or the waiter and, it is presented several times in the novel. As /bla:ʁʒi:/⁷⁷ which means a shoemaker or as a kind of insult as the word /su:karʒi:/⁷⁸ the person who is addicted to wine.

Another peculiarity of the Algerian dialect is the over generalization of the plural as shown in the following words /na:klu:/ as the standard /naʔkulu/⁷⁹ and /nastanu:/ as for the standard /nataʔana:/⁸⁰ even in singular it is used as follows /n:akal/ instead of /ʔa:kul/⁸¹ and /nastana/ instead of /ʔataʔana/⁸² it is the case too for the word /ða:χlu:/ in the standard /ða:χilahu/⁸³, these are general phenomenon of the imperfective.

3-1-1-3- Other Characteristics:

Many non - standard forms appear in the dialect characters' speech. Some words have been annexed to some syllables which distinguish them from the standard. While others have been either totally or partly changed as it is shown in the following table.

⁷⁶ قهواجي

⁷⁷ بلاعجي

⁷⁸ سوكرجي

⁷⁹ ناكلو/نأكل

⁸⁰ نستنو/نأني

⁸¹ ناكل/أكل

⁸² نستني/أني

⁸³ داخلو/ذاخله

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The Forms of the Feature	Standard Utterances	Non-standard Utterances	Arabic
Replaced /ð/	/əllaði:/	/əlli:/	الذي / التي
Contracted /d/	/si:di/	/si:/	سيدي / سي
Contracted /n/	/sini:n/	/sni:/	سنين / سني
Annexation of /n/	/ʔamu:tu/	/nmu:t/	أموت / نموت
Phonemic change	/ʔannisa :ʔ/	/ənsa:/	النساء / النسا
Phonemic change	/ʔaððaba:b/	/əððuba:n/	الذباب / الذبان
Phonemic change	/taʔχudu/	/taddi:/	تأخذ / تدي
Phonemic change	/ʔadan/	/ʔadwa/	غدا / غدوة
Phonemic change	/nataʔana:/	/nastanu:/	نتأني / نستنو

Phonemic change	/la:budda/	/la:zam//	لابد/لازم
Phonemic change	/tilka/	/ði: k/	تلك/ذيك
Phonemic change	/ʔinnaha:/	/ra:hi:/	راهي/أنها أو أنني أراها
Phonemic change	/ʔatalna:/	/tawwalna:/	أطلنا/طولنا
Phonemic change	/bana:t/	/ əbna:t/	ابنات/

Table 3-2- Phonological Features of Non-Standard Utterances

Examples of contracted forms are presented in the novel, which is a feature of the dialect since of rapid speech, as in saying /si:/ rather than /si:di/ and also when saying /sni:/ instead of /sini:n/ or in /ənsa:/ instead of /ʔannisa:ʔ/.

Whereas, /əlli:/ is used differently in our dialect(the Algerian one) because :

- It has no dual/muəanna:/⁸⁴ form as in the standard.
- It is used with all the forms singular, dual and plural.

⁸⁴ Muthana /muəanna:/ as in Arabic المثنى

There is no difference between masculine and feminine in the use of /əlli:/ in the Algerian dialect since, we say /əlli jaqra/, /əlli taqra/⁸⁵ in the contrary in the standard they are distinguished so, we say /əllaði : jaqraʔ/⁸⁶ for the masculine singular and for the feminine we say /əllati: taqraʔ/⁸⁷.

/əlli:/ as it is mentioned has no dual form in the dialect so it is the same as the singular yet, in the standard we say /əllaða :ni jaqraʔa:ni/ for masculine and /əllata:ni taqraʔa:ni /⁸⁸ for feminine.

For the plural form in the dialect for both feminine and masculine, we say /əlli jaqra: w/⁸⁹ however in the standard we say /əllaði:na jaqraʔu:na/ for masculine and /əllaw:ti: jaqraʔna/;⁹⁰ for the feminine The following table is going to illustrate these specificities.

/əlli:/	Dialect	Standard
Singular	/əlli:/	/əllaði:/ , /əllati:/ الذي ، التي
Dual	/əlli:/	/əllaða:ni/, اللتان ، اللذان /əllata:ni/
Plural	/əlli:/	/əllawa:ti/ or /əlla:ti:/, /əllaði:na/

Table 3-3- The Dialectal and Standard Variation of /əlli: /

⁸⁵ اللي تقرأ ، اللي يقرأ

⁸⁶ الذي يقرأ

⁸⁷ التي تقرأ

⁸⁸ اللذان يقرآن، اللتان تقرأن

⁸⁹ اللي يقرآن

⁹⁰ اللذين يقرآن، اللواتي تقرأن

It is so crucial to mention that the origin of / əlli:/ comes from 'ال' meaning 'الذي' in standard hence, in the dialect /ð/ is altered by /l/. As well as in the word /əððuba:b/ the /b/ in the standard is changed by /n/ in the dialect / əððaba:n/.

/ði:k/⁹¹ has also some specificities in the dialect:

- It has no dual similarly as in the standard.
- It is used for both singular masculine and feminine.

In the dialect we use /ði:k/ with masculine and feminine singular therefore we say: /ði:k əlwald/⁹² or /ði:k əlbant/⁹³ in contrast, in the standard we say for masculine singular /ðɑ:lɪka əlwaladu/⁹⁴ and for the feminine /tilka əlbintu/⁹⁵.

/ði:k/ has no dual form /muθanna/ it is used the same as in the plural form but, to refer to the dual form /muθanna/ in the dialect we add the number /zu:ʒ/, /iθna:ni/⁹⁶ 'two', /ðu:k zu:ʒ əbna:t/⁹⁷ for feminine and /ðu:k zu:ʒ əwla:d/⁹⁸ for masculine dual however, in the standard we say /tilka əlbinta:ni/⁹⁹ for feminine and /ðalɪka əlwalada:ni/¹⁰⁰.

3-2-2- The Syntactical Level:

Some dialectal expressions are observed in the novel, the author uses several utterances which are grammatically not followed the standard Arabic sentence structure.

⁹¹ ذيك

⁹² ذيك الولد

⁹³ ذيك البنت

⁹⁴ ذلك الولد

⁹⁵ تلك البنت

⁹⁶ زوج/اثنان

⁹⁷ ذوك زوج ابنت

⁹⁸ ذوك زوج اولاد

⁹⁹ تلك البنات

¹⁰⁰ ذلك الولد

3-2-2-1- Verbal:

Benhadouga uses various expressions that are near to the dialectal form and they range between verbal and nominal sentences. So, the verbal ones follow the standard Arabic sentence structure ‘Verb Subject Object’ as the table resumes:

Verbal Sentences Used in the Novel	Phonemic Transcription	The meaning in English	Number of the Page
مات في عام البون	/ma:t fi: ʕa:m əlbu:n/	He died in the receipt's year	25
لم تتكلم	/lam tatakalam/	She did not speak	68
تقرأ في الجزائر	/taqraʔ fi: əʒaza:ʔir/	She studies in Algiers	61
فعلت جميلا	/faʕalta ʒami:lan/	You have done well	192
باع رأسه	/ba:ʕa raʔsahu/	He sold his head	130

Table 3-4- Verbal sentences in the Novel

The above sentences though they are simple dialectal sentences but, they respect the structure of the standard form SVO.

3-2-2-2- Nominal Sentences in the Novel:

Nominal sentences are also present in the novel which are unlike the standard Arabic form i.e. ‘ Subject , Verb Object ‘instead of ‘Verb Subject Object’ so, in the dialect whether the verb precedes the subject or vice versa the meaning does not affected then the ‘ SOV’ form is more common in spoken speech. As in the following table:

Subject Verb Object Word Order as it is Used in the Novel	Verb Subject Object Order after Transformation	The Meaning in English	Page Number in the Novel
/riḍa: jatahakkamu/	/jatahakkamu riḍa:/	Rida jokes	228
/ra:baḥ kabura/	/kabura ra:baḥ/	Rabah grew	113
/a:la:f əlʒazaʔiriJi:n jaʕmalu:na fi: firansa:/	/jaʕmalu a:la:fu əlʒazaʔiriJi:na fi: firansa:/	Thousands of Algerians work in France	116
/ʔaəma:nuha: taχtalifu biʔiχtila:f ʔaḥza:miha:/	/taχtalifu ʔaəma:nuha: bi ʔiχtila:fi ʔaḥza:miha:/	Their prices differ according to their sizes	117
/ʔabu:ha: ḥatammaha: ʕalajh/	/ḥattamaha: ʔabu:ha: ʕalajhi/	Her father obliged her to marry him	189

Table 3-5- Nominal Sentences in the Novel

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Nominal and verbal sentences are also presented in the Folkloric side as in following examples:

Expressions in the Proverbs	The meaning in English	The Number in the Novel
/ʃurs w ɣaja:tat bi:t/	To do several things in one time	45/46
/ʒurhu əlkabidi la: jaɖuru illa: ʃa:ħibahu/	The person is the only the one who feels his agony	28
/na:klu: fi : əlqu:t w nastanu : əlmu:t/	We are just eating and waiting for death.	17/16
/ɖaraba ʃuʃfu:rajni bi ħaʒaratin/	Stroke two birds with one stone	46
/taʃallam ʃanʃatan w əχfi:ha:/	Learn a job/craft and hide it	34

Table 3-6 Nominal and Verbal Expressions in Proverbs

Dialect speakers do not care whether the sentence is nominal or verbal their only aim is to convey the message

3-2-2-3- Interrogative Sentences in the Novel:

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In the novel some sentences are used in the interrogative form without an interrogative tool to mention that; as it is the case of dialectal forms (an auxiliary or a wh question).

Expressions without an interrogative tool	Expressions with the Presence of the interrogative tool	The Page Number
/wa əɣanamu ja : ra :beħ ?/	/wa ma :ða : ɣani əɣanami ja : ra :beħ ?/	113
/battalt əssarħa ja : rabeħ ?/	/hal ɤabtalta əsarħa ja : rabeħ?/	115
/tbaddal əɣamal ?/	/ɤatubadilu əɣamala ?	134

Table 3-7- The Interrogative Sentences in the Novel

As it appears whether the sentences contain an interrogative tool or not the meaning does not change since the speaker does not care of using any interrogative tool; he just uses the right tone aiming at sending the message correctly.

3-2-2-4- Arabized Terms:

The novel contains many words which are arabized and integrated in the dialect as it appears in the table:

Borrowed Words in the Novel	The Meaning	Phonetic Transcription
البلاستيك	Plastic	/əlpɫa:stɪ:k/
الكومندو	A military rank	/əlkɔ:mandu:/
مونتاج	Mounting	/mu:nta:ʒ/
الناپالم	A bomb	/ənnɑ:pɑ:lm/
هليكوبتر	helicopter	/hi liku:btər/
الدومينو	Domino	/əddu :mi:nu:/
التيفوس	an illness	/ətt ɪfu:s/
الأسبيرو	A tablet	/əlʔaspi:ru:/
سيكارة	A cigarette	/si:ka:ra/

البون	A receipt	/əlbun/
المير	mayor	/əlmir/
اللاز	A card number	/əlla:z/

Table 3-8- Arabized Terms

Concerning the above mentioned terms the writer refers to a very permanent period in the Algerian history which is the post independence era so the country was a newly independent and it remained under the French influence, as a result the population was influenced by the French language. For several reasons:

- 1- The 'National Service' that was obligatory for all the Algerians.
- 2- The French policy which aimed to vanish the Algerian identity by banning Arabic and obliging people to attend French schools.
- 3- Working with the French.

3-2-2-5- Other Characteristics :

Blessing expressions are also present in the novel , the dialect speaker uses them either to be blessed or for other reasons as to implore God or to beg. The following table presents them:

Dialectal Expressions of Blessing	The meaning in English	The Expressions in Arabic
/əllah jsatrek ja: bunajjati:/	May Allah protect you	الله يسترك يا بني
/raħima əllah wa:ldi:k/	To ask Allah the rest for your parents	رحم الله والديك
/ba:raka əllah fi:k/	May the Almighty Allah bless you	بارك الله فيك

Table 3-9- Dialectal Expressions of Blessing

As it is mentioned in the table dialectal expressions of blessing range between nominal and verbal sentences and often used with the word allah or some words like baraka or hafida as well as with reference to some persons' names or saints. As the case of swearing when saying /wra:s bu:ja/¹⁰¹, /ħuk sidi bu:medjan/¹⁰² or /sidi: əʒʒi:la:li/¹⁰³.

There are in folkloric elements presented in the novel expressions that approach to the dialect as follows:

¹⁰¹ و راس بوي
¹⁰² حق سيدي بومدين
¹⁰³ سيدي الجليلي

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The Expressions in Arabic	The Expressions Transliterated	The Cultural Elements	Number in the Novel
لا تمشي الأرجل الا حيث يحب القلب	/la:tamʃi: əlɔrʒulu illa: ʔajtu juħibu əlqalb/	A Proverb	31
عرس وخياطة بيت	/ʔurs wχaja:tat bi:t/	A proverb	45/46
اذا شبت الكرش تقول للراس غني لي	/əðɑ: ʃabʃat əlkarʃ tqu:l l raʔs ʔanni: li:/	A proverb	57
ناكلو في القوت و نستتو الموت	/na:klu: f əlqu:t w nastanu: əlmu:t/	A proverb	16
سوق النساء سوق غرار	/su:k ənsa: su:q ʔarra:r/	popular song	203
ما تدي يا تراب من الزنين	/ma: taddi: ja: tra:b mən əzzi:ni:n/	A popular song	164
الموت لانتموشي حيين	/əlmu:t la: natmu:ʃi ʔajji:n/	A proverb	165

Table 3-10- Dialectal Expressions in Cultural Aspects of Rih El Djanoub

These folkloric elements and others are used in the dialect and not in standard Arabic because folk people usually refer to them in dialect as Pound (1945:151) states:

Folk and folk song and the peculiarity of folk speech pr dialect start in many ways, from sources, among many classes, and in many regions , and they should no longer be defined by hypothetical anonymous beginnings among the lowly.

In this vein, folkloric elements are usually shaped through dialect which “has not been associated with one vague assemblage of persons, the masses”, “and the folk”, “the peasantry”, the “common people”, as has so often folklore in general». Dialect is often related to folk culture since “our vague conception of the folk, folk song, folklore in general should be delimited, as for dialect, this especially when the question of folk origins as well as folk preservation is brought up”. Pound (1945:145).

3-3 Data Interpretation:

Dialect data collected in the novel interpret that the use of dialect in Rih El Djanoub intensively put in the different cultural aspects constitute the Algerian folklore the novelist Benhadouga endeavors to shape its broadest meanings to the reader.

The dialect is mirror that referred to the educational background of an illiterate character as /rabeħ/, /raħma/ and /qwider/,/kheira/.

After the linguistic analysis of the data, it appears that the different dialectal variables included in the novel reflect distinctively the identities of characters using the dialect. Thus; the cultural background which is a primordial parameter of sociolinguistics dominates our discussion in the interpretation of data.

3-3-1- Dialect vs. Standard:

The case of gathering between high and low variety is more intricate and difficult when it is used in a literary text, as the novel where dialect is not welcomed. As Azevedo (2002:506) declares: **‘Literary dialect operates primarily on the contrasts between nonstandard varieties and the standard language in which most mainstream literature is written’**. Novelists like Benhadouga who determine to use dialect in their writing have to be careful to the way people use their dialect i.e. the dialect that the writer wants to represent and he tries to understand every detail of the characters’ inner feelings, beliefs and thoughts , via the exact knowledge of the dialect used that the author’s message can be transmitted easily through his writings.

The fact the written standard is based on a prestigious spoken variety fosters a link between spelling and pronunciation: accents seen to depart from the written standard. Azevedo (2002:02-506).

The difference between the standard and the dialect in Rih El Djanoub lies in :

- The non use of vowelling in the dialect.
- The exchange of /hamzat əlmuḍa :raḡa/¹⁰⁴ with/nu :n/¹⁰⁵ in the Algerian Arabic. For example in the dialect /naqra/ instead of /ṛaqrāṛ/.¹⁰⁶
- The role and the identity of the subject appear within the verb itself. We infer that it is the feminine form with the /t/ added to the verb as /tamʃi:/¹⁰⁷ /t/ refers to her هي. She goes.

¹⁰⁴ نون المضارعة
¹⁰⁵ نون
¹⁰⁶ نقر/أقرأ
¹⁰⁷ تمشي

3-3-2- Dialect and Speech Community:

Speech community is a term in sociolinguistics that presents a group of people who use a given mutually agreed language among them. For Romaine (1994:22) seen speech community as **“a group of people who do not share the same language, but share a set of norms and rules for use of language. The boundaries between communities are essentially social rather than linguistics”**. Holmes and Mayerhoff (1999:178-9) refer to it as **“membership in a speech unity depends on behavioral people that one possess it”**.

3-3-2-1- The Novel's speech community:

The novel is of unknown place and since the writer is an Eastern the novel is supposed to take place in the East of Algeria.

3-3-2-2 The Café Players' Speech Community:

The café players share a common language sometimes understood only by them as the words / su:ta, qira:t, ʔarbaʕa, majsa, ɕuluɕ /¹⁰⁸ (Spanish numbers)

3-3-3-Slang:

The word slang is defined in the Concise Dictionary as follows:

Words and phrases in common colloquial use, but generally considered in some or all of their senses to be outside of standard (English) ; words and phrases either entirely peculiar to or used in special senses by some class or profession.

Slang might be said to arise out of a given group's need to form a style in its own; to mark solidarity within a group.

سوطه، قراط، أربعة، ميسة، ثلاث¹⁰⁸

Literature as a mirror that reflects aspects of life especially language. When slang forms appear in literature simply because they are parts of daily speech.

In the novel, slang forms are used for the sake of insulting between characters. Like /əlkalba/, /dʒaħka bin ənna:s/ , /ʃara:ðim / , /əlʔabijja/, /waʒh əlmra:/ and /ərra:ʕi əlqaðir/./ħima:ran/¹⁰⁹.

The slang words are used in the novel to depict a given character mood and to draw a picture of popular culture.

3-3-4- Taboo:

Taboo is a social phenomenon, taboo words are seen by people to be avoided as they embarrass or offend the listener, and that is why they are excluded in polite speech. Taboo words differ among people since what is a taboo for someone is not the case of another one. As Liedich (1973:107) states that:

Associated with things are forbidden because it is not suitable with certain religion or custom in a society, and it also provokes violent reactions of apparently very real shock and disgust

According to religious and cultural purposes People are banned to use taboo words in their speech to avoid offence or embrace.

Taboo words are used in the novel in different cases either in narration or by characters, the author uses the taboo words to be faithful to the characters and the culture of the newly independent village.

¹⁰⁹ الكلبة, ضحكة بين الناس, شراذم, الغيبة, وجه المرأة, الراعي القدر, حمارا

Taboo words are apparent in the novel in different places one of them is the scene that Naffisa saw in the cemetery / faraʔat əlħimara mustaqđiban liʔiʕtila:ʔi ʔalʔata:n/.¹¹⁰

The second one appears when Rabeħ wants to enter Naffisa's room /fi: nađarihisiwa: matlabin ʒinsi:/¹¹¹ /ʔirtamat fi:ʔalfi:ra:ʒi ʕa:rijatan/ ¹¹²/raʔa: ra:beh əssari:ra əllađi: tana:mu fawqahu naif:sa faʔiqtaraba minhu fa əđa: hija ʕa:rija.....bada: lahu ʔan jartamija bi ʒismihi ʕalajha:/¹¹³. The third example when they met in the forest and he helped her to ride the donkey. /wa ʔaħassa li ʔawwali marratin fi: ʔittiʕa:l ʒismihi biʒismiha: kaʔanna taja:ran kahraba:ʔijan hazza kulla kaja:nihi/¹¹⁴.

The author cannot marginalize taboo words in this novel in order to be faithful to the real context.

3-3-5 Dialect and Culture:

The author tends to use different elements of culture as proverbs , popular songs ,the belief in sorcery , the belief in destiny and so on to retain as much as possible the original speech of characters. The dominant form in the novel is the standard form but Benhadouga in the cultural elements he prefers to be faithful to the context and this is why his language ranged and varied from standard to dialect.

3-3-5- 1-National Heritage:

As it has already mentioned a proverb is meant to convey a given folkloric advice. As for this one /la: tamʕi: əlʔarʒulu illa juħibbu əqlbu/ it means

¹¹⁰ فرأت الحمار مستقضيًا لاعتلاء الأتان

في نظره...سوى مطلب جنسي¹¹¹

ارتمت في الفراش عارية¹¹²

رأى رابح السرير الذي تنام فوقه نفيسة فاقترب منه فاذا هي عارية...بدي له أن يرتمي بجسمه عليها¹¹³

و أحس لأول مرة في اتصال جسمه بجسمها كان تيار كهربائيا هز كل كيانه¹¹⁴

our feet go to where our heart likes. And it is used by almost the Algerian population as well as for / iða: [abʃat əlkar] tqu:l l raʔs ʁanni: li:/

Algerians are also known by their belief in folk medicine since, they tend to use herbs for curing different diseases and consider that of the doctor is only a collection of medical herbs.

They are also known for their strong belief in destiny tying some happenings to elmaktub and el qadar.

The belief in sorcery and spirits' power is noticed among Algerians to realize some desires and deeds so they spend a lot of money on wretches and fuqaha or talba to realize some dreams as marriage, having babies and working.

3-3-6- Dialect and Politics:

The novel dates for a very prominent period in the Algerian history which is the post –independent era, at that time the Algerian people were still suffering from the French ruins as poverty, illiteracy and old beliefs and so on. As it is known the novel was written in 1971 i.e. the period of / əttaʔmi:ma:t/¹¹⁵ hold by the president Boumediene .This period was recognized by its reformations in all the domains as for a newly independent country some projects revolved around the consolidation of the state and the stability as tawra ziraiya , alardu li man jakhdomoha and attashjir¹¹⁶ to avoid catastrophic phenomena. The author tackles these political issues and stresses on taqsim al aradi ziraiya and ishtirakiya¹¹⁷.

The post-independence period in Algeria as in other newly independent states was marked by “**a huge increase in the power and pervasiveness of the state apparatus**”. Owen (1992:32) given the splits within the national independence movement –whether ideological, regional, ethnic, or factional –the immediate project of the post independence years revolved around the consolidation

¹¹⁵ التأميمات

¹¹⁶ الثورة الزراعية, الارض لمن يخدمها, التشجير,

¹¹⁷ تقسيم الاراضي الزراعية, الاشتراكية

of the state, the promotion of unity, the restoration of stability, and the extinction of state control over the whole nation.

The Algerian case has much to share with other newly independent countries but what distinguishes it out from its neighbours is the linguistic dimension which state ideology and the emphasis placed on issues of culture and identity. The ‘cultural revolution’ aimed to restore an identity and self- confidence that French colonialism has neglected. Central to this identity was the official Islam of the ‘reformist’ movement .Islam, associated with Arabic, had been a rallying point during the independence struggle as a marker of identity and difference from the colonizers. As a key Owen (1992:40) **“ideological and cultural link between the rigime and...the population”** it could constitute a unifying factor in the post-independence period. Bruno Etienne (1977:11) claims that **“in order to modernize, civilize, rationalize, the power structure in Algeria chose to nationalize and to moralize”**.

Literature and especially that written in the national language was called upon to communicate the discourse of the regime within an interventionist view of culture.

Cox (1997) asserts that, this context, along with the state control of publishing, has led many commentators to assert that Algeria’s Arabic literature is a command literature. For example, writing in 1986, J.p.Entelis (100) asserts:

Intellectuals willing to compromise their artistic and literary talents find employment available in the appropriate minorities where they are asked ...to romanticize the heroic past and the ubiquitous independence fighter-folk hero in stories, poems and film script. Moreover, official encouragement of the literary treatment of the socialist revolution has given rise to idealized but

sterile descriptions of social and economic progress and soporific language use.

During the post independence era the Arabic language started to regain its place and to replace French in all the domains especially literature as the circumstances of the new life require.

Where timely thematic choices and innovative language dealing with questions of social conscience, human solidarity transcending national boundaries, and the status of women in post independence society have appeared, they have all been in French.

To judge any work of literature it necessary to be linked to values and structure of a society.

3-7- Conclusion:

The third chapter deals with an analytical study of the gathered data at the two levels of analysis, phonologically and syntactically to best understand the various linguistic variables; then an interpretation phase of the obtained data relating either to historical, cultural or to sociolinguistics background of the community supplied in Rih El Djanoub.

General Conclusion

General Conclusion:

Thought all what have been said in this research work about the subject of dialect use in literary works, and more precisely in the standard novels, but this field still lacks a concrete scientific investigation at different dimensions and various levels of analysis.

Language embodies our thoughts and represents our social behaviour this is why, it is a very fundamental pillar in any literary work since, it is meant to transfer information about the characters' inner and outside world.

What characterizes Benhadouga's novel Rih El Djanoub and supplies it with glamour and beauty is its language diversity thus, though the standard form is the dominant variety in the novel, but as the author is exposed to cultural elements such as proverbs, popular songs, games and folk beliefs as in sorcery, destiny and medicine, he felt the need for use for the dialect in order to be faithful to the context so that to keep the original words of characters as they appeared in characters' dialogues and, to set up speech boundaries between them according to their social and educational levels as well.

the analytical study which dealt with the forms of dialect used in the novel under two main levels of investigation phonologically and syntactically presents how much Benhadouga tries to simplify some Arabic standard words to approach forms of dialect in addition to the interpretation of these elements tied on one hand to society and once to culture on the other hand.

Indeed, this study aimed at penetrating the role of dialect use in literature and at increasing dialect awareness among readers.

General Conclusion

This present research work also attempted to offer a detailed analysis and description of dialect use in literature, and findings are drawn from the research namely:

- The beauty and distinctiveness of literature lies in language diversity which the literary dialect offers it.
- The use of dialect in literature does not lessen from its value but, rather reinforces it and implies it with its realistic picture with an aim to give vivid images about the characters internal and external world, i.e. their social and cultural belongings.
- The novelist is conscious that incorporating the cultural elements shaped via dialect in the social context serves him to stimulate the reader's attention and convince him.
- The ordinary speech of characters has a strong effect on the reader's emotions since; it captures the real language that the standard form cannot convey.

The final hope of this research work at its end is to open other doors for further research enhancing the out findings of the function of dialect in literature.

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Appendices

Appendix I

Arabic Letters	Phonetic Symbols	Examples from the Novel
ا	ʔ	/ʔawalu/
ب	b	/baʔi : d/
ت	t	/tura : bun/
ث	ɵ	/ɵawm/
ج	dʒ	/ dʒur dʒra :ʔ/
ح	ħ	/ħuzrati/
خ	χ	/χa : la/
د	d	/dumu : ʔi:/
ذ	ð	/ði : k/
ر	r	/ra :ʔs/
ز	z	/zija : rati/
س	s	/si : di:/
ش	ʃ	/ʃi : χ/
ص	ʂ	/ʂaħi : ħatan/
ض	ɖ	/elma : ɖi:/
ط	t	/taleb/
ظ	ð	/ðala : man/
ق	ʕ	/ʕara:/
ك	ɣ	/mɣallaq/
ف	f	/fina : ʔi/
ق	Q	/qahwatan/
ك	k	/ka : na/
ل	l	/lawna/
م	m	/ma : ʔ/
ن	n	/Nawáʕ/
ه	h	/huna : ka/
و	w	/wazh/
ي	j	/jaʕrif/

Arabic List of Phonetic Symbols

Vowel Signs: ‘Haraka’: /a/◌◌◌/i/◌◌◌/u/◌◌◌/.

Appendix II

Characters in the Novel

Transliterated	Transcribed	In Arabic
Abed Bnu El Qadi	/ʕabid bnu əlqɑ:di/	عابد بن القاضي
Nafissa	/nafi:sa/	نفيسة
Rahma	/raħma/	رحمة
Malek	/ma:lek/	مالك
Rabeh	/ra:beħ/	رابح
Abd El Kader	/abd əlqɑ:der/	عبد القادر
Kheira	/χeira/	خيرة
Taher	/taher/	طاهر
El Hadj Qwider	/el ħadʒ qwider/	الحاج قويدر
Sheikh Sadek	/ʃiχ əʂʂadek/	الشيخ الصادق
Sheikh Hamouda	/ʃiχ ħamu:da/	الشيخ حمودة
El Imam	/el ima:m/	الإمام

الملخص

يتلخص موضوع بحثنا يتلخص في إبراز أهمية توظيف العامية و التراث الشعبي في الرواية العربية الجزائرية:رواية ريح الجنوب لعبد الحميد بن هدوقة نموذجاً.

أولاً تطرقنا لتعريف مصطلحات مفتاحية، فالإشكالية تبلورت حول الدوافع التي أدت بعبد الحميد بن هدوقة لانتقاء الألفاظ العامية مع ذكر مدى تأثير العوامل السوسiolسانية فيها، فأظهرنا في هذه الرواية أهمية العامية و التراث الشعبي.

و أخيراً قمنا بدراسة و تحليل لهذه العناصر و الألفاظ في المستوى التركيبي و الفونولوجي. الكلمات المفتاحية: الموروث الثقافي، العامية، التراث الشعبي، العوامل السوسiolسانية .

Résumé

Cette étude met en œuvre l'utilisation du dialecte dans la littérature Arabo-algérienne ou le roman, Rih El Djanoub, Abd Elhamid Benhadouga à été pris comme exemple. En premier lieu, nous avons apportés des définitions de quelques concepts en relation avec le dialecte littéraire avec quelque théorie utilisée par des chercheurs et sociolinguistes. Cette recherche décrit comment le facteur sociolinguistique affecte l'utilisation du dialecte. L'analyse du roman Rih El Djanoub d'un point de vue socioculturel, démontre la variété d'aspect culturel et folklorique ainsi que la découverte des éléments dialectaux inclus dans le roman. A partir de cela, une étude interdisciplinaire a été proposée pour considérer et analyser le dialecte utilisé dans le roman.

Mot clés : dialecte, facteurs sociolinguistique, aspect culturel, folklore.

Summary

The present research work deals with dialect use in Arabic Algerian literature, the case of Rih El Djanoub, Abd Elhamid Benhadouga. First of all, it gives a review of some key concepts related to dialect in literature and how the use of dialect in the novel is studied by dialect scholars and sociolinguists. On the other hand, it describes how sociolinguistic factors affect literary dialect use. Next, the study of the novel, Rih El Djanoub, from a cultural point of view, shows the cultural features and highlights the dialectal elements included in the novel. Finally, the interdisciplinary approach used to gather and analyse data based on literary, linguistic and sociolinguistic approaches helps us to know more and understand features of speech related to dialect, sociolinguistic factors and cultural aspects.

Key words: literary dialect, sociolinguistic factors, cultural aspects, folklore.