

Democratic and Popular Republic of Algeria
Ministry of Higher Education and Scientific Research
Aboubekr Belkaid University - Tlemcen
Faculty of Letters, Humanities and Social Sciences
Department of Foreign Languages
English Section

**Dialect Use in Arabic Algerian
Literature: the Case of *al-Laz* by Tahar
Wattar**

**Dissertation submitted to the department of English in candidacy for the Degree of
MAGISTER in Sociolinguistics.**

Presented by:

Miss Fayza BENMANSOUR

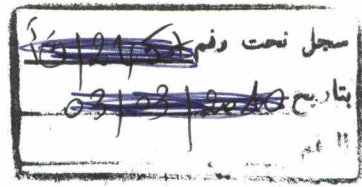
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Academic Year 2008-2009



Democratic and Popular Republic of Algeria

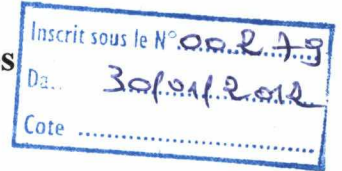
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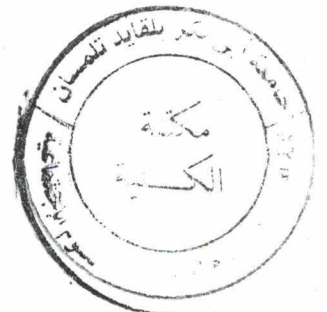
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Dedication

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To my dear and lovely parents

AKNOWLEDGEMENTS

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A great deal due to my respected teacher and supervisor Dr. ILHEM SERIR for her guidance and advice, her encouragement and her immense capacity to remain patient in making the most of this work as she has always been helpful. In the absence of such attitude, this work would have never been realized.

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I will not forget to express my gratitude to all my friends and my magister mates with no exception.

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I am indebted to the emotional support of my sisters and my brother-in-law. Thank you for being there for me.

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Arabic Letters	Phonetic Symbol
ا	ʔ
ب	b
ت	t
ث	θ
ج	dʒ
ح	h
خ	x
د	d
ذ	ð
ر	r
ز	z
س	s
ش	ʃ
ص	ʂ
ض	ɖ
ط	ʈ
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 List of Phonetic Symbols

Vowel Signs: 'Haraka': /a/ َ, /i/ ِ, /u/ ُ

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Abstract

Abstract

The present research work deals with dialect use in Arabic Algerian literature, the case of *al-Laz* by Tahar Wattar. As the title of the research denotes, *Dialect Use in Algerian Arabic Literature*, could have been *Dialect Use in Algerian Literature*, but see that the latter can be both Arabic and French, it was essential to precise that the novel under consideration is written in Arabic and not French. The research falls into three chapters. The first chapter 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. The second chapter tackles the study of the novel, *al-Laz*, from a cultural point of view; as the author diversifies in the use of a variety of cultural aspects such as proverbs, popular songs, superstitions and belief in sorcery. The author has tried as much as he could, to keep the original speech of the characters. The research highlights the cultural features and puts emphasis on 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. The contribution that this study hopes to have made, by focusing on analysing dialect use in literature, is to shed light on literary dialect use and to increase dialect awareness among readers.

GENERAL INTRODUCTION

General Introduction:

A dialect is a variety of language that is characteristic of a particular group of language speakers. The term is often applied to regional speech patterns, i.e. regional dialect, but a dialect may also be defined by other factors, such as social class and then it is called a social dialect or a sociolect.

The use of dialect in novels or short stories may be seen as inconsistent, however, authors use dialectal forms to shed light on a character, and it is one of the ways to capture the reader's attention. This use of dialect involves the reader in the context the author tries to convey.

This research targets on exposing the function of dialect in literature and to which extent its use may influence the literary text in an artistic and fictional work. The research problematic is inherently critical for it is quite peculiar to include a variety of spoken language within the standard form. At the same time, it is almost paradoxical to make an uneducated character from lower class speak a highly standard language. Moreover, being faithful to the rules of rhetoric language of fiction, and to the spontaneous dialects in reality, the novelist is caught in a dilemma of what is best to write in the novel: a language fulfilling the requirements of prestige or those of realism i.e. it is awkward, for instance, to make 'lala khadidja' speak a highly standard Arabic if the latter has never been to school.

This is why, in novels or short stories, authors use dialectal forms to focus on a character's educational background; this is intentionally used to highlight the cultural and sociolinguistic dimensions that only dialect in dialogue may interpret.

Henceforth, the following research questions are essentially exposed as:

- Why does the author use the dialect since he is writing in a standard language?
- To what extent does the author succeed to write novels using both the standard and the dialect varieties?
- Does the use of dialect in writing a novel lessens from its importance?
- Does the author choose to report the character's words in their own dialect to fulfill technical and/or artistic objectives that the standard language cannot offer? If so, how can he provide a homogenous literary text with all the linguistic diversity in it?

To find convenient answers to the aforementioned research questions, a study of Tahar Wattar's novel *al- Laz* is undertaken in order to depict the use of dialect in the novel. At this stage of research, four hypotheses are formulated:

- The lack of some dialectal forms in the standard motivates the novelist's use of dialect.
- A dialect in a standard literary text is a means to better send the message and then, the reader can identify the character when reading.
- Dialect use in literature is to increase dialect awareness among people.
- There are some technical and artistic motives that stimulate the novelist to encompass a linguistic diversity in the novel writing.

Our concern mainly spotlight upon the line between dialect and literary language which is a highly controversial matter through the discussion of the standard variety as opposed to dialect and its relationship with the novel, as exemplified in the fiction of Tahar Wattar.

Being a post graduate student in the specialty of sociolinguistics in Algeria, and our research is based on an Arabic background; we have been compelled to refer to an Algerian situation that has helped our choice to fall on an Algerian novel written in Arabic. It means our research could have other perspectives if the study had focused on a British or American novel where linguistic diversity is illustrated in depth. This is not to say that the Algerian Arabic novel is not worth studying, but the phenomenon of dialect use in standard novels has been extensively explored by foreigners, especially American novelists like Mark Twain and William Faulkner.

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.

Additionally, as the title of this research denotes, *Dialect Use in Algerian Arabic Literature*, could have been *Dialect Use in Algerian Literature*, but see that the latter can be both Arabic and French, it was essential to precise that the novel under consideration is written in Arabic and not French. In addition to this, when we speak about dialect in literature, we do not mean popular or dialect literature, but we mean literature written in the standard language where dialect is included and has its status.

Our choice has fallen on Tahar Wattar's *al-Laz*, for the international success that the novel has got since it has been translated into French and many other languages as: English, German, Swiss, Italian, Bulgarian and many other languages that brought its fame in the world. Also, it has been selected for the simplicity of the language used and for the diversity of dialectal elements and rich Algerian folklore artistically compressed in the novel. Dialect in *al-Laz* is strikingly reflected in these elements of folklore such as: proverbs, popular songs, games and superstitious beliefs.

Our research is also concerned with sociolinguistic factors influencing the speaker's use of dialect and to ascertain that the interplay of sociolinguistic factors is taken into account.

The contribution that this study hopes to make by focusing on analysing dialect use in literature is to shed light on dialect use in standard literature and to raise dialect awareness among readers.

As far as the methodology of research is concerned, an interdisciplinary approach has been adopted to gather and analyse data:

1. Literary approach: *al-Laz* by Tahar Wattar is chosen to represent dialect use in literature and to depict the different cultural elements used by the characters which are exposed to study, besides a summary of the novel to introduce the setting and main events provided in it.
2. Sociolinguistic approach: when we speak about a dialect, we speak about a speech community. We will try to depict sociolinguistic factors of characters: age, gender, level of education and cultural background and highlight the sociolinguistic representation in literary dialect; besides, culture which is the backbone element in the novel.
3. Linguistic approach: it is the analytical study of data at the two levels of analysis, phonological and syntactical levels to best understand the different linguistic variables the novelist refers to.

Henceforth, this research relies on an outline of three chapters where the first chapter includes different approaches and definitions of some key concepts that help us to understand the aim of dialect use in literature, with definitions of dialect concept, to see how literary dialect is used and how sociolinguistic factors influence literary dialect use. In sum, it is the introduction consisting of the background of the

study underlying theories that would be useful and functioned as the basic tool in doing the analysis.

Chapter two presents a summary of the novel, *al-Laz*, and the aim is to present and highlight dialect use and representation of cultural aspects in *al-Laz*, as proverbs, popular songs, riddles, superstition and sorcery which have helped us to gather dialect data.

Finally, chapter three is concerned with data analysis and interpretation of literary dialect in *al-Laz*. The analysis of the data is at the phonological and syntactical level. The interpretation of these dialectal elements is related sometimes to society and another time to culture, this is what final part of chapter three, is going to elucidate.

CHAPTER ONE:
LITERATURE REVIEW

CHAPTER ONE: LITERATURE REVIEW

- 1.1. Introduction**
- 1.2. Dialect Concept**
 - 1.2.1. Geographical Dialect
 - 1.2.2. Social Dialect
 - 1.2.3. Dialect vs. Standard Language
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 - 1.5.1. Literary Dialect Definition
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- 1.6. Privilege of Literary Dialect**
 - 1.6.1. Phonetic Representation
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1.8. Criticism of Dialect in Literature

1.8.1. Unintelligibility

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1.9. Conclusion

1.1. Introduction:

Dialects were considered as rustic and deviant for formal use in diverse disciplines. Accordingly, the use of dialect in literature has long been marginalized, but this has changed, and writers are more agreed to use dialect in the written form.

In this chapter, we are going to look at dialects as they appear in works of literature. But before, we will have a look at some concepts related to dialect in literature. Dialect use in the novel is thoughtfully studied by dialect scholars and sociolinguists as well as stylisticians and grammarians; each has a central role in the study of literature as an art newly related to sociolinguistics. Through their developing perspective, the function of dialect in the novel is clearer and freer from its former traditional narrowed scale. Dialect awareness is gradually increased at schools, societies, and several sectors in life that, formerly, considered dialect a taboo. Recently, dialect has been welcomed by scholars who are drifted to institute it as a scientific element required at academic research needs.

1.2. Dialect Concept:

Dialect has become a familiar term that many disciplines endeavour to define. A dialect is a special form of some language that differs from other forms of the same language in vocabulary, Pronunciation or grammar. It is spoken in limited geographical areas or by a specific social group.

The term dialect was first coined in 1577 from *dialectus* a Latin word to mean 'way of speaking'.

Trudgill and Chambers (1998:03) define dialect as **“a substandard, low-status, often rustic form of language, generally associated with the peasantry, the working class, or other groups lacking in prestige”**. This is to say, dialect refers to the low variety of language associated with uneducated group of people lacking prestige.

A dialect may be regional or social and it is characterized by the difference at the phonological, grammatical and lexical levels. Romaine (2000:19) sees a dialect as a variety of a language or a system of communication which: **“Varies from other dialects of the same language simultaneously on at least three levels of organization: pronunciation, grammar or syntax and vocabulary”**. Dialect differences include phonological or pronunciation differences, vocabulary distinctions, and syntactic rule differences.

According to Godek (2005): **“dialect is the language or variation of language, specific to a regional setting, social class or ethnic group”**, and adds that **“vocabulary, sentence structure, speech patterns, and accent all contribute to form a certain dialect”**. Scholars agree that dialect is a social or regional variety of a language distinguished from other varieties of the same language by pronunciation, grammar, or vocabulary.

Other scholars have different definitions of dialect; Crystal's definition (1997:114) is of **‘a regionally or socially distinctive variety of language’**. Trask (1999:75) suggests **‘a more or less identifiable regional or social variety of language’** and Apte (1994: 907) **‘varieties of speech based on geographical location and/or social background’**. Matthews (1997:96) claims that it is **‘any distinct variety of a language, especially one spoken in a specific part of a country or other geographic area’**.

Longman dictionary of Applied Linguistics defines a dialect as:

A variety of language, spoken in one part of a country [regional dialect] or by people from a particular social class [social dialects] which is different in some words, grammar and/or pronunciation from another form of the same language.

The Longman definition of dialect is precise and comprehensible. It, thus, reflects universally accepted definition of the concept of dialect including the notion of a dialect as a sub-variety of language, the differentiation between regional and social dialect, and the three main dimensions in which dialects differ from each other; pronunciation, grammar or syntax and vocabulary. Besides, Dialect is an expansive field of study. It may be studied in the light of history, or the study may be geographical, social, professional, or technical (Pound 1945).

Moreover, dialect is a term that refers to an informal or lower class speech, however, Haugen (1966) wonders whether such dialects are part of the language or not, because it is often thought of dialects as standing outside the language. In fact, the two terms are regularly thought of as: language the superordinate and dialect the subordinate variety.

Haugen (1966:923) concludes that we can say that **“X is a dialect of language Y”** or **“Y has the dialects X and Z”** (never, for example, **“Y is a language of dialect X”**). So Haugen’s view is that Language as the superordinate variety can be used without reference to dialects, but dialect is meaningless unless there is a language to which they can be said to belong. Linguistically speaking dialects are usually regarded as dialects of a language, that is, subdivisions of a particular language.

For Haugen (1966:923) **“every dialect is a language, but not every language is a dialect.”** It is a way to say that dialect is a language that no one has taken the decision to consider and develop into what is known as standard language.

The fact is that all speakers of any language are all speakers of at least one dialect. If we take the Standard English as an example, it is an English dialect that has become standard. So, we conclude that no dialect is in any way linguistically superior to any other. Dialects reflect and may reinforce class, ethnic, or regional differences among speakers of the same language.

In some cases, difference of dialect shades into difference of language where the line between them is not clear, groups that are linguistically distinct are considered to speak different dialects of the same language if they can generally understand each other, although what constitutes this mutual intelligibility is itself not always clear. Chambers and Trudgill (1998: 03) says “**a language is a collection of mutually intelligible dialects**” that is, mutually intelligible languages or dialects are of close geographic origin to the other, and show similar grammar, pronunciation, and vocabulary. Speakers can understand each other without having to study the language or make great efforts to understand it.

The early studies made in France and Germany by Gilliéron and Schneider, supply us with the basis for studying and interpreting the linguistic features which separate and differentiate one dialect from another. In England, it was the British dialect society that started at Cambridge in 1873, with W.W. Skeat and Joseph and Mary Wright among its active spirits. The monumental English Dialect Dictionary in six volumes, edited by Joseph Wright (1898-1905), remains a gold mine of information concerning the dialect vocabularies of England (Pound 1945).

The differences in dialects can be related to geographical and social boundaries.

1.2.1. Geographical Dialect:

Dialects are present in everyone's speech, no matter where one is located, they link the speaker to the locale in which he originates from. Regional dialect is a variety associated with a place. Bussmann (1996:125) suggests that it is:

A linguistic system that...is tied to a specific region in such a way that the regional distribution of the system does not overlap with an area covered by another such system.

Regional dialect is a form of a language spoken in a particular geographical area. Dialects tend to differ from one another the more distant and isolated they are geographically. The study of a regional dialect has to do with natural geographic boundaries such as: mountains, rivers, and borders.

Wardhaugh (1992:40) argues:

As you travel throughout a wide geographical area in which language is spoken, you are almost certain to notice differences in pronunciation, in the choices and forms of words, and in syntax.

There are some communities which are separated by mountain ranges and rivers. The study of linguistic geography shows that the distribution of dialects is associated with the geography of the landscape; dialect maps can be drawn to identify areas that share certain linguistic features. Trudgill (1990:6) argues:

The farther you travel, the more different the dialects will become from the one in the place you started, but the different dialect will seem to merge into one another

It is difficult to draw borders between dialects, however as you travel and move on throughout the country you are likely to be faced with different dialect, different from the one in the place you started. Even though, there exists a difference between dialects, there is mutual intelligibility which made those dialects linked into one another.

Trask (1996:198) argues that:

Geographical barriers, like rivers or mountains, which are hard to overcome, are another reason for the development of dialect, such obstacles can lead to a relative isolation of a linguistic community and thus prevent its dialect from external influences.

Geographical dialects arise when groups of speakers are isolated from one another by a barrier, rivers, and mountains. Over time, the speakers on each side of the barrier sound different.

1.2.2. Social Dialect:

Dialect differences are not only geographical; boundaries can be of a social nature. In this respect Romaine (2000:02) says “**social dialects say who we are, and regional dialects where we come from**”. Social class, age, and gender make the difference between dialects, this is called social dialect. It refers to a language that is socially different from the regional one.

Social dialect is a term which can be used to describe differences in speech associated with different social groups or classes. Social dialects are conditioned by social factors such as: occupation, place of residence, education, ethnic origin, cultural background, and religion. As Hudson (1996:42) points out:

Because of these other factors, a speaker may be more 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.

Speakers of a certain social class, age, or gender would not produce some words the same way. In some communities, social classes affect the way people speak, Wardhaugh (1992:46) argues:

In India, for example, caste, one of the clearest of all social class differentiators, quite often determines which variety of a language a speaker uses.

In India, dialect is strongly influenced by social class; the way one speaks depends on family, occupation, level of education, background and so on. In the United States, however, social dialect is more often associated with the stereotypes of different regions, ethnic groups, or educational level than with class.

Dorson (1982:147) says:

A class dialect differs from a regional dialect because it is dependent upon social and economic factors for its evolution and continuance rather upon geographical factors.

This kind of dialect refers to a variety of language spoken by a group of people that belongs to a certain social class. Each social dialect serves to maintain the communication network and social construct of the community of speakers who use it. Each dialect represents social and cultural background of the speakers.

Social dialect is often revealed through language which indicates the cultural attitudes and status preferences of the communities in which we live, or groups with which we identify.

1.2.3. Dialect vs. Standard Language:

Standard languages arise when certain dialects begin to be used in written form. The distinction between dialect and standard language is not always evident. They are used in different social contexts and have both their status in the social communication; however, the dialect has other different characteristics as indicated in the following table:

Parameters	Dialect	Standard
Style	Informal	Formal
Milieu	Popular	Élite
Status	Language of the common people	Official language
Use	Casual, everyday communication	Formal situations
Space	Local/Regional	National/International
Culture	Oral	Written
Class	Low, working class	High
Level	Ordinary	Educated
Acquisition	Acquired naturally Its use require no dictionary or grammar	Learned by school instruction A dictionary and grammar are needed in order to learn it.
Prestige	No prestige associated at official use	Prestigious and esteemed at official use
Borrowings	Open to loan words	Closed to borrowings from other languages

Table 1.1: Differences between Dialect and Standard Language

Crystal (1997) declares that most people are multidialectal; they use one spoken dialect at home, or when talking to friends and members of the same community “**this tends to be an informal variety, full of casual pronunciation, colloquial grammar, and local turn of phrase**” (1997: 137). They use another spoken dialect when they are interacting with others at work, or when travelling to

other places of the country **“this tends to be a formal variety, full of careful pronunciation, conventional grammar, and standard vocabulary”** (idem)

The domination of standard language has nothing to do with the linguistic inferiority of a dialect. Mc Arthur (1996:267) points out **“such a standard, however, is in origin also a dialect and in the view of some linguists, can also and should be called the standard dialect”**. This because both (dialect and standard), have phonological, syntactical and lexical structure.

A standard dialect is a dialect that is supported by institutions, i.e. government and it is the language used in schools, dictionaries and text books that present it as a model of spoken and written form. Dictionaries and grammars help to codify linguistic norms.

There may be multiple standard dialects associated with a single language. E.g. standard American English, standard British English, standard Indian English may all be said to be standard dialects of the English language.

A non standard dialect, like a standard dialect has a complete vocabulary, grammar and syntax; but is not supported by the institutions. Describing a dialect as a non standard does not mean that the dialect is incorrect or inferior. A variety can be socially or politically inferior to another but linguistically speaking no variety can be considered better than the other. Trudgill (2000:8) argues that:

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

Trudgill explains that dialect is no more considered as a ‘bad’ or ‘erroneous’ form of speech and that both are linguistically good and correspond to the need of their users, no dialect is better in structure or is more superior than another.

The standard language of a country is very often the original dialect of its capital. - In France, Paris; in England, London; in Russia, Moscow. Or the standard language may be a strong economic and cultural centre- In Italy, Florence.

1.3. Speech vs. Writing:

The invention of writing around 3000 BC transformed the oral culture spread through storytelling, and mythical beliefs, into written language through scribes. Kramersch (1998).Preston (1982:304) asserts that:

Writing is a poor, secondary system when compared to speech. No tone or quality of voice can be represented; no helpful and delightful accompanying body language is seen; and no dramatic or embarrassing pauses or rapid tempo can be provided.

This statement is belied by Charles Dickens, William Shakespeare, Mark Twain, and William Faulkner, to name but a few writers who manage to capture the rhythms, tones, and dialects of a variety of speakers.

Speech is fundamental in learning language. It is acquired by its users before they can read or write. In this view, Chapman (1989:33) supports the idea that **“literary language, almost entirely written, will not be appreciated in depth if we stop thinking about speech altogether”**. Speech and writing are meant for different purposes, writing may be seen as a form of permanent speech. The important feature of speech is the face-to-face interaction. Speech is an impermanent medium in contrast with writing which is fixed and permanent. Macaulay (1994:81) shows it by saying **“in fact the writing system has not changed radically since Chaucer’s time, although the pronunciation has changed considerably”**. It is a way to say that though speech has developed and changed through time, English writing system has been static since Chaucer’s time.

The differences and characteristics of speech and writing:

1. Speech is temporary rather than permanent. Speakers may not speak at the same time, or they cannot hear what the others say.
-written language can be stored and recollected; it carries more weight and then more prestige.
2. Speech is additive, speakers stitch together elements from previous turns-at-talk, they add language as they go along (and...and, then...and then...).
-The information conveyed in writing is hierarchically ordered within the clause structure and is linearly arranged on the page, from left to right, right to left, or top to bottom, according to the cultural convention.
3. Speech makes use of formulaic expressions, ready-made that maintain the contact between interlocutors.
-By contrast, in the absence of such direct contact and for the sake of economy of information over long distances, and because it can be read and re-read at will, writing has come to be viewed as the medium that fosters analysis.
4. Speech is redundant, because speakers are never sure whether their listener is listening, paying attention, comprehending and remembering what they are saying or not, they tend to make use of repetition, paraphrase, and redundancy.
5. Speech is characterized by false starts, filled and unfilled pauses, hesitations, unfinished sentences. Interlocutors create their utterances as they are speaking them.
-Writers, by contrast, have time to well structure their sentences, putting as much information in the sentence as they can, using all the complex

syntactic resources the language can give them; they can condense large quantities of information by using dense nominalized phrases as shown in the following example from Halliday (1985:81):

Written	Spoken
<p>-Every previous visit had left me with a sense of the futility of further action on my part.</p>	<p>-‘Whenever I’d visited there before, I’d ended up feeling that it would be futile if I tried to do anything more’</p>
<p>-Improvements in technology have reduced the risks and high costs associated with simultaneous installation</p>	<p>-‘Because the technology has improved, it’s less risky than it used to be when you install them at the same time, and it doesn’t cost so much either’</p>

Table 1.2: Examples of Written vs. Spoken Utterances

6. Speech tends to be people-centered, writings tend to be topic-centered because of the presence of an audience and the need to keep the conversation going, speakers not only focus on their topic, but try to engage their listeners as well, and appeal to their senses and emotions.
 - Writers try to make their message as clear and coherent as possible since they will not always be there to explain and defend it.
7. Spoken language is conveyed by mouth and ear and mobilizes the entire personality in immediate interaction with one’s environment.

-writing is conveyed by hand and eye, mobilizes the personality less completely, and provides for only a delayed response. Haugen (1966)

We can summarize the difference between speech and writing in the following table:

Writing	Speech
Formal Permanent Punctuation marks Absence of an audience Structured sentences Conveyed by hand and eye	Informal Temporary Pauses and intonation Face to face interaction False starts, unfinished sentences Conveyed by mouth and ear

Table 1.3: Speech vs. Writing

1.4. Eye Dialect:

Dialect writers tend to use forms of speech in their writings to indicate that those speakers are uneducated, or using non standard speech. They use spellings like ‘enuff’ for ‘enough’ or ‘wimmin’ for ‘women’.

This technique of using such spellings in literature is known as eye dialect, a term firstly used by George P. Krapp (1925) in *The English Language in America* who states that:

Dialect writers use eye dialect not to indicate a genuine difference of pronunciation, but the spelling is merely a friendly nudge to the reader, a knowing look which establishes a sympathetic sense of superiority between the author and reader as contrasted with the humble speaker of dialect.

So, eye dialect is the literary technique used to approximate a pronunciation that has the effect of dialectal or uneducated speech. It involves modifying ordinary spelling in order to highlight specific pronunciation features.

Ferguson (1998:03) states that there are problems in using non-standard orthography in the novel, for:

The literary dialect can, at best provide only a rough approximation of the sounds of actual speech to the reader... extensive use of non-standard spellings may frustrate, rather than inform, readers.

Ferguson gives the following example of Joseph's speech from Emily Bronte's *Wuthering Heights*: "this is t'way on't –up at sun- dahn; dice, brandy, closed shutters, und can'le lught till next day, at nooin..." The language of this sentence includes non- standard spellings: "t'way" for "the way", or "can'le lught" for "candle light".

To understand the meaning of these non-standard utterances, the reader has to know the dialect in question; otherwise the speech will remain unclear and vague. For Ferguson (1998), sometimes, the use of such non-standard spellings in a literary text will make the reader confused and not know the exact meaning the writer wants to convey.

1.4.1. Literary Dialect:

Dialect in literature is called literary dialect. It is the use of non-standard orthography in a novel to provide a rough approximation of the sounds of authentic speech to the reader and, thus, he can capture the sound through the use of non-standard spellings.

1.4.2. Literary Dialect Definition:

Literary dialect is, thus, used to refer to writing where the main purpose is to show the artful impression of dialect representation. Poussa (1999:28) refers to literary dialect as:

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

It is another way to say that literary dialect is the use of dialect in literature that is written in a standard language. This aims at having a wide and different readership, standard and non- standard speaking readership.

Fine (1983) declares that any scholar writing on the topic of literary dialect is expected to make reference to Sumner Ives's classic work "A Theory of Literary Dialect", first published in 1950, and revised slightly and reprinted in 1971.

The concept of literary dialect has been defined by Ives (1971:146) as a means **"to represent in writing a speech that is restricted regionally, socially, or both"** that is to say, Dialect serves as a means to place the characters; not only in a certain region but also in a social status to be faithful to one character's way of

speaking in works of literature. Literary dialect functions on the differences between nonstandard varieties and the standard language in which literature is written. Azevedo (2002:510) says that:

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

For Azevedo, literary dialect tackles non standard speech forms. The choice of these features of speech forms depends on each author, each one uses literary dialect for a specific purpose. In the same way, Fine (1983:324) states:

Many highly literate scholars and poets, then, consciously employ literary dialect out of genuine appreciation for the dialect and people they are trying to study or represent

The use of literary dialect depends on each author, however many authors and poets use dialect in their literary works to be faithful to the people they want to represent and try to give a real image of the characters. In this respect Fine (1983:327) says:

Whether or not casual speech usages indicate a regional dialect, they indicate the conscious or unconscious choices of a performer, which can convey important information about folklore and its social use.

Dialect in literature indicates the choice of the author to interpret dialect spelling, for this, it is necessary to know how these spellings would be pronounced in the region or how they are used in different social contexts that belong to the dialect an author want to use in his writing.

Preston (1982:322) has another view of literary dialect, for he argues that it is used **“in the direction of lower social status, lack of education, illiteracy,**

boorishness, or thuggishness or rusticity". For Preston, literary dialect is used to refer to an uneducated or an illiterate character, of a lower social class, that is to represent the character in a rustic milieu.

Visibly, Preston views lower social class status, lack of education, and illiteracy negatively, since he lists these characteristics among those criticisms that respellings imply for him. In the same vein, Fine (1983:325) asks "**what are we to make of claims, such as, Preston's, that using literary dialect lowers readers' esteem of the speaker being represented?**" Fine does not agree with Preston's view that the use of literary dialect lowers reader's esteem of the dialect characters' speech. She adds (*idem*):

Perhaps one reason why Preston says that respelling make him critical of the speaker is that he ascribes negative valuations to dialects that differ from those spoken by an educated, middle class.

Finally, Fine concludes that what makes Preston claim that literary dialect lowers readers esteem of the dialect being represented is, may be, because not all readers are aware of features of the dialect used, since literary dialect can be a truthful dialect indicator if readers know the dialect that the author considers as standard at use.

1.4.3. Literary Dialect Use:

It is a kind of strange to link the study of dialect as a science seeking at studying the linguistic variables and features of a dialect to an artistic discipline which is literature, with its different dialect speakers. Literature is known by its diversity as Riley (1892) says:

Since literature must embrace all naturally existing materials-physical, mental and spiritual - we have no occasion to urge its acceptance of so-called dialect, for dialect IS in literature, and HAS been there since the beginning of all written thought and utterance.

Riley affirms the diversity in literature and maintains that dialect is used in literature from the beginning of writing. Ferguson (1998:13) adds that:

The use of dialect in novels is inherently problematic, both technically and because of its sociolinguistic link, but it is also so potentially expressive that it is not easily avoided or controlled.

Dialect is part of everyday speech; everyone has special knowledge of his own dialect, so the difficulty for a literary writer is to know the features and specificities of the dialect he is going to use in his writings. In this respect, Riley (idem) argues that:

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 wilful forgery, a rank abomination.

Riley supports the use of dialect in literature and argues that no one has to feel superior toward a certain dialect and that if, it is the case, his superiority is then erroneous. The writer using dialect in literature is as Riley says **“it is this master only who, as he writes, can sweep himself aside and leaves his humble characters to do the thinking and the talking”** (idem). For him, the master is the writer who makes characters sound as real as possible. Literature is the reproduction of real life, the writer adapt what is said in fiction with what should be said in reality.

Carter (1989:12) says **“literature includes with it all conceivable varieties of the language and all possible varieties of subject matter”**. Literature naturally

includes different varieties and styles since it is a reproduction of real life. In this respect, Macaulay (1993:111) argues that:

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 to understand it as an object of beauty.

Dialect speakers are thought to be fictional, however, literature can be a source of authentic speech used by characters and managed by the writer. Dialect in fiction serves a purpose. It conveys the character's attitude, education, and society and creates a sense of place and background. Accordingly, Ferguson (1998:02) thinks that:

Fictional dialect is, from the sociolinguistic perspective, so often irregular or entirely wrong. What has not been considered in depth is that characters in novels do not speak in isolation

The speech of dialect speakers is related to the speech of other characters and potentially related to the language of the narrator, since **"It is this context that constructs the ficto-linguistic system"**. Moreover, she adds that "Sociolinguistics and ficto-linguistics do interact, however, and it would be a mistake to suggest that forms of language that appear in novels are disconnected from those outside the novel" (idem).

Mc Arthur (1996:275) states that **"Dialect was used by Shakespeare and others to depict various provincial and rustic characters, and a distinctive form of South Western speech."** Many of the aspects that we judge as ungrammatical in the standard are used in literature, for example double or multiple negations are used by writers in a standard literature to show a character's regional or social background. The father of English literature, Chaucer, used the multiple negations in his writings namely in the General Prologue to the Canterbury Tales:

**He never yet no villainy not said
In all his life to no kind of creature
He means: he never said anything bad to anyone.**

In this same spirit, Turner (1973:157) comments: “**A writer may use dialect not his own, as Chaucer does, in the “Reeve’s tale” or may bring several dialects together as Shakespeare does in Henry V, act III, scene 2.**” A literary dialect writer may use any dialect in his writing, not necessarily his own one. Others may use several dialects within the same writing as Shakespeare does in Henry V.

Every novelist has a reason to include dialect in standard literary text like setting or characterization.

1.4.3.1. Characterization in Literature:

Characterization is a process by which a writer makes a character seem real to the reader. Karen Bernardo (2005) defines characterization as an important component of modern fiction and that it helps the reader to be close to the characters, stating that it:

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

She shows the importance of characterization by saying that it is characterization that makes story progress because it is the character that creates his or her own plot.

Characterization has two methods: Direct and Indirect. The author can convey information about a character through direct characterization where the

author explicitly tells the reader what a character is like, what are his/her traits or through another character. In the Indirect characterization, the reader may deduce for himself what the character is like through the character's speech, actions, and interaction with other characters

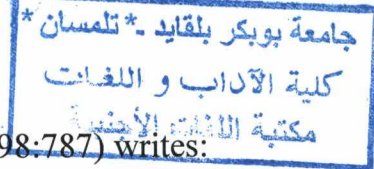
Bernardo (2005) declares that dialogue is an important part of characterization for: **“It is both spoken and inward dialogue that affords us the opportunity to see into the characters’ hearts and examine their motivations”**. That is, dialogue is a way in which a character speaks, it gives us the impression of verisimilitude and makes us feel what is happening to the characters in the story; we can perceive and identify a character's qualities, i.e. if he/she is shy, ignorant, sarcastic, and serious and so on, through the character's dialogue.

1.4.3.2. Setting:

The setting is an important feature of the short story. It is where the story takes place, a story may occur in a home, countryside, town, school, or wherever the author chooses to have the action occur. The setting is usually revealed very early in a story.

The writer may portray some places in his writing like the streets, pubs, gambling inns or any other places and the best way to depict a faithful picture of such low life is the use of the dialect to well represent the situation of uneducated characters fitting such scenes.

Joanne Reid (1998:04) says **“setting should be like good wallpaper. It enhances your story, fits perfectly, and does not overwhelm the people in the room”**. So, according to her, setting should be used to establish a sense of place, to make the readers as if they were there with the characters but not to make it the main focus.



In the essay "Place in Fiction", Eudora Welty (1998:787) writes:

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

Setting is very important, it makes the story move and how many or how few details we learn is up to the author. Many authors leave a lot of these details up to the reader's imagination. Setting reflects the characters' development as well as the plot; the physical setting of a story is taking place and can affect the way a character develops in the story.

In William Faulkner's "*A Rose for Emily*", the author describes the house that Miss Emily lives in. The description gives a picture of a decaying Mississippi town in the post-civil war:

It was a big, squarish frame house that had once been white, decorated with cupolas and spires and scrolled balconies in the heavily lightsome style of the seventies, set on what had once been our most select street. But garages and cotton gins had encroached and obliterated even the august names of that neighborhood.

Setting is the location of a story's actions and the time, in which it occurs, it can add an important dimension of meaning, reflecting character and representing the theme, it also adds to the atmosphere and mood of the story and often supplies more information and details than any other literary elements.

1.5. Privilege of Literary Dialect:

There are a number of reasons why an author endeavours to represent dialect in a literary work; one of the reasons according 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 a diversity.

Literary dialect is then distinct in being diverse and it is beautiful and realistic; the fact of mixing between different varieties of the standard and the dialect makes its glamour and force.

Many Victorian novelists insist on the use of dialect in the novel assuming that, it is indeed problematic and complex because it is unavoidable. This can be justified by many reasons:

1.5.1. Phonological Representation:

In a novel, various sounds of different ways of speaking are exposed and the novelist attempts to use the dialect in an altering written system of the standard form by the use of contractions, slurred sounds, and fragments of words. The author relies on respellings to represent phonological characteristics.

Ives Sumner (1971: 173) proposed a set of steps to follow when performing literary dialect analysis. The steps include “**phonetic interpretation of the spelling devices**” used to represent dialectal speech in relation to the “**standard**” pronunciation since “**the phonetic interpretation given to the letters and combinations of letters in the conventional orthography varies in different sections of the country.**” (1971:162).The representation of dialectal speech,

determine phonological relationship between respelled words and standard pronunciation. The next step according to Ives is to **“determine what degree of individuality the dialect has, whether it is a truly restricted type, and whether the restriction is regional, social, or both”** (1971:75). The literary dialect writers when using phonological representation gives a precise account of actual speech approximating the accent of an actual region to make the novel as Carter (1989:33) states **“such artistically organized system for bringing different languages in contact with one another”**. Phonetic representation brings different languages in contact with one another and gives a precise version of natural speech.

1.5.2. Construction of Alliances:

Sociolinguists are interested in what literary dialect can tell them. The use of dialect is strong between close characters relying on it to feel nearer, for example, they may use contraction; it aims at showing intimacy between the speakers using it. The frequent use of contractions indicates one of the characteristics of informal written style. They aim at easy pronunciation in one way or another and simplify it especially in casual situations while conversing with intimate characters. Minnick (2004:45) gives an example about:

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

Usually dialect unites between members of the same speech community and shows strong relationships between two or more characters belonging to the same social group as ‘Stephen’ and ‘Rachael’ in *Hard Times*.

Victorian novelists could not escape the use of dialect which has its effect on speech and makes the novel correspond to those social patterns. In this respect, 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 increases solidarity between characters and readers who use the same linguistic features because the more readers understand characters speech, the more they appreciate the meaning that the author wants to convey in his writings ,using literary dialect effectively. Azevedo (2002:511) affirms that **"literary dialect adds to referential meaning a symbolism that holds the key to the social relationships among the characters"**. The novelists exploit the flexibility of dialect that it offers to the literary text for special purposes either comic as traditionally held by the literary theory; or for being realist in everything even by making the hero speak the dialect and, hence, can be used for tragic purposes as well, as Mc Arthur (1996:267) argues:

Novelists became more skilful in presenting the registers and varieties of speech; dialect, previously used mainly for comic or eccentric effect, was given by writers like Elizabeth Gaskell, George Eliot and Thomas Hardy to be serious and even tragic characters.

Dialect was mainly used in works of literature for comic effect, to poke fun at a character which the novelist feels superior to; however, novelists as Gaskell, Eliot and Hardy have changed the manner and the technique of dialect use from comic to serious and tragic.

1.5.3. Realism:

To be realistic means to portray the society as it is really and depict every detail about the character. Writers seek the truth; they attempt to reproduce within the pages of their novel a valid reflection of the society they represent. The novelist has to respect some aspects in the novel like the setting, time, characterization, and plot. It is evidently different to narrate the life of a worker in the city as did Dickens with 'Stephen Blackpool' in *Hard Times* and that of the weaver in the countryside, as reported by Eliot in *Silas Marner*.

The Victorian novelists tend to be realistic within time and setting and believe that language should be bound to such norms of realism by giving each character the appropriate language he uses in the real world, even if they are writing about his life in fiction to reflect the cultural reality which embodies the character as thought by Kramsch (1998:03):

Words also reflect their author's attitudes and beliefs, their point of view that are also those of others, in both cases , language expresses cultural identity...language embodies cultural reality...language symbolizes cultural reality.

As an example: the poet Paul Laurence Dunbar wrote about one-fourth of all his poems in a vernacular dialect, to portray realistically the conditions of black life in America. Wolfram and Schilling-Estes (1998).

Henceforth, literary dialect is a portrayal of real speech used by dialect characters in the novel to map an authentic linguistic context where dialect duplicates, in reality, a social or regional factual speech.

1.6. Literary Dialect and Sociolinguistics Factors:

The language used by the participants is influenced by a number of social factors which define the relationship between the participants. There are some features that show the social class of a character and then explain the differences of forms of speech. Those differences are influenced by some sociolinguistic factors such as: age, gender, style, social context, social class and cultural background.

Pound (1945:150) regarding dialect says **“we have anchored it to specific groups, occupational or class or racial, and to specific periods”**. When choosing an appropriate utterance for a situation, there are some factors that you must consider in order to convey the message to the other participants. We can notice a difference in the way you speak to your friends, your relatives, or others of professional status.

In a novel, we find that some sociolinguistic factors can influence the characters' use of dialect when speaking. Ferguson (1998: 02) argues 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-linguistics), as well as how it responds to the sociolinguistics patterns accepted and expected by the world outside the novel.

So, according to her, to understand the use of dialect in novels, we must understand how it fits within the sociolinguistic factors.

1.6.1. Age:

The age of the speaker influence the use of vocabulary and his speech, we can notice in any speech community a distinction between the speech of an old man

from the one of a young or a child. This distinction is marked by the variables in the speech; therefore, Romaine (2000:82) thinks that **“the age attribution of a variable may be an important clue to ongoing change in a community”**. There is a difference of speech between older persons, who tend to use and preserve the language of their parents, in contrast to Younger trying to confirm their personality and then renew their way of speaking. Trudgill (2003:06) states 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 false conclusion are not being drawn from linguistic differences between generations.

Trudgill argues that age could modify the way people speak in a given speech community from one generation to another. Age has an impact on the way a person uses language.

1.6.2. Gender:

Do men and women speak differently? Sociolinguistic scholars assert that gender has an influence on the use of language. Women are said to use a refined form of speech than men do as said by Romaine (2000:78) **“a number of sociolinguistic studies have found that women tend to use higher-status variants more frequently than men”**. It is known in many societies that the speech of men differs from the women’s one.

Trudgill (2000:64) gives an example of the production of the word ‘bread’ in an American Indian language from the north - eastern USA, **“ palatalized dental stops in men’s speech correspond to palatalized velar stops in the speech of women- men: /djatsa/; women: /kjatsa/ ‘bread’.”**

Many sociolinguistic investigations have proved that gender is a significant variable. The use of language by males and females differs within different groups in a given society. Trudgill (1983:161) claims that:

Women, allowing for other variables such as age, education and social class, produce on average linguistic forms which more closely approach those of the standard language or have higher prestige than those produced by men.

Women are more prestigious than men therefore; they depend in their conversations on using the standard forms, as Wolfram and Fasold (1974:93) state: “females show more awareness of prestige norms in both their actual speech and their attitude toward speech”. Women use fewer stigmatized and non-standard variants than do men. They are apparently more sensitive to the formal context.

An example is the Chinese spoken dialect and written form called *nushu*. It was known and used only by women in the village of Jiang-yong in Hunan Province of South China. Women taught *nushu* only to their daughters and used it to write memoirs, create songs, and share their thoughts with each other. While women also knew and used the conventional Chinese dialect of their region, they used *nushu* to maintain female support networks in their male dominated society. *Nushu* is essentially gone now due to its suppression during the 1950's and 1960's by the communist government of China. The last speaker and writer of *nushu* was a woman named Yang Huanyi. She died in 2004.

1.6.3. Social Context:

The social context is the register of the language used in different situations and contexts. Depending on the situation, high or formal form of the language is

used in formal contexts; and low or informal language when interacting with friends or members of the family. Milroy, J (1992:84) says on the fact that:

Individuals have social contacts with other individuals, because social network is about individuals and the relationships that can be contracted between them, and not primarily based on pre-defined group structures.

The social environment of a person is the culture; where he/ she lives in, or where he/she was educated. This can have an influence on the speech of individuals belonging to the same group; however People may speak differently because they are from different social classes. The study of features of a given class relies on some socio-economic factors like: education, occupation, and income.

Corder (1973:25) admits the value of the relationship between social factors and language behaviour when he says:

We can communicate with people only because they share with us a set of 'agreed' ways of behaving. Language in this sense is the possession of a 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.

This is another way to say that novelists usually use the formal standard form either when narrating the events or reflecting privileged characters of higher status; while dialect is used to reflect a rather lower social and educational level.

1.6.4. Cultural Background:

Cultural background is the basis that shape people's behaviour and the way people use their language. In a novel, different cultural features are represented in a conversation between characters. However, an educated character is not going to

use the same formal form of speech, to speak to an uneducated character because as Wellek & 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 a milieu”** that is to say literature reflects society and the cultural milieu in which the author builds his story around using for this the adequate language to represent the characters’ speech in their cultural milieu.

1.7. Criticism of Dialect in Literature:

Though the novelist is supposed to write in a refined style using standard and formal language, he has to respect and be faithful to the context his characters are inserted in, i.e. using the dialect.

There are some reasons which make some novelists avoid using dialect in their novels such as:

1.7.1. Unintelligibility:

Many novelists avoid including dialect in the novel because of its complex orthography and its spelling has no conventional rules for non-native or non-dialect speaker. Cockney dialect, Midlands dialect, Yorkshire dialect or Lancashire dialect are unintelligible for foreigners out of London and non native speakers of English. This dialect diversity generates different pronunciations and meanings of words of a certain variety. Gaskell (318) in Ferguson (1998) states that Charlotte Bronte was among the first readers to criticize her sister’s use of dialect. After Emily’s death, Charlotte decided to rewrite the dialect explaining that:

It seems to me advisable to modify the orthography of the old servant Joseph’s speeches; for though as it stands it exactly renders the Yorkshire dialect to a Yorkshire ear, yet I am sure Southerners must find it unintelligible; and thus one of the most graphic characters of the book is lost on them.

Speakers speed up in speaking and, thus, allow themselves to simplify; and not using full forms of speech or formal style, this may imply unintelligibility and may cause problems between the novelist and the reader.

1.7.2. Modernization:

It is viewed that dialect is an obstruction to the standard language and an obstacle to a suitable rhetoric language, and its use in literature is seen as inconsistent, rather a nuisance than an enjoyment. Many intellectuals look down on dialects which they look as **“impeding communication, delaying modernization, damaging education and slowing down nation- building”** (Trudgill 2002:29).

Dialect use in literature is an intricate subject, its study as a scientific phenomenon has recently been made and scholars are still developing researches to make it a clear cut matter.

1.7.3. Accuracy:

Many scholars and critics approaching the phenomenon of dialect use in literature argue about the way this dialect should be written inquiring about exactness of the written dialect. Redling (2006:24) argues that regionally dialect representations contain accurate evidence about a regional dialect variety saying that:

If a number of isoglosses match the actual speech of the region that is covered in the story, then, he considers the literary dialect an accurate portrayal of the region’s dialect speech.

Consideration of how a character's speech is represented, including by way of linguistic analysis of specific categories of features and attention to relative accuracy can lead to insights about how writers perceive linguistic and social characteristics and what their attitudes are. Ives emphasizes the importance of determining what the author's speech sounds like or might have sounded like in determining the level of accuracy.

This leads to ask questions such as: does Hardy's Dorset speech really sound like real Dorset accent in its actual region and the same is asked about Emily Bronte's Yorkshire, Mrs. Gaskell's Lancashire, Eliot's Midland and Dickens's Cockney. Do they really reflect the actual speech in the real world as they are presented in the fictional one?

In fact, all of these writers attempt to represent real sounds but for fear of unintelligibility they either modify the consistency of dialect or assisted the work where dialect is included by reading -aids encompassing explanations about difficult unknown dialect words.

1.8. Conclusion:

The aim of this chapter has been to know more about the key concepts about dialect use in literature, exposing the function of dialect in literature and to see to what extent its use may influence the literary text.

For deeper illustration to literary dialect concept, Tahar Wattar has been selected as sample novelist to view his own representation of dialect in his novel *al-Laz*.

CHAPTER TWO

Dialect Representation of Literary
Dialect in *al-Laz* by Tahar Wattar

CHAPTER TWO: Dialect Representation of Literary Dialect in *al-Laz* by Tahar Wattar.

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2.1. Introduction:

This chapter is devoted to the study of the novel, al-Laz from a cultural viewpoint to show the cultural features included in it. We are going to highlight the dialectal elements in the novel represented in cultural aspects of a rich Algerian folklore, and thus, focus on many dialect speakers undertaken by the speech of al-Laz the hero.

2.2. Tahar Wattar Biography:

Tahar Wattar is among the most important and highly acclaimed Arabic novelists and short story writers in Algeria and perhaps the best-known Algerian Arabic writer in most Arab countries. In this respect, Sakkut (2000:127) declares:

Through his outstanding, original work, al Tahir Wattar has proven to the public that the Arabic novel in Algeria has arrived and has passed beyond the initial and experimental stages to take a place among the eminent novels of the Arab nation.

Wattar has published novels, plays and short stories in Arabic. Titles include: al-Laz (*The Ace*, 1974), *Urs baghl* (*The Mule's Wedding*, 1978), *Az-Zilzel* (*The Earthquake*, 1974) and *al-Shama'a wa'l-dahaliz* (*The Candle and Dark Tunnels*, 1995). Bois and Bjornson add that “ouettar prefers to compare his art to that of the ceramist giving form and color to the questions posed by life”.



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His two novels published in 1974 were among the first novels published in Arabic in post independence Algeria, In 1975 Wattar completed his third novel, *'Urs baghl* (A mule's wedding), which was published first in Beirut in 1978, and then in Algeria in 1980. He has published four further novels, and has founded various literary journals, including a bilingual review called al-Tabyine (The exposition/illustration). He has also been employed as a director of programming for state radio and has interests in the theater.

Tahar Wattar's works are studied in various universities all over the world, and his novels are the subject, at different levels, of many theses and several research works. Adding to this, Wattar's novels are translated into many languages among them: French, English, German, Swiss, Italian, Bulgarian, Hebrew, Portuguese, Ukrainian, and many other languages.

Tahar Wattar's nationalistic work defends the socialist ideology and the role played by the communists in the Algerian war of independence. His novel *al-Laz*, in particular, reveals the communists involvement in the fighting. Cox (1997:99) says about *al-Laz* that **"the novel sets out to write one of the hidden histories of the war through and adaptation of real events."** Wattar in his novel *al-Laz* relies on analepsis (flashbacks) and moving in time between present and past, to create present scenes of the war with the past background of the characters.

In *al-Laz* preface, Wattar says that he wanted to write a novel that would reveal **"the grandeur and profundity of our revolution with all its epiphenomena"**. Bjornson and Bois (1992:108) describe the novel as **"a harsh, disturbing story that is daringly and brutally realistic with several flights of lyric intensity"**. They add **"the tragic experience of the major character lays bare the contradictions that are tearing apart individuals as well as the society in which they live"**. It is agreed that Wattar in his novel represents the individuals

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and the society in which they live as it was during the period of revolution. He is faithful to the place and the time in which the characters live.

2.3. The Summary of *al-Laz*:

The story of *al-Laz* takes place in one of the Algerian villages during the Algerian war of independence. It tells us about the militants' revolution with its positive and negative aspects. The novel is a product of various cultural factors. Besides it makes the reader know much about Algeria during the time of colonial rule and its struggle for liberation.

al-Laz is an endeavour to raise the world's consciousness about a growing educated Arab literature and that Algerian literature is not restricted to Kateb Yacine or Malek Haddad or even Mohammed Dib or any other Algerian writer having such hard currency in the world. *al-Laz* is written in Arabic to take great pride and joy in that ignored part of Algerian Arabic literature. The following sections may resume in depth the content meaning of the novel.

2.3.1. *al-Laz*: the Concept

The title of the novel *al-Laz*¹ refers to one of the characters who is named so. But Tahar Wattar has given several meanings to *al-Laz*² in the novel. He has used it as a metaphor, which makes it difficult to guess the exact meaning. As it is shown in the following passage from the novel:

¹ *Al-Laz* is at the same time, title of the novel and name of the hero.

² Very allegorical term.

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a :h alla:z alla:z! hata: ?ismuka la: jahmilu ma?na: mahdu:dan ...
fi əl qadi:mi ka:na jutlaqu ?ala el dzuz?i el ?adna: mina el
?omla ennaqdija, wa əl ?a:n jutlaqu ?alla el ?adadi el mufradi fi
awraqi əlla?ibi³ (106)

ah allaz allaz! Even your name has not got a specific meaning; formerly it was used to mean the smallest unit of money, and now, it is used to mean the number one in card games.

He means that the word al-Laz has got several meanings, in ancient times it was used to mean the smallest piece in money and now, it is used to mean the number one in card games.

In this novel, al-Laz represents in a variety of ways the Algerian people who belong to the lower social status. Under the gloominess of colonialism, like the majority of Algerian people, he is poor; suffers from illiteracy, and suppression of cultural identity.

al-Laz is unique, however, in being well aware of his social status even as a child as referred to in the novel: /ka:na fi: ?iba:h ... jaqribu ha:ða:, wa jaxta?ifu mihfaðata ða:ka, wa juhaddidu əl?a:xara, ?in lam jassriq lahu ənnuqu:d min matdzari ?abi:hi, aw ətfa:ma min ma?baxi ?ummihi/ (10)⁴. So, as a child he beats up school boys and menaces them if they don't steal their fathers' money and snatch food from their mothers' kitchens for him.

Though, he is illiterate, he is endowed with a natural intelligence, he is aware of the unjust social structure. This is what makes him behave this way, to revolt against society.

³ "أه الاز، الاز حتى اسمك لا يحمل معنى محدودا... في القديم كان يطلق على الجزء الأدنى من العملة النقدية، و الآن يطلق على العدد المفرد في أوراق اللعب" ص 106

⁴ "كان في صباه ... يضرب هذا، و يختطف محفظة ذاك، و يهدد الآخر، إن لم يسرق النقود من متجر أبيه، أو الطعام من مطبخ أمه" ص 10

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2.3.2. al-Laz: the Hero

al-Laz becomes attached to the French barracks due to the circumstances of the war. The villagers are amazed that he finds a position of favour with the commanding officer and the camp commander. Rumours soon circulate that al-Laz is a turncoat and a spy for the French. In reality, however, he is secretly working for the resistance. He wins over Algerian conscripts from the ranks of the French to the rebel forces. The false rumours are put to rest once and for all when the villagers are astonished to see two soldiers dragging al-Laz along by his arms. Eight other soldiers are goading him on with their rifle butts as blood oozes from his nose, cheeks, forehead, and lips.

The scene is ordinary to all the onlookers except to Qaddur, the chief of the resistance movement in the village, who keeps watching al-Laz's every move with close attention until the procession reaches the door of his shop. al-Laz now summons all his face, saying "You're pleased with what you see! You pigs! Your hour has come! For all of you!", /ra:qakum el manðar, ja: xana:zi:r. ha:nət sa:fatukum kullukum/⁵ (13)

al-Laz is arrested but manages to warn his comrade so that he can escape to the hills. The message is understood. The maquisards under the command of Qaddur manage to save al-Laz and spirit him out of the camp to the mountains.

When al-Laz is betrayed and arrested, the villagers feel little pity. They view him as an outcast criminal who spends his time drinking, using drugs, gambling, and procuring prostitutes for the French soldiers in the barracks. In this vein, al-Laz thought: /lam jataşawuru:ni:, wa lən jataşawuru:ni: əbedan, wa:hidən minhum. Qad ařmalu: ða:ta jawmin min adžli řa:lihihim əlřa:m/⁶(100) meaning "they don't

⁵راقكم المنظر، يا خنازير. حانت ساعتكم كلكم" ص13
⁶ "لم يتصوروني، و لن يتصوروني أبداً، واحدا منهم. قد أعمل ذات يوم من أجل صالحهم العام" ص100

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believe, and they will never believe that I am one of them. That I am doing this for all of them”.

Later on, the ambiguity is mirrored in his actions since his presence in the barracks is a cover for his work aiding Algerian soldiers deserting from the French army.

In the high Atlas, al-Laz begins a new phase of being which gives his life meaning. He begins to be at ease with himself and finds a spiritual contentment, despite the wounds dealt him by his torturers.

2.3.3. al-Laz: the Companion

Zaidan, the leader of local revolutionary units, recruits al-Laz into their ranks. He uses their meeting to guide him to a more constructive course of action. Zaidan declares after his son joins the resistance movement /laqad kuntu da:ʔiman ʔuʔalliqu ʔalajka ʔa:ma:lan kabi:ratan, wa kuntu ʔaøiqu fi: annaka lən taxu:na ʔabadən, li annaka la: taʔmaʔu fi: ʔajʔ wa la: taxʔa: ɖaja:ʔa ʔajʔ/ (55)⁷ that is “I have always attached great hopes on you, I was confident that you would never betray our movement because you were never afraid of losing anything”.

Once he is confident of al-Laz’s loyal stand, he reveals to him that he is his legitimate father, that al-Laz was conceived when Zaidan and his cousin Mariana fled a French reprisal against their village. al-Laz realizes that he has a respectable revolutionary father.

It is the discovery of his father, and the revolutionary cause that brings about the change in al-Laz's behaviour, from futile and self- destructive violence to

⁷ "لقد كنت دائما اعلق عليك آمالا كبيرة، و كنت أثق في انك لن تخون أبدا، لأنك لا تطمع في شيء و لا تخشى ضياع شيء" ص55

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constructive work in service of the revolution. He intends to devote all his energies to the struggle and resistance.

al-Laz gains both a father and direction in the person of Zaidan, and thus to the extent that al-Laz represents symbolically all the dispossessed and the revolution itself which is their cause as when ərrabiṣi said /ʔinnaka əḥəawra/ “you are the revolution”, Zaidan represents the guiding conscience of the revolution, its reason and direction.

In his book *the Arabic Novel*, Hamdi Sakkut (2000) gives an idea about what al-Laz is about by saying that the novel begins just as the country has won independence, after the rebels have at last shaken off foreign domination by forcing out the colonials.

The novel is set in an unnamed village mid-way through the war of independence. The central relationship is that between al-Laz- an illegitimate child grown into an unruly troublemaker-and Zaidan, the communist maquisard who leads the Liberation Front unit near the village. The novel describes how acts of resistance were carried out against the army of occupation by units of the Liberation Front. The reader is informed how leaders of the resistance are chosen; about operations of infiltration into enemy camps, about the transport of news, supplies, and weapons, and the subversion of Algerian conscripts within the French army to join the rebel ranks.

In short, the novel allows the reader to relive the war of liberation from inside the revolutionary movement, to learn about their secrets, and to know their anxieties, tensions, treacheries, errors and their victims.

Zaidan is more than just an intellectual of the revolution, he fights for the national cause, but at the same time his affiliations transcend the experience and identification of a single nation. His education is Arab, French, Soviet; his

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comrades are French (Suzanne and the four French communists arrested by the military district leader), Spanish (the Spanish captain), and Algerian (in the maquis), and his preoccupations are also in some sense "international" as he ponders the meaning of Mauriac's Therese Desqueyroux, discusses Hemingway's *For Whom the Bell Tolls* with the Spanish captain, and joins with him in singing "The Internationale". Cox (1997)

However, Zaidan is under investigation by the Front Liberation leadership for his membership in the Algerian communist party, which stands accused of blocking the formation of a single front. Zaidan, along with five European communists fighting for Algerian independence, is executed as a traitor to the revolution. He is executed in spite of his long service and courage in the cause of revolution.

al-Laz is made to watch his father's execution; the sight makes him go mad and from the time forward, he keeps repeating over and over again the secret password which his father had given him: /ma: jabqa fel wadi xi:r hza:ru/⁸, "Nothing remains in the valley except the stones."

Not only do Zaidan and his comrades sacrifice their lives for the cause of national liberation but the primacy of the nation is conveyed through various important metaphors which, for Zaidan, express his situation as a communist in Algeria's national struggle. In one metaphor, Zaidan compares Algeria to a saltmarsh developing and changing with time and through the effects of the flowers that grow and die upon it in order to support life and fertilize the terrain: /ʔamma əl ʔa:n... kabara:ʕim nabatat fadzʔatan fi: sabxatin, surʕa:na ma : jaʔti : əʕʕajfu wa tadziffu el mija:hu wa tatahawwalu ila: milhin abjad, mulawwaəun biʔti:ni wa baqa:ja bara:ʕim za:ffa. Kaʔti:ni jatahmallu ʕibʔa əlʔamla:hi, əumma jaʕi:ru ʕibʔan ʕala: əl ʔamla:hi. Ka bara:ʕima əssabxati, tulawwiəuha əl amla:hu, əumma

⁸ ما يبقى في الوادي غير حجاره

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tulawwiou bidawriha əl amlahu/⁹.(88) Zaidan and his fellow communists are ahead of their time, flowering to die in its salt.

But with time the decomposition of the flowers changes the *sebkha* (saltmarsh) to fertile soil and provides land for the child (another metaphor for the nation, the people) to grow, play, and develop. /əl fuʃu:l tataʕa:qabu wa tatata:la:, wa əssabxatu taðallu tafrizu əl ʔamla:ha wal bara:ʕimu walʔahwa:lu hatta tatahawwalu ʔila: ʔarqin xaʕbatin ʕanna:ʔ tuʕa:niqu fi:ha əlbara:ʕima wazzuhu:ra ərrabi:ʕa waʕʕajfa maʕan ... li annahu fi: ha:dzatin ʔila: əl ʔarqj jamrahu ʕalajha wa jazhu: .../¹⁰(89)

The metaphor of a child growing from an embryo is interwoven with the image of the saltmarsh. /wa haðihi ənnuʔfatu ,ha:ða əldzani:n, jadzibu ʔan jariəa kulla əl xala:ja: ... wa jadzibu an jarðaʕa əllaben əʔʔabi:ʕi:, labena ʔummihi, la: əllaben əl ʔiʕtina:ʕi: ... /¹¹(88)

The reader is guided into all sides of reality in the guerilla camp: the execution of Zaidan in the presence of his son, al-Laz, the execution of the European volunteers serving with the rebels; and the torture of al-Laz to force him to confess what is going through his mind.

Without forgetting the situation of Ba'tush, the agent of the French against his fellow countrymen, when he is forced to kill the mother of one of al-Laz's friends, and later to have intercourse with his aunt in front of her own husband and then to kill her. Thereafter, he can't bear the thought of what he has done. So with a

⁹ "أما الآن... كبراعم نبتت فجأة في سبخة، سرعان ما يأتي الصيف وتجف المياه وتتحول إلى ملح أبيض، ملوث بالطين و بقايا براعم جافة. كالطين يتحمل عبء الأملاح. كبراعم السبخة، تلوثها الأملاح، ثم تلوث بدورها الأملاح". ص 88

¹⁰ "الفصول تتعاقب و تنتتالي، و السبخة تظل تفرز الأملاح و البراعم و الأوحال حتى تتحول إلى أرض خصبة غناء تعانق فيها البراعم و الزهور الربيع و الصيف معا... لأنه في حاجة إلى الأرض يمرح عليها و يزهو، لأنه يحب البراعم و الزهور، لأنه في حاجة إلى الأرض النقية الصافية، الأرض المثمرة... لأنه اكتسب المنطق" ص 89

¹¹ "و هذه النطفة، هذا الجنين، يجب أن يرث كل الخلايا... و يجب أن يرضع اللبن الطبيعي، لبن أمه، لا اللبن الاصطناعي." ص 88

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small number of guerillas, he arranges to kill the officer who gave these abominable orders and manages to destroy the entire camp.

The paternal relationship is given primacy. The novel's central relationship is that of Zaidan to al-Laz, father to son, a symbol of hope for the future. Zaidan fathers an illegitimate child, Hammu also fathers a child but has to destroy its body in order to keep his three relationships a secret, Qaddur secretly visits his fiancée Zina while her parents are out or sleeping, and al-Laz stands outside of moral norms.

The maternal relationship is symbolically eliminated in the death of Mariana; she is killed as a consequence of bearing a "bastard" child. Women are associated with vulnerability in the novel through other characters like: Zina who kills herself after being raped and made pregnant by a *harki* and Hiziyah who is raped by Ba'tush on the orders of the French captain.

At the end of the novel and after the revolution is over and independence is won, Cheikh al Rabii declares when he sees al-Laz: /ʔinnaka el ʔa:na ʔafɖaluna: dʒami:ʃan ja: alla:z, liʔannaka la: tahussu biʃajʔin li annaka ma: teza:lu teʃi:ʃu əəəawra. Bel li ʔannaka əəəawra/¹²(221) "you are the best of us all, al-Laz, because you feel nothing. You are still living in the revolution. You are the revolution". And still al-Laz repeats the secret password, which is ever on his lips, /ma: jabqa: fel wad ri:r hdza:ru/ "Nothing remains in the valley except the stones."

al-Laz loses his reason but he survives the war and the possibility still exists of returning his reason to him by returning to him the truth of his past-and in some sense reuniting him-if only in memory-with his father and the revolutionary cause he embodied.

¹² " إنك الآن أفضلنا جميعا يا اللاز ، لأنك لا تحس بشيء، لأنك ما تزال تعيش الثورة. بل لأنك الثورة". ص221

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2.4. Dialect Characters:

2.4.1. al-Laz:

The author uses the word al-Laz as a title and also to refer to a character, al-Laz has got different meanings, and the ambiguity of his name al-Laz has connotations of both: one who brings misfortune and hero.

Linguistically, the word al-Laz is most probably a corruption of the French word L'AS signifying 'the Ace' in card game. Wattar (2004:106) adds:

wa bajnama huwa fi el hadzari jumaøøilu ?adna: raqm,erraqm el ?awwel fi: el ?adadi mudza:wiran lilbaja:d jumaøøilu fi: el bi:lu:ʔ erraqm el ?aʕla...elwahi:d fi: el bi:lu:ʔ ellaði: jahtafiðu biqi:matihi mahma: taxajjara ellawn elmuntaxab.¹³

In dominoes, it represents the smallest number, the first number opposite to the blank. It represents in belote game the highest number... the only one in belote that keeps its value whatever the colour of the other cards is.

So, al-Laz refers to the smallest number in dominoes, that is number one, however, in the card game, belote¹⁴, it refers to the highest number that is , twenty three, and al-Laz keeps its value whatever is the colour or the number of the other cards.

In Algeria, according to Sakkut (2000:123) al -Laz **“is the nickname given to a person one does not want to see, someone thought to represent an evil omen or a harbinger of bad luck”**. As it is referred to in the novel: /el maʕna: el

¹³ "و بينما هو في الحجر يمثل أدنى رقم، الرقم الأول في العدد، مجاورا للبياض، يمثل في "البيلوط" الرقم الأعلى ... الوحيد في البيلوط الذي يحتفظ بقيمته مهما تغير اللون المنتخب" ص106

¹⁴ Belote is one of the most popular card games in France.

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madʒa:zi: li alla:z huwa elbatal,fi: ʁajri luʁati qawmihi,ʔamma ʕindahum, fa ʔinnahu ellaqi:t ,aw kullu aʕwar jutafa:amu minhu/¹⁵.(106)

The negative sides of al-Laz character personify the Algerian understanding of the term al-Laz, while the positive meaning of this name and the personality in question are found in the French meanings of the word. For, 'the Ace', 'al-Laz', as described by Hamdi Sakkut (2000:123) "is the winning card in the hand of the commander of his unit .al- Laz is assigned the most difficult missions which no one can pull off".

However, this is the name of the hero, or anti –hero of the novel. He is clever but detested throughout his childhood and adolescence because of his vicious and aggressive behaviour toward other children. The novel describes him thus:

Lam jakum jədʒdi: maʕahu, la: tadaxxula əl ʔa:ba:ʔi , wa la: tadaxxula əʃʃambi:t, bel el wajl kullu elwajl liman jatadʒarraʔu , wa jabluʁu ʕanhu ʔaba:hu, aw ʔaxa:hu .. muka:bir, muʕa:nid, waqih mutaʕannit, la: janhazimu fi: maʕraka, wa ʔin ʔistamarrat ʕiddatu ajjam, jaqribuhu el marʔu hatta jaʕtaqidu annahu qatalahu, lakin ma: ʔan jabtaʕidu ʕanhu, hatta: janhadu, wa jasriʕu ʔila: əlhidʒa:rati, aw jartami: ʕala: xaʕmihi....¹⁶(10)

It was no use for fathers or the shāmbit [the local representative of authority] to intervene in quarrels where al Laz was involved. An arrogant bully, willful, insolent and stubborn, he would never give up in a fight. Someone might thrash him until one would have thought he had been killed. But no sooner would leap up and start pelting him with stones or make a lunge for him. [Qtd in Hamdi Sakkut 2000:123]¹⁷

¹⁵ "المعنى المجازي للاز هو البطل، في غير لغة قومه، أما عندهم، فإنه اللقيط، أو كل أعور يتشائم منه" ص106
¹⁶ "لم يكن يجدي معه، لا تدخل الآباء، و لا تدخل (الشامبيط)، بل الويل كل الويل لمن يتجراً، و يبلغ عنه أباه، أو أخاه... مكابر، معاند، وقح متعنت، لا يتهزم في معركة، و إن استمرت عدة أيام، يضره المرء حتى يعتقد أنه قتله، لكن ما أن يبتعد عنه، حتى ينهض، و يسرع إلى الحجارة، أو يرتمي على خصمه". ص10

¹⁷ -Sakkut, Hamdi, *the Arabic Novel: Bibliography and Critical Introduction*, 5th Edition, the American University in Cairo Press, 2000.

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al-Laz is described negatively, he was aggressive from his childhood, and he would never give up a fight. The intervention of the parents or the shambit was of no use, he might be beaten until one thought he had been killed, but he always gets up and fight again. People expected he would calm down when becoming older or at least being less aggressive, but this is not the case:

**kullama kabara, wa ?i?taqada ənna:su ?annahu sajahda?u, aw
?ala əl?aqalli taxuffu wat?atuhu, ?izda:da si?a:ruhu, wa namet
fi:hi furu:run, lam takun latatawaqqa?.** ¹⁸(10)

As he became older, people assumed that he would calm down. Quite the reverse! He dashed any such assumptions with variations on the theme of viciousness no one had ever dreamt of. [Qtd in Hamdi Sakkut 2000:123]

So, this is the negative side in the meaning of al-Laz, he is violent and aggressive. The idea of seeing him calm down as becoming older is as a dream.

2.4.2. Characters:

The main characters in the novel are al-Laz, his father Zaidan, his brother Hammu and his friend Qaddur ,who are faithful militants serving their country. Another main character, Ba'tush, is a traitor. The colonizers make him go from a shepherd to a sergeant in order that he would work with them and be against his country.

Zaidan is a communist and the leader of local revolutionary units; he is an important character in the novel as an instructed member of the local rebel group.

¹⁸ "كلما كبر، و اعتقد الناس أنه سيهدأ، أو على الأقل تخف وطأته، ازداد سعاره، و نمت فيه شرور، لم تكن لتتوقع". ص 10

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Qaddur is the chief of the resistance movement in the village. As for Ba'tush, he is a turncoat, the agent of the French colony but becomes a faithful militant at the end.

2.5. Dialect Representation of Cultural Aspects in *al-Laz*:

The Algerian novelists know that the use of dialect and cultural aspects in their writings makes them nearer to the reader. The presentation of literary dialect in the novel *al-Laz* appears in a number of dialectal elements in addition to some folkloric beliefs that are still present in some communities which are part of the Algerian culture, among these, proverbs, popular games, riddles, superstition, the belief in sorcery, myth and legend as mentioned in the following table:

Cultural Aspects in the Novel
• Proverbs.
• Popular songs.
• Anecdotes and riddles.
• Myth, legend and superstition.
• The belief in sorcery.

Table 2.1: Main Cultural Aspects Used in *al-Laz*

These are some of the important cultural elements forcefully exposed by Wattar in *al-Laz*.



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2.5.1. Proverbs:

Proverbs could be found in everyday verbal communication. The cultural affinity between the audience and the speaker makes the use of proverbs meaningful in the society. Bryant (1945:4) writes:

Proverbs, since the time of Aristotle, have been depicted as remnant saved from the “wrecks and ruins of ancient philosophy by reason of their conciseness and cleverness”.

Proverbs are said to represent people’s philosophy constituting the wisdom lore of the society. Therefore, anyone who cannot apply proverbs effectively is considered to be unwise. Abrahams (1968:123) states that **“proverbs are often used to flavor conversation or oration ...they have a moral weight of their own and an argument that is virtually self-sufficient”**, i.e. Proverbs are not only used to flavor conversation but they have a moral to send as well. He adds (1968:119) that:

Proverbs are nearly always stated in the form of a single sentence. They are among the shortest forms of traditional expression that call attention to themselves as formal artistic entities.

Proverbs are short and witty traditional expressions that are part of everyday speech that arise from traditional utterances and that see themselves in the more highly structured situations of education.

There are about fifteen proverbs which appear in the novel, different in meaning and in moral. The most important one is used by al-Laz and the other dialect speakers about twenty times in the novel. It is *!ma: jabqa fel wadi ri:r*

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hdza:ru/, “nothing remains in the valley except the stones”, which means ‘all that is thrown in the valley follows the flow of water, only stones’. This proverb refers to the colonizer, that is, in spite of the long years of colonization, there comes the time when he leaves the country that he has taken from its inhabitants, and all what remains in the country is the initial inhabitants, and it is represented in another proverb which is /əṣṣah əṣṣah ...la: jabqa: fi əlbila:d xi:r əṣṣah/.¹⁹

There are proverbs which are used by dialect speakers and show different aspect of people’s beliefs within their cultural milieu as: the ill omen view of the blond in the following proverb: /ʔazraq ʕajni:h la: tehlat w la tesreh ʕli:h/²⁰ there are some communities that are superstitious from the blond with blue eyes, they believe that he is the result of ill omen.

Another proverb represent the belief of the result of the curse of grand fathers on parents and then on children in: /dʕa:w:i el wa:ld:in tanfud fe ɖna:ja/.²¹ So, if a man was disobedient to his father, the damage and the harm will reach his son as a punishment of his acts.

Or to learn from one’s personal experience and to grasp its moral in the proverb: /sel lemdʒerreb, wə la: tse:l eṭ:ib/²², meaning “ask the man with experience and don’t ask the doctor”.

Another proverb is used in the novel which speaks about the fact to be used to see a thing and then to be used to it and becomes something easy. /əddwa:m jətqub errxa:m/²³.

¹⁹ "الصح، الصح... لا يبقى في البلاد غير الصح" ص 35

²⁰ أزرق عينيه لا تحرت و لا تسرح عليه

²¹ دعاوي الوالدين تنفذ في الضناية

²² اسأل المجرب و لا تسأل الطبيب

²³ الدوام يتقّب الرخام

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The novel tackles another proverb about destiny, as when al-Laz escapes from prison, he didn't believe that he was outside and wasn't killed and says: /maðbu:h lilʕi:d wa ʔilla liʕa:fu:ra:ʔ/²⁴, he means by this proverb that the time saves him from danger at that moment, it will probably not be the case later through time. It is a proverb that represents the idea of fate and destiny.

What makes the beauty of these proverbs is that they represent the truth; they are the creation of dialect speakers that result from their own experiences in life. Proverbs are transmitted from generation to generation and then are preserved as an oral heritage of grandparents' speech and culture.

Proverbs can be interpreted again and again across time and in different situations. As Abrahams (1968:119) says: "**each proverb is a full statement of an approach to a recurrent problem**". They share universal themes and appear to reflect cultural differences. Proverbs are used to transmit folklore and to communicate expected codes of behaviour.

The following table summarizes some of the proverbs used in the novel²⁵:

²⁵ See Appendix III

²⁴ "مذبوح للعبيد و إلا لعاشوراء" ص 149

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Proverbs in Arabic	Phonetic Transcription	Number in the Novel
ما يبقى في الوادي غير حجاره	<i>/ma: jabqa fel wadi ri:r hdza:ru/</i>	8/ 35/37/43(2)/ 44 /56/ 219/ 220(3) /221(3)/
كي تجي تجيبها...، و كي تروح تقطع سلاسل	<i>/ki tji: tji:bha:...we ki: tru:h taqtaʃ sla:səl /</i>	25 /94
اسأل مجرب و لا تسأل طبيب	<i>/sel lemdzerreb, wə la: tse:l eʃb:ib/</i>	28/29/31
دعاوي الوالدين تنفد في الضناية	<i>/dʒa:w:i el wa:ld:in tanfud fi: əɖna:ja/</i>	66
الدوام يتقب الرخام	<i>/əddwa:m jətqub errxa:m./</i>	220 /221
مذبوح للعيد و إلا لعاشوراء	<i>/maðbu:h lilʕi:d wa ʔilla liʕa:ʃu:ra:ʔ/</i>	94
أزرق عينيه لا تحرت و لا تسرح عليه	<i>/ʔazraq ʕajni:h la: tehrat w la tesreh ʕli:h/</i>	142/148

Table2.2. Proverbs Used in al-Laz

In addition to proverbs, the author has used some popular songs as it appears in the following title.

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2.5.2. Popular Songs:

We can find two popular songs in the novel *al-Laz*, which were sung by militants during the war of independence. They are oral popular songs with the composer unknown and where we can feel the musicality and the simplicity of the language used.

The first song is about poverty and the hard way of living during the economic crisis in the Second World War which all the world had suffered from. It appears in the Chaoui dialect:

Ja: lehn ərru:s, əttamwi:n ʔa:li wə maxʂoʂ
Ja: lehn əzbe:l, əhad lillahw wə tʂa:l²⁶

In the novel, *Ramdan*, (one of the characters in *al-Laz* who is *Zaidan*'s friend) proclaims that he is the composer and the singer of this song and that he used to sing it in wedding ceremonies.

The second song appears during World War 2 and its composer is unknown. It praises the Europeans and Americans and blames the Arabs; its beginning is:

Ma: na:xudf əl ʂarbi: lebbe:s əlqɑ:ʂa na:xud əl zu:ni: jemʂi: bessa:ʂa
Ma: na:xudf əl ʂarbi: razli:n ərra:tu: na:xud el zu:ni: wəkka:l əl ga:tu.²⁷

Even if the author does not reveal the composer of this song which honours the Europeans and the Americans and blames the Arabs, we can guess through words that it is whether the creation of the ones who join the camp of the colonizer or it is the creation of the colonizer himself after understanding the mentality of the poor and ignorant Algerians.

يا لحن الجبال، انهض للهو و تعال
ما ناخذش العربي رجلين الراطو ناخذ الجوني وكال القاطو

²⁶ يا لحن الروس، التموين غال و مخصوص
²⁷ ما ناخذش العربي لباس القاعة ناخذ الجوني يمشي بالساعة

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The colonizer benefited from the Algerian inhabitants' weaknesses to take them out of their real religion and language, and spread superstitions and rumour. It is reflected in that song where militants may fell in the trap and sing it for amusement without identifying and being aware with its content which is mockery.

The following table represents the songs used in the novel:

Popular Song in Arabic	Transcription	Number in the Novel
يا لحن الروس، التموين غال و مخصوص. يا لحن الجبال، انهض للهو و تعال	Ja: lehn ərru:s, əttamwi:n ʔa:li wə maxʂoʂ/ /Ja: lehn eʒbe:l, enhad lillahw wə tʔa:l/	156
ما ناخذش العربي لباس القاعة ناخذ الجوني يمشي بالساعة ما ناخذش العربي رجلين الراطو ناخذ الجوني وكال القاطو	/ma: na:xudʃ əl ʔarbi: lebbe:s əlqa:ʔa/ /na:xud əl zu:ni: jemʃi: bessa:ʔa/ /ma: na:xudʃ əl ʔarbi: razli:n ərra:tu:/ /na:xud el zu:ni: wəkka:l əl ga:tu:/	192

Table2.3. Popular Songs Used in *al-Laz*

Another meaningful and delightful cultural aspect in the novel is riddles and anecdotes.

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2.5.3. Anecdotes and Riddles:

A riddle is a statement or a question having a double meaning put forth as a puzzle to be solved. Abrahams (1968:130) defines riddles as “**questions that are framed with the purpose of confusing or testing the wits of those who do not know the answer**”. Riddles are enigmatic questions in the form of descriptions whose referent must be guessed. The purpose of the riddle is to deceive the listener about its meaning. A description is given and then the answer is demanded as to what has been meant. The use of riddles is common in the social life. Riddles are a source of pleasure for the young and old alike.

It appears in the novel a variety of riddles, one of the riddles used in *al-Laz* is about the title of the novel itself as it is stated: */ha:da əllurɾz, ha:da əlla:z.../*²⁸ meaning “this enigma, this al-Laz ...”. In fact the title of the novel itself is an enigma; the author has not done an exact definition about its meaning. al-Laz refers also to one of the characters, and again it is an enigma, al-Laz refers to the character’s personality and his social situation.

Another riddle is used in the novel with a kind of humour and amusement; it comes to represent the subtlety and the malicious personality of people in their cultural milieu. The riddle appears to test the Cheikh who proclaims that he knows about the metaphysical knowledge specific to the universe and its secrets. One day the youth of the village wanted to experience the Cheikh’s metaphysical knowledge and test his intelligence. One of them hides an orange under a bowl and asks the Cheikh if he can guess what he has hidden.

²⁸ "هذا اللغز، هذا الاز..."

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The youth gives him a clue by saying: /mdawwra mkawwra/, he answers /halu:f/ "a pig", then they say: /məstahmra məstasfra/, he answers again /halu:f/ then they add: /wa fi qalbiha ma:? /.

The youth repeat again the riddle, they say: /mdawwra mkawwra, məstahmra məstasfra, wa fi qalbiha ma:?/ ²⁹

After a long time of thinking, Cheikh does not find the answer to the riddle, instead of answering /burtuqa:la/ "an orange" he says /raha: hadzarija/ that is, "watermill". The Cheikh fails in finding the answer and the youth roars with laughters.

It is a riddle to which Cheikh doesn't answer and it turns to a joke to refer to the members of the community that like to enjoy themselves and take pleasure with others as well.

The author uses such kind of riddles in his novel to show the wealth of popular culture and the intelligence and moral of these dialectal utterances that are the creation of local, popular, oral, and dialectal speakers.

2.5.4. Superstition:

Superstitions represent the cultural belief of the communities. These beliefs are found in the society because they are transmitted through generations from grand fathers.

²⁹ "مدورة مكورة، مستحمة مستصفرة، و في قلبها ماء" ص 193

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2.5.4.1. Superstition from Laughing:

One of the superstitions used in the novel is the happening of ill omen after laughing. Algerians tend to interpret social problems because of laughing or because they laugh a lot.

The expression /allah ejxarrəj had əddahk ʕla xi:r/³⁰, “may god bring this laughter to a happy end” is often used by people in popular communities. This idea is used in different passages in *al-Laz* as when Zaidan tells al-Laz that when sleeping “he snores as a pig” /kunta tafxuru kəl xinzi:r/³¹. al-Laz roars with laughter, but rapidly stops and says: /ja: rabbi: səmmaʕna: xi:r/³². He wonders why people have this superstition after laughing, his father, Zaidan, replied that it is just a question of old people belief /hika:ja:t əʕadza:ʕiz/³³. al-Laz is not convinced by his argument, he confirms that he has bad luck whenever he laughs a lot, as he says /wə haq rabbi: dʒarrabtuha, kullama ɖahiktu kaəi:ran ʔaša:bani: makrouh/ (159)³⁴

al-Laz returns to sleep after exchanging with his father his view about laughing; Zaidan wakes him up saying that they are in danger. al-Laz directly, thinks that this danger happens to them because he laughs a lot and says /dahket əl ba:reh lam taʕdʒəbni:/³⁵

The same thing happens in another place when officers were taking their coffee, they were laughing after that someone tells them a joke. Another one says: /allah jestərna men ha:d əddahk/³⁶ “may god saves us from this laughing”

³⁰ "الله يخرج هذا الضحك على خير"

³¹ كنت تشخر كالخنزير ص 159

³² يا ربي سمعنا خيرا ص 159، 160

³³ حكايات العجائز ص 159

³⁴ "و حق ربي جربتها ، كلما ضحكت كثيرا أصابني مكروه" ص 159

³⁵ ضحكة البارح لم تعجبني ص 167

³⁶ الله يسترنا من هذا الضحك ص 195

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another adds /haðihi mudda ɥawi:la lam naɖhak miøla haðihi øllajla/ , “it has been a long time that we haven’t laughed like this night” / xi:r nfa:lah/³⁷.

The superstition about laughing exists and is current in the Algerian culture. People are superstitious to the extent that they refer to the happening of ill omen and all bad actions and things that happen to them to laughing.

2.5.4.2. Superstition from Seeing a Blond:

Another superstition is represented in the novel .It is the ill omen happening when seeing a blond, people believe to have and to be faced with problems and danger if ever you see or meet a blond.

In the novel, Hammu, Zaidan’s brother, says when the blond from the army arrived /faʔajju fajʔin xaɥi:rin ja:tura: mina ølqija:dati maɥa ha:ða: øl aɥqar...?/³⁸ “What is the bad news that comes with this blond?”

Zaidan also says, even if he doesn’t like the old people beliefs, that their grandparents were superstitious from “the blond, the shiny white, and they used to change their way when walking to the market if ever they saw a person or an animal from this kind” /ʔadʒda:duna: jataʔajjaru:na mina øl aɥqar wøl aɥhab wøl abjaɖi ønna:ɥiɥi, wa jaqtaɥu:na ɥari:qahum ʔila: øssu:qi aw ɥajriha: , ʔiða: ma: ʔiɥtaraɖahum ɥaxɥun aw hajawa:nun min ha:ða: ønnawɥ./³⁹ Because they believe that the blond and white are synonym of ill omen and danger, people accompany the

³⁷ خير ان شاء الله ص195

³⁸ فأى شيء خطير يا ترى من القيادة مع هذا الأشقر...؟ ص142

³⁹ أجدادنا يتطيرون من الأشقر و الأشهب و الأبيض الناصع، و يقطعون طريقهم إلى السوق أو غيرها ، إذا ما اعترضهم شخص أو حيوان من هذا النوع" ص 142

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bride at the back of a black mule /la: tuhmalu əl ʃaru:s ʔilla: ʃala: baɣlatun sawda:ʔ/⁴⁰

The cause of this superstition exists from the time of Roman conquest; Zaidan says that in all their legends, the monastic or the Romans are blond with blue eyes. From this superstition of the blond and the blue eyes that the following proverb was created /ʔazraq ʃajni:h la: tehrat w la tesreh ʃli:h/.

This cultural belief is not spread in all the Algerian communities. In opposite to what the novel states the majority of Algerians is optimistic and like the white colour. They see the black as the colour of sorrow and mourning. So, it is thought that the superstition mentioned in *al-Laz* may be frequent and used in some small part of the country only.

The purpose from mentioning this superstitious belief in the novel is to show that Algerians as well as other communities are superstitious about some colours and construct their lives and behaviour around them, what is ironic about these superstitions is that people consider them as a logical motive of what bad that happen to them.

2.5.5. Sorcery:

It is the use of supernatural power over others through the assistance of spirits. Sorcery is used in several cases as to realize some wishes and wants or they can use it in love stories, for instance to attract a person or to make him/her go away.

⁴⁰ لا تحمل العروس إلا على بغلة سوداء ص 142

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In the novel, we can notice people's strong belief in the efficiency of sorcery; people use it to realize some desires and needs. Qaddur uses sorcery to attract his love Zina. Although he is poor, Qaddur spends lots of money on sorcerers, to show him how and what to do to attract Zina.

He says: /haq rabbi: ... ma: taraktu ba:bən... xasartu akəar min ʕafri:na ʔalf, harz si: hamu:d wa ma: adra:k lam janfaʕ ...sihr si: əlqurajʕi:,wa ma: ʔadra:k kaða:lik...wa harz si: ʕotma:n wa ma: ʔadra:k ,kaða :lik./⁴¹

Then, Qaddur turns to another means related to sorcery which is the book of /əssju:ti/, which is known in folkloric milieu as /ərrahma fi ətṭib wal hikma/⁴²

Qaddur follows the advices of the book and has had positive results; he exemplifies this when his dear Zina asks his mother about him, and when she sends him tea when he was standing outside her house with his friend. For Qaddur, the kind behaviour of Zina is related to the book of /əʃʃeix əssju:ti/ as he says /fi:h hikma dzarrebt'ha wə nefʕat/⁴³, "the book has got a moral that I experiences and it is a success".

In addition to the cultural aspect in *al-Laz*, we find dialect in some borrowed words and in terms specific to the period of colonization.

⁴¹ "حق ربي، ما تركت بابا... خسرت أكثر من عشرين ألف، حرز سي حمودة و ما أدراك لم ينفع...سحر سي القريشي، و ما أدراك... و حرز سي عثمان و ما أدراك، كذلك" ص25

⁴² "الرحمة في الطب و الحكمة" ص25

⁴³ "فيه حكمة جربتها و نفعت" ص25

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2.6. Literary Dialect Used:

Some foreign words are used in *al-Laz* as shown in the following table:

Borrowed Arabized Words in <i>al-Laz</i>	Phonetic Transcription	Number in the Novel
الشامبيط	/ əffambi:t /	10(2), 11(5), 37, 71,72 (4),73(3), 74,76,97(3), 99,102,104(5),105(2), 109, 110(2), 111(2)
شنابيط	/ fna:bi:t /	35
الشانبيط	/ əffa:nbi:t/	21 (01) , 39 (01)
السارجان	/əssa :rdʒa :n/	93,94,102(07),103(05), 104,105,107,108(02),109, 110(02), 111(02), 125, 133, 149, 150 (2), 151 (2), 189, 190(2), 192(3), 195, 209
الكابران	/əlka:bra:n/	80(02), 95(03), 98,101, 107, 112(02), 114, 115, 116, 117(03), 128, 141, 148,151,159, 174(02), 178
الكابورال	/əlka:bu:ra:l/	105 (01)
سيغارة، سيغارا	/si:ɾa:ra:/	40,46, 51(03), 63, 67,109

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شوينقوم، شوينقومة	/ʃwɪnqu:m//ʃwɪnqu:ma/	47,120,121, 122, 209, 206
هستيريا	/histi:rja:/	63, 104
غولواز، جيتان	/ɣu:lwa:z//ʒi:ta:n/	200, 201
كاراميل	/kara:mi:l/	121
نابالم	/na:ba:lm/	185
الويسكي	/əlwi:ski:/	75, 210
الكونياك	/əlku:nja:k/	75,80, 160, 166,197,200
تاكتيك-التاكتيك	/ta:kti:k//ətta:kti :k/	217
ديماغوجي	/di:ma:ɣu:ʒi:/	33
ديماغوجية	/di:ma:ɣu:ʒija/	134
التلغرافي	/əttiliɣra:fi:/	73

Table 2.4: Borrowed Words Used in al-Laz

The words /əlka:bra:n/, /əlka:bu:ra:l/, /əʃfambi:t /, and /əsserdʒa:n/ are army military ranks used with dialectal pronunciation.

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As for, /xu:lwa:z/ “Gauloise”, /əlwi:ski:/ “whisky”, /əlku:nja:k/ “cognac” and /na:ba:lm/ “napalm”, they are the names of foreign products that keep their names in Arabic. However, words like: /histi:rja:/, /si:xa:ra:/, /kara:mi:l / , or /ta:kti:k / are used in the Arabic language, they are words that have become arabized and adapted to the Arabic language.

There are some terms that are contracted as the word ‘*si:*’ that is ‘*sidi*’; it is repeated many times in the novels in dialogues between militants in the mountain. This can be seen in the following table:

The Use of /si: /	Transcription	N° of Times Used	Number in the Novel
سي حمودة سي القرشي سي عثمان	/si: hamu:da, si: əlquraiʃi, si: ʕuəma:n/	01	25
سي الفرحي	/si: əlfarhi:/	24	30(04) ,31(05) ,32(03), 33(02), 34(02), 45(04), 46(01), 48(01), 60(01), 81(01)
سي زيدان	/si: zi:da:n/	06	48(01), 58(01), 119(01), 143(01) ,166(01), 175(01)
سي مسعود	/si: masʕu:d/	10	173(03) ,174(02), 182(01), 183 (04)
سي بعطوش	/si: baʕtu:ʃ/	01	221

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سي الشيخ	/si: əffɪ:x/	01	217
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Table 2.5: the Use of /si: /

The term 'si:' is repeated several times in the novel through dialogue between revolutionaries in the mountain.

There are also some words in *al-Laz* that are related to the period of colonization as are stated in the following table:

Arabic Dialectal Terms	Transcription	Number in the Novel
الحركي	/əlharki/	37/76/184
الحركية	/əlharkija/	166
الحركة	/əlharka/	152/154
الفلاقة	/əlfala:qa/	63 (02), 138,140
فلاق	/Fəla:q/	76/81/82/83/98/130/140(02)
الفرنسيس	/əlfransi:s/	43/44/45(02)

Table 2.6: Dialectal Terms Specific to the Period of Colonization

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The term “fella:qa” , has an Arabic root, it comes from the word ‘falaq’, however, this term is used in the Algerian dialect and it was used by the colonizer .

There are some other dialectal terms used in *al-Laz*:

Dialectal Terms in Arabic	Dialectal Terms Transcribed	The Meaning	Number in the Novel
الشعبة	/əʃʃaʃba/	A place	43 (02)/ 154
ناشفة	/ne:ʃfa/	dry	29(02)
حق ربي	/haq rabi: /	An oath	29/ 14 (04)
راس سيدي البخاري	/ra:s si:di: əl bu:xa:ri/	An oath	23
راس بن عمي	/ra :s ben ʃami :/	An oath	46/47
يطير	/jtajjar/	disappear	30/31
دواوير	/dwa:wi:r/	villages	100
الدار	/əddewa:r/	village	42(02)/ 79(02)/ 65/ 69/ 103(02)
الدشرة	/əddaʃra/	village	154
دورو	/du:ru:/	Ancient money	13/26/36/41/45/5 0/97/167/195/58

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اللاز	/alla :z/	Several meanings	50, 67,164(04), 248 (02),....
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Table 2.7: Dialectal Terms Used in *al-Laz*

3. Conclusion:

In this chapter, we have seen through the study of the novel that a number of dialectal elements and folkloric beliefs are used in *al-Laz*. To make things clearer, an analysis of these dialectal elements is conducted in chapter three.

Chapter Three:

Data Analysis and Interpretation of Literary Dialect in *al-Laz*

Chapter Three:

Data Analysis and Interpretation of Literary Dialect in *al-Laz*

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3.6. Conclusion

3.1. Introduction :

The aim of chapter three is to analyse at both the phonological and syntactical level the different dialectal elements included in the novel of *al-Laz*. After we expose data analysis, there is an interpretation of these dialectal elements related sometimes to society and another time to culture with reference to other multivariate perspectives that the use of dialect in the novel may elucidate and that this chapter should illustrate.

3.2. The Analysis of Dialectal Features:

For the sake of clarity and precision, the main endeavour in this chapter, will be to provide a distinct phonological and syntactical forms of dialect use in the artistic work of Tahar Wattar who strives to modify some Arabic standard words to be near to the dialect.

Admittedly, the lexical level is as important as the phonological and syntactical one but our focus falls on the study of sounds and forms of syntax primarily devoted to distinguish dialect from standard, yet, because of the research strength and space, the lexical level is not excluded from this analysis because many words while exemplifying them reflect in a way, some lexicon in the novel.

3.2.1. The Phonological Level:

Forms of non-standard language are extensively apparent in the speech of many characters in *al-Laz*.

3.2.1.1. The Drop of the Glottal Stop:

We notice in the novel, the drop of the glottal stop in dialectal forms as shown in the following table:

Structure in Arabic	Dialectal Expressions with the Glottal Stop Dropped	Standard Arabic Expressions
- يا بن عمي، زيدان مريض، ضايح	/ja: ben ʕami:, Zajda:n mri:d, ɖa:jeʕ /	/ja: ʔibnu ʕami: , Zajda:n mari:d , da:ʔiʕ /
- راس الحانوت	/ra :s əl ha:nu:t./	/raʔs el ha:nu:t/
- ...الخاين ... الحركي	/el xa:jen...el harki:/	/el xaʔin ... el harki:/
- الشايب السبتي	/əʃʃa:jeb əssebti:/	/əʃʃa:ʔib əssebti:/
- شاب راسي	/ʃa:b ra:si:/	/ʃa:ba raʔsi:/
- راس سيدي البخاري	/ra:s si:di: əlbu:xa:ri:/	/raʔs si:di: əlbu:xa:ri:/
- و راس بن عمي فات الحال	/wə ra:s ben ʕami:, fa:t əl ha:l/	/ wa raʔs ʔibnu ʕami:, fa:t əl ha:l/
- قايد	/qa:jəd/	/qa : ʔid/

Table 3.1: Dialectal Expressions with the Glottal Stop Dropped

The word /ra:s/ is used with different meanings but with the same script i.e. /ra:s/ in standard Arabic is /raʔs/ رأس; however, in here, it is used without /ʔ/ to facilitate using it because /ʔ/, 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 very difficult to pronounce. For the sake of simplicity which is a feature of dialect the /ʔ/ is dropped.

The word /ra:s/, then, is linked to /ha:nu:t/; /ra:s/, /si:di: əlbu:xa:ri:/ and /ben ʕami:/

The use of the word /ra:s/ in the expression /ra:s əl ha:nu:t/ in the above table has no meaning in the standard; however, in the dialect it refers to the different spices used in cooking. (For example: the soup and different kinds of meals).

/ra:s/ is used as swearing word related to sacred or endeared persons like /si:di: əlbu:xa:ri:/ or (cousin or ben ʕami).

3.2.1.2. Negation:

Negation is expressed in Arabic with the annexation of /ʃ/ /ش/. It is taken from the word /ʃajʔ/ شئ i.e 'something' in standard Arabic. It is added to a word to mean the negation. We can take as an example the negation used in the popular song used in the novel:

Ma: na:xudʃ əl ʕarbi: lebbe:s əlqa:ʕa na:xud əl dʒu:ni: jemʃi: bessa:ʕa¹

/ma: na:xudʃ/ is used in the dialect, however, in the standard we say /la: ʔa:xudu ʃajʔan/ .

ناخذ الجوني يمشي بالساعة

¹ ما ناخذش العربي لباس القاعة
² ما ناخذش، لا آخذ شيئاً

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We notice in dialectal negation that: / la: /³ is replaced by / ma: /³ and the annexation of /f/ to mean the negation.

/la: ʔa:xudu fajʔan/ → / ma: na : xudf/⁴

Other dialect speakers use the negation as follows:

They keep the word /fajʔan/ that is used in standard Arabic, but they adapt it to the dialect by breaking the vowelling of the word / fajʔan/, and drop the /ʔ/ so it becomes /fij /, and then, the negation is going to be for the standard Arabic expression /la: ʔafri: fajʔan/⁵ → /ma: nəfri: fij/⁴ to mean: 'I buy nothing'

3.2.1.3. Other Characteristics:

Many non-standard forms are apparent in the speech of al-Laz and other characters. Some words have been annexed to some syllables which make them different from the standard; other syllables have partly been altered, while others have totally been phonemically changed. They are presented in the following table:

³ 'لا' ، 'ما'

⁴ لا آخذ شيئا ← ما ناخذش

⁵ لا أشري شيئا ← ما نشري شي

The Form of the Feature	Standard Utterances	Non-standard Utterances	Arabic
Replaced /ð/	/əllaði:/	/əlli:/	الذي / اللي
Contracted /d/	/Si:di:/	/Si:/	سيدي/سي
Annexation of /n/	/ʔa:xud/	/na:xud/	أخذ/ناخذ
Phonemic change	/taʔti:/	/tji:/	تأتي/تجي
Phonemic change	/za:ffa/	/na:ffa/	جافة /ناشفة
Phonemic change	/ʔa:kil/	/wəkka:l/	أكل وگال

Table 3.2: Phonological Features of Non-Standard Utterances.

The use of contracted forms is a feature of the dialect because of rapid speech; as when he says: [za:]⁶, instead of za:ʔa⁶, Or the use of ‘si’⁷ instead of ‘sidi’⁷.

The term ‘si:’ is repeated several times in the novel through dialogue between revolutionists in the mountain.

/əlli: / has some specificities in the Algerian dialect:

- It has no dual (mueanna:)⁸, no plural form.
- It is used with singular, dual and plurals.

⁶ جا ، جاء.
⁷ سي ، سيدي.
⁸ مثنى

- In the dialect we use /əlli: / with feminine and masculine Singular, so we say: / əlli: jdʒi: /⁹ or /əlli: tdʒi:/¹⁰ however, in the standard we say for the masculine singular: /əllaði: jaʔti: /¹⁰ and for the feminine / əllati: taʔti:/¹¹ /əlli: / has no dual and no plural form, example: / əlli: jdʒi: w/¹¹ for the masculine and feminine plural, however in the standard we say: / əllaði:na jaʔtu:na/¹² for the masculine plural, and / əllawa:ti: taʔti:na:/¹² for the feminine plural.
- For the dual form in the standard we use / əllaða:ni/¹² and /əllata:ni/.

A summary of these specificities is presented in the following table:

/əlli: /, /əllaði: /	Dialect	Standard
Singular	/əlli: / , اللي	/əllaði:/, /əllati:/, الذي، التي
Plural	/əlli: /, اللي	/əllaði:na/, / əllawa:ti: /, اللواتي، اللذين.
Dual	/əlli: /, اللي	əllaða:ni/, /əllata:ni/, اللتان اللذان

Table 3.3: Variation of /əlli: / from Dialect to Standard

⁹ اللي يجي، اللي تجي
¹⁰ اللذي يأتي، اللتي تأتي
¹¹ اللي يجيو ← اللذين يأتون ← اللواتي تأتيني
¹² اللذان، اللتان.

əlli:/¹³ : The origin of 'اللي' is from the 'أل' meaning 'الذي' in standard Arabic, so in the dialect, / ð / is replaced by /l /.

3.2.2. The Syntactical Level:

3.2.2.1. Grammar:

Some dialectal expressions are noticed in the novel, Wattar uses many non standard utterances at the level of grammar they are not following the standard Arabic sentence structure.

Formal Arabic is a language that favours 'Verb Subject Object' sentence structure, however, in the novel, dialect speakers use 'Subject Verb Object' sentence structure, so we notice that in the dialect whether the verb is placed before or after the subject, doesn't change the meaning of the sentence .SVO is more common in spoken Arabic.

Subject Verb Object word order as used in the novel	Verb Subject Object order after transformation	The Meaning in English
/əfffa:j jɔajjar ənfa:s/	/jɔajjar əfffa:j ənfa:s /	tea disappears the want to sleep
/ənna:s tqu:l/	/taqu: lu enna: su/	-people say.
/əl ʔixwa:n janta iru:naka ʕindi: /	/janta iruka əl ʔixwa:nu ʕindi: /	-brothers are waiting for you at my home.

/əddi:m jhajjəz kul ənna:s/	/jhajjəz əddi:m kul ənna :s/	-Injustice exasperates all people.
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Table 3.4: Nominal and Verbal Sentences.

Dialect speakers use the nominal sentences however; the standard Arabic language rather adopts the verbal sentence. Despite this change, the meaning of the sentence doesn't change. Dialect speakers do not care about syntactic rules, what is important for them is to send the message as clearer as possible. Dialectal sentences change from nominal to verbal without having an impact on the meaning. These are examples about the difference in sentence structure between the dialect and the standard.

3.2.2.2. Arabized Terms:

The novel contains many of arabized forms as this table shows:

Borrowed Words in <i>al-Laz</i>	Phonetic Transcription
الشامبيط	/ əffambi:t /
الكابورال	/əlka:bu:ra:l/

سيغارة، سيغارا	/si:ʁa:ra:/
شوينقوم، شوينقومة	/ʃwinqu:m//ʃwinqu:ma/
هستيريا	/histi:rja:/
غولواز، جيتان	/xu:lwa:z//ʒi:ta:n/
كاراميل	/kara:mi:l/
اللاز	/alla:z/
تاكتيك-التاكتيك	/ta:kti:k//ætta:kti:k/

Table 3.5: Arabized Terms

Concerning the arabized terms used in *al-Laz*, the novelist tackles the period of the revolution where the Algerian population was influenced by the French language. The reasons that make the population influenced by the French language are:

1. The 'National Service' that was obligatory for all Algerian Muslim since 1913.
2. Schools where Algerian pupils learned to read and write the French language.

3. Working with the French colonizer which was obligatory for some Algerian women and children.
4. The everyday communication with the French.
5. French: a legacy of colonialism. It can be considered as strongly established in the community as it has led to heavy borrowings and code switching.

al-Laz has got various cases of simple and complex sentences, cases specific to the dialect and not the standard as: the negation and some other terms that are strange to the standard, the arabized, abbreviated or dialectal terms whether used in the cultural elements or through the characters' speech that appear in the dialect within a standard literary text.

al-Laz is an arabized term adopted from the French word 'As'. It is seen as a dialectal term because it is mainly used in cultural milieu. The term 'As' or *al-Laz* in Algerian dialect comes from the impact of the French language.

3.2.2.3. Other Characteristics:

Expressions of blessing are also found in *al-Laz*, beginning with the word "Allah" or Rabbi". The dialect speaker uses these words for their strong meaning. They are used then, to implore God, to beg and to be blessed.

Some of these expressions are illustrated in the following table:

Dialectal Expressions of Blessing	The Meaning in English	The Expressions in Arabic
/Rabbi: jʕazzək hammu: ʔanta ʔax bihaq/	To pay attribute to a person	ربي يعزك حمو أنت أخ بحق
/alla:h jallaʕnək ja: weʒh əffɑ:r/	To curse.	الله يلعنك يا وجه الشر
/alla:h jarham əffu:hada:/	To praise the martyrs and ask god to make them rest in peace	الله يرحم الشهداء
/alla:h jəstarna: mən ha:da əddahk/	To implore god.	الله يسترنا من هاد الضحك

Table 3.6: Dialectal Expressions of Blessing

Dialectal expressions of blessing, more often appear as nominal sentences with the use of the terms ‘Allah’ or ‘rabbi:’ for the importance that these terms have. The expressions used to swear like /haq rabbi:/ or /wə ra:s bən ʕami:/ do not exist in the standard and have no equivalent in the standard simply because expressions of blessing in the standard are expressed with the term ‘Allah’ in respect to religious beliefs where we swear only with the term ‘allah’.

In the dialect, it is something else, dialect speakers swear in reference and in the name of some persons and some saints. They may say: /wə ra:s bu:ja/ or /haq si:di: bu:mədjən/



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We find in the novel, and especially in the folkloric elements, some expressions that are near to the dialect. As it is shown in the following table:

The Expressions in Arabic	The Expressions Transliterated	The Cultural Elements	Number in the Novel
مدورة مكورة مستحمة مستسفرة	/mdawwra mkawwra məstahmra məstasfra/	A riddle and an anecdote	193
ما يبقى في الوادي غير حجاره	/ma: jabqa: fel wadi: vi:r hdza:ru:/	A Proverb	8/35/37/43(2) / 44 /56/ 219/ 220(3) /221(3)
كي تجي تجيبها...و كي تروح تقطع سلاسل	/ki: tji: tji:bha:...we ki: tru:h təqtaf sla:səl	A Proverb	25 /94
ما ناخدش العربي... ناخذ الجوني.	/ma: na:xudʃ əl ʕarbi: ... na:xud əl dzu:ni:/	A Popular Song	192

Table 3.7: Dialectal Expressions in Cultural Aspects of *al-Laz*

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:

Folklore and folk song and the peculiarities of folk speech or dialect start in many ways, from many 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”, 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 (1945:150).

3.3. Data Interpretation:

Dialect data collected in the novel interpret that the use of dialect in *al-Laz* heavily put in the different cultural aspects constitute the Algerian folklore the novelist Wattar endeavours to shape its broadest meanings to the reader. The dialect, also, is referred to the character when he does not belong to highly educational background as /baʃtu:f/, /hamu:/ and /qadu:r/ in *al-Laz*.

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. Henceforth, 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 problematic of standard vs. dialect is more complex and difficult when it is used in a literary text, as the novel where the dialect has not its place. As Azevedo (2002:506) mentions: **“literary dialect operates primarily on the contrasts between nonstandard varieties and the standard language in which most mainstream literature is written”**. Authors, like wattar, who decide 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 their mentality to know their experiences, beliefs and way of thinking, so that the author knows more about the dialect and then, can well send the message through his writing.

The fact that the written standard is based on a prestigious spoken variety fosters a link between spelling and pronunciation: accents deemed to reflect standard spelling more closely carry more prestige than accents that seem to depart from the written standard. Azevedo (2002:506)

The difference between standard and the dialect in *al-Laz* lies in:

- The non use of vowelling in the dialect.
- The exchange of / hamzət əl muḏa:raʕa/¹⁴ with the /nu:n/¹⁹ in the Algerian Arabic. Example: in the dialect we say : /naḏrab/¹⁵ instead of /ʔaḏribu/²⁰
/na :xud/¹⁶ instead of / ʔa:xudu/²¹, /na:kul/¹⁷ instead of /ʔa:kulu/²²
- The role and the identity of the subject appear within the verb itself. We understand that it is the feminine form with the /t/ added to the verb. Example: /tzi: / ‘تجي’ /t/ refers to her ‘هي’. She comes.

¹⁴ همزة المضارعة ، النون.

¹⁵ نضرب، أضرب.

¹⁶ اخذ ، أخذ

¹⁷ ناكل ، أكل

3.3.2. Dialect and Speech Community:

Speech community is a concept in sociolinguistics that describes a group of people who use language in a unique and mutually accepted way among themselves. For Corder (1973:53) “a speech community is made up of individuals who regard themselves as speaking the same language, it need have no other defining attributes”.

However, Romaine (1994:22) refers to speech community as “a group of people who do not share the same language, but share a set of norms and rules for the use of language. The boundaries between speech communities are essentially social rather than linguistic”.

Hymes (1967/72:54-5) argues that it is “a community sharing rules for the conduct interpretation of speech, and rules for the interpretation of at least one linguistic variety”.

So, they all agree to say that speech community refers to individuals who use the same language or at least share the same linguistic norms and rules for the interpretation of a given variety.

3.3.2.1. Speech Community of the Novel :

The story takes place in an unnamed village, as the writer is from the East; we expect the story to happen in a village located in the Eastern part of the country.

3.3.2.1.1. Revolutionaries:

Revolutionaries are Zaidan, al-Laz, Hammu, Qaddur, Si Ferhi, they are faithful militants who serve their country.

Zaidan uses the term 'thuwwar' /əuwwa:r/¹⁸ (revolutionaries) as opposed to 'mujahidin' /mudʒa:hidi:n/¹⁹ (fighters for the faith), refers to his cofighters as 'rafiq' /rafi:q/²⁰ (comrade) rather than 'akh' /ax/²¹ (brother). /la: jastaʃmilu laf ata əl ax, wa ʔi a: ma: ʔidʒarra linaʃti ʔahadin, ʔistaʃmala laf ata ərrafi:q... ana: nafsɪ: jukøiru ʔistiʃma:la ʃiba:rata ja: ʔibna ʔummi: bədəla ja: ʔaxi:/²²

Zaidan is the only educated revolutionary in the novel, and his use of such terms as /əuwwa:r/ instead of /mudʒa:hidi:n/ or the use of /rafi:q/ rather than /ax/ show that he has the capacity to differentiate between these terms and their uses.

3.3.2.1.2. Harka:

The *harka* are traitors or turn coats that are engaged in the French army, they work as spies and then are against the revolutionaries.

/baʃtu:ʃ / and /əʃʃambi:t/ are the traitors in the novel, /əʃʃambi:t/ is the responsible for the arrestation of al- Laz.

/baʃtu:ʃ/ follows the orders of the French captain even when he asks him to rape his aunt Hiziyah, however , in the end of the novel, he

¹⁸ ثوار.

¹⁹ مجاهدين

²⁰ رفيق

²¹ أخ

²² 'لا يستعمل لفظة الأخ، و إذا ما اضطر لنعت أحد، استعمل لفظة الرفيق... أنا نفسي يكثر معي استعمال عبارة يا ابن أمي

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changed his mind and regretted what he did. He becomes a revolutionary and kills the French captain.

3.3.3. Dialect and Jargon:

Jargon is defined in relation to a specific profession or group, it is the language used by people who work in a particular area who have a common interest. It can serve to express ideas that are discussed between members of a group. In *al-Laz*, the novelist uses military and revolutionary jargon as the novel deals with the war of revolution.

3.3.3.1. Military Jargon:

Some military words are used in *al-Laz* as shown in the following table:

Military Ranks	Phonetic Transcription
الشامبيط	/ əffambi:t /
شنابيط	/ ʃna:bi:t /
الشانبيط	/ əffa:nbi:t/
السارجان	/əssa :rdʒa :n/

الكابران	/əlka:bra:n/
الكابورال	/əlka:bu:ra:l/

Table 3.8: Military Ranks in *al-Laz*

Military ranks are employed in dialectal form with different meanings. /əssa:rdʒa:n/ 'sergeant' for example is a military rank it has the same meaning in English and French , however, in the Algerian dialect, it has another meaning, it makes him feel higher in ranks and having power more than what it is in the original term. This is due to the relation between villagers and colonizers during the period of colonization, because at that time, the role of the sergeant was the linking person between the Algerian population and the French colonizers.

3.3.3.2. Revolutionary Jargon:

The following table represents some dialectal terms specific to the period of colonization used in *al-Laz*:

Dialectal Terms Specific to the Period of Colonization	Transcription
الحركي	/əlharki/
الحركية	/əlharkija/
الحركة	/əlharka/
الفلاقة	/əlfala:qa/
فلاق	/Fəla:q/
الفرنسيس	/əlfransi:s/

Table 3.9: Revolutionary Jargon in *al-Laz*

Because the text narrates the events of the revolution, it is full of dialectal terms related to the period of colonization as the terms: /əlharka/, 'الحركة' or /əlfala:qa/, 'الفلاقة'.

The term /fala:qa/ فلاقة has standard Arabic root, however in the novel it comes through the colonizer's voice. He uses it to mean the revolutionists that were against the turn coats during the Algerian revolution.

3.3.3.3. Slang:

The definition of slang in *the Concise Oxford Dictionary* is 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 the group.

Literature is a mirror of life, a reflection of every aspect of social life, especially language. When slang words are used in literature that's simply because it is used in everyday life. Slang words often occur in the conversation to express people's feelings of dissatisfaction toward something or someone.

In the novel, Slang words are used, when the author makes one of his characters insult another. As the use of the words: /alxinzi:r/, /alwaqih/, laqi:t/, /əllaʕi:n/, /ʔafqija:ʔ kəlkila:b/.²³

The use of slangs in *al-Laz* captures the type of mood of the character when adopting such words like /alxinzi:ru/. Though these same words are used in standard Arabic but being used in dialogue reveals their nearness to the dialect as well. /lxənzi:r/²⁰ instead of /alxinzi:ru/²⁴ for instance.

The use of slang in the novel helps to show the characters who use too much slang in the dialogue like Ba'tush, Qaddur or al-Laz; this just explains the drawing from popular culture as a source for standard literature.

²³ الخنزير، الوقح، لقيط، اللعين، أشقياء كالكلاب.

²⁴ Because dialect is used without vowelling, we say /lxənzi:r/ instead of /alxinzi:ru/. Vowelling is used in education for children learning Arabic. Full vowelling in Arabic is crucial for how a word is pronounced.

3.3.3.4. Taboo:

Taboo is a social phenomenon, taboo words are considered by people as better to be avoided as they may shock or offend the listener, and this is why, these words are generally avoided in polite conversation. However, some terms are regarded as taboo by some people, but not, by others.

Taboo in relation to language, is as Liedlich (1973:107) says that it is:

Associated with things which 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.

People are forbidden to use taboo words in their entire communication event because those words are viewed as indecent and offensive.

Taboos often extend to cover discussion of taboo topics as used in the novel. Though some topics are taboo and that people avoid talking about, Wattar uses them to reflect the society during the period of the revolution and to be faithful to the characters.

One of the taboo topics that are found in the novel are:

-Qaddur's relationship with Zina:

Qaddur loves Zina, and he secretly visits her, when her parents are sleeping or, he simply stands outside her house with his friend Hammu.

As it is shown in the novel: /ka:na juhibbu əssahra kaəi:ran tahta dʒudra:ni manzilihi, wa bil qurbi min ba:bi zi:natihi ... wa jadʒlisu huwa wa sadi:kuhu hamu: sa:ʕa:t wa sa:ʕa:t /²⁵

-Hammu and his three mistresses:

/Xu:xa, da:jxa and mba:rka²⁶/, he calls her 'əl maʕa:ʔib əθəala:ə'²⁷. Each night he meets with one of his mistresses.

He has had a child with /xu:xa/, but he was obliged to kill his new born son; he throws his body to the fire. As referred to in the novel: /xu:xa ʔandʒabət minhu waladan ʒami:lan, xanaqat ʔanfa:suhu, wa ʔarsalathu lahu maʕa da:jxa, qabbalahu bi hara:ra, əumma qaḏafa bihi ila:ənnar:/²⁸

-Hammu and Zaidan stand out of moral norms; they both fathered an illegitimate child.

-ba'tush, who raped his aunt, Hiziyah, on the orders of the French captain./ʔuri:du ʔan taḏaʕa dʒani:nan fi: batni ha:ðihi əlmarʔa, huna: ʔama:mi:/²⁹

²⁵ "كان يحب السهر كثيرا تحت جدران منزله، و بالقرب من باب دار زينته... و يجلس هو و صديقه حمو ساعات و ساعات" ص 21

²⁶ خوخة، داخخة و مباركة

²⁷ المصائب الثلاث.

²⁸ خوخة أنجبت منه ولدا جميلا، خنقت أنفاسه، و أرسلته له مع داخخة، قبله بحرارة، ثم قذف به إلى النار. ص 24

²⁹ أريد أن تضع جنينا في بطن هذه المرأة، هنا أمامي. ص 111

3.3.4. Dialect and Culture:

The author, in his novel, *al-Laz* has used in a refined way a variety of cultural elements, proverbs, popular songs, superstition, and belief in sorcery and so on. We feel that the author has tried as much as he could to keep the original speech of the characters.

Wattar uses the standard Arabic in his novel but when faced with such cultural elements, he couldn't but use the dialect to be faithful to the context, and this is what makes the language of Wattar varied and diverse from standard to dialect.

The use of such features, that is dialect and cultural elements appears all along the novel with different characters and in different situation as in the use of 'Si' instead of 'si:di:'.

3.3.4.1. Identity of Characters:

Zaidan, one of the most important characters in the novel, he has a good ideology and a considerable intellectual level. He is the intellectual of the revolution and the chief of the operations. He serves in W.W.II; he has French, Spanish and Soviet friends. He discusses Hemingway's for *Whom the Bell Tolls*, with the Spanish captain.

However, his dialogues are in the dialect, because his addressees in the novel are mainly from the /duwwar/ or are revolutionaries, and are not educated. So, he could not but address them with the dialect and not using a formal language.

The diversity and multiplicity of dialogues between characters in the mountain during the period of revolution makes Wattar use dialect in their dialogues.

Chapter Three: Data Analysis and Interpretation of Literary Dialect in al-Laz

At the opposite of Zaidan, al-Laz, Qaddur, Hammu, and Ba'tush are uneducated.

The feminine characters in the novels are: Zina, Hiziyah, Mariana, Khukha, Daikha and Mbarka.

The novel's central relationship is that of Zaidan to al-Laz, father to son, as a carrier of hope for the future and identity. In the same way-but to contrasting effect- Hammu's loss of the son he fathered in secret illustrates his oppression by poverty and social convention.

Hammu is poor; he works in a cave where he lights the fire to heat the water of the bath. He earns 40 /du:ru:/³⁰ a day and has as he says ten mouths to nourish.

Ba'tush, the turncoat, he worked for the French army and betrayed his country, he delivered his Algerian brothers to the colonizers and killed his aunt and her husband with a composure, but at the end of the novel, he has a stream of consciousness, he starts feeling regrets and becomes a revolutionary and kills the French captain he was working for.

The main characters stand out of moral norms. Zaidan fathers an illegitimate child, Hammu also fathers a child but has to destroy its body in order to keep his three relationships a secret, Qaddur secretly visits his love Zina while her parents are out or sleeping, and al-Laz stands outside of moral norms. The implication is that these characters serve the revolution in ways that are valid independently of their religious conviction or conformity to moral norms.

³⁰ Ancient money.

Marianna, al-Laz' mother, loses her name, that is, a key element of her identity, as a consequence of bearing a 'bastard' child. She is silenced by the text; when she is killed she falls without uttering a sound.

The novel associates women with vulnerability through other characters: Zina who kills herself after being raped and made pregnant by a harki, Hiziyah who is raped by Ba'tush on the orders of the French captain. Women's bodies and fertility function as the site over which the identity of the nation is contested.

The implication is that these characters serve the revolution in ways that are valid independently of their religious conviction or conformity to moral norms

3.3.4.2. National Heritage:

Proverbs are used to transmit folklore. One of the proverbs used in the novel is to learn from one's personal experience and to grasp its moral in the proverb: */sel lemdzerreb, w la: tse:l eṭb:ib/*³¹, meaning "ask the man with experience and don't ask the doctor". It is used throughout the Algerian communities with the same meaning.

The expression */allah ejxarrəj had əddahk ʕla xi:r/*³², is often used by people in popular communities and by Algerians in different parts of the country.

Algerians are superstitious to the extent that they refer to the happening of ill omen and all bad actions and things that happen to them to laughing.

³¹ اسأل المجرب و لا تسأل الطبيب
³² "الله يخرج هذا الضحك على خير"

Among the superstitions and folk beliefs found in the novel, we have the superstition from colours, especially the white colour and the blond people. This cultural belief is not spread in all the Algerian communities. In opposite to what the novel states the majority of Algerians is optimistic and like the white colour. They see the black as the colour of sorrow and mourning. In addition to this, some communities are superstitious about the black colour, they do not wear black clothes to avoid that something bad happen to them and there are some people who become mad and think about bad omen when they see a black cat. So, it is thought that the superstition mentioned in *al-Laz* may be frequent and used in some small part of the country only.

Algerian people are very superstitious, among other superstitions, we have: the superstition from scissors, and opening the umbrella inside the house.

In the novel, we can notice people's strong belief in the efficiency of sorcery; people use it to realize some desires and needs. Although they are poor, Algerians spend lots of money on sorcerers to show them how and what to do whether to attract their lovely persons or to realize some desires and needs.

Riddles, also, are strongly used by Algerian people; they may be a source of pleasure and leisure time, narrated by the young and the old people as well.

3.3.5. Dialect and History:

The novel suggests the relevance of the history it recreates to the present. Its metaphors suggest that national liberation is the first small step towards radical material change. Thus the novel's depiction of an independence corrupted, where traitors and collaborators are heroes, heroes are killed as traitors, and the poor and dispossessed are still poor and dispossessed, is not a negation of the independence struggle but rather a call to restore its direction and meaning by a re-writing of its history. *al-Laz* loses his reason but he survives the war and the

possibility still exists of returning his reason to him by returning to him the truth of his past, and in some sense reuniting him, if only in memory, with his father and the revolutionary cause he embodied. The novel affirms that understanding history is the key to the future.

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 divisions within the national independence movement-whether ideological, regional, ethnic, or factional-the immediate project of the post-independence years revolved around the consolidation of the state, the promotion of unity, the restoration of stability, and the extension of state control over the whole nation.

The Algerian case has much in common with other newly independent countries but what marks it out from its neighbours is the linguistic dimension within 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 had denied. 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 regime and ... the population”** it could constitute a unifying factor in the post-independence period.

The rejection of Wattar's socialist and nationalist vision, in such a context, would seem to be related to the material defeat or failure of projects of socialist transformation in the Third World and the discrediting of the nationalist ideologies associated with such projects.

Chapter Three: Data Analysis and Interpretation of Literary Dialect in al-Laz

According to Cox (1997), the novel incorporates both command and critique in an interplay that reflects the constraints and possibilities of the context of their production but also of the conditions governing their reception.

The ability of the texts to present a critical vision or a rejection of the state is limited by their positioning within an affiliation to the nation and particular gendered conceptions of national identity. Given the overt politicization of Wattar's writing, Aijaz Ahmad's words (1992:152) seem relevant to an evaluation of his work and its situation:

Politics appears to me to be a matter not so much of opposition as of solidarity; it is always much less problematic to denounce dictators and to affirm, instead, a generality of values . . . but always much harder to affiliate oneself with specific kinds of praxis, conceived in terms of... a solidarity with communities of individuals, simultaneously flawed and heroic, who act within that history, from determinate social and political positions.

Bruno Etienne (1977:11) affirms that "in order to modernize, civilize, rationalize, the Power Structure in Algeria chose to nationalize and to moralize".³³

Literature and particularly 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:

³³ "Pour moderniser, civiliser, rationaliser, le Pouvoir en Algérie a choisi de nationaliser et de moraliser"

Intellectuals willing to compromise their artistic and literary talents find employment available in the appropriate ministries where they are asked ... to romanticize the heroic past and the ubiquitous independence fighter-folk hero in stories, poems and film scripts. 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. 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.

The judgment of any work of literature cannot be separated from the prevailing values or structures of a society.

3.6. Conclusion:

This chapter offers the analytical study of data at the two levels of analysis, phonological and syntactical levels to best understand the different linguistic variables the novelist refers to. Besides an interpretation of the dialect data often related to the historical, cultural and sociolinguistic background of the community depicted in *al-Laz*.

GENERAL CONCLUSION

General Conclusion:

From everything that has been said so far it should be clear that this subject is not easily exhausted and whatever much is done about language and its varieties in literature, yet, it still seems very largely unexplored the field of scientific investigation of dialect as related to standard literature, and more particularly in the standard novel.

Language is more and more reflective and representative of social behaviour and if at least every novelist may rely on in his work is language, thus, he uses the language in this sense to depict that internal and external world of a person, and for literature is a transfer of information about the person's inside feeling and outside behaviour.

The author in his novel, *al-Laz* diversifies in the use of a variety of cultural elements such as proverbs, popular songs, superstitions and belief in sorcery. The author has tried as much as he can, to keep the original speech of the characters. Wattar uses the standard Arabic in his novel, but when faced to such dialectal elements, he uses the dialect to be faithful to the context; this is what makes the beauty and elegance of Wattar's varying language.

The author is consistent in the presentations of dialects. The novel includes many dialect speakers undertaken by *al-Laz* speech and other characters which appeared in the form of dialogues. This reinforces boundaries between different characters from different social ranks and highlights the quoted speech in dialogue between these characters.

The analysis at the phonological and syntactical forms of dialect use in the artistic work of Tahar Wattar shows that he strives to modify some Arabic standard words to be near to the dialect. Adding to this the interpretation of these dialectal elements related sometimes to society and another time to culture.

The contribution that this study hopes to have made, by focusing on analysing dialect use in literature, is to shed light on literary dialect use and to increase dialect awareness among readers.

This research work has presented a detailed analysis and description of dialect use in literature. Several findings can be drawn from this research, mainly:

- The literary language offers a diversity which gives such privilege to literature.
- Dialect use in literature is not a minimization from its value but rather an enhancement to it.
- The novelist, when using dialect and the cultural aspects in the novel, is not obliged or incapable of using the standard form but, the major reason is, the relationship between dialect speakers and these expressions and cultural aspects. Novelists know that the use of such features make them nearer to the readers.
- Dialect speakers in the novel give a clearer idea about the real personality of the character and his belonging.
- The use of real language in literature, i.e. dialect, associating different varieties, makes the text be authentic and marks the ordinary speech affecting the reader's emotion and character.

-The literary text is more complex, than wrongly thought before, for it engenders different subject matters, cultures and languages.

In the future, it would be interesting to be able to supplement the findings of this research by further consideration of the function of literary dialect on the novel and, at the mean time, answer the following question: to what extent does the literary dialect promote the level of a literature supposed to be enough privileged by the use of the standard language?

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APPENDICES

جامعة بويكر بلقايد - تلمسان*
كلية الآداب و اللغات
مكتبة اللغات الأجنبية

Appendix I

Arabic Letters	Phonetic Symbol	Examples from the Novel
ﺍ	ʔ	/ʔazraq/
ﺏ	b	/ba : b/
ﺕ	t	/taʔti:/
ﻭ	ə	/əuwwa : r/
ﺫ	dʒ	/dʒuzʔ/
ﻩ	h	/ħazar/
ﺥ	x	/xu :xa/
ﺩ	d	/dʕa :wi:/
ﺫ	ð	/ðalika/
ﺭ	r	/ra : s/
ﺯ	z	/zuhu : r/
ﺱ	s	/səbxa/
ﺶ	ʃ	/ʃajʃ/
ﺷ	ʂ	/maxʂoʂ/
ﺾ	ɟ	/ʔabjadɟ/
ط	ɟ	/ɟabi :b/
ظ	ð	/əlmanðar/
ﻑ	ɟ	/ɟammi:/
ﻝ	ɣ	/luɣz/
ﻑ	f	/fuʂu:lu/
ﻕ	q	/qa :la/
ﻙ	k	/ka :na/
ﻝ	l	/lahn/
ﻡ	m	/mari :dɟ/
ﻥ	n	/innaka/
ﻩ	h	/huwa/
ﻭ	w	/wa :hidan/
ﻱ	j	/jawm/

Arabic List of Phonetic Symbols

Vowel Signs: 'Haraka': /a/ َ, /i/ ِ, /u/ ُ

CHARACTERS IN THE NOVEL

TRANSLITERATED	TRANSCRIBED	IN ARABIC
al-Laz	/alla :z/	اللاز
Zaidan	/zajda :n/	زيدان
Qaddur	/qaddu :r/	قدور
Ba'tush	/baʕtu :ʃ/	بعطوش
Hammu	/hammu:/	حمو
Ramdan	/ramda :n/	رمضان
Si Ferhi	/si :əlferhi:/	سي الفرحي
Cheikh	/ʃeix/	الشيخ
Shambit	/ʃambi :t/	الشامبيط
Zina	/zi :na/	زينة
Mariana	/marja :na/	مريانة
Hiziyah	/hi :zija/	حيزية
Khukha	/xu :xa/	خوخة
Daikha	/dajxa/	دايخة
mbarka	/mba :rka/	مباركة

Appendix III

Proverbs in Arabic	Phonetic Transcription
ما يبقى في الوادي غير حجاره	/ma jabqa fel wadi ri:r hza:ru/
كي تجي تجيبها شعرة ، و كي تروح تقطع سلاسل	/ki tji: tji:bha: faʃra we ki: tru:h təqtaʃ sla:səl /
اسأل مجرب و لا تسأل طبيب	/sel lemzerreb, w la: tse:l etb:ib/
دعاوي الوالدين تنفذ في الضناية	/dʕa:w:i el wa:ld:in tanfud fi: ədʕna:ja/
الدوام يثقب الرخام	/əddwa:m jətqub errxa:m./
مذبوح للعيد و إلا لعاشوراء	/maðbu:h lilʕi:d wa ʔilla liʕa:ʃu:ra:ʔ/
النخالة تجلب الكلاب	/ənnuxxa :la təʒləb əlkla :b/
أزرق عينيه لا تحرت و لا تسرح عليه	/ʔazraq ʕajni:h la: tehrat w la tesreh ʕli:h/
الصح، الصح،... لا يبقى في البلاد غير الصح	/əʃʃah əʃʃah ...la: jabqa: fi əlbila:d ri:r əʃʃah/
لو كان يحرت ما يبيعوه	/ləw ka:n jahrat ma: jbi:ʕu :h/
اعطها بالدين و ما تلوحهاش في الطين	/ʔaʕti:ha bididi:n wə ma: tlawwahha:ʃ fi: əʕti:n/
الي تتلفته اجره	/əlli : tətlaʃfathu ʔaʒri :h/

المخلص

موضوع بحثنا هو توظيف العامية و التراث الشعبي في الرواية العربية الجزائرية:رواية اللّاز للطاهر وطار أنموذجا.

أولا قمنا بتعريفات لمصطلحات مفتاحية، فالإشكالية تمحورت حول الدوافع التي أدت بالطاهر وطار لإختيار الألفاظ العامية مع ذكر مدى تأثير العوامل السوسيولسانية فيها؛ فأبرزنا في هذه الرواية أهمية العامية و التراث الشعبي.

وأخيرا قمنا بدراسة و تحليل لهذه العناصر والألفاظ في المستوى التركيبي و الفونولوجي.

الكلمات المفتاحية: الموروث الثقافي ، العامية ، التراث الشعبي ، العوامل السوسيولسانية.

Résumé

Cette étude met en œuvre l'utilisation du dialecte dans la littérature Arabo-algérienne ou le roman, *al-Laz*, de Tahar Wattar a été pris comme exemple. En premier lieu, nous avons apportés des définitions de quelques concepts en relation avec le dialecte littéraire avec quelques théories utilisés par des chercheurs et sociolinguistes. Cette recherche décrit comment le facteur sociolinguistique affecte l'utilisation du dialecte. L'analyse du roman *al-Laz*, 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.

Mots clés : dialecte, facteurs sociolinguistiques, aspect culturel, folklore.

Summary

The present research work deals with dialect use in Arabic Algerian literature, the case of *al-Laz* by Tahar Wattar. At first, 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, *al-Laz*, 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.

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