

MINISTRY OF HIGHER EDUCATION AND SCIENTIFIC RESEARCH



UNIVERSITY OF TLEMCEN

FACULTY OF LETTERS AND LANGUAGES

DEPARTMENT OF ENGLISH AND TRANSLATION



**The Use of ' Black ' English in American Literature :
The Case of Mark Twain's Huckleberry Finn**

**Dissertation Submitted to the Department of English and Translation in Candidacy for
the Degree of "Magister" in Language Contact and Sociolinguistic Variation**

Presented by:

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Dedication

To my dear and lovely family

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Abstract

The main interest of this research work is the exploration of the use of 'Black' English in literature selecting the American novel: *The Adventures of Huckleberry Finn* by Mark Twain as a field of investigation. This novel is chosen since it is a fertile scope of study, rich with various cultural elements used by characters. The present investigative work falls into three chapters. The first one introduces a review of some key concepts related to dialect use in literature, which reveals how sociolinguistic factors influence literary dialect. The second one deals with the literary study of the novel spotting light on the main cultural aspects used in it; proverbs, sayings, the belief in sorcery, superstition, anecdotes and riddles. The third one is mainly concerned with the analysis and interpretation of the data at both phonological and grammatical levels. The focus is set on a selection of literary, linguistic and sociolinguistic approaches. The data gathered from the novel have been analysed and interpreted to provide and reflect a vivid image of the novel's fictional characters with a purpose to increase dialect awareness among readers of literary dialect. In fact, the study of the implementation of dialectal elements in American literature does not only extract the enjoyable side about the character's social background, but also offers a special glamour and beauty to American literary works.

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List of Acronyms

B.E.V :Black English Vernacular.

S.E :Standard English.

A.A.V.E: African American Vernacular English

AHF :The Adventures of Huckleberry Finn.

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General Introduction

Dialect use as a complex phenomenon has been the interest of many scholars, especially dialectologists. Yet, it has employed other fields of study, chiefly sociolinguistics and literature.

It is of crucial importance to mention that there is a wide range of different varieties related to non-standard English, as Black English Vernacular which is often used in American literary works since it enables authors to portray their own experiences and adventures by painting an authentic picture for readers to become involved. In addition, it has contributed to the outstanding success of American literary works.

Dialect use makes American literary works richer, more complex and, therefore, more interesting and attractive. Also, it is very effective in depicting the American society and is very faithful to its spirits. Besides, it provides much pleasure to readers while exploring the vernacular language and helps push them to embrace American literature.

This research work focuses on the importance of dialect use in literature by spotting light on various characteristics of dialectal elements and providing social parameters that characterize the speakers of dialect. The scope of research also tends to reveal the artistic relation between sociolinguistics and literature.

Thus, the present work is constructed on the following research questions:

- Why is Black English Vernacular used along with Standard English in *Huckleberry Finn*'s novel?
- What are the functions of dialects that Standard language cannot provide?
- What is the impact of dialect use on readers and their reactions towards the combination of styles in literature?

Corresponding hypotheses are suggested to answer the stated questions, these hypotheses being:

- Black English Vernacular is used along with Standard English in *Huckleberry Finn*'s novel to reflect the natural forms of the characters.

- The functions of dialect may be stated in the following points: to involve the reader in the context the writer tries to set up, to focus on a character's educational background and to provide social parameters that characterize the speakers' age, gender and social status.

- Dialect use is a good contribution to diversity and characterization, which reflects the folkloric beliefs of various characters. The combination of styles in literature seems to be enjoyable and may encourage its spread among American authors.

It is worthy to mention that our research work needs a sample novel and for this account our choice falls on an American novel, *The Adventures of Huckleberry Finn* by Mark Twain which is very rich with folkloric elements written in a vernacular variety known as Black English Vernacular. Therefore, a lot of data are collected from Huck and mainly from Jim and the analysis relies deeply on the dialectal elements used by them.

There are a number of varieties used in the novel *the Adventures of Huckleberry Finn* as mentioned at the beginning by the author. Yet, we are not going to mention all these various forms of speech since it is still a matter of debate among critical scholars, whether these several forms of speech exist or not.

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

- Literary approach: *The Adventures of Huckleberry Finn* by Mark Twain is the main field of study. This novel is selected since it is a fertile scope of investigation, very rich with folkloric elements used by characters which are revealed to study. Therefore, a summary of the novel to expose the setting and main events involved in it, is necessary.

- Sociolinguistic approach: at this stage, we shall try to focus on the characters' use of the dialect in relation to such sociolinguistic parameters as: age, gender, social status, and cultural background, in addition to cultural perspectives within literary works.

- Linguistic approach: the main interest of this study will be the focus on two linguistic levels phonological and grammatical.

- In addition, another research instrument includes the use of questionnaire to collect informative data for the sake of reaching certain goals.

The present research work is divided into three main chapters; the first one attempts to provide theoretical definitions of dialect and some key concepts related to dialect in literature and it reveals how sociolinguistic factors influence literary dialect. The second chapter contains the novel's summary and deals with the main cultural aspects used in it such as proverbs, sayings, the belief in sorcery, superstition, anecdotes and riddles which are the main source of collecting data. Finally, the third chapter deals with the analysis and interpretation of literary dialect in the *Adventures of Huckleberry Finn* at the level of phonology and grammar to better understand the various linguistic variables, in addition to a thorough analysis of the data gathered from the questionnaire.

chapter one

1.1. Introduction

Dialect has always been regarded as old-fashioned, strange and an informal way of speaking. It was also viewed as bizarre when dealing with the study of dialect as a science in relation to an artistic discipline which is literature. However, in recent years, scholars such as Minnick, Azevedo and Kramsch began to change their minds by recognizing that we can learn a number of distinctive varieties of language just by reading a literary work as it will be shown through this chapter which attempts to provide a theoretical description of some key concepts concerning dialect use in literature. But before, we shall have a look at the general concept of dialect and Black English in particular.

1.2. Dialect Definition

The concept of dialect is a disputed phenomenon among linguists as many definitions have been put forward, mainly the one that states that a dialect is a linguistic phenomenon often regarded as a non-standard variety used by lay people. Dialects differ from one another according to grammar, pronunciation and vocabulary.

The term dialect was originally derived from '*dialektos*', a Greek word to mean "*way of speaking*". Similarly, The Oxford Dictionary of the English Language defines a dialect as: "a particular form of language which is peculiar to a specific region or social group". This definition means that a dialect can be regarded as a variety of language which is used by a particular group of people.

According to Trudgill:

Dialects are not peculiar or old-fashioned or rustic ways of speaking. They are not something which only other people have. Just as everybody comes from somewhere and has a particular kind of social background, so everybody including

you-speaks a dialect. (02)

The above quotation means that dialects are not considered as just strange or informal way of speaking but they have their own structures and rules. In addition to this, dialects are distinguished from each other in terms of phonology, grammar and vocabulary. In this respect, Romaine states: “a dialect, however, varies from other dialects on at least three levels of organization: pronunciation, grammar or syntax and vocabulary” (19). Moreover, she says: “the term ‘dialect’ has generally been used to refer to a subordinate variety of a language.”(Romaine 03). Thus, this short definition describes the term dialect as a low variety of a language.

Ennaji and Sadiqui suggest that:

For the layman, the term dialect has some- what a negative connotation in the sense that it is usually taken to be an inferior or a corrupt form of a language”, and add that: “for the linguists, the term dialect does not entail a poor, degenerate or primitive form of a language, because for the linguist, all languages must be treated on an equal basis.(69)

Thus, for lay people dialect is considered as a non-standard form of a language and is usually associated with an uneducated group of people; whereas, linguists view the term dialect as a form of language with its own rules and characteristics.

Many definitions have been put forward by different linguists describing the term dialect; Apte’s definition is of: “varieties of speech based on geographical location and/or

social background”(907). Crystal suggests that a dialect is “a regionally or socially distinctive variety of language” (114), and Matthews states that it is: “any distinct variety of a language, especially one spoken in a specific part of a country or other geographic area” (96). Trask also states that a dialect is “a more or less identifiable regional or social variety of language” (75).

Penny states that “although it is possible to define a standard language [...] there are insuperable problems in defining the concepts of dialect and language”(Penny 10). Thus, the concepts of dialect and language remain a matter of debate among scholars.

1.2.1. Dialect vs. Standard

A standard language is a dialect which has been chosen by the government and this is done by standardizing its phonology, morphology, grammar, spelling and vocabulary. The standard language then is taught at school and used in different social domains as; administration, mass media... It is regarded as a national, official language. In fact, any dialect or variety which has been codified is considered as the prestige variety.

Mc Arthur mentions that: “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 ”(267). That is, all standard forms of languages are called first dialects.

Another view has been given by Trudgill:

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.(08)

So, according to Trudgill, dialects are similar to standard ones and are not considered as incorrect or bad forms of speech. All forms of dialect are used by different groups of people according to specific situations.

Fishman indicates that

One speech variety (the standard) is usually associated with status, high culture, and aspiration towards social mobility, while the second variety (non-standard) is typically connected with solidarity comradeship and intimacy with a low status group.(150-151)

This means that the standard language is used in formal situations, generally associated with high status, while the non-standard variety is used by a lower-class expressing solidarity. The following table outlines the main differences of context between dialect and standard;

Dialect	Standard
Informal	Formal
Oral	Written
Everyday, casual interaction	Formal situations
Low class	High class
Uneducated	Educated
Mother-tongue	Learned by school instruction
Language of ordinary and common people	Official language
Popular	Elite
Stigmatized	Prestigious
Open to borrowing words	From other languages and varieties

Table 1.1. Differences between Dialect and Standard

In general, both dialect and standard language have their own specific functions and domains of use.

1.2.3. Black English vs. Standard English

The distinction between Black English and Standard English occurs at the phonological, morphological and syntactical levels. But at the same time, many features of Standard American English are shared with Black English. In this respect, Labov says: “what speakers of African American Vernacular English possess is basically the same grammar that all speakers of English possess”(42). This means that African American Vernacular English speakers have their own rules along with the English speakers.

In the same stream, Butters points out: “AAVE is just like any other dialect of English; has its own innovations but remains strongly influenced by the standard variety”(60).

Accordingly, AAVE and SE have both divergent and convergent characteristics, as Wolfram and Thomas indicate: “It is quite possible for particular structures or structures on one level of language organization to show convergence at the same time that other structures indicate divergence”(24).

In contrast, Bailey and Maynor state: “They are diverging in the Brazos Valley in Texas”(20). This means that the speech of Blacks and Whites differ in many features.

In the same vein, Ewars adds: “AAVE may have taken a development of its own” (30).

Thus, both Black English and Standard English are used in various social contexts and each one has its own status in the American society.

1.3. Diglossia

Diglossia may be defined as the co-existence of two different varieties of the same language used in various contexts or domains. The term diglossia was first coined by Marçais (1930-1931) to describe the Arabic language situation.

In other words, in diglossia language situations, there is a competition between a highly codified language and the widely spoken variety used in everyday conversation. Therefore, the term is best known in the famous article Diglossia by Ferguson (1959), where diglossia is defined as

A relatively stable language situation in which, in addition to the primary dialects of a language (...), There is a very divergent, highly codified (oftengrammatically complex) superposed variety, the vehicle of a large and respected body of written literature, heir of an earlier period or another speech community, which is learned largely by formal education and is used for most written and formal spoken purposes, but is not used by any sector of the community for ordinary conversation.(5)

This means that diglossia is not combined to literary but it is the outcome of the multitude of roles and functions that appear as a result of modern invention and hierarchical division in present day society.

Moreover, in a diglossic situation, each variety of the language has its own functions, each of them corresponds to a set of behaviours, values, attitudes and roles. Therefore, Ferguson (1959) calls the codified variety “High” (H) and the primary variety “Low” (L). The former has high prestige and is used in formal situations such as the media, school, parliaments, whereas the latter has low prestige used in everyday conversations.

In fact, diglossia characterizes the Arabic speaking world. According to Ferguson, diglossia is a deep-rooted phenomenon in the Arab world as it goes back many centuries.

In addition to this, he introduces this concept with reference to four cases in different countries: Greece, Switzerland, Arab countries, and Haiti. Ferguson's examples consider Katharvousa (H) and Dimotiki (L) in Greece, German (H) and Swiss German (L), Standard French (H) and Creole (L) in Haiti. Thus, Ferguson employs as stated by Watt in Porter :

Four modern language situations as the legs for his table (Swiss German, Arabic, Haitian Creole, Modern Greek), Ferguson described a particular form of bilingual community in which a special relationship existed between its primary languages, which he labeled simply the high and low codes. (18-19).

However, the first definition of Ferguson (1959) to diglossia appears to be a simple suggestion which has afterwards lacked accuracy and objectivity with admission of Ferguson himself who has observed the weak point of his original article in *Diglossia Revisited* (1991, *The Southwest Journal Linguistics*). In this respect Serrir-Mortad points out "For the most part he gave new supports to his original article, but he does criticize his ambiguity on specifying that his definition for diglossia was putative" (81).

This is to say that Ferguson has generally modified his first view about the concept of diglossia in his original article in *Diglossia Revisited* (1991). Furthermore, Fishman argued about the first definition stated about diglossia. In this vein, Watt in Porter confirms:

What Fishman effectively demonstrated was the need for increased flexibility in Ferguson's paradigm; what he appears to have lost in the process was definition, for the application of 'diglossia' to multi-lingual situations would soon become so broad. One might wonder what multi-lingual situation in the world today is not diglossia. (19)

Hence, Fishman (1976) extended the concept of diglossia to involve “several separate codes, and recognized two types of compartmentalization: functional and social/political” (Chen 4). As it was viewed that there were :

Philosophical differences between the conflicting traditions of Charles Ferguson (1959, 1991) and Joshua Fishman (1976, 1971) something that has animated much of the broader literature on diglossia. (Watt in Porter 18)

As a matter of fact, there were many debates made by different scholars in order to reach a coherent understanding about diglossia particularly at Ferguson’s self modified (1991) version of his landmark 1959 article which “contains the necessary definitions and constraints needed for a productive application of the term, and it comprehends the undeniable fact that tertiary languages and spoken variants of high forms are present in the speech repertoire of many communities” (Idem).

Thus, there are many differences about the concept of diglossia which are undoubtedly combined to the complex situations of language systems in the world especially in the Arab world, which is characterized by multilingualism.

Furthermore, in France, there is also a distinction between standard French used in formal situations, schools, the mass media, etc and the colloquial low dialects spoken by the different speech communities in France. However, in England, we can notice that there is a difference between Standard English and regional and social dialects; within Standard English itself there are a few variations in pronunciation, vocabulary and grammar. These differences reflect the different functions of English. For instance, Standard English is considered as a High variety which is used in formal situations or settings; whereas, the low variety is related to distinct forms of vernaculars such as Black English Vernacular which is used by ordinary people in casual speech and even by authors in their literary

works or novels to reflect the original speech to the readers. Thus, the formal/informal dichotomy is more obvious for speakers of Standard French than it is for speakers of Standard English

1.4. Major Statements on Black English

African American Vernacular English (AAVE) is the variety formerly known as Black English Vernacular or Vernacular Black English among sociolinguists, and commonly called Ebonics outside the academic community.

1.4.1. Ebonics

Ebonics is referred to as the dialect of Black English and was introduced by an African-American social psychologist called Dr. Robert Williams in 1973 and his major aim was to link the words ‘ebony’ with ‘phonics’ to refer to “black sounds”. As William highlights:

We need to define what we speak. We need to give a clear definition to our language ... we know that ebony means black and that phonics refers to speech sounds or the science of sounds. Thus, we are really talking about the science of black speech sounds or language.(25)

According to Tolliver-Weddington: “Ebonics is the equivalent of Black English and is considered to be a dialect of English”(10). Ebonics then is considered as a synonym of Black English and it is regarded just as a variety of English. In the same context Nero adds: “Ebonics a synonym for AAVE is considered as the primary language of African American children”(7).

Other scholars have distinct definitions about Ebonics; Williams’ original international definition: “extending the linguistic consequences of the African slave trade from West Africa to all countries where African slaves descendents now

reside”(WilliamSmith) suggests: “Ebonics is the antonym of Black English and is considered to be a language other than English”(5).Blackshire-Belay claim that “Ebonics refers to language among all people of African descent throughout the African Diaspora”(15).

Finally, there is no single definition of Ebonics. So, it remains a subject of interest to many linguists, researchers and educators.

1.4.1.1. Effects on Education

Ebonics, the dialect of Black English, was taught in school and used as an academic instrument in the classroom and for this account, researchers shed light on the study of dialects in schools. As it was the case of English, teachers intend to teach the different features of Black English as opposed to standard one.

In December 1996, African American Vernacular dialect of English was imposed on Oakland, California schools and it has had a great impact on the children’s academic success. In this respect, Ebonics gains

a legitimate linguistic system, different from the standard English system, Oakland schools use students’ knowledge of Ebonics in teaching Standard English. In this way, the schools respect and exploit students’ linguistic competence as a resource for language development rather than a deficit.(Adger et al 19-2

In the same vein Trudgill adds:

William Labov presented evidence showing that African American Vernacular English was a systematic, rule-governed linguistic variety. The court ruled that the education system should take account of the fact that children came to school

speaking a structured language variety which is linguistically different from Standard English.(08)

Using or speaking different varieties in classroom can motivate teachers to bring with them interesting subjects to their students, as Nero points out: “Once students who speak diverse varieties and creoles are in the classroom, teachers are faced with choosing effective resources, materials and strategies for teaching them” (13).

Through the use of Ebonics, the dialect of Black English in education, African American students were able to reach a certain fluency in Standard English. Thus, dialect awareness in school is really a matter of debate among many linguists and educators.

1.4.2. Origins of Black English

During the early years of American settlement, a great number of different forms of English were emerging. That was an important income of the importation of African slaves to work in sugar plantations. In fact, the AAVE did not escape the different views about its origin as for any other variety that may emerge.

One view being called the Anglicist hypothesis of origin; this is to say “AAVE is no more than another dialect of American English” (Wolfram and Schilling-Estes 175). On the other hand,

Wolfram and Thomas (2002) and Wolfram (2003) take a slightly different position, favoring a neo-Anglicist hypothesis that early African Americans maintained certain features of the languages they brought with them while at the same time accommodating to the local dialects of English.(Wardhaugh 344)

This means that AAVE has some features of its own with some characteristics of the standard language. As a matter of fact, Black English Vernacular has different views of origins and among them are Creoles and Pidgins known as the Creole hypothesis.

1.4.2.1. Creoles and Pidgins

In the past, Creoles and Pidgins have generally been regarded as uninteresting linguistic phenomena because of their origins. Hymes comments that pidgins and creoles “are marginal, in the circumstances of their origin, and in the attitudes towards them on the part of those who speak one of the languages from which they derive” (Hymes 03). However, a great importance has been given to pidgins and creoles by linguists especially in recent years. In this respect Wardhaugh states: “The study of pidgins and creoles has become an important part of linguistics and, especially, sociolinguistic study, with its own literature and, of course, its own controversies” (59).

He adds:

With pidgins and creoles we can see processes of language origin and change going on around us. We can also witness how people are attracted to languages, how they exploit what linguistic resources they have, and how they forge new identities. (Ibid 59)

Therefore, the origins of creoles have been related to AAVE according to Steward (1967), Dillard (1972) and Rickford (1977, 1997, 1999a), who maintain that AAVE is of Creole origin. In the same stream, Wardhaugh remarks that: “AAVE has features that are typical of creoles, particularly the zero copula, some residual Africanisms, and certain styles of speaking (such as rapping, sounding, signifying, rifting, and fancy talk), which

look back to an African origin” and “AAVE, therefore, is not a dialect of English but a creolized variety of English which still, for many people, has certain profound differences from the standard variety” (Wardhaugh 344)

As a result, one may say that the origins of Black English are unclear, and in spite of all its distinctive theories, this variety of English still exists in the United States as AAVE.

1.4.3. Black English Vernacular

Black English Vernacular is a variety of English used commonly by black people in the United States. However, this variety cannot be described only racially since not all black Americans speak this variety of English, there are also people who do not belong to the American society but may still use it. Therefore, a number of people employ only a few features of this variety like vocabulary, so it is not an easy task to describe who really speaks it.

A wide variety of terms have been employed to define English as spoken by African Americans in the United States as Wardhaugh states:

Linguists have referred to this variety of speech as Black English, Black Vernacular English, and Afro-American Vernacular English. Today, the most-used term is African American Vernacular English (AAVE) but Ebonics (a blend of Ebony and phonics) has also recently achieved a certain currency. (342)

Wardhaugh’s view means that, nowadays, the suitable term is African American Vernacular English which is mostly employed by different linguists. Furthermore, we can notice a number of names related to the word ‘black’ as illustrated by Jolinen “There are also several names with the word ‘black’ contained in them that can be heard: Black

communications, Black dialect, Black folk speech, Black street speech, Black English Vernacular, and Black Vernacular English” (20)

1.5. Literary Dialect

Dialect in literature is called literary dialect. It is the implementation of non-standard spellings generally used in novels and short stories with the aim to provide and reveal a real picture of an authentic speech to readers.

1.5.1. Literary Dialect Concept

Many definitions have been put forward by distinctive scholars in describing the concept of literary dialect; Poussa’s definition is:

“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”(28).

Dialect use in literature is written another way in a standard form with the purpose of getting a large and distinctive readership, literate and illiterate ones.

Milton states that “For centuries authors have sought to evoke orality through a variety of techniques, generally known as literary dialect, aiming at capturing salient features of speech”(5). This is to say that authors, for a long period of time, have looked for a technique to represent non-standard forms of speech in narrative and thus it will be known as literary dialect.

According to Ives, literary dialect is considered as a means “to represent in writing a speech that is restricted regionally, socially or both”(146). That is, dialect in literature is used by authors to reveal a character’s regional or social status and at the same time by providing an exact picture of the original speech of each character.

In the same vein, Lake adds: “The use of proper dialect helps to vividly express a character’s identity”(40). Thus, literary dialect may interpret the speech of an individual and convey a special meaning to the readership.

1.5.2. Literary Dialect Implementation

The implementation of dialect in literature has been regarded as the out-standing element of the enormous success that American literary works have made. In this respect, Ferguson declares 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”(13).

Dialect is used in everyday conversation by lay people to convey their special needs while it is used by authors in literary works, especially to reveal certain features to the reader. Thus, the author has some difficulties about the features and the different aspects of the dialect that he is going to select in his literary works. In this sense, Riley affirms:

The real master not only knows each varying light and shade of dialect expression, but he must as minutely know the inner character of the people whose native tongue it is, else his product is simply a pretense, a willful forgery, a rank abomination.(20)

The author using dialect in literature is considered, as Riley states, “ this master only who, as he writes, can sweep himself aside and leaves his humble characters to do the thinking and the talking” (Riley). The writer is regarded as a master who gives a real picture of his characters.

Literature is known by its diversity, particularly when observing its beauty and power. In this spirit, Macaulay points out 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” (111).

Therefore, dialect is used in literature to convey a number of features, it reveals a character’s educational background and attitude. As Lisa Cohen Minnich suggests:

In order to give thorough evaluation of an artist’s work with respect to literary dialect, neither exclusively linguistic or exclusively literary that incorporates imaginative recreation of the sounds of the language along with the social themes surrounding the places in time that are recreated. (149)

A great number of authors may include their own dialect in their novels or short stories like the case of Mrs. Gaskell who published her novel ‘Mary Barton’ with a subtitle: ‘A Tale of Manchester Life’ with the aim of using Lancashire dialect in her writings. However, others may implement several forms of dialect within the same writing as Mark Twain in ‘The Adventures of Huckleberry Finn’ where he included ‘The Missouri Negro dialect’, ‘South-Western dialect’ and ‘the ordinary Pike-Country dialect’.

In the same stream, Mc. Arthur adds that “dialect was used by Shakespeare and others to depict various provincial and rustic characters, and a distinctive form of South Western speech” (275). Thus, various aspects of speech are used by writers in literature to reveal the regional and social background of the character with the purpose of getting an appropriate picture of authentic speech to the audience. It is very important to mention that every literary writer has a purpose to entail dialect in novels like setting or characterization, as Serrir-Mortad states

it becomes more essentially clear when some of the characteristics of say novels are discussed like characterization or setting which are very essential in use in the development of any told story in a literary genre where events take place; this evokes the call for dialect to cope with different places.(40)

In fact, literary dialect use enables novelists to portray their own experiences and to convey a number of distinctive features.

1.6.2.1. Characterization

Characterization can be described as a process by which the author makes a character sound real to the reader; it is an important component in any literary genre and at the same time it brings the reader closer to the characters. In this vein, Bernardo states 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. (60)

This means that characterization plays a fundamental role in every literary work since it brings a lot of information about characters and makes them sound alive though they are fictional. Bernardo (idem) asserts that dialogue is an essential 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 just a medium to get through a character’s qualities and motivations that a reader ought to know.

Therefore, writers have distinguished two types of characterization: Direct and Indirect one. The former reveals information about a character and how the author clearly describes the characters to his readers whereas the latter is derived to the reader himself or herself by recognizing what the character is like through his speech, action and interaction with other characters.

1.6.2.2. Setting

The setting is an essential characteristic of the novel or the short story. It is considered as an important feature where events take place and where they are located. For instance, a story may happen in a region, village, town, school or wherever the author selects to have the action happen. Moreover, authors may reveal various locations in their writing such as: streets, pubs, public places or even mountainous areas and rivers as in the case of our study in *Huckleberry Finn's* novel, which took place along the Mississippi River to describe different places.

Reid suggests that “setting should be like good wallpaper. It enhances your story, fits perfectly, and does not overwhelm the people in the room”(04). Thus setting can be used to help the reader understand the characters' emotions and to be close to them, but not to make it the main interest. In the same stream, Welty adds:

Every story would be another story, and unrecognizable if it took up its characters and plot happened somewhere else... Fiction depends for its life on place. Place is the cross roads of circumstances, the proving ground of what happened? Who's here? Who's coming? (787)

Thus, the setting is essential in use in the progress of any told story in a literary work where circumstances take place, and this involves the implementation of dialect to deal with different places and to portray a faithful picture of an uneducated character fitting such scenes.

1.5.3. Literary Dialect in American Literature

All walks of life have contributed to the outstanding success of American literature and this is mainly due to the implementation of dialects and other varieties in many American novels. It is worth mentioning that there are a great number of black vernacular varieties existing in American literary works and the use of these varieties has been regarded as a characteristic from its beginning.

In this vein, Minnick suggests that:

By the nineteenth century, dialect began to appear more frequently in works by American authors after a few eighteenth-century forays into dialect representation, especially in novels and plays with colonial themes as well as in travel writing by Europeans exploring the colonies. (03)

Minnick's view means that the use of dialect has been a characteristic of American literature from its beginnings while it is found in many national literatures. In addition to this, Minnick states: "The inception and growth of literary dialect as a significant tradition in the United States is usually identified with the nineteenth century and as a component of humorous writing" (03).

Thus, literary dialect appeared in earlier periods of writing in American literature.

1.6. The Advantage of Literary Dialect

Many authors try to use dialect in their writing in order to be faithful to the context they attempt to convey and for this account, Kristeva states that: “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”(287).

Hence, literary dialect is used in any literary genre to reveal its beauty and diversity. It can be combined with the standard language which makes it sound realistic and authentic.

1.6.1. Phonological Representation:

It is necessary to mention that in any given novel various sounds and spellings of different ways of speaking are mentioned and the writer tries to employ the dialect for respelling the written system into the standard one by employing contractions, slurred sounds, and fragments of words.

Therefore, literary dialect use helps in representing phonological features which bring approximately a real accent of any given area or region to make the novel sound believable. Accordingly, Carter .et al. mention that: “such artistically organized system for bringing different languages in contact with one another”(33). Thus phonological representation makes various languages in contact with one another and reflects a particular account of actual speech.

1.6.2. Construction of Alliances

The use of dialect in any literary genre reveals certain intimacy between the characters that use it. The use of orthography and spelling gives one of the features of

casual speech which helps readers understand every corner in the story. Minnick points out: “How spoken language variation can function as tools for maintaining solidarity or distance or collectivity versus individuality between and among characters within a text”(45).

Minnick’s view means that literary dialect may link the bridge between characters belonging to the same speech community and keeping solidarity among characters belonging to the same social class. In the same stream, Azevedo adds that “literary dialect adds to referential meaning a symbolism that holds the key to the social relationship among the characters”(511). It is very important to mention that literary dialect plays a significant role in the literary work by revealing the actual speech used by characters which makes the reader close to them.

1.6.3. Realism

In fact, the Realistic period, which includes the Civil War, significant industrial inventions and a large commercial expansion, is one of the most turbulent and creative in American history.

Therefore, the first manifestation of Realism in America was called “Local Color Fiction” which became an important part of American literature focusing on a particular region of the country, seeking to represent accurately the culture of that area. It also highlighted accurate portrayals of the physical landscape as well as the habits, occupations, and speech or dialect of a given area.

The goal of employing realism is to narrow the bridge between fictional and real world through an authentic picture of characters and setting. In this respect, Kramsch suggests: “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”(03). For instance, among Twain’s writings, his portray of Mississippi life and the Adventures of Huckleberry Finn which to give a special description about a particular region with its own characteristics and beliefs.It is worthy to mention that literary dialect may offer to the literary work a number of tools and instruments, for the sake of painting a real picture for the readers to become involved.

1.7.Literary Dialect and Sociolinguistic Parameters

There are a number of social factors which influence the speech of an individual. These factors make the distinction between individuals. Thus, the speaker’s speech differs according to age, gender, socio-cultural background and social class. In this context, when we speak to an individual, we take into account his age, social context and the level of education since interacting with an intellectual speaker differs from speaking to an ordinary man.

In a literary work, we find that some social variables ,as seen above, may influence the character’s use of a particular variety when interacting. Therefore, when the author uses the literary dialect in his novel, he takes at the same time the sociolinguistic parameters into consideration in order to reveal some distinctive features among characters. In this vein, Ferguson outlines:

To understand how dialect works in the novel we must understand how it fits within the sociolinguistic system constructed by the novel (the ficto-linguistic) as well as how it responds to the sociolinguistic expected by the world outside the novel.
(02)

Thus, in order to understand the implementation of dialect in novels, we have to understand how it suits within the sociolinguistic parameters.

1.7.1. Age

The speaker's age affects the way they speak in any speech community. For instance, the speech of an old man differs that of a young one or a child. In this case, the distinction goes back to variation in the speech. Romaine thinks that: "the age attribution of a variable may be an important clue to ongoing change in a community"(82). It is very important to notice that the old generation prefers to use and preserve the ancient speech; whereas, the new generation usually tends to speak differently by interference of new words to renew their way of speaking. Trudgill believes that:

Age grading is a phenomenon in which speakers in a community gradually alter their speech habits as they get older, and where this change is repeated in every generation [...] Age grading is something that has to be checked for in apparent time studies of linguistic change to ensure that conclusions are not being drawn from differences between generations. (06)

Thus, age has a huge effect on the way speakers use the language in any speech community.

1.7.2. Gender

Many sociolinguists state that gender has an influence on language use and is considered as a significant variable in most societies. Therefore, man's speech varies in certain ways from a woman's speech. In this respect, Romaine asserts that: "a number of sociolinguistic studies have found that women tend to use higher status variants more frequently than men"(78). In the same stream, Linda Thomas adds that "women's talk is plentiful rather pointless"(86). This means that women's speech is always full of colorful and beautiful language than men's language. Wolfram and Fasold agree that "females

show more awareness of prestige norms in both their actual speech and their attitude toward speech”(93). Thus, women tend always to use the standard forms in every domain than do men.

1.7.3. Socio-Cultural Background

Socio-cultural background reveals people’s behavior and how people use their language. It reflects the speakers’ level of education and attitudes. Therefore, in a literary work, we can find distinct cultural aspects used by different characters. For instance, an educated character uses more formal language than an uneducated one. Welled and Warren suggest that “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”(105). This is to say that literature reflects the social context and the cultural milieu on which authors rely to represent the speech of their characters.

1.7.4. Social Class

The social environment of a person is very significant in identifying his social class (lower and higher class); therefore, people may speak differently because they are from different social classes. The study of features of a given class depends on some socio-economic factors such as: occupation, education and income. Corder states that:

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. (25)

Thus, using dialect in novels enables the author to reveal the character's cultural background and social class. In fact, novelists use the formal standard variety either in narration or when reflecting educated characters, while dialect is used to reflect a lower social class and lack of education.

1.8. Criticism of Dialect Use in Literature

In any literary work, authors include dialect in their writing and this is for the case of being faithful to the context the author tries to convey, whereas other novelists avoid the use of dialect in their novels and this is for a number of reasons such as:

1.8.1. Unintelligibility

Many novelists reject including dialect in their literary works on account of its complex orthography and the implementation of different spelling and several meanings which is difficult for non-native or non-regional readers to understand as in the case of the Cockney dialect, Mid-lands dialect, Lancashire dialect or Yorkshire dialect which are unintelligible for non native speakers of English.

1.8.2. Modernization

The use of dialect in literature is viewed as an obstacle to the standard language and is often regarded by many intellectuals as “impeding communication, delaying modernization, damaging education and showing down nation-building” (Trudgill29).

The use of dialect in literature is considered as an intricate subject though many scholars and researchers are still studying and searching for concrete instruments to improve it.

1.8.3. Accuracy

Many critics and scholars argue about the exactness of dialect use in literature and the manner it should be written. Redling asserts 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" (24). For instance, in Dicken's *Oliver Twist* the Artful Dodger speech really sounds like his accent in the actual region.

1.9. Conclusion

This chapter has aimed at exploring a number of key concepts related to dialect use in literature, providing the function of dialect in literature and to know to what extent its implementation may influence literary work.

Mark Twain has been chosen as a sample novelist to view his own representation of literary dialect in his novel *The Adventures of Huckleberry Finn* for the sake of deeper illustration of the concepts of literary dialect.

Chapter Two

CHAPTER TWO DIALECT USE IN *HUCKLEBERRY FINN* BY MARK TWAIN

2.1. Introduction

The main focus of this chapter is the study of the novel *The Adventures of Huckleberry Finn* from a cultural perspective to reveal the different elements of popular culture used by slave characters and slave owners such as: anecdotes, riddles, superstition, the belief in sorcery and sayings, as well as by shedding light on the various forms of speech used in Mark Twain's novel, especially Black English Vernacular.

2.2. American Literature

American literature is unique, particularly when observing its beauty and power and this is due not only to its great writers and orators but also to dialects and other varieties which have contributed a lot to the success of American literary works.

In the middle of the 19th century, the United States went through significant circumstances and especially after the decades that followed the Civil War which were marked by a shift from Romanticism to Realism. In fact, the Realistic period, which includes the Civil War, the significant industrial inventions and a vast commercial expansion that followed it, is one of the most turbulent and creative in American history. Therefore, the first manifestation of Realism in America was called "Local Color Fiction" which became an important part of American literature, focusing on a particular region of the country, seeking to represent accurately the culture and beliefs of that area. In this vein, High points out that local color, "tried to show what was special about a particular region of the nation" (76). Furthermore, it highlighted accurate portrayals of the physical landscape as well as the habits, occupations, and speech or dialect of a given area. In the same stream, Grellet adds that local color "often combined sentimental plots and an accurate description of regional America, with its manners and dialects" (117).

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Local color writers, also known as Regionalists, used to convey an authentic description of a particular region of the country with its own habits and different forms of varieties. In addition to this, the American society during the period of post Civil War was filled with social injustice and crime and it was, in reality, just a “*Gilded Age*” as Peter B. High suggests, “The gold was just a thin layer” (81). It means that gold was just on the surface and for this account, Mark Twain named his next novel, *The Gilded Age* (1873), co-written with Charles Warner, as an attempt to reveal the new morality of post-Civil War America.

Thus, Local Color writers include, among others: Bret Harte (The West, particularly the mining camps of California), Kate Chopin (particularly with her Louisiana Dialect stories about Creoles, Cajuns and Negroes), Willa Cather (the Midwest, particularly Nebraska), Mary Wilkins Freeman (the New England area) and especially Mark Twain who was regarded as one of the most outspoken leaders of the “Local Color” school of Realism.

Among Twain’s writings, we find his portrayal of Mississippi life, and even our case study *The Adventures of Huckleberry Finn* which tried to give a special description of a particular region with its own characteristics and beliefs.

2.3. The History of the Novel

Unlike poetry and drama, which date back to hundreds of years, the novel is somewhat a recent literary creation. A novel is a lengthy fictional narrative written in prose. It had appeared sporadically before 1700, and the examples include the stories of the Italian writer Giovanni Boccaccio’s *Decameron* (1351-1353) and the English romancer Thomas Malory’s *le Morte d’Arthur* (c.1469). The term “*novel*” in most European languages signifies “roman”, which reveals its closeness to the medieval romance. The

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English name of the term ‘novel’ is derived from ‘novella’, an Italian word to mean “a little new thing”. Therefore, some scholars date the birth of the modern novel to the eighteenth century with the appearance of Daniel Defoe’s *Robinson Crusoe* (1719) and particularly the publication of the English printer Samuel Richardson’s *Pamela*.

Furthermore, the first novel which rose in the United States was written by William Hill Brow, who published *The Power of Sympathy*. In fact, the American novel might be said to have come of age in the early 1850s and after the Civil War. Writers like Mark Twain, Henry James and others tried to capture the psychological conflicts, manners, and even speech of characters from various parts of the country. The remarkable points of this trend entail Twain’s *Adventures of Huckleberry Finn* (1884). Thus, a modern novel can be described as a lengthy fictional narrative, written in prose, presenting a realistic picture of believable characters and events.

2.4. Mark Twain’s Biography

Samuel Langhorne Clemens, better known by his pen name of Mark Twain, was one of the major authors of American fiction. Twain is also regarded as the greatest humorist in American literature as the writer H. L. Mencken called him “The true father of our national literature” (25). Twain’s literary career started while he was working as a journalist in a small local paper called Hannibal Journal and it was mainly about humorous sketches. Therefore, Mark Twain gave up journalism and began his writings as tales, short stories and novels which were very popular in American society. Twain first published letters which became his first major book, *The Innocents Abroad* (1869). He also published short stories and novels. Titles include: *A tramp Abroad* (1880), *Roughing It* (1872), *The Tall Tale*, *The Gilded Age* (1873), *The Adventures of Tom Sawyer* (1876), *Life on the Mississippi* (1883), *The Adventures of Huckleberry Finn* (1884), *A Connecticut Yankee in*

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King Arthur's Court (1889), *The Man that Corrupted Hadleyburg* (1900), *The Mysterious Stranger* (published in 1916, after Twain's death).

Twain's varied works entail novels, travels, narratives, short stories, sketches, and essays. His writings about the Mississippi River, such as *The Adventures of Tom Sawyer*, *Life on the Mississippi*, and *Adventures of Huckleberry Finn*, have been particularly popular among modern readers. Furthermore, *The Adventures of Huckleberry Finn*, which is investigated throughout this research work, is considered Twain's greatest work; it was highly respected by famous authors like Ernest Hemingway, who declares that "All modern American literature comes from Huckleberry Finn". Peter B. High also states that "Many see the *Adventures of Huckleberry Finn* as the great novel of American democracy. It shows the basic goodness and wisdom of ordinary people" (30). He adds: "The novel has also been called The School of Many Late Western Writers" (Ibid).

It is agreed that Twain in his novel used a realistic language to be faithful to his own characters and he also employed several forms of speech in order to bring an authentic picture and to involve the reader in the context he tried to convey.

2.5. Summary of Huckleberry Finn

The Adventures of Huckleberry Finn was published first in the United Kingdom in 1884 and in the United States in 1885 during the post-Civil War period. It is acknowledged as the greatest literary achievement American has yet produced.

This novel is characterized by its peculiar story, which takes place along the Mississippi River, and the use of various forms of dialects used by characters gives the story its particular flavor. The story tells us about the adventures of two runaways –the boy Huck Finn and the black slave Jim- and their journey down the great Mississippi River. The main interest of this novel is to reveal the constant struggle between freedom and

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slavery which exists for both Huck and Jim. Therefore, the novel's pages are dotted with descriptions of the mighty river and the surrounding forests, and even with Huck's good nature and unconscious humor which pervaded the whole story.

2.5.1. *The Adventures of Huckleberry Finn*; The title

The title of the novel *The Adventures of Huckleberry Finn* by Mark Twain revolves around Huckleberry Finn, also called Huck who is considered the narrator of the story and its main character. He is a young boy who employs a vernacular speech when narrating and describing different themes in the novel, such as: the Mississippi River, the term "nigger", the underground railroad, and the drunkards of society. Therefore, the opening statement of the novel tells readers that Huck Finn is the narrator and will narrate his story in his own words by using his own language and dialect, and from his own perspective. "You don't know about me, without you have read a book by the name of the Adventures of Tom Sawyer, but that ain't no matter. That book was made by Mr. Mark Twain, and he told the truth, mainly" (Twain 11).

2.5.2. Place

The setting in *Adventures of Huckleberry Finn* is certainly an important element of the novel. Therefore, the novel's story took place along the Mississippi River where Huck and Jim begin their journey together to describe different places and various locations along the river through Arkansas. "(...), we looked away down into the village and could see three or four lights twinkling (...); and down by the village was the river, a whole mile broad, and awful still and grand" (Twain 16)

2.6. Critical Response to *the Adventures of Huckleberry Finn*

Throughout all of Twain's writings, many critical scholars notice the conflict between Americans' thoughts and their desire to become wealthy. Twain never attempted to find a solution to this conflict. Criticism has been formulated by different scholars concerning Twain's work and especially his novel, the *Adventures of Huckleberry Finn*. First, it was banned by public schools and parents were against as well because of the large use of the term "nigger" as pointed out by Gregory: "Many parents raised serious objections to the teaching of this text. These objections centered around Twain's negative characterization of Jim and his extensive use of the term "nigger" throughout the text" (30)

In fact, in the middle of the twentieth century, critics assert to write at length about the racial message of the *Adventures of huckleberry Finn*. This message has taken its place among the many topics discussed in the critical dialogue about the novel. Furthermore, the Critical Response to Twain's novel, the *Adventures of Huck Finn* includes newspapers, articles, book reviews and scholarly essays which last from the early response in the 1880s, through the whole period till the time present which reflects the main literary movement and issues of response to *Huckleberry Finn*, such as the constant attempts to ban the novel, the literary criticism concerning the book's ending, and a large thematic interpretation.

One reviewer argues "Mark Twain's Bad Boy" from the New York World, March 1885, who views AHF (*The Adventures of Huckleberry Finn*) unworthy of attention because of its rustic and uneducated characters. In this vein, Louis J. Budd ed states that: "Huckleberry Finn is the story (told by himself of a wretchedly low, vulgar, sneaking and lying Southern country boy of forty years ago" (265). However, other reviewers enjoyed the book and reflected that fact in their writings. They praised the richness of the characters and their dialect. Accordingly, Frederic Anderson, ed suggests: "We shall content

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ourselves with repeating that the book is Mark Twain at his best, and remarking that Jim and Huckleberry are real creations and the worthy peers of the illustrious Tom Sawyer himself” (120-1). In the same context, Peter High adds: “Many see the Adventures of Huckleberry Finn as the greatest novel of American democracy. It shows the basic goodness and wisdom of ordinary people” (15). Peter High’s view reveals that most writers view the book of Huck Finn as the great achievement in American literature. It is worth to mention that many issues and conflicts related to Twain’s writing still remain a matter of debate and controversy among scholars and sociolinguists.

2.7. Characterization in the Novel

The reader of the novel can notice that the characters of the story range between major and minor characters and they can be even classified as slave characters and slave owner characters.

Main Characters	Minor Characters
Huckleberry Finn	Judith Loftus
Tom Sawyer	Emmeline Grangerford
Widow Douglas	Miss Sophia Grangerford
Miss Watson	Harney Sheperdson
Aunt Polly	Boggs
Jim	Colonel Sherburn
Pap	Mary Jane
Judge Thatcher	
Grangerfords	
Buck	
The Duke	
The King	
The Wilks Family	

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Silas and Sally Phelps Shepherdsons	
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Table 2.1. *Characterization in the Novel*

The above table reveals the distinctive names of characters who take part in the story.

2.7.1. Profile of Characters

We are going to highlight the profiles of the major characters used in the novel such as Huck, Jim, Tom Sawyer, Widow Douglas, Miss Watson, Pap, the Duke and the King, Aunt Sally and Uncle Silas Phelps.

As we have seen above, some characters in the novel were characterized in terms of slave characters and slave owners characters. Therefore, the focus will fall on the following characters: Huck, Widow Douglas, Tom Sawyer and Pap.

Huck: Huckleberry Finn is the main character and narrator of the story, without mother and with an unresent father. He lives with Miss Watson and the Widow Douglas who take care after him and try to “civilize” him. Huck chooses to escape from society and enter the natural world where he feels most at home. Then, he meets a runaway slave where they decide to travel along the Mississippi River. He was innocent but right enough to help Jim in order to escape slavery, though he knows it was against the law of the land as well as against Christian beliefs. Thus, we can notice the events of the story through his dialect use which is regarded as a vernacular speech known as Black English Vernacular. This latter can be split into various forms of dialect and more precisely Huck’s dialect which belongs to the Southern variety: ‘You don’t know about me, without you have read a book by the name of the Adventures of Tom Sawyer, but that ain’t no matter’ (Twain 11). It is worth mentioning that *The Adventures of Huckleberry Finn* is one of the first novels to be written entirely in dialect and with various forms of non-standard language.

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Widow Douglas: The sister of Miss Watson who is Huck's caretaker. Both sisters come widely to represent and describe the romantic attitudes of the nineteenth century American South. Their hypocritical religious values are also highlighted, particularly in the beginning of the novel, when they interact mostly with Huck:

The widow rung a bell for supper, and you had to come to time. When you got to the table you couldn't go right to eating, but you had to wait for the widow to tuck down her head and grumble a little over the victuals. (Twain)

Tom Sawyer: Huck's best friend. He emerged in the beginning and end of the novel. The author describes him as an educated character who is unlike Huck. He belongs to a noble and civilized family but on the other hand, he likes to invest adventures and enjoys outdoors

Tom says: 'Now we'll start this band of robbers and call it Tom Sawyer's Gang' (Ibid16).

Pap: Huck's father who is an abusive and drunken one and wants to trick his son to steal the reward money. He causes Huck to escape from society and go away down the river.

Next day he was drunk, and he went to Judge Thatcher's and bully ragged him and tried to make him give up the money, but he couldn't, and then he swore he'd make the law force him. (Twain 29)

2.7.2. Slave characters

Jim: Miss Watson's slave and Huck's companion as he travels down the river. The author describes him as a runaway slave who escapes from slavery to the entire world.

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Together, Jim and Huck, have many adventures along the Mississippi River, and thus, they become close friends.

Miss Watson's big nigger, named Jim, was setting in the kitchen door, we could see him pretty clear, because there was a light behind him. He got up and stretched his neck out about a minute, listening. Then he says: 'who dah? (Ibid 14)

In this novel, there is a wide range of non-standard features which characterize the speech of the black slave character Jim, as in:

'Say-who is you? Whar is you? Dog my cats ef I didn' hear sumf'n. well, I knows that I's gwyne to do. I's gwyne to set down here and listen tell I hears it again'.

Therefore, Mark Twain uses distinctive varieties in his writing and makes a difference between the dialect of one character and the other like in the speech of Huck and Jim. Moreover, Jim's speech is entirely different. Words are joined and combined together, and we can notice another accent which is different from Huck's. Also, Jim employs a non-standard variety which is used and spoken by slaves living in the South. Thus, Jim's speech in *Huckleberry Finn* reveals that he is a black slave who is illiterate, poor, superstitious and uneducated.

This is illustrated in the following table:

Slave character	Slave owners characters
Jim	Miss. Watson The Phelps (aunt Sally and uncle Sillas)

Table 2.2. Characterization in the novel in terms of slave and slave owners characters

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In the above mentioned, we extracted some speech examples of a slave character, Jim, and it is characterized by a non-standard speech; whereas in the next sub-section we are going to focus on the slave owners characters to show the divergence between both characters.

2.7.3. Slave Owners' Characters

Miss. Watson: Widow Douglas' sister. The author describes her as a slave owner who owns a boy named Jim.

Miss Watson, a tolerable slim old maid, with goggles on. (Twain 12)

Also, she tries to teach Huck religion, how to spell and how to read properly. She worked me middling hard for about an hour. Miss Watson would say, 'Don't put your feet up there, Huckleberry'; and, 'don't scrunch up like that, Huckleberry –set up straight' (Ibid 12)

The Phelps (Aunt Sally and Uncle Silas Phelps): Tom Sawyer's aunt and Uncle who kept Jim at their house. Then, Tom and Huck attempt to solve him from a cabin on their property. Miss Watson your runaway nigger Jim is down here two mile below Pikesville and Mr Phelps has got him and he will give him up for the reward if you send. (Twain 208).

Slave owners' characters seem to be educated persons. Thus, their speech sounds somehow refined vis-à-vis the non-standard variety which is spoken by the runaway slave Jim.

2.8. Dialect Representation of Cultural Elements in the *Adventures of Huckleberry Finn*

The novel of Huckleberry Finn is full of cultural elements or folkloric beliefs that are still present in some regions and societies which are part of the American culture of that time, among these, riddles, superstition, the belief in sorcery, myth and legend as they are described in the following table:

Cultural elements in the novel
Anecdotes and riddles
Superstition
The beliefs in sorcery
Sayings and Proverbs

Table 2.3. Main cultural elements used in Huck Finn

The above table highlights the main cultural elements used in Twain’s novel which summarises the character’s folkloric beliefs and traditions.

2.8.1. Anecdotes and Riddles

A riddle is a sentence or a question which has double meaning and considered as a puzzle to be solved. In the past, many riddles were regarded as humorous rather than intellectual. Yet, the modern form of riddles emerged in the Middle Ages from travelling entertainers were also used to provide information secretly.

According to Abrahams, riddles are “questions that are framed with the purpose of confusing or testing the wits of those who do not know the answer” (Abrahams 130).

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Riddles are mysterious questions that are difficult to solve or that have no clever answer and their purpose is to trick the listener about its meaning.

Today, riddles appear in all forms such as: funny, serious, hard, simple, and for all grades. For example, a riddle for kids is very different from many riddles for adults. It is part of the folklore of more cultures and then a source of entertainment and joy for kids, young and old ones.

Only one riddle is used in the novel with a kind of humour and entertainment. The riddle appears to represent some questions asked by Buck about the candle and why it went out. So, Buck wanted to trick Huck and asked him

where Moses was when the candle went out”. Huck answers, ‘I didn’t know, I hadn’t heard about it before, no way’. Then, he says ‘well, guess’, he answers again, ‘how’m going to guess” says I, ‘when I never heard tell about it before?’ he replies, ‘but you can guess, can’t you? It’s just as easy’ then, he says, “which candle?” he replied again, ‘why, any candle,’ he says, ‘ I don’t know where he was’, says I , ‘where was he? (Twain 101)

After a long time of thinking and asking questions in a sort of dialogue, Huck does not find an answer to the riddle then Buck says:

why, he was in the dark! That’s where he was!’ after Huck replies, ‘well, if you knowed where he was, what did you ask me for?’ and at last he told him ‘why, blame it, it’s a riddle, don’t you see. (Ibid 101)

It is a riddle to which Buck wanted to test his intelligence and at the same time joking and making fun all together.

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Twain employs this kind of riddles in his novel to reveal the richness and glamour of popular culture and the cleverness and moral of these dialectal elements that are the creation of those dialectal speakers.

Superstition is also heavily presented in the novel since it is part of the folkloric beliefs of most regions.

2.8.2. Superstition

Superstition is the belief or the practice which appears to be no rational substance. The ones who use the term suggest that they have certain knowledge or superior evidence for their own specific, philosophical, or religious convictions. Superstition may be ranged in terms of religious, cultural, and personal beliefs. In most regions and societies, certain objects and actions are supposed to be used in order to bring good or bad luck. A great number of superstitions are used by Huck and Jim in *Huckleberry Finn's* novel. One of the superstitions used in the novel is the existence of such beliefs and actions that bring bad luck.

The expression 'I heard an owl, away off, wooing about somebody that was dead, and a whippowill and a dog crying about somebody that was going to die; and the wind was trying to whisper something to me and I couldn't make out what it was, and so it made the cold shivers run over me'.(Twain 13) is used by Huck to show that he heard some birds and animals attempting to tell him something but he couldn't reach it. Therefore, he says 'Pretty soon a spider went crawling up my shoulder, and I flipped it off and it lit in the candle; [...] I didn't need anybody to tell me that that was an awful bad sign and would fetch me some bad luck'.(Ibid) This superstition used by Huck illustrates that when someone kills a spider, it will be a sign of bringing bad luck. Other examples of

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superstitions are used particularly in the fourth chapter of the novel, in order to know how to keep off bad luck. Huck says : “one morning I happened to turn over the salt-cellar at breakfast. I reached for some of it as quick as I would, to throw over my left shoulder and keep off the bad luck” (Twain 24).

Therefore, he adds “ There is ways to keep off some kinds of bad luck, but this wasn’t one of them kind; so I never tried to do anything, but just poked along low-spirited and on the watch-out³ (Ibid 24) Thus, all these dialectal elements show the way Huck is trying to practice some good actions by which he avoids bad luck.

In the main dialectal utterances, Jim is considered a superstitious character as in ‘Jim said you mustn’t count the things you are going to cook for dinner, because that would bring bad luck’ (Ibid 52). Therefore, Jim says ‘the same if you shook the table-cloth after sundown’ He adds, ‘ef you’s got hairy arms en a hairy bread’, it’s a sign dat you’s agwyne to be rich. Well dey’s some use in a sign like dat’ because it’s so fur ahead (Ibid). In fact, a great deal of superstition is used in *The Adventures of Huckleberry Finn* by both characters, Huck and Jim, to reveal different elements of people’s beliefs within their cultural milieu.

The following table resumes some examples of superstition which can be classified in terms of bringing good and bad luck used in the novel:

<u>Superstition</u>			
Good actions	Number of occurrence	Bad actions	Number of occurrence
Cross ones breast	13	I heard an owl, whooing	13
Tie up a little lock of my hair with a thread	13	Killing a spider	
Seeing a horse-shoe	13	Count the things you’re going to cook	52

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Turn over the salt-cellar to throw over my left shoulder	24	If you shool the table-cloth after sundown	52
Ef you's got hairy arms en a hairy breas	52	Talking about dead men To touch a snake-skin with my hands	58
		Handling a snake-skin	58
		Looking at the new moon over your left shoulder	59

Table 2.4 Superstition used in the novel

The belief in sorcery is another aspect among the cultural elements which are in the novel.

2.8.3. The Belief in Sorcery

Sorcery is the practice and the use of a person who is supposed to exercise supernatural powers through the assistance of evil spirits, black magic and witchery.

According to Norman John Granville Pounds, sorcery is “Belief in the existence of spirits, in witchcraft, sorcery and demonology lay at the root of popular culture in traditional societies” (380). Therefore, sorcery is one of the elements of popular culture from ancient time and it is used to accomplish personal wishes like success, prosperity and love matters.

Mark Twain reveals in his novel the total belief of Huckleberry Finn’s characters on the existence of spirits and ghosts;

I heard that kind of a sound that a ghost makes when it wants to tell about something that on its mind and can’t make itself understood, and so can’t rest easy in its grave and has to go about that way every night grieving. (Twain 13)

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It means that Huck believes in ghost's existence by stating that when ghosts want to tell about something they make some kind of noise or sound.

Another example appears when Tom and Huck want to tie Jim to the tree for pleasure and Jim thought that it belongs just to witches. He says that: "Jim said the witches bewitched him and put him in a trance, and rode him all over the state, and then set him under the trees again and hung his hat on a limb to show who done it" (Ibid 15).

Huck adds:

Jim told it he said they rode him down the New Orleans; and after that, every time he told it he spread it more and more, till by and by he said they rode him all over the world, and tied him most to death, and his back was all over saddle-boils. (Ibid)

Jim believes in the use of magic powers helped by spirits and witches. Huck says,

Jim always kept that five-center piece around his neck with a string, and said it was a charm the devil give to him with his own hands and told him he could cure anybody with it and fetch witches whenever he wanted to, just by saying something to it; but he never told what it was he said to it. (Ibid 16)

Huck adds: "Niggers would come from all around there and give Jim anything they had, just for a sight of that five-center piece; but they wouldn't touch it, because the devil had has his hands on it". (Ibid)

Other illustrations about the belief of sorcery are used by Tom 'There was hundreds of soldiers there, and elephants and treasure, and so on, but we had enemies which he called magicians, and they had turned the whole thing into an infant Sunday school, just out of spite'. (Ibid 22)

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Then Tom says:

‘A magician could call up a lot of genies, and they would hash you up like nothing before you could say Jack Robinson. They are as tall as a tree and as big around as a church’. (Ibid)

Tom explains to Huck and Jim lamp or an iron ring, and then the genies come tearing in, with the thunder and lightning aripping around and the smoke a-rolling, and everything they’re told to do they up and do it’. (Ibid)

In the same spirit, Tom confirms:

Whoever rubs the lamp or the ring, they belong to whoever rubs the lamp or the ring, and they’ve to do whatever he says. If he tells them to build a palace forty miles long, our of di’monds, and fill it full of chewing-gum, or whatever you want, and fetch an emperor’s daughter from China for you to marry, they’ve got to do it and they’ve got to do it before sun-up next morning too. And more, they’ve got to waltz that palace around over the country wherever you want it, you understand. (Ibid 22-23)

Tom’s speech reveals his beliefs in sorcery and even in magicians who have the power to accomplish everyone’s goals.

The following expressions are used in *Huckleberry Finn*’s novel to denote the belief of some characters in sorcery such as:

Miss Watson’s nigger Jim, had a hair-ball as big as your fist, which had been took out of the fourth stomach of an ox, and he used to do magic with it. He said there was a spirit inside of it, and it knowed everything. (Ibid 25)

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The second expression appears in ‘the basic-ball talked to Jim, and Jim told it to me. He says: yo’ole father doan’t knows, yit, what he’s a gwyne to do. (...) you want to keep ‘way fum de water as much as you kin, en don’t run no resk, ‘kase it’s down in de bills dat you’s gwyne to git hung’ (Ibid 26-27).

The third one appears in,

It makes you feel mournful, because you feel like it’s spirits whispering-spirits that’s been dead ever so many years and you always think they’re talking about you.

As a general thing it makes a body wish he was dead too, and done with it all. (Ibid 212)

The fourth expression is used by Jim’s nigger:

He said the witches was prestering him awful, these nights, and making him see all kinds of strange things, and hear all kinds of strange words and noises, and he didn’t believe he was ever witched so long, before, in his life. (Ibid 228)

The next expression shows how Tom tricks the nigger about the witch pie “you make them a witch pie; that’s the thing for you to do” (Ibid 241).

Therefore, “the nigger says ‘but my lan’, Mars Sid, how’s I gwyne to make’m a witch pie? I doan’t know how to make it. I hain’t ever heard er sich a thing b’fo’”(Ibid 242). This means that this nigger cannot understand the meaning of the witch pie.

2.8.4. Sayings and Proverbs

A saying may be described as a phrase or sentence that particular people use in particular situations and it is said by famous and well-known persons. Therefore, a proverb

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may also include pieces of advice, wisdoms and human experiences that are transmitted from one generation to another as Mieder states:

A proverb is a short generally known sentence of the folk which contains wisdom, truth, morals, and traditional views in a metaphysical, fixed and memorable form and which is handed down generation to generation. (24)

In the novel, there are about four sayings used by various characters to tackle different subjects; the first one is used by Huck to describe his runaway friend Jim “Give a nigger an inch and he’ll take an ell” (Twain 92). It means that a nigger is greedy and if you give him just a little hope or a small amount of something else, he will take more.

The second saying is used by Jim “We’d a seed de raf”(Ibid 114). Jim used this saying for Huck to explain how he found and caught the raft which means that we may find big things just by paying attention to small things that belong to it. Therefore, the third one is used by Huck “Spos’n he can’t fix that leg just in three shakes of a sheep’s tail” (Ibid 266). Huck used this saying to reveal that Tom has some troubles with his leg and he cannot move it. In addition to this, Twain entails in his novel some proverbs to reveal the folkloric belief of such characters as “a good deed ain’t ever forgot” (Ibid 70). It is used by the father of Huck, Pap as a kind of advice which means that every good thing done by anyone will be remembered forever. Then, the second one is “he was agoing to turn over a new leaf” (Ibid 30). Huck describes his father along this proverb which means that his Pap will start over a new life. Moreover, the third proverb is a kind of advice used by Uncle Silas “boys will be boys” (Ibid 271) to mean that boys are the same and do not change whether through time or in the future and it contains a piece of advice to women in particular.

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2.9. Examples of Literary Dialect Used in the Novel

There are a great number of forms of contractions used in the AHF. Therefore, in the following table we shall see some of these contractions used by various characters.

Forms of contractions	Standard form	Page number
Don't	Do not	11
Ain't	Does not	11
Couldn't	Could not	11
Wasn't	Was not	13
You've found	You have found	13
Hadn't	Had not	13
You'd killed	You had killed	13
Wouldn't know	Would not know	13
We'll start	We shall start	16
She'll	She will	17
That's	That is	17
You're	You are	19
'em	them	19
It's	It is	19
I'm agreed	I am agreed	19
Won't	Will not	19
Didn't	Did not	19
Can't	Cannot	19
Let's	Let us	47
I reck'n	I reckon	49

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No! w'y	No! why	49
Sumf'n	Something	14
How'd	How do	49
Comin'	Coming	51
Kep'	Kept	51
An'	and	52
I uz	I was	53
'bout	About	53
I on'y	I only	53
Goin'	going	73

Table 2.5. Some Forms of Contractions used in the Novel

In fact, the novel of Mark Twain in the AHF is written in a vernacular variety which is known as Black English Vernacular. Therefore, it is very important to mention that the entire book of the AHF is full of contractions since it is written in a non-standard form of language.

Moreover, there are other dialectal utterances that reveal the double negation which is regarded as a feature of a non-standard language; some of these utterances are shown in the following table:

Double negation	Standard form	Page number
I couldn't do nothing	I could not do anything	11
They don't know nothing	They do not know anything	12
I couldn't see no advantage	I could not see any advantage	12
It warn't no use	It was not any use	12
He hain't got no family	He has not got any family	17

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I don't take no stock	I do not take any stock	19
I ain't got nothing to say	I have not got anything to say	19
We hadn't robbed nobody	We had not robbed anybody	21

Table 2.6. Some Utterances of Double Negation use in the Novel

We can notice a large range of dialectal utterances which include the feature of double negation used in the novel.

There are a number of varieties used in the novel of the AHF as it is written at the beginning by the author. Thus, we are not going to mention all these various forms of speech since it is still a matter of debate among critical scholars, whether these several forms of speech exist or not. It is worth to mention that Huck's speech is different from Jim's one; the former is known as the ordinary 'Pike-county' dialect; whereas, the latter is called the Missouri Negro dialect.

Therefore, the following table will reveal some dialectal utterances which are presented in the folkloric aspects of the novel.

Dialectal Utterances used in Cultural Aspects	The Cultural Aspects	Page number
'Give a nigger an inch and he'll take an ell'	Saying	92
'Spos'n, he can't fix that leg jut in three shakes of a sheep's tail'	Saying	266
'we'd a seed de raf'	Saying	114
'a good deed ain't ever forgot'	Proverb	70
'ef you's got hairy arms en a hairy breas', it's a sign dat you'd agwyne to be rich'	Superstition	52
'there is ways to keep of some kinds of bad luck, but this	Superstition	24

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wasn't one of them kind; so I never tried to do anything, but just poked along low-spirited and on the watch-out'		
I heard that kind of a sound that a ghost makes when it wants to tell about something that on its mind and can't make itself understood and so can't rest easy in its grave and has to go about that way every night grieving	Sorcery	13
"niggers would come from all around there and give Jim anything they had, just for a sight of that five-center piece, but they wouldn't touch it, because the devil had had his hands on it.	Sorcery	16
'Miss Watson's nigger Jim, had a hair-ball as big as your fist, which had been took out of the fourth stomach of an ox, and he used to do magic with it 'he said there was a spirit inside of it, and it knowed everything'	Sorcery	25
It makes you feel mournful, because you feel like it's spirits whispering spirits that's been dead ever so many years and you always think they're talking about you.	Sorcery	212

Table 2.7. Some Dialectal Utterances used in the Cultural Aspects

As we have mentioned above, the AHF is full of dialectal elements which are heavily introduced in the folkloric beliefs of different characters.

2.10. Conclusion

In this chapter, we have pointed out through the study of the novel the main cultural aspects and dialectal elements used in *The Adventures of Huckleberry Finn*.

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In the following chapter, the research work will be based on data analysis and interpretation of literary dialect in the novel, that is, an analysis of these dialectal elements will be analysed in terms of the phonological and grammatical levels.

To clarify the point, an analysis of these dialectal elements is conducted through the third chapter at the level of phonology and grammar.

chapter three

CHAPTER THREE : Data Analysis and Interpretation of The Adventures of Huckleberry Finn Literary Dialect

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3.1. Introduction

The main goal of chapter three is to analyse the different dialectal features in terms of phonology and syntax introduced in the novel AHF, after we reveal data interpretation of these dialectal elements with an illustration of dialect use in it.

3.2. The Analysis of Dialectal Features

The data collected from the novel AHF includes the main dialectal utterances used by a slave character Jim, slave owner characters and by Huck, the narrator of the story, in their speech. However, there are many characters from different age, gender, and social levels which have employed the dialect but there is a slight focus on some individuals through whom the novelist uses the dialect for the sake of avoiding the standard form, which seems to be, sometimes, impossible to use.

Therefore, a lot of data are collected from Huck and Jim. This is why the analysis relies deeply on the dialectal variables used by them; however, this is not to say that other characters will not be taken into account; thus, there are many dialectal features that will be analysed at phonological and syntactical levels to distinguish the dialect from the standard one. The lexical level will not be taken into consideration for the sake of space limits concerning this scope of this research.

3.2.1. Phonological Representation

There are distinct styles involved (inclusive) within speech varying from very informal (casual) to very formal (careful) linked by phonological features by which we call it in this scope of research, features of pronunciation which are crucial for data

analysis at phonological level, since “starting with Labov, phonology is also highly sensitive to style” (Trudgill, 2002, p. 162).

As a matter of fact, a large number of different forms of non-standard language are used in the speech of various characters, and employed by Mark Twain in his novel in which he attempts to portray his own experiences and adventures through the use of dialect and to reflect the original speech of the characters.

3.2.1.1. Contraction

In fact, there are a number of dialectal utterances which are contracted on the one hand and vowels and consonants are transformed differently from the standard one, on the other hand. Therefore, contracted words are considered as one of the main important features of various forms of non-standard language. Then, the missing letters of different dialectal words are, sometimes, replaced by the authors by apostrophes.

A great deal of forms of contractions are used in the AHF, as the case with Jim, a slave character as shows the following table:

Character	Contracted words
Jim	‘way, roun’, ‘bout, ‘em, t’other, las’, flyin’, breas’, on’y, los’, b’longs, fo’, ‘f, o’course, ‘nough, reck’n, inves’, sho’, lan’

Table 3.1. Contracted Words by Jim in AHF

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The other characters in the novel also employ contractions in their speech as shown in the table below:

Character	Contracted words
Huck	T'other, couldn't, warn't, don't, didn't, you've
Tom Sawyer	Per'aps, there's, 'em, hadn't, hain't
Pap	O', better'n, look'n-glass, bein'
The Duke	Runnin', 'bout, makin', takin', a-growin', puttin', mornin', getherin'

Table 3.2. Contracted Words by Other Characters

Contraction takes place in the characters' speech within pronouns, verbs and nouns which reveals that characters use contraction to provide some communicative tools as rapid speech.

3.2.1.2. Vowel/Consonant Transformation

Further analysis of the data demonstrates that vowels and consonants have been sometimes deleted or added from words by characters as:

*Deleted vowels /a, e, o, i/ in:

“way, 'bout, agin, b'longs, 'nough, off'n, look'n-glass, spos'n.

*/i/ turns to /e/ in:

ef, tell, set.

* /e/ turns into /i/ in:

Git, yit, forgit.

* /o/ and /a/ turns to /e/ in:

Er, getherin'.

* Consonant

* Contracted /g/ from nouns and verbs in:

Flyin', bein', runnin', makin', takin', growin', puttin', mornin', getherin'.

* Contracted /t/ in:

Las', breas', los', inves', didn', raf', nex'.

* Contracted /th/ from:

'em

/Consonant transformation:

/s/ and /d/ turns to /n/ in:

'yourn', 'hearn'

/s/ turns to /x/ in: 'axe'

/k/ turns to /t/ in: 'ast'

There are other changes in the speech of Jim as shown in the following table:

Dialectal words	The words in the Standard
Whar	Where
Sumf'n	Something
Mouf	Mouth
Kase	Because
Jes'	Just
Fust	First
Fum	From
Thar	There

Table 3.3. Dialectal Words Used by Jim in AHF

Therefore, some other changes occur in pronouns, demonstrative pronouns, auxiliaries, verbs and articles in terms of pronunciation used by Jim as it is shown in the table below:

Dialectal features	The standard form
Dey	They
Dis	This
Dat	That
I's	I am
Gwyne	Going
Doan'	Do not
En	And

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De	The
Uv	Of
Un um	Of them

Table 3.4. Various Dialectal Utterances Used by Jim in AHF

Some of the words have been totally changed by Jim, as shows table 3.5:

Character	Dialectal words	Words in the standard
Jim	Gals	Girls
	Sah	Sir
	Dah	Dear
	Awlwz'	Always
	Wunst	Once
	Nuffin	Nothing
	Sumfn'	Something
	Heah	Here

Table 3.5. Other Dialectal Terms Used by Jim in AHF

*Consonant to vowel transformation

/d/ turns to /e/ in:

'tole', 'ole', fine'

In fact, there are other examples of dialectal features from main characters in the AHF revealing that the novel is rich in the dialect used by Mark Twain to reflect the original speech of the characters that the standard would be unable to provide.

3.2.2. Grammatical Representation

We may find that contraction and vowel consonant transformation occur within grammatical construction in words like ‘I’uz, ‘I aint’, ‘I’s’, ‘hain’t’, in stead of ‘I was’, ‘I am not’, ‘has not’. This calls for Labov’s crucial question when he states “is it a phonological rule which operates at a lower level in the grammar?” (73) , at his study in the general nature of the deletion rule and its relation to contraction of the English auxiliary in Black English Vernacular. This means that it is not easy to neglect the phonological feature within the grammatical structure as it is described in the examples below:

*standard English verbal suffix –s:

The third person singular represents indicative verbal ending –s is problematic in the speech of dialect characters who delete it when it should not be and add it when not necessary. Therefore, Jim’s speech employs the /s/ of the third pronoun of the present tense to other pronouns than ‘he’, ‘she’, ‘it’ as: ‘I says’; ‘I owns’, ‘I hear’s’, ‘I jis knows it’, ‘you knows’, ‘you’s gwyne’, ‘they sings’. However, we find other characters who delete the /s/ of the third pronoun of the present tense as: ‘he say’, ‘he take’.

The following table will reveal some dialectal grammatical utterances used in the novel

Character	Dialectal Grammatical Utterances
Jim	I owns, I knows, I hears, I been, I’s

	gwyne, I doan' want, I k'n stan'
	He say, he take.
	You's gwyne, you knows
	Dey wuz, they sings, they must a been, we's safe
	There was, ther's ben
	Wher you bee?, who is you,
	Signs is signs, ain't no mater, they don't do nothing

Table 3.6. Deviant Grammatical Forms by Jim in AHF

***Pronouns dey:**

In the novel, Jim uses a great deal of the pronoun 'dey' in a different manner in his speech which is regarded as a dialectal feature which affects pronunciation instead of 'they' which is found in the Standard.

***Demonstrative pronouns: dat, dis**

Indeed, Jim uses these demonstrative pronouns extensively in his speech as: 'dat', 'dis' instead of 'that' and 'this'. Thus, Jim's accent also affects consonant.

***Double negation:**

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The AHF is very rich by the use of double negation which is regarded as one of the various features of Black English Vernacular as they are represented in the following table of both characters Huck and Jim:

Characters	Double negation	Standard form
Huck	That ain't no matter	That does not any matter
	I couldn't do nothing	I could not do anything
	They don't know nothing	They do not know anything
	I couldn't see no advantage	I could not see any advantage
	I don't take no stock	I do not take any stock
	We hadn't robbed nobody	We had not robbed anybody
Jim	Don't tell nobody	Do not tell anybody
	Dey ain't no witches	They do not any witches
	He couldn't fine no way	He could not find any way
	Dey won't look into noth'n	They will not look into anything
	He ain't comin' back no mo'	He is not coming back no more

Table 3.7. The Use of Double Negation by Huck and Jim

Moreover, Black English Vernacular involves many characteristics related to grammar as: the deletion of the auxiliary 'to be' as illustrated in the following example: 'what you going to do?' instead of 'what are you going to do?'

It is important to bear in mind that the dialectal features of a character's speech might be the reflection of a character's social status. Therefore, Jim's speech is

entirely different, words are joined and combined together. Also, Jim employs a non-standard variety which is used and spoken by slaves living in the South. Thus, it reveals that he is a black slave who is illiterate, poor, superstitious and uneducated.

The various phonological and grammatical representations extracted in AHF denote the different dialectal features of Black English Vernacular.

3.3. Questionnaire's Analysis

The questionnaire designed to students in American literature at any level was answered by 59 students only. Concerning the first question, all the informants answered by 'yes'. Thus, fifty-nine (59) students said that reading American novels is very interesting.

When required to justify their answers, students gave different arguments. They affirmed that reading American novels is interesting since it provides the learners with an opportunity to enrich their backgrounds about American writers, as well as, their use of different varieties.

The following arguments are stated by the majority of students interested in reading American novels :

- American novels contribute to art of literature with a variety of themes.
- They inform us about American societies and culture.
- They give us vivid examples of the American life and they introduce the American culture to non-Americans.

- It provides a better knowledge about the way American think, act and the way they deal with various situations in life.
- To know more about the use of dialect in American literature.

Therefore, all students like reading American novels because it helps them to know more about culture, traditions and different varieties used in American literary work.

As far as the second question was concerned, the students gave almost the same answers about their feelings as readers towards American literature. They replied that it is very fascinating, fabulous and exciting literature. They add that they feel interested in and attracted by American literature. Therefore, most of the respondents have a feeling of passion and enthusiasm especially, when reading American novels.

Concerning question three, the majority of the informants answered by 'no'. Thus, thirty-nine (39) students said that they did not find any difficulty in understanding when reading literature. On the other hand, twenty (20) students answered by 'yes' asserting that they found some difficulties when reading literature.

When required to justify their answers, both categories of students gave various arguments. The first group affirmed that it is a rich and thorough literature and students found it easy to grasp the essence of American literature.

The second category stated that they found some difficulties when reading American literary works as described below:

- Some difficulties in the way of understanding the meaning behind the lines.

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- Difficulties may be found on the level of language like some varieties are pure American. Thus, it is difficult to grasp.
- The use of some complex words.

Regarding the fourth question, the majority of the students answered by 'yes'. Thus, forty-nine (49) students said that they found ambiguity of any form of language used by American authors. On the other hand, ten (10) students answered by 'no' asserting that they did not find any ambiguity of any form of language in American literature.

Therefore, some arguments were given by the first group to justify their answers like :

- The majority of non-native speakers are not accustomed to these forms of language.
- Some American authors use slang words 'informal' and 'dialect'; this sometimes creates ambiguity.
- Some authors use Black English such as: Black English Vernacular.
- American authors belonging to the local-colour movement emphasize typically American ways of expression.
- Sometimes, authors from specific regions in the USA, especially the Southern States have particular expressions that we are not accustomed to.

However, the majority of the other group stated that they did not find any difficulty or ambiguity about any form of language used by American authors because it is easy to read and understand.

Therefore, most of the students find some difficulties concerning the use of language by American authors.

Concerning the use of dialects in American novels, the students gave different answers. Most of them considered dialect use as effective to depict the American society and it is very faithful to the American spirit. They said that it makes the literary work more approachable to readers, more popular as if to make the simple lay-man reader more comfortable and familiar. As well as, asserting that the use of dialect leads readers to the discovery of the magnificent realistic side of universal literature.

Therefore, most of the respondents appreciate the use of dialect in American novels since it is flexible and intelligible.

As far as the sixth question was concerned, the majority of the students stated that the impact of dialect use in American literary work gave pleasure for most readers while exploring the vernacular language and push them to embrace the American culture. Adding that dialect use makes American literature richer, more complex and therefore more interesting.

Moreover the majority of the students agree that dialect is a good contribution to diversity and characterization.

Regarding the seventh question, most of the students said that the combination of styles (formal/informal) in American novels find it attractive, positive even if at first it seemed odd, but they got used to it by adding that they appreciated this combination and they encouraged its spread among American authors.

As far as the last question of the questionnaire was concerned, the majority of the students thought that the author uses dialectal forms in literature to lead readers to the discovery of the magnificent realistic side of universal literature. They said that it is a more direct way to connect with readers without filter of censure, just a complete heart to heart connection through a book.

Furthermore, dialect use in literature provides the reader with a vivid image about the atmosphere of the literary work and makes it richer, more complex and therefore more interesting. Thus, it is a good contribution to diversity and characterization.

3.4. Data Interpretation

Most dialectal elements in the AHF have been characterized by contractions and vowel/consonant transformations where one or more segments of the component words are phonetically altered, reduced, or deleted, and sometimes replaced by the novelist by an apostrophe.

There are other grammatical forms employed by characters in the novel under consideration and are mostly deviant from the Standard; this just indicates that these speakers are informal between each other, which denotes accuracy and carelessness in speaking. As it is illustrated in the above-mentioned tables, Jim's speech is entirely different from other characters. Words are sometimes joined and combined together and another time, vowel and consonants are either transformed, reduced or deleted.

3.4.1. Reduction and Brevity

Contraction is one amongst the widest studied phenomenon in dialects of English in general. It is regarded as a colloquial form of language and it occurs in informal settings and contexts.

According to Quirk et. Al , contraction can be described as “phonologically reduced or simplified forms which are institutionalized in both speech and writing” (122-124). This means that they occur in rapid or casual speech reflected in written literary texts to convey a vivid image to the readers.

We may notice contraction, generally in negative statements and especially in negation, which is another characteristic of dialect used by most characters. As in ‘don’t, for, do not, and couldn’t for could not.

In the same vein, Anderwarld adds “the usual secondary contraction of negative contracted forms is a contraction to /n/ (with a loss of the word-final alveolar stop)” (68).

3.4.2. Simplification and Easiness

There are a great many contractions in the novel as it is stated above which reveal one of the features of informal written style and for this account, contractions provide an easy pronunciation and simplify our casual speech in everyday conversations.

In fact, most characters in the AHF use non-standard forms of language in their speech for the sake of simplification and easiness to the readership. In addition, there are different grammatical forms of Black English Vernacular in the novel which tend to be ungrammatical as ‘I owns’ for ‘I own’, ‘you knows’ for ‘you know’, ‘they sings’ for ‘they sing’ and ‘you’s gwyne’ for ‘you are going’. In this vein, Trudgill points out “non standard dialects of English are ungrammatical that they do not have grammar or that their grammar in some way wrong... are quite wrong” (45).

In the same stream, Greenough adds:

Even bad grammar is essentially just as good as good grammar; it becomes bad merely because it is associated with persons that we dislike or look down on.

And bad language is only such because it is not the accepted form of speech.

(72-73)

Thus, dialect produces a real atmosphere among speakers interpreted through intimacy.

3.4.3. Intimacy

In any literary work, the use of dialect creates an intimate atmosphere between close speakers depending on careless use of language to feel involved as the use of contraction which is aimed at revealing intimacy between speakers and it is also related to “positive politeness” (Brown and Levinson 112).

In addition: “It seems that to contract is to endear, perhaps because of the association with smallness, perhaps partly because of the contrast with negative politeness” (Ibid).

Therefore, intimate speakers or interlocutors use informal speech in everyday conversations for the sake of establishing and maintaining good social relations as Mc Carthey reveals:

Conversation contains a large amount of vocabulary whose function is mainly ‘relational’ or ‘interactional’ (i.e. in the service of establishing and reinforcing social relations. (109)

In fact, contracted utterances tend to occur in dialogue between close friends like Huck and Tom Sawyer or between Huck and Jim. There are some other grammatical forms of dialect which denote a fact of intimacy among characters as it is shown in this dialogue between Huck and Jim:

Jim sings out: “we’s safe, Huck, we’s safe! Jump up and crack yo’heels, dat’s de good ole cairo at las’, I jis know it!” (Twain 92). I says:

I’ll take the canoe and go see, Jim. It mightn’t be, you know.’

He jumped and got the canoe ready, and put his old coat in the bottom for me to

set on, and give me the paddle; and as I showed off, he says:

‘pooty soon I’ll be a-shouts o’Huck; I’s a free man, en I couldn’t even ben free ef

it hadn’ been for Huck; Huck done it. Jim won’t ever forgit you, Huck; you’s de

bes ‘fren’ Jim’s even had; en you’s de only fren’ole Jim’s got no. (Ibid 93)

Thus, dialect tends to reflect a real image of each character in the novel which the standard language might not provide.

3.5. Sociolinguistic Perspectives in Literary Dialect Analysis

Indeed, literary dialect has a wide range of perspectives that the researcher should take into account. Cole has expressed the importance of studying and analyzing a literary dialect by asserting that literary dialect analysis should not focus just on phonological representation, as indicated before by some scholars like Ives Summer, but confirms that literary dialect study may include other elements:

Col’s charge that the literary dialect analyst must look at how dialect functions in the work is an important point. However, this whole sale dismissal of structural analysis will not make sense to linguists interested in what an author’s representation of features, can say about language variation and change or about perceptions of and attitudes toward language varieties and their impact on social organization, for example. (Minnick 31-32)

In fact, there is a set of sociolinguistic parameters which control speech (Labov 209); these parameters are called by Gumperz social rules which refer to “the individual’s perception of his and interlocutor’s social rule” (16), and in terms of “communication which ‘reflects speakers’ attitudes to each other, and to their topics” (Hymes 37).

Moreover, many scholars have encouraged the relationship of sociolinguistics to literary dialect analysis as Fenell, and Bennett with Esau, Bagnall and Ware who state that: “Approaching the social systems which are set up in literary works through the medium of linguistic analysis, rather than looking at the social system alone, is often a much more concrete and revealing approach” (Minnick 37).

In the same vein, Minnick adds that:

Additionally, the observer of literary dialect must also consider what an author’s use of dialect, including which characters are represented as speaking dialectally and to what effect the dialect is represented, might say about an author’s social and racial attitudes, as well as about how authors perceive such attitudes as existing among his or her audience. (Ibid 14)

It is important to mention that a number of scholars highlight and support the relationship of sociolinguistics to literary dialect analysis and at the same time by shedding light on the cultural perspectives with literary dialect.

3.6. Cultural Perspectives in Literary Dialect Analysis

Undoubtedly, literary dialect analysis tends to be unavailable if the study neglects the cultural side which is necessary to the linguistic and social backgrounds as Gumperz states:

Social rules, therefore, are much like linguistic rules, they determine the actor’s (or speaker’s) choice among culturally available modes of action or strategies in

accordance with the constraints provided by communicative intent, setting, and identity relationships. (Gumperz 16)

Therefore, cultural aspects with literary dialect can be clarified when understanding the real concept of culture as “a system of interdependent patterns of conduct and interpretations” then, it "describes communication patterns of action and meaning” (Carbaugh qtd in Hecht 33).

Thus, any literary text involves communication through narration and characters’ diversity to reveal both social and cultural aspects:

Given the variety of modes and genres that realize narrative activity, it is an enormous task to consider how narrative is rooted in cultural systems of knowledge, beliefs, values, ideologies, action, emotion, and other dimensions of social order. (Macaulay 22)

It is worth to mention that dialect awareness in literature widens cultural aspects in the interpretation of literary texts as an instrument of ideas that interpret significant issues about the group and its belonging. In this respect, when dialect is put in “the hands of sly and talented artists and astute and sensitive critics, may do cultural work” (Fishkin 81).

Furthermore, primary observations were made when collecting the data from various characters in the novel related to cultural aspects interpreted in the speech of characters such as: the belief in sorcery, superstition, anecdotes, riddles, sayings and proverbs.

According to Duranti, “culture is representation of the world, a way of making sense of reality by objectifying it in stories, myths, descriptions, theories, proverbs, artistic products and performances” (33).

In the same vein, he adds:

Myths, rituals, classification of the natural and social world, can also be seen as examples of the appropriation of nature by humans through their ability to establish symbolic relationships among individuals, groups, or species. To believe that culture is communication also means that a people’s theory of the world must be communicated in order to be lived. (Ibid)

Thus, authors assert that the cultural aspect at any literary work plays an important role for the sake of portraying different customs and traditions related to the culture of each society that writers tend to depict through the speech of various characters.

3.7. Culture and Dialect in AHF

The novel AHF is full of folkloric elements used by Mark Twain as proverbs, sayings, the belief in sorcery and superstition to depict and reflect the natural speech of characters. In fact, the whole novel is written in a vernacular variety which is known as Black English Vernacular to focus on a character’s educational background and to

provide social parameters that characterize the speakers of dialect as age, gender and social status. Additionally, to be faithful to the context the writer tries to set up.

3.8. The Functions of Literary Dialect

Literary dialect possesses a great number of functions which the standard language cannot provide. Hence, it may interpret the speech of an individual and convey a special meaning to the reader. Furthermore, dialect is employed by authors in their novels to be faithful to the people they want to represent and try to give a real picture of the characters.

Fine points out that “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” (327).

Dialect use in literature reveals the choice of the novelist to interpret dialect spelling, and it is important to know how these spellings are employed in different social contexts that go back to the dialect he is using in his literary work.

In the same stream, Fine adds: “Many highly literate scholars and poets, then consciously appreciation for the dialect and people they are trying to study or represent” (Ibid 324).

Thus, each author employs literary dialects for a specific purpose in his writing.

It is worth to mention that one of the main functions of the literary dialect is to bring an authentic speech used by each character in the novel. It reflects the

character's cultural background. Therefore, the literary dialect helps literary authors to portray their own thoughts, beliefs and experiences as Kramersch states:

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. (03)

Thus, a good example would be the case of Mark Twain's Huckleberry Finn in which he wrote about slavery for the sake of portraying realistically the life of black people living in America.

Henceforth, dialect may function as a device in a novel to show a strong relationship among characters belonging to the same social group. In this sense, Minnick outlines "how spoken language variation can function as tools for maintaining solidarity or distances or collective versus individuality between and among characters within a text" (45).

Furthermore, dialect in literature entails a large scale of functions in the literary text as illustrated by Serrir-Mortad: "using dialect in literature is a faithful representation of a non-standard pronunciation ... dialect stresses social contrast between the characters... ordinary language is the basis of appreciation to literary language" (43)

In addition to this, Serrir-Mortad says: "Dialect writing is a phenomenon that is more and more common, and dialect is only a device to enable written representation of spontaneous speech" (Ibid 44)

As aforementioned, the literary dialect may offer to the literary work a number of functions, for the sake of painting an authentic picture to the audience to become involved.

3.9. Conclusion

The third chapter has been an attempt to analyse the dialect data gathered from AHF, at the level of phonology and grammar, in addition to the questionnaire analysis. Therefore, a shift to dialect data interpretation which summarises that dialect use in the novel has a relation with sociolinguistics and cultural perspectives in literary dialect analysis.

General Conclusion

All what has been stated in this scope of research is just an attempt to reach a certain target of the importance of dialect use in American literary works with an investigation at various dimensions and different levels of analysis.

In any speech community, language carries a lot of means of interaction and reveals our social behavior. For this account, it is a crucial element in any literary work which is used along with different forms of non-standard language.

Mark Twain's *The Adventures of Huckleberry Finn* is rich with the use of dialect, for the sake of realism and to cope with the characters' educational and social background as well. Therefore, it is a more direct way to connect with the reader, without filter of censure, just a complete heart to heart connection through a book. Also, dialect use in literature may attract the reader's attention and provide him with a vivid image about the atmosphere of the literary work, then it is also considered as flexible and intelligible.

A lot of data have been gathered from the speech of a slave character, Jim, and then analysed in terms of the phonological and grammatical level. Jim employs a non-standard variety which is used and spoken by slaves living in the South called the Missouri Negro Dialect from the so-called Black English Vernacular. Therefore, Mark Twain in *Huckleberry Finn* tends to reveal from Jim's speech that he is a black slave who is illiterate, poor, superstitious and uneducated.

In fact, the main focus of this research work is to shed light on the importance of dialect use in literature and to raise dialect awareness among readers.

The present research work also attempted to provide a study and analysis of dialect use in literature, and findings are taken under consideration from the research scope mainly:

- The use of dialect in literature is a good contribution to diversity and characterization.

- The impact of giving pleasure to the readers while exploring the vernacular language and to push them to embrace the American literature.

- Dialect use makes American literary works richer, more complex and therefore more interesting and attractive.

- The use of dialect leads readers to the discovery of the magnificent realistic side of universal literature and makes the literary work itself more approachable, more popular to readers as if to let a simple lay man reader more comfortable and familiar.

This research work may be of crucial significance in terms of revealing the artistic relation between sociolinguistics and literature and at the same time by providing the link between these two different disciplines.

In further research, it would be very interesting to look at the various functions of these dialectal elements written in a vernacular variety known as Black English Vernacular used in Huckleberry Finn's novel by providing a thorough analysis to both phonological, grammatical and lexical one and also by answering the following question: what is the impact of dialect use on readers in American literary works ?

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Appendices

Appendix A

Student's Questionnaire

The following questionnaire is conducted to students of American literature at any level in order to collect informative data to try to understand the impact of dialect use on readers and their reactions towards the combination of styles (formal / informal) in literature. It would be very kind of you to complete it as right as possible. Thank you in advance.

1- Is it interesting to read American novels ?

- Yes

- No

Why?

.....

.....

2- What are your feelings as a reader towards American literature ?

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3- Do you find it difficult to understand ? If yes, why ?

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4- Is there ambiguity of any form of language used by American authors?

- Yes

- No

Why?

.....

.....

5- How do you consider dialect use in American novels ?

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6- According to you, what is the impact of dialect use in American literary works ?

.....

.....

7- What are your own reactions towards the combination of styles (formal/informal) in American novels ?

.....

.....

8- Why do you think the author uses dialectal forms in literature ?

.....

.....

TABLE OF CONTENTS

Characters in The Adventures of Huckleberry Finn

Huckleberry Finn: is the main character and narrator of the story.

Pap: Huck's father who is an abusive and drunken one and wants to trick his son to steal the reward money.

Jim: Miss.Watson's slave and **Huck's** companion as he travels down the river. The author describes him as a runaway slave who escapes from slavery to the entire world.

Miss.Watson: Widow Douglas' sister. The author describes her as a slave owner who owns a boy named Jim.

The Phelps (Aunt Sally and Uncle Silas Phelps): **Tom Sawyer's** aunt and uncle who kept **Jim** at their house.

Tom Sawyer: Huck's best friend who freely spins lies and loves adventure. Tom helps Huck to free Jim at the end of the story by persuading Huck to use the ideas Tom has learned from adventure books.

Widow Douglas: Miss Watson's sister, she adopts Huck to try and civilize him.

Aunt Polly: Tom's aunt who shows up at the end to find out what tricks **Tom** has been playing on her kinfolk. She reveals the true identities of **Tom** and **Huck** to her sister and spoils their attempt to steal Jim out of slavery by explaining he is already free.

Judith Loftus: when Huck dresses as a girl to go and try to find out some information about what has been happening around town, he comes across a house in the woods. It is Mrs. Loftus' house.

Emmeline Grangerford: is the dead daughter of the Grangerford family. She wrote poetry always about dead people.

Miss Sophia Grangerford: she is one of the beautiful Grangerford daughters. Miss Sophia runs away with one of the Shepherdson boys, Harney Shepherdson.

Harney Shepherdson: he is one of the Shepherdson boys. He runs away with one of the Grangerford girls, Miss Sophia.

Boggs: he is a drunk with a red face, who appears to be around fifty years old. He always causes troubles in town. **Colonel Sherburn** shoots him and kills him because he won't calm down.

Colonel Sherburn: a very well-dressed fifty-five year old man. He is a respected member of the town. He shoots **Boggs** for making troubles in the town.

Mary Jane: she is one of the sweet daughters of Peter Wilks. She trusts the King and the Duke immediately, even though they are liars. She doesn't even hesitate to give them the money that her father left in his will.

Judge Thatcher: he is in charge of Huck's money. He has Huck's best interest at heart. He tries to keep Huck away from **Pap, Huck's** drunkard father.

Grangerfords: the family that **Huck** meets after he jumps off of the raft. They take him in and feed and clothe him. They are in a feud with the Shepherdson family. Their daughter, Miss Sophia, runs away with Harney Shepherdson. This starts a battle that ends in tragedy.

BuckThe smallest son of the Grangerford family. Huck becomes good friends with Buck. Buck gets killed in the battle with the Shepardsons. It makes Huck sick to see violence like this.

The Duke: a younger man in trouble that **Jim** and **Huck** take on their raft. He tells them he is a **Duke** and should be treated like one. He is very crafty and is always scheming. He pretends to be **Peter Wilks'** deaf and dumb brother William.

The King: an older man in trouble that **Jim** and **Huck** take on their raft. He tells them he is a **King** and should be treated like one. He pretends to be **Peter Wilks'** brother, Harvey. Along with the Duke, he is tarred and feathered at the end of the book for his cons and performing bad plays

Peter Wilks: the dead man who leaves his estate to his two brothers and nieces. The **King** and the **Duke** pretend to be his long lost brothers from England.

Shepherdsons: the opposing family to the **Grangerfords**. They fight the **Grangerfords** and are responsible for killing **Buck, Buck's** father, and his two brothers.

ملخص:

تتناول هذه المذكرة بالدراسة إشكالية توظيف العامية لدى الأمريكيان السود وكذا التراث الشعبي في الرواية الأمريكية، اخذين رواية مارك توين التي عنوانها: مغامرات هكلبري نموذجاً للدراسة. وقد تمحورت إشكاليتنا حول الدوافع التي أدت بالروائي الأمريكي مارك توين الى استخدام الألفاظ العامية لدى الأمريكيان السود ومدى تأثير العوامل السوسيولسانية فيها، وأبرزها في هذه الرواية أهمية العامية والتراث الشعبي.

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

Résumé :

Cette étude met l'utilisation du Vernaculaire des Américains Noirs dans la littérature Américaine ou le roman, Huckleberry Finn, de Mark Twain a été pris comme exemple. En premier lieu, nous avons apporté des définitions de quelques concepts en relation avec le dialecte littéraire avec quelques théories utilisées par des chercheurs et sociolinguistes. Cette recherche décrit comment le facteur sociolinguistique influe sur l'utilisation du dialecte. L'analyse du roman Huckleberry Finn , d'un point de vue socioculturel, démontre la variété d'aspects culturels et folkloriques 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 littéraire, Vernaculaire des Américains Noirs, facteurs sociolinguistiques, aspect culturel, folklore.

Summary :

This present research work examines the use of ' Black ' English in American literature in the case of Mark Twain's novel: The Adventures of Huckleberry Finn. It demonstrates how sociolinguistic factors influence literary dialect use. Besides, this mémoire explores the novel from a cultural perspective, shedding light on the dialectal elements of 'Black' English. Methodologically, an interdisciplinary approach has been employed in gathering and analyzing data, that is the use of literary, linguistic and sociolinguistic approaches to a better understanding of the various features of speech.

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

Summary

The main interest of this research work is the exploration of the use of 'Black' English in literature selecting the American novel: *The Adventures of Huckleberry Finn* by Mark Twain as a field of investigation. This novel is chosen since it is a fertile scope of study, rich of various cultural elements used by characters. The present investigative work falls into three chapters. The first one introduces a review of some key concepts related to dialect use in literature, which reveals how sociolinguistic factors influence literary dialect. The second one deals with the literary study of the novel spotting light on the main cultural aspects used in it as: proverbs, sayings, the belief in sorcery, superstition, anecdotes and riddles. The third one is mainly concerned with the analysis and interpretation of the data at both phonological and grammatical levels. The focus is set on a selection of literary, linguistic and sociolinguistic approaches. The data gathered from the novel have been analysed and interpreted to provide and reflect a vivid image of the novel's fictional characters with a purpose to increase dialect awareness among readers of literary dialect. In fact, the study of the implementation of dialectal elements in American literature does not only extract the enjoyable side about the character's social background, but also offers a special glamour and beauty to American literary works.

Dialect as a complex phenomenon has been the interest of many scholars especially dialectologists. Yet, it has dominated other fields of study, chiefly sociolinguistics and literature.

It is of crucial importance to mention that there is a wide range of different varieties related to non-standard English, as Black English Vernacular which is thoroughly used in American literary works since it enables authors to portray their own experiences and adventures by painting an authentic picture to readers to become involved, in addition, it has contributed to the outstanding success of American literary works.

Dialect use makes American literary works richer, more complex and, therefore, more interesting and attractive. Also, it is very effective to depict the American society and is very faithful to its spirits. Besides, it provides much pleasure to readers while exploring the vernacular language and helps push them to embrace the American literature.

This research work focuses on the importance of dialect use in literature by spotting light on various characteristics of dialectal elements and providing social parameters that characterize the speakers of dialect. This scope of research tends also to reveal the artistic relation between sociolinguistics and literature.

Thus, the present work is constructed in the following research questions:

- Why is Black English Vernacular used along with Standard English in American novels?
- What are the functions of dialect that Standard language cannot provide?

- What is the impact of dialect use on readers and their reactions towards the combination of styles in literature?

Corresponding hypotheses are suggested to answer the stated questions, these hypotheses being:

- The Black English Vernacular is used along with Standard English in American novels to reflect the original speech of the characters.

- The functions of dialect may be stated in the following points such as: to involve the reader in the context the writer tries to set up, to focus on a character's educational background and to provide social parameters that characterize the speakers of dialect as: age, gender and social status.

- Dialect use is a good contribution to diversity and characterization, which reflects the folkloric beliefs of various characters. The combination of styles in literature seems to be enjoyable and may encourage its spread among American authors.

It is worthy to mention that our research work needs a sample novel and for this account our choice falls on an American novel, *The Adventures of Huckleberry Finn* by Mark Twain which is very rich of folkloric elements written entirely in a vernacular variety known as Black English Vernacular, therefore, a lot of data are collected from Huck and mainly from Jim and this is why the analysis relies deeply on the dialectal elements used by them.

There are a number of varieties used in the novel of *the Adventures of Huckleberry Finn* as it is written at the beginning by the author. Thus, we are not going to mention all these various forms of speech since it is still a matter of debate among critical scholars, whether these several forms of speech exist or not.

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

- Literary approach: *The Adventures of Huckleberry Finn* by Mark Twain is the main field of study. This novel is selected since it is a fertile scope of investigation, very rich of folkloric elements used by characters which are revealed to study, therefore, a summary of the novel to expose the setting and main events involved in it, is necessary.

- Sociolinguistic approach: at this stage, we shall try to focus on the characters' use of the dialect in relation to some sociolinguistic parameters as: age, gender, social status, and cultural background, in addition to cultural perspectives within literary works.

- Linguistic approach: the main interest of this study will be the focus on two linguistic levels phonological and grammatical to clarify the various linguistic variables the author tries to reach.

- In addition to the use of another research instrument which includes the use of questionnaire to collect informative data for the sake of reaching certain goals.

The present research work is divided into three main chapters; the first one attempts to provide theoretical definitions of dialect and some key concepts related to

dialect in literature and it reveals how sociolinguistic factors influence literary dialect.

The second chapter contains the novel's summary and the main cultural aspects used in it such as: proverbs, sayings, the belief in sorcery, superstition, anecdotes and riddles which are the main source of collecting data. Finally, the third chapter deals with the analysis and interpretation of literary dialect in the *Adventures of Huckleberry Finn* at the level of phonology and grammar to better understand the various linguistic variables, in addition to a thorough analysis of the data gathered from the questionnaire.

Dialect has always been regarded as old-fashioned, strange and an informal way of speaking. It was also viewed as bizarre when dealing with the study of dialect as a science in relation to an artistic discipline which is literature. However, in recent years, scholars as: Minnick, Azevedo and Kramsch began to change their minds by recognizing that we can learn a number of distinctive varieties of language just by reading a literary work as it will be shown through this chapter which attempts to provide a theoretical description of some key concepts concerning dialect use in literature. But before, we shall have a look at the general concept of dialect and Black English in particular.

This chapter aims at exploring a number of key concepts related to dialect use in literature, providing the function of dialect in literature and to know to what extent its implementation may influence the literary work.

Mark Twain has been chosen as a sample novelist to view his own representation of literary dialect in his novel *The Adventures of Huckleberry Finn* for the sake of deeper illustration to the concepts of literary dialect.

The main focus of this chapter is the study of the novel *The Adventures of Huckleberry Finn* from a cultural perspective to reveal the different elements of popular culture used by slave characters and slave owners such as: anecdotes, riddles, superstition, the belief in sorcery and sayings, as well as by shedding light on the various forms of speech used in Mark Twain's novel, especially Black English Vernacular.

In this chapter, we have pointed out through the study of the novel the main cultural aspects and dialectal elements used in *The Adventures of Huckleberry Finn*.

In the following chapter, the research work will be based on data analysis and interpretation of literary dialect in the novel, that is, an analysis of these dialectal elements will be analyzed in terms of the phonological and grammatical level.

To clarify the point, an analysis of these dialectal elements is conducted through the third chapter at the level of phonology and grammar.

The main goal of chapter three is to analyse the different dialectal features in terms of phonology and syntax introduced in the novel AHF, after we reveal data interpretation of these dialectal elements with an illustration of dialect use in it.

The third chapter has been an attempt to analyse the dialect data gathered from AHF, at the level of phonology and grammar, in addition to the questionnaire's analysis. Therefore, a shift to dialect data interpretation which summarises that dialect use in the novel has a relation with sociolinguistics and cultural perspectives in literary

dialect analysis.

The data collected from the novel AHF includes the main dialectal utterances used by a slave character Jim, slave owner characters and by Huck, the narrator of the story, in their speech. However, there are many characters from different age, gender, and social levels which have employed the dialect but there is a slight focus on some individuals through whom the novelists use the dialect for the sake of avoiding the standard one, which seems to be, sometimes, impossible to use.

In fact, the whole novel of Mark Twain in the AHF is written in a vernacular variety which is known as Black English Vernacular. Therefore, there is a number of varieties used in the novel of AHF as it is written at the beginning by the author. Thus, we are not going to mention all these various forms of speech since it is still a matter of debate among critical scholars whether these several forms of speech exist or not.

It is worth to mention that Huck's speech is different from Jim; the former is known as the ordinary 'Pike-County' dialect, whereas the latter is called the Missouri Negro dialect. Therefore, a lot of data are collected from Huck and Jim. This is why the analysis relies deeply on the dialectal variables used by them; however, this is not to say that other characters will not be taken into account; thus, there are many dialectal features that will be analysed at phonological and syntactical levels to distinguish the dialect from the standard one. The lexical level will not be taken into consideration for the sake of space limits concerning this scope of research.

There are distinct styles involved (inclusive) within speech varying from very informal (casual) to very formal (careful) linked by phonological features by which

we call it in this scope of research, features of pronunciation which are crucial for data analysis at phonological level, since “starting with Labov, phonology is also highly sensitive to style” (Trudgill, 2002, p. 162).

As a matter of fact, a large number of different forms of non-standard language are used in the speech of various characters, and employed by Mark Twain in his novel in which he attempts to portray his own experiences and adventures through the use of dialect and to reflect the original speech of the characters.

In fact, there is a number of dialectal utterances which are contracted on one hand and vowels and consonants are transformed differently from the standard one, on the other hand. Therefore, contracted words are considered as one of the main important features of various forms of non-standard language. Then, the missing letters of different dialectal words are, sometimes, replaced by the authors by apostrophes.

Furthermore, dialect use in literature provides the reader with a vivid image about the atmosphere of the literary work and makes it richer, more complex and therefore more interesting. Thus, it is a good contribution to diversity and characterization.

We may find that most dialectal elements in the AHF have been characterized by contractions and vowel/consonant transformations where one or more segments of the component words are phonetically altered, reduced, or deleted, and sometimes replaced by the novelist by an apostrophe.

There are other grammatical forms employed by characters in the novel under consideration and are mostly deviant from the Standard; this just indicates that these speakers are informal between each other, which denotes accuracy and carelessness in speaking. As it is illustrated in the above-mentioned tables, Jim's speech is entirely different from other characters. Words are sometimes joined and combined together and another time, vowel and consonants are either transformed, reduced or deleted.

All what has been stated in this scope of research is just an attempt to reach a certain target of the importance of dialect use in American literary works with a thorough investigation at various dimensions and different levels of analysis.

In any speech community, language carries a lot of means of interaction and reveals our social behavior. For this account, it is a crucial element in any literary work which is used along with different forms of non-standard language.

Mark Twain's *The Adventures of Huckleberry Finn* is rich of the use of dialect, for the sake of realism and to cope with the characters' educational and social background as well. Therefore, it is a more direct way to connect with the reader, without filter of censure, just a complete heart to heart connection through a book.

Also, dialect use in literature may attract the reader's attention and provide him with a vivid image about the atmosphere of the literary work, then it is also considered as flexible and intelligible.

A lot of data have been gathered from the speech of a slave character, Jim, and

Then analysed in terms of the phonological and grammatical level. Jim employs non-standard variety which is used and spoken by slaves living in the South called the Missouri Negro Dialect from the so-called Black English Vernacular. Therefore, Mark Twain in Huckleberry Finn tends to reveal from Jim's speech that he is a black slave who is illiterate, poor, superstitious and uneducated.

In fact, the main focus of this research work is to shed light on the importance of dialect use in literature and to raise dialect awareness among readers.

The present research work also attempted to provide a thorough study and analysis of dialect use in literature, and findings are taken under consideration from the research scope mainly:

- The use of dialect in literature is a good contribution to diversity and characterization.

- The impact of giving pleasure to the readers while exploring the vernacular language and to push them to embrace the American literature.

- Dialect use makes American literary works richer, more complex and therefore more interesting and attractive.

- The use of dialect leads readers to the discovery of the magnificent realistic side of universal literature and makes the literary work itself

more approachable, more popular to readers as if to let a simple lay man reader
more comfortable and familiar.