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Towards a New Representational Linguistic Paradigm: Literary Dialect in Emily Bronte's *Wuthering Heights* and Zora Neale Hurston's *Their Eyes Were Watching God*

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Signature:

Dedications

I dedicate this research to my dear and loving mother and to my grand mother, to the soul of my deceased father, to my brother and sisters, to my adorable nieces and nephews and to all my friends who believe in me.

Acknowledgements

Abstract

Though linguistics and literary studies have shown long established disparity, junctures between language and literature are concerns of both streams to end up with a satisfactory investigation of a literary text which enfolds different language varieties. By utilizing dialect in their literary creations, authors produce richer and more representative texts in terms of language and styles. British and American realist authors tended to blend the Standard English and its dialects to sharpen the distinction among their characters on different levels which enclose social class, cultural belonging and locality. The focus of this research is in the area of literary and linguistic studies of language in literature. Such examination is significant in order to investigate various shades of literary dialects in Bronte's *Wuthering Heights* and Hurston's *Their Eyes Were Watching God.* These authors came from two distinctive cultural locations, ethnicities and epochs yet; they shared the literary representativeness of peculiar communities and longed for authentic depictions of their linguistic, cultural and social attributes. This research endeavours to spot light on the nuances of their linguistic delineations with regards to the linguistic accuracy and the thematic implications of these dialects in sketching the fictional lines of their novels. Therefore, it offers a needed literary and linguistic examination of literary dialects in contrast to Standard English. The research approach adopted includes a qualitative analysis of data collected. It comprises historical undertaking of literary dialect evolution in the British and American contexts, biographical information about E. Bronte and Z. N. Hurston's literary tendencies. It also holds linguistic and literary analysis of dialects. Finally, it suggests a concluding look at the cultural elements and their subjectivities in both novels. The findings from this research give facts that both novelists transgressed the literary conventions of their times and produced novels of acknowledged representativeness in terms of language, themes and cultural rendering of their communities' identity. The main conclusions derived from this investigation show that although these novelists have different objectives, they keep their works within the circle of authentic portrayal and linguistic accuracy without distorting the artistic quality and the realistic requirements of their depictions.

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General Introduction

General Introduction

Since literature is assumed to unveil the unsaid about societies, transgression of the literary norms is a crucial strategy of the new literary performance to convey meanings which are undecipherable through the conventional canons set by authors and theorists of bygone eras. Moreover, language of the literary text is the sole medium between the reader and the author who should adapt and adopt a literary language to maintain contact and comprehension. Among the diverse literary types, the primary concern of the literary prose is to capture, condense and to mingle the linguistic, social, and cultural multitudes of the community in which they are set. It calls up and sets in motion language varieties that exist together in one language in an aesthetic manner. The latter is inclined to exist in elements like character, theme, and narrative arguments which are articulated via language. Consequently, the outstanding prose authors of the English language have been believed to have tremendous artistry in the employment of words and language to portray societies and their cultures in their relevant linguistic attributes.

After being involved in the idealized romantic literary representation during the eighteenth century, the British writers watched over more realistic depictions of their society and its people by the nineteenth century. Due to the social and economic upheavals which motivated the rise of a new social class and the widespread of education which elevated the mass of intellectuals, the audience changed its stance and oriented its interest to more depictive literary writings. The readers were eager for literature which approached the realities of their society and supplied them with more instructive literary perspectives without humbling the entertaining artistic function of literature.

Yet, the literary canon of the era dictated conventions in which the literary language seized a considerable proportion of these norms. Thereby, Standard English was designated to be the literary language. Eventually, dialects failed to save their social and literary status when high awareness of Standard English rose

among educated people. The dialectal speech was inhibited in formal settings for it was anticipated as a pointer of impoliteness.

Nevertheless, literary realistic treatments required different language styles and varieties to cover the needs of their representation. Therefore, language of ordinary people and their everyday speech were infiltrated in literary texts which are commonly shaped by the Standard English otherwise the realistic depiction would be distorted and deemed unreal. Moreover, much interest was given back to English varieties and dialects which are the common utterance of a substantial number of the British people.

Though standard literature records many attempts of the use of dialect, the objectives of these attempts differ from that of the realistic delineation. The former endeavors to use dialect to convey a message or a characterization which are unrealizable in Standard English. The latter focuses on the everyday speech of characters to tint the literary text with authenticity and fidelity in interpreting the fictional world which mirrors the real one. Besides, dialect is used as a vital ingredient of the text to cover thematic ends, cultural belonging and the weaving of the fictional lines of the novel. Thus, the choice of language is central to cover the traits of true to life literary realization.

However, to insert and render nonstandard varieties within the narratives which are commonly written in Standard English, writers undergoe double constraints which may obstruct the readability and acceptability of their literary pieces. Indeed, authors of literary dialect adopt many artifices to surmount this impasse and to reconciliate between two English varieties without diminishing their linguistic prominence. Therefore, their representations are not subsequent to absolute mimesis or slavish transcriptions of the target dialect but an invention of a style to forward subjective portrayals. In this regard, the reproduction of a literary dialect should be achieved in the context of its fictional world in consideration of its linguistic attributes. At the same time, authors are obliged to be confined to the limitations of readability and intelligibility, to the norms of the fictional discourse and the natural quality of the dialectal speech.

Furthermore, the fever of the realistic rendition was transferred to the American literary academia in which authors were inclined to outline the social and the ethnic multitudes of the American society in its proper linguistic character. The American literary identity started to shine beyond the bounds of the British one because the American authors wanted to discern their works and rise free from the metropolitan British literary canon. They tended to cover their multilayered society both linguistically and culturally and their diverse social themes and characters in a realistic way and in agreement with their own vista. Therefore, literary dialect rendering acquired a considerable share of interest in both Black and White's literature through which the former tried to represent their communities using their dialectal speech which is the African American Vernacular.

Amongst the abundant instances of literary writers who mined in English resources to give vivid depictions of their characters, either in Standard or Nonstandard English; Geoffrey Chaucer, William Shakespeare, D. H. Lawrence, Mark Twain, the Brontes Sisters, E. Gaskell, T. Hardy and Zora Neale Hurston, are cited as references because of their outstanding contributions to dialects' representation. Their significant and innovative stylistic strategies allocate them ideologically, socially and politically then, set them apart from the whole mass of literary authors. Their representations are tinted with a peculiar use of dialect and with a plain transgression of the canonical conventions of literary writing of their times. These novelists' depictions make the English literature more prolific than ever. Yet, the defiance rests in their endeavor to give reason to the essence of their artfulness, and the manner it merges with the larger artistic achievement of dialect writers.

The present study deals with two women writers' novels Emily Bronte's *Wuthering Heights* (1848) and Zora Neale Hurston's *Their Eyes Were Watching God* (1937). Both writers invested in dialect writings to represent their characters and to render their stories in their localities. They struggled to diverge from the contemporary authors' common literary writings in depicting a particular social context. Nevertheless, these women authors strove to present works according to

their perceptions and adopted styles to render characters and stories in localities and locutions which pertain to their real linguistic properties.

For many reasons, *Wuthering Heights* is a vital contemporary novel. Its fair and precise depiction of life in a distinguished period of time gives the audience a look at history. Besides, its linguistic performance and artistic values empower the content and lead it to transcend the mere entertaining functions of a novel. Therefore, they drive it to be ranked as a qualified piece of writing and a resourceful script in terms of literary dialect. Moreover, the depiction of women, society, class and the linguistic discourse gives a testimony regarding a period of time which is alien to the present-day audience. Nevertheless, despite the fact that societies, ancient and modern, are distinct, individuals remain the same, and the contemporary audience can at present respond to the sentiments and feelings of the characters. Joseph, the main dialect-speaking character and his relation with Heathcliff, Catherine and other characters embody an intensive set of emotions that shape the general mood of the story. Since Bronte's characters are genuinely depicted, they are human subjects with human feelings. In this way, *Wuthering Heights* is not only a nostalgic romance book; it is an introduction to life, an article on adoration, and a novel that promotes human connections.

Besides, and for other reasons, *Their Eyes Were Watching God* plays an outstanding role in depicting the peculiarities of the southern black communities of the twentieth century's USA and in treating the woman strife in their intimate and public life. Regularly, this novel is referred to as Harlem Renaissance writings. Even though it appeared in a later time, it is marked with the view that Hurston is shown around this literary movement. Furthermore, Hurston's outlining of the black people's life in the aftermath of slavery is done through a set of techniques among which the realistic depiction of the Black dialect exemplified tidy criticisms which fluctuated between supporters and opponents. The novel transcends the anticipations of both the white and the black audience. However, far from being a shortcoming, the resistance of such expectations is the mystery of the novel's

quality and success; it is significantly rich and many-sided work which can be scrutinized from various corners.

The motivations behind the choice of such a wired topic are both personal and scientific. Personally speaking, the drives which govern the selection of the two novelists and precisely these novels are enhanced by the fact that both novels treat women issues and their strife in two distinct cultural milieus. Besides, both authors are women who endeavored to leave their fingerprints in literary representations through vindicating women's issues, voicing their resistance against patriarchy and its social confinements and promoting disfavored people and minorities' concerns. Moreover, I was bewitched by the style and the language of Mari Sandoz' *Cheyenne Autumn*, a novel investigated in my Magister dissertation, which makes me think anew about women writings and how they transgress the literary norms to trace their own path in literary depiction. Scientifically speaking, my motivations are mainly related to the fame and the reputation of these outstanding women writers whose literary recognition manifests in the artistic value of their masterpieces. Likewise, the linguistic particularity of their styles and the acknowledgment of their depictions as new linguistic paradigms which inspired other writers fit well the primary concerns of this study.

Language is the vehicle of thoughts and the style is the way how these thoughts are expressed in a literary text, therein using a specific language variety is done to ascertain various boundaries of the text itself and the population it represents. Hence, emphasis in this research is put on dialect use and the objectives it fulfills in literary representations. In both selected works, the writers proceed with the Standard English and dialects together however, these varieties are distributed distinctly in relevance to the characters and the themes treated. This study endeavors to display the way the authors manage to depict these varieties and their executions in one text without distorting one of them. Similarly, this research longs to discern the cultural belonging and the social status of characters out from the language variety they speak in the text. It also aims at showing the task of dialect-speaking characters in the shaping of the fictional treats of the novel.

To achieve these objectives, this research is guided by four research questions which are set as follows:

1- What are the primary concerns of authors depicting literary dialect together with the Standard English and how do they manage to maintain a uniform text both in terms of speech and narrative discourse?

2- How does linguistic diversity influence authors to implement dialects in their literary portrayals?

3- To what extent do E. Bronte and Z. N. Hurston's representations succeed in rendering dialects without distorting their linguistic and cultural authenticity?

4- How do dialects in *Wuthering Heights* and *Their Eyes Were Watching God* delineate characters' cultural and social identity?

These research questions may be answered by examining the Yorkshire dialect and the African American Vernacular English respectively used by the authors in the sample novels. The inquiry comprises a linguistic treatment of literary dialect from various angles which enfold grammar, phonology and vocabulary. Besides, it investigates dialects thematic and cultural implications set by the authors to portray their characters traits, class, locality, identity, ethnic belonging, psychology and mind-set. To approach literary dialects executed in the sample novels, the researcher follows Ives Sumner's approach (1950) which requires a linguistic investigation of dialects and Rodger Cole's approach (1986) which focuses on the literary and the artistic values of dialect in literature. The study is fulfilled through a research methodology which struggles to cover the two poles. To do so, a qualititaive interdisciplinary approach is adopted since the novels and their authors' literary background are investigated through historical, linguistic and literary methods. These methods are interwoven together to scrutinize the credibility of the authors' dialect representations from diverse perspectives.

Following the requirements of the investigation, this research is ventured through four chapters. Chapter One is the theoretical schema in which the researcher tries to insert a range of definitions and exemplifications of the different concepts and theories involved in the utilization of dialect in literary text. Besides, a

debate concerning the relationship between linguistic and literary studies of language employed in literature is provided. Furthermore, this chapter comprises a historical overview of literary dialect development in the British and the American literature with an account of different authors who mined in this literary novelty.

Chapter two is devoted to Emily Bronte and Zora Neale Hurston's social and literary backgrounds. It comprises also a consideration of different factors that led to the adoption of their literary styles which deviate from those of their contemporaries. This chapter catches sight of origins of the Yorkshire dialect and the African American Vernacular utilized by these novelists and supplies the reader with an account of these dialects linguistic properties set by different linguists. Likewise, it contains an investigation of the most important characters' traits and roles with an accentuation of dialect-speaking ones to pave the way for the next chapter's scrutiny which is purely literary.

Chapter Three is the first practical section of this research; it provides a linguistic study of literary dialects in *Wuthering Heights* and *Their Eyes Were Watching God.* This study is undertaken through the analysis of an array of quotes of spoken discourse taken from both novels with reference to the different linguistic rules of Yorkshire dialects and the African American vernacular spotted in the previous chapter. This analysis tries to cover distinct level of dialects such as: grammar, phonology and vocabulary with the provision of their equivalent in Standard English to trace an ostensible distinction between what is dialectal and what is not.

Chapter Four is the second practical part of this research; it offers a thematic study of the novels which is done in relation to dialects rendering to display their implications in the shaping of the thematic texture of the texts. It shows the objectives of the authors in infiltrating dialectal utterances together with the Standard English and the heterogeneous cultural, social and literary nuances they give to these novels. Meanwhile, significant critical views, positive and negative, are incorporated within the analysis to demonstrate the resonances which ensue these authors' literary creations in terms of representativeness and authenticity.

Eventually, a set of results are set in the concluding section to show the purposes and the subjectivities of E. Bronte and Z. N. Hurston in relevance to the depicted dialects.

Chapter I

Literary Dialect Path: a Game of Diversion in British and American Literature

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1.1 Introduction

In this introductory chapter, emphasis is put on the various concepts and theories related to language varieties used in literature. These concepts are defined from distinct resources and disciplines' prospects. Besides, synthesis on their connectedness with the literary representation is done. In addition to that, a set of critical views on literary dialect in both British and American literature is brought together to discern theorists and authors' perceptions and the audience awareness about this issue. The focal point of examination is regularly on composed portrayals of conversed language varieties and on the striking characteristic of both language forms (oral and written).

This chapter endeavors to shed lights on many points related to literary dialect use and on the objectives of the authors who employ it in their fiction and the extent of authenticity and accuracy they reach. In addition to the social and cultural indications that led to existence of nonstandard forms of English blended with its standard form that is supposed to be the language of literature, perspectives of linguistics about dialect as an English variety in connection to its employment in literary text will be scrutinized, because the study of language varieties is primarily an attribute of linguistics. Stylistics too, has its say in this phenomenon since dialect is presumed to be a stylistic device recreated by the author to fulfill an aesthetic objective. The chapter aims at showing the historical progress through which literary dialect has passed to gain its popularity and acceptance in the British and the American contexts respectively noting that British literature records the use of dialect long time before the American one and has inspired it.

To have a closer look to the most significant development that is linked to the question of language choice in literature, many authors who mined in literary dialect will be mentioned in this chapter to show the flow of the evolution of dialect representation through their works and to set apart their aspirations via this literary strategy. Furthermore, interest is given to the reception of works which enfold dialectal speech and how writers manage to maintain readability and integrality of their works.

1.2 Dialectics of Differences between the Standard and Nonstandard English

This section is important to this research since it is concerned by the use of dialect or the nonstandard varieties of English which are commonly interwoven with the Standard English in literary texts both in British and American literature. Since they exist together in one literary text, it is useful to open discussion by stating definitions of the Standard and the Nonstandard English. Therefore putting emphasis on both varieties in terms of their speaking populations and on the context in which they occur. Thus, the following exemplifications are selected from various dictionaries to compare and to investigate the features of these two varieties of English. Furthermore, they are set to pave the ground before pinpointing the literary paradigm and the context in which they co-occur.

1.2.1 Standard English Defined

To maintain a satisfactory definition of Standard English, it is practical to fix it both spatially and ideologically and to refer to its status which is a noteworthy step. English has grown to be referred to the "lingua Franca" as Chivellet (101) prefers to label. 2000 years ago, English did not exist, and in the late 90s, according to Chevillet's study (1991), there were over 750 million English users worldwide (13). English has expanded around the world in successive waves following colonization, emigration, and influenced by the North American culture. Then, recently, it pervades under an increasing pressure of international trade issues.

The term "standard" as presented in Taavistsainen and Mechlers (1999):

> Is a widely used term that resists easy definitions and seems to change identity according to the approach at hand. Yet it is used as if people knew precisely what it refers to, and some even consider its meaning self-evident, i.e. it is both the usage and the ideal of good or educated users of English… for some it is a monolith, with more or strict rules and conventions, for others, it is a range of overlapping varieties…..by contrast, non-standard is never monolithic (1).

This introductory definition of the term 'standard' in comparison to the 'nonstandard' form of English opens room for debate to delineate both concepts from the lexicographic and linguistic point of views. The notion of the Standard English has various definitions that have differences and similarities, which are shown in various dictionaries. And since the scope of the study is both in American and British areas, it seems appropriate to collect definitions from both British and American dictionaries to give each area its full share of interest.

First, for the *Oxford Dictionary of English* (2005) the Standard English is: "denoting or relating to the form of a language widely accepted as the usual correct form: speakers of Standard English". Then, for *Random House* (2006) dictionary, it is: "conforming in pronunciation, grammar, vocabulary, etc., to the usage of most educated native speakers, esp. those having prestige, and widely considered acceptable or correct" and finally, for *Longman* (2003) dictionary: "the Standard form of a language is the one considered to be correct and is used by most people".

After having recourses to three definitions from different dictionaries which contain several parameters that help to delineate the notion of standard, it seems relevant to analyze each of them on the bases of each main parameter. To start with, note the repeating notice of the qualifier "accepted", which alludes to a built up, an established and a recognized language. Then another parameter, a most surprising one, is shown directly in the American dictionary *Random House's* definition, which displays a social and a cultural classification of the Standard English when mentioning that it refers to most educated native speakers particularly, to people having a prestige. Following this classification, it is concluded that the Standard English is the language of native speakers who take profit from a certain level of education.

In contrast to the American dictionary, it is noticed that the British references (*OED* and *Longman*), culturally rooted in a society that is often described in terms of social classes, make no such reference to social and cultural categorization. But, for the British reference there is a link between the notion of 'standard' and that of 'correctness' of the English, which Trudgill, Hughes and Watt

(2013) view that it is not suitable to delineate the traits of native speakers' language basing on its correctness or not. They claim that: "the notion of 'correctness' is not really useful or appropriate in describing the language of native speakers" (2).

These definitions are appealing on various points, especially, when they connect the Standard English with the level of instruction of its speakers which is more a cultural and social sign. Thereby, the Standard English language definitions are confined to a specific category of speakers, namely, those of high prestige such as the monarchs as mentioned by *WordNet (*2006) dictionary: "received Standard English is sometimes called the King's English" and " those having prestige" the latter is already mentioned in *Random House* dictionary. These features are basically the criteria of social class distribution.

However, a visible contradiction is noticed in these definitions. It is observed that "king's English" is alluding to a minority of speakers yet; it is perceived that it is a "language used by the majority of people" this statement suggests that the Standard English is widely used. In *The Oxford* dictionary, it is observed that its definition is quite flexible related to 'recognition' and 'correctness' of this variety. The latter is denied by some linguists such as Trudgill (2013) as aforementioned. In another former study in (1999), he also speaks about its users in Great Britain who represent a percentage of 12% to 15% (124), which are, considerably, little compared to the speakers of the nonstandard varieties.

Following the previous analysis of definitions from different dictionaries, and according to some linguists' views, it is concluded that though there are discontents between their stances, there is a synthesis of the popular perspective opposite to the notion of the 'standard'. In her book *Verbal Hygiene* (2012), Cameron speaks about the Folklinguistic attitude which she describes as important, because the standard language outside the academic authority is tightly a property of the speakers. Cameron (1992) previously argued that: "the relationship between expert and popular ideology, though it is complex and conflictual, is closer than one might think" (4). She illustrates her position with Milroy's (1992) observation on folkloristic attitude which figures out:

The belief that language change is dysfunctional is most clearly expressed in popular attitudes to language. These commonly conceive language as ideal and perfect structures, and of speakers as awkward creatures who violate these perfect structures by misusing and corrupting 'language'… these attitudes are strongly expressed and highly resistant to rational examination (31-32 cited in Cameron 4).

These observations give more value to some undefined aspects of perfection and support effective interference to take care of it. They also differentiate between language and its speakers. Finally, any updating of the language is based on these popular conceptions and value judgments which are sometimes associated with them and with the impact on the choice of a language code rather than another.

One of the advocates of the Standard English, in his book *Language is Power: The Story of Standard English and its Enemies* (1997), Honey gives a combination of aspects related to the notion of Standard English that summarizes the set of definitions already aforementioned: "the first characteristic is its generality, the second its relative uniformity and the third is the fact that the Standard English is subject to normative regulations according to the standards of correctness" (3, quoted in Taavitsainen and Mechlers 6). The book highlights the authority of the Standard English and implicitly places the Nonstandard English inferior in terms of aptitude and possibility of achievement and this is seen through the exclusion of the Nonstandard from its Index (Idem).After providing a collection of exemplifications of the concept of Standard English, the same procedure will be followed to define the Nonstandard English.

1.2.2 Nonstandard English Defined

To give this concept its full share of investigation, and back to the representation of Taavistsainen and Melchers (1999) who postulate that: "the definition of "standard" is difficult and in a similar way its opposite "nonstandard" changes identity depending on the point of view and the period in question" (1). Since the Nonstandard English is the basic regard of this research, it is necessary to call for the aid from dictionaries in order suit our debate similarly to the procedure held with the notion of the Standard. So that a comparison of its definitions with

previous ones related to the Standard English will be done. Besides, highlighting the contexts in which they occur respectively.

First, *Oxford English Dictionary* (2005) puts the Nonstandard English as a variety of language which comprises: "not of the form that is accepted as standard." Second, for *Random House* (2006), Nonstandard English is a variety of a language: "not conforming in pronunciation, grammar, vocabulary, etc., to the usage characteristic and considered acceptable by most educated native speakers; lacking in social prestige or regionally or socially limited in use: a nonstandard dialect; nonstandard English". Finally, for *Longman* (2003): "non-standard ways of speaking are not usually considered to be correct by educated speakers of a language: Non-standard dialects of English are regional dialects".

These definitions rely, or at least partially, on the definitions of the standard. To start with *Oxford English Dictionary*'s clarification, it is noticed that it does not add anything to the description previously interpreted. It only provides a negated version of the presentation of the Standard English. For *Random House*, social and cultural classifications work for the Nonstandard as they work for the Standard. That is a kind of a social condemnation of this variety assumed to be socially disliked or "regionally or socially limited in use" as it is explicitly mentioned in *Random House*'s definition. In contrast to the definition of the Standard English provided by *Longman*, this time there is a plain allusion to the low level of education of the Nonstandard English speakers. Yet, for the other definitions, nothing is added. Except for one point in *Longman* related to regional dialects of English which are seen as Nonstandard English dialects.

According to the popular perception of the Nonstandard English, it is sometimes experienced as a form of a "lower tongue", "inferior", "substandard" or as an "imperfect copy of English". This view is disconfirmed by Labov (1975) and discredited by most linguists who see that this is a value judgment. Brooks (1964), for instance, asserts that: "Linguists say that all languages and dialects are really of equal merit and that "good" language is simply language which gets the desired effect with the least trouble for the user" (24). Similarly, Labov's (1975) view on

the conception of Nonstandard English is conveyed by a demonstration that the Black American Vernacular, for example, allows children who speak it to express complex ideas and logically arranged. He argues that no link had been found between the dialect or nonstandard and the inability to form concepts or other cognitive linguistic performances (1).

Nonstandard English has been hitherto defined and represented as deviating from the norms of the Standard English however, when it comes to communication which requires that speakers understand each other, they can refer to a common system. Concerning the debate on the Nonstandard English, Labov continues to argue that it is not a consequence of abnormality or irrationality of behavior but a system. His views comprise both ideas that the Nonstandard deviates from the norms of the Standard English at the same time; it has a valid logic similarly to the Standard English.

1.2.3 Synthesis of Standard and Nonstandard English Connectedness

It is important to highlight that Sociolinguists agree to date the appearance of Standard Englısh in the fifteenth century. Since then, the issue has never ceased to interest specialists in many domains. The Standard English became socially and culturally favored and its nonstandard varieties turned to be ill-favored. However, it is significant to think about the fact that the Nonstandard English has lived before and still challenges the established norms of the Standard English. What seems very important is both the logic and the aptitude of the speakers of the Nonstandard English who can perform and communicate their ideas similarly to the speakers of the Standard English. Taavistsainen (1999) affirms: "the potential for using non-standard language grows out of the recognition of norms and requirements set for the unmarked, standardized language" (15). Thus, its significance and worth are the breeds of its unusual mating and they burst beyond the canonical conventions established for the so-called literary language.

Furthermore, the Nonstandard English is part of the sociolinguistic structure of English, a fact that is difficult to deny. Nonstandard varieties' co-existence with

the Standard English in everyday speech and in literary texts proves evidence of its significance to the identity, the solidarity and the nostalgic belonging of its speaking populations. Besides, it is evident that the number of its speakers is important compared to those of the Standard English. In the same vein, Crystal's Encyclopedia of the English Language (1995) states: "Since most people speak admixtures of local regional dialects and Standard English, it is considered a minority variety, although it carries the most prestige and is widely understood" (112). Nonetheless, this vista grants the Nonstandard English a position which is robbed by other views.

In the same direction, and on the basic views of both Trudgill (1998) and Stevens (1981), who set definitions of the Standard from "what is isn't", Taavistsainen comes to a very important synthesis that: "nonstandard seems to encompass all other dialects of English except the standard" (1999: 4). However, Labov (1975) and Harris (1984) propose an approach called "pandialectal grammar" that considers both Standard and Nonstandard English to possess a common core linked by a deep structure, but they differ at the level of realization.

1.3 Style in Literature

Various experts have swung their interest to the works of specialized linguistics and furnished themselves with a far more keen knowledge about the language. In the meantime linguists' significant enthusiasm turns to be more for the written literature. Their objectives go beyond the mere gathering of semantic "evidence" which is utilized by literary analysts. Nowadays, it is viewed that linguists are unquestionably making basic examinations which contribute specifically to the literary analysis and understanding. One of the most important scopes of the literary analysis is the style used by the authors. This element is understood in manifold ways and undertaken by different linguists and literary analysts from various angles.

The notion of style has been placed in the concerns of literary analysis in most linguistic schools. In 1966, the British theorist, Halliday devoted a whole volume in which he parallels between the stylistics and literary studies (cited in Ellis1970 2). Similarly, in America Thomas A. Sebeok (1960) wrote *Style and Language* in which he represents one of the most telling references in the realm of the linguistic investigation of literary works.

Literary style is linked to the linguistic crafting of the text in literary genres and to the artistic interpretation of that literary text. According to the definition of style provided by Enkivist which is the way or the manner of doing or saying something in literary texts (54), the researcher is directly driven to the linguistic representations of the author whether executed in Standard language or in dialect. For Ohmann: "the style is the way of writing that is what the word means" (423), this definition excludes many other features involved in the meaning of the Style. Moreover, Riffaterre (1959) adds more explanation to this concept to enlarge more the scope of research in the realm of literary studies. He puts:

> Style is understood as an emphasis (expressive, affective or aesthetic) added to the information conveyed by the linguistic structure, without alteration of meaning. Which is to say that language expresses and that style stresses (155).

This definition serves more the ordinary and unordinary use of language in literature. Thus, the specific style of the author reinforces the meaning of his literary piece and acts as an aid to the language of expression whether it is Standard or Nonstandard English.

However, Leech and Short (2007) adopt the theory of De Saussure about *Lange* and *Parole* which are plainly different, they assert: "Style, then, pertains to parole: it is a selection from a total linguistic repertoire that constitutes a style" (9). For the extended meaning, the concept of style is employed for both forms of language, spoken and written, for literary and every day arrays of language. However, it is commonly, identified with literary texts (10).

Moreover, to cover the field of this research, one should proceed by panning down a definition of the style related to literature. To begin with, the style in literature is defined to be a literary component which shows the manner the writer is following in employing words or in selecting words and language to portray his characters or events in a particular situation, context, and area. Thereby, he uses specific structures and arrangements of language in a way to convey a particular mood, sense or image related to the story themes he is depicting.

The author displays a particular message through different ways which are vested in diverse dresses such as the originality of reporting particular characters' traits and their speech, especially, in works in which dialect is employed for some characters' conversations. Besides, the degree of formality of their utterances is also a significant technique which defines the author's style. The writer's style helps to decode the displayed truths for the readership. Though there is clear distinction between components of the literary text which are mainly the form and content, Ohmann denunciates certain views which put the style as part of the content, which he views as a deprivation of the style from its free existence in the text and from its full share of interest in literary analysis (427).

The style can be related to a specific writer or a literary movement which is characterized by a particular use of language. Therefore, the explanation of the style and its identification in particular literary sphere turn to be more difficult when the researcher face more expanded and diverse literary works. Commonly, the reader feels a close relationship between the style and the writer's psychological and social traits depending on the way he employs language. Van Dijk (1985) thinks: "We might note in passing that attribution studies regard style as an individual characteristic somewhat like a fingerprint" (21).

In the same regard, the style helps the audience and the analysts to deduce who the writer of a specific literary piece is and what movement he belongs to. Besides, it can be an assistant to the comprehension of a particular literary piece. Thornborrow and Weiring (1988) agree:

We think that being able to recognize the stylistic features associated with these movements can lead to a more thorough understanding of texts. We also believe that stylistic analysis helps to make labels such as 'postmodernism' or 'classic realism' more precise, and demystifies them by providing some concrete linguistic criteria as a basis for describing texts as either modernist or realist (116).

The language used in expressing the ideas and conveying a specific character's attributes is the personal attribute of the author (ibid). But it is still a debatable issue to take this as a guarantee to guess the writer's identity and more difficult to point out the epoch's or the movement's style.

In the introduction to his book, *Language and Style* E.L. Epstein (1978) states:

Style is sometimes regarded as a comparatively trivial matter, an ornamental excrescence on a meretricious work. Yet style is less a fact of the history of culture than of the history of psychology; it is an indispensable element in communication between one human being and another.

He continues:
As I try to show, the world is impossible to interpret without the phenomenon of style. In a sense, the apprehension of style may be the only function of the human mind. Of the various bearers of style in the arts, the subtle styles of literature are in some ways the most useful to study, as an approach to general style (xi).

From this brief overview of the meaning of style in literature, it is deduced that the style in literature is a human phenomenon linked to the psychology of the writer and it is a report of the psychology of his characters to the audience. Thus, the style in literature is the open gate to the comprehension and the interpretation of the literary piece.

The style or how things are done or said may be perceived from many layers. Language used in literature is one of these layers. It is a crucial way to distinguish one character from another and a significant manner to identify him /her in a matter of age, class, gender and other parameters that are regarded as attributes of the style.

A critical reading of a literary piece recommends a collection of information related to the author's social and linguistic background. In addition to that, an understanding of his character, his literary genre and the audience to whom the work is directed, are very crucial. Referring to the linguistic background, the reading of a literary piece requires an analysis of the language used by the author. Thus, for the pieces which are fully or partially written in Nonstandard English such as in a regional dialect or in a specific ethnic group's dialect, more emphasis on the social background of the author and his characters, is needed. Enkvist (1985) suggests:

> Regional dialects too can assume stylistic function, if they are used in certain situations such as familiar or intimate conversation, whereas a supradialectal standard would be indicated in more formal speaking situations. Even more intimate is the relation between stylistics and sociolinguistics, both being committed to the study of parameters of situational variation (21).

Enkvist's supposition grants dialect an expressive capacity, at one condition when it is part of specific contexts, for example, in social environment discussion, while a supradialectal standard would be demonstrated in more formal discourse circumstances. Considerably, more private is the connection amongst stylistics and sociolinguistics; both of them focus on the investigation of parameters of circumstanced variety.

From Enkvist's definition of style affirms that it "is a shell surrounding a pre-existing core of thought or expression" (1965) and the definition of literature provided by Egudu (1979) which represents literature as "a mode or method of expression. It is not a subject that expressed something; but rather, it is the way, manner, or method in which something is said or written" (1), it is deduced that an examination of a literary piece should contain the different deployments of the language which is employed in it. The analyst focuses on *how* language is used rather than on *what* is said i.e. the content itself. This is what is presumed to be an analysis of the style. In other words: "strictly separating *what* is said from *how* it is said, or separating identificative base from stylistic performance" (13). Thus, the

content is separated from the style used. The following section will be devoted to the relationship between the dialect and style in literature since the former shows a noticeable use in the standard literature in Britain and America.

1.4 Dialect Stylistic Connotations in Literary Expression

The scientific study of language use is called *Stylistics* which is a recognized branch of macrolinguistics. J. Lyons (1981) offers a definition that many specialists agree on its validity. He puts: "stylistics is the study of stylistic variation and of the way in which this is exploited by their users" (295). Besides, stylistic is related and limited to 'literary stylistics' or the study of language use in the literary text. Van Dijk (1981) affirms:

> Modern stylistics, now being also concerned with personally or socially based variations of language use, in our century remained close to the study of the 'specific' uses of language in literary discourse. But its history is also shaped by the rhetorical study of artful, effective or persuasive 'figures of speech' that were defined in the *elocutio* component of rhetoric (1).

In his study, *Conversational Style and Form-Meaning Link in Literary Analysis* (1994), Rei R. Nuguchi proposes a set of synthesis concerning style definition to come with a sufficient one. Among those definitions, he draws attention to two definitions which are extremely important to the study of dialect in literature from stylistic lenses. He suggests:

> style as a choice between alternative expressions, as involving a selection of features that mark a person's language unique or idiosyncratic; style as deviations from norms, as selection of expressive features which in certain context violate an established standard (124).

In the literary representation of dialectal traits related to the discourse form, the style is usually made to delineate the narrators and characters as speaking in dialect. Barbara Johnstone (1994) argues:

> Writers may, in addition to or instead of respelling nonstandard lexis or syntax, use such thing as nonstandard or regionally marked patterns of cohesion, form of reference and address, strategies of politeness and discourse markers. Feature such as these are often responsible for regional and social speech stereotypes on which writers draw than are difference in pronunciation or grammar and their representation in fiction may convey as much about character, setting and culture as do traditionally studies dialect respelling and nonstandard grammatical usages (279).

This definition goes hand in hand with the idea of Spencer (1964) concerning style and language in literature which stands for all the aforementioned features generated by a language to overcome the requirements of the society which employs it (xi). It helps to join a perspective to a stylistic investigation from which a study of language in literature may gain much advantage.

Besides, kirk (1999) sets two approaches to investigate language in literature the first is dialectological and the second is stylistic: "which considers how effective or realistic of speech the language in a particular text is and considers the role and effectiveness of the dialect and nonstandard within the literary work as a whole" (45). This stylistic approach is mainly concerned with the authenticity and the function of dialect represented by the writer.

Thus, the use of dialect is assumed to be a specific style which the writer adapts and adopts to trace his/her literary identity and to represent specific characters in a specific setting (community) and also to show his/her stance of a particular issue or a matter (cultural implications). This indicates that dialectal features in fiction carry certain cultural meanings. Joyce (1991) asserts that it has recently been submitted by social historians that actually the existence and even maintenance of dialect as a distinct and distinguishing language is a way of constructing a sense of social and the cultural identity of a community (154).

Kirk (1997) speaks about different assortments of styles referring to the level of the author's amalgamation of a dialect or the nonstandard with the standard variety in a literary text which defines the degree of dominance of one of these varieties in the text. He suggests:

> The diversity of styles can be explained by the differing degrees of mixture between the dialect or the nonstandard and the standard, or between the dialect and the nonstandard and the standard, such that one or other element predominates in the text and exerts control (6).

Therefore, it is plainly noted that dialect in literature is significantly a literary style. Its use becomes known among linguists who are aware of the linguistic variation of English language and among literary critics who are sensitive to all the nuances of the stylistic devices and finally among the readership who tastes the literary novelty.

1.5 Dialect and Language Dichotomy

Language is initially a means of communication and interaction which come into being in a specific social context between people who recognize and understand this language. People may construct a value judgment on each other through the language they use. Peoples' language selection is also led by the social context; Amberg and Vause (2012) assert that language selection is a criterion to drive conclusion on:

> Person's education, socioeconomic level, background, honesty, friendliness, and numerous other qualities by how that person speaks. And when we want to make a particular impression on someone else, we consciously choose our language, just as we choose our hairstyles or clothing (2).

Thus, Language can be an act to convey personal traits, social meanings, and showing the identity of the speaker. In addition to that, it is a maneuver held by its user to look for a special effect on others.

According to Kramch (1998), Language, in general, is deeply involved with culture; it is one of the ways through which speakers identify themselves in a specific cultural context. Moreover, the shift in the linguistic norms displays the individuals' aptitude to get a different stand or area thanks to his/her ability to linguistic modulation and identity releasing (3). Le Page confirms: "language is used for the purpose of identity construction" (Quoted in Hernandez& Espinoza 2012 140). From this short quote, it is deduced that the use of language in literature

can be done on purpose by the author either to transmit a social meaning or to show his/her identity and the identity of his/her characters.

Societies over the world have developed an extensive consciousness about the language distinctness. People, specialists, and non-specialists have their own comprehension of the word 'dialect'. Nevertheless, the specialized utilization of the term dialect is unique in relation to its well-known definition in some essential yet inconspicuous ways. According to Wolfram and Schilling:

> Languages are invariably manifested through their dialects, and to speak a language is to speak some dialect of that language. In this technical usage, there are no particular social or evaluative connotations to the term - that is, there are no inherently "good" or "bad" dialects; dialect is simply how we refer to any language variety that typifies a group of speakers within a language (2).

In this usage, it is perceived that the word 'dialect' is used free from social implications which lead to the judgment of a dialect compared to another, but it is merely a language variety spoken by an aggregate.

Following Kramsh's (1998) view, specialists or precisely linguists recognize an easier definition of the term 'dialect' and contend only about the distinctness of each dialect from another and about features of dialects related to the geographical and the ethnic natures which are parts of the cultural heritage of their users. Consequently, they can be seen as symbols of social, regional, and/or ethnic identity, and also as phenomena which enhance the creation and the shaping of a culture (10).

At first look, the discrepancy amongst non-specialized and specialized uses of the term 'dialect' appears to be insignificant, however, nearer investigation discloses that its popular employments are uploaded and associated with implications such as the geography or the cultural identity, which vary from its specialized significance. In the meantime, its popular use gives knowledge into how language dissimilarities are seen among people.

Dialect use is also perceived more severely or judged in an extreme manner. Wolfram and Schilling propose an extreme perception of dialect use:

> Dialect is used to refer to a kind of deficient or "corrupted" English. In this case, dialect is perceived as an imperfect attempt to speak "correct" or "proper" English. If, for example, members of a socially disfavored group use phrases like three mile instead of the Standard English three miles, or Her ears be itching instead of her ears itch, it is assumed that they have attempted to produce the Standard English sentence but simply failed. The result is incorrectly perceived as a "deviant" or "deficient" form of English (3).

This evaluation is related to incorrectness, impropriety, deficiency, and deviation from the norms of the Standard English. This interpretation is generally associated with disliked, less powerful or socially subordinate aggregates of speakers within a specific society. At the same time, it deprives dialect from its free existence as a variety with its own rules and linguistic norms.

One of the most common statements of the meaning of 'dialect' is provided by Trudgill (1974) who puts: "The term dialect refers, strictly speaking, to differences between kinds of language which are differences of vocabulary and grammar as well as pronunciation" (17). Abercrombie (1965) agrees with Trudgill's definition but, he accentuates the fact that the difference in pronunciation is not a final criterion to call specific speech, a dialect. And for both of them, the Standard English is that English taught in schools. English with a specific grammatical forms and vocabulary used primarily for written materials and designated to be the official and universal language of the educated English-speaking subjects (11).

In his description of 'language' and 'dialect', Haugen (1964) defines them in both synchronic and diachronic senses as follows:

> Language can refer either to a single linguistic norm, or to a group of related norms. In a historical, diachronic sense "language" can either be a common language on its way to dissolution, or a common language resulting from unification. A "dialect" is then any one of the related norms comprised under the general name **"language,"** historically the result of either divergence or convergence (923).

Thus, dialect is derived from language and it can be a consequence of converting in or diverting from its norms. Eventually, Yorkshire dialect, for instance, is an English dialect. Yet, it cannot be said that the English language is the language of Yorkshire dialect. Thus, English language stands alone but, its dialects are always subordinate to it.

Nevertheless, dialectologists decided that dialects are not abnormal forms of languages yet; they plainly differ and have dissimilar arrangements of distinct divisions of language patterns. They point out that these are the systematic distributions and settings of the language features (Wolfram and Schilling 3-4).

To give dialect its share of significance, it is of paramount importance to stress its value, particularity and its features. Since English dialects are spoken in different regions of Great Britain and in other regions of the world, they are related to the social and geographical placement of English-speaking people however, these are not the final characteristics to define a specific dialect. Furthermore, attention should be drawn to the reality that all people speak dialects. Though there are differences in grammar and pronunciations and in the specific composition of lexicon between dialects and the Standard English, these differences do not show that dialect is grammatically or phonetically mistaken or inferior to other dialects, but different.

Furthermore, Trudgill, (2004) asserts that: "dialects are not peculiar or old-fashioned or rustic ways of speaking. They are only which some other people have. Just as everybody comes from somewhere and has a particular social background" (2). His opinion is shared with that of dialectologists and that of the Linguistic Society of America's final and collective decision in 1997 mentioned in Wolfram, Schilling's study (2016), which declared that: "all human language systems - spoken, signed, and written- are fundamentally regular" and that characterizations of socially disfavored varieties as "slang, mutant, defective, ungrammatical, or broken English are incorrect and demeaning" (7). Therefore, these points of views are set in contrast with the popular myth about the connotations and the associations of dialects with the disfavored speaking population.

Eventually, these perceptions of dialect go hand in hand with the positive linguistic reality which perceives dialect as a different language variety, which possesses a set of language patterns systematically distributed. In the same vein, diversity of dialects in Britain and America, for example, shows a kind of social fortitude and civil grit. Moreover, this dialectal multitude offers to its speakers the ability to say or to do (writing for example) anything they want just as the Standard language speakers do and this point of view serves to a large extent the flow of this research.

1.6 Literary Dialect between Linguistic and Stylistic Scrutiny

Literary dialect has not been hitherto defined. Shorrocks (1996) defines literary dialect and dialect literature, respectively: "the representation of nonstandard speech in literature that is otherwise written in Standard English aimed at a general readership" however, dialect literature is delineated as "aimed essentially, though not exclusively, at nonstandard dialect-speaking readership" (386). Taavistsainen and Melchers (1999) explain that the latter is fully written in dialect and its objective is social as it aspires to reinforce "patriotism and solidarity" and the former displays a co-existence of both Standard English with dialects in the same literary piece, in which the writers attempt to report dialect in artistic composition. Moreover, what was known in the Greek classical period was 'dialect literature' and not 'literary dialect'. The former, historically, predates literary dialect in artworks. Its existence in literary works is considered to be useful written materials resources to be exploited by writers who endeavored to infiltrate dialects in their writings. Furthermore, they are valuable to linguists or dialectologists who try to investigate in dialect either with its historical or social backgrounds.

Long centuries after the Greek contribution to dialect writings, dialects in literature have captured the attention of literary people in English literature. The representation of dialect in literature more precisely, literary dialect may include phonological, grammatical, and lexical features, as well as 'eye dialect'. All these features are inserted in a literary work forming a homogeneous piece of literature

composed of both the Standard English and its dialects. In the industrial Britain i.e. the nineteenth century's Britain, a supereadundance of "popular culture", in cities mainly, in which literary dialect was noticeably employed to define characters traits from distinct sides.

However, in the American context and mainly after the American independence, writers, Black and Whites, used literary dialect to diverge from the British literary canon, either to assert an American literary tradition and a free social identity or to speak up a minority's issues and remote communities' cultures and experiences which are expressed in dialect and restricted to their environment. (These matters will be covered later in the following sections). Braithwaite argues on the use of dialect in American literature:

> Dialect may be employed as a preserved tongue, the only adequate medium of rendering the psychology of character, and of describing the background of the people whose lives and experience are kept within the environment where the dialect survives as the universal speech; or it may be employed as a special mark of emphasis upon the peculiar characteristic and temperamental traits of a people whose action and experiences are given in contact and relationship with a dominant language, and are set in a literary fabric of which they are but one strand of man in the weaving (quoted in Rosenwald 335).

This argument summarizes the functions of dialect in literary portrayals as a form of voicing certain group of people and delineating a personality of a character in the best way. Besides, it is a way to distinguish people portrayed in contrast or compared to other people who speak a different variety or a language that is seen as superior.

Therefore, a new literary tradition emerged and a wider audience was acquired. In addition to that, a remarkable emergence of new studies of literary texts from new perspectives is noticed. Consequently, the developing hegemony of the Standard English language in the recognized literature was challenged by the use of dialect which drawn the attention of a larger readership besides a surplus of literary and linguistic studies that emerged as a response to this literary innovation.

Moreover, the connection between dialect, class, and prestige displayed a remarkable complexity and gained much interest in these studies. In fiction, mainly novels, the literary dialect is effectively employed to disclose either character features, social and regional, or to convey comical atmosphere to arouse laughter or for other purposes that the author tries to accomplish. Consequently, Thakala (1900) calls up that dialects in literature are simultaneously deemed "vulgar" and "authentic" depending either on the speaker, interlocutor or on the context in which they occur (3). His opinion would rank dialect use in literature in the margin of linguistic studies yet; it would place it in the center literary criticisms.

In the realm of prose fiction, the linguistic investigation is very tiny compared to that of poetry. However, recently, linguists have oriented their concerns to the scrutiny of fiction. This newly founded tendency generates new stylistics from which both literary critics and linguists investigate a text of fiction. Moreover, Works written in literary dialect provide a fertile and exceptional literary ground for linguistic investigation since they depart from the common norms of canonical literature. Minnick (2004) confirms:

> Certainly many linguists today are hard at work to try to reduce stigmatization of linguistic features, and thus here is another interesting and unexpected link between linguistics and literature. A closer look at previously neglected work, such as that of Dunbar and Hurston, shows that controversy is not a good enough reason to dismiss the value of a work of literature nor to forego studying the strategies of speech representation (xv).

Thereby, literature and linguistics find common features which deserve analysis based on language employment in literary texts. Though the two disciplines, linguistics and literature, showed a long established disparity, language variation in literary text opens room for debate and for an eventual accord between them.

Linguists start to be flexible about linguistics and its scientific rank. They become attentive in their conception of the norms of spoken language and their interpretation of the literary texts becomes different and more thoughtful about the literary purposes. Leech and Short (1981) propose: "These convergences of interest

have produced a new 'stylistics' in which linguist and critic can alike work without their ultimately differing union cards being visible and hence, increasingly, without aridly raising demarcation disputes" (V-VI).

According to Leigh (2011): "'literary dialect' provides an exciting opportunity for new scholarship connecting recent developments in literary history, sociolinguistics" (VI). Leech and Short (1981) point that Linguistics itself has progressed from a field of study with closely defined formal matters to more comprehensive and open perceptions that give more concern to the function of language in connection to the conceptualization and communication of meaning. Thus, these issues have been successfully scrutinized (4).

In the same lines, P. Simpson (2004) puts dialect varieties amongst the many sociolinguistic codes employed in narratives to express the historical, cultural and linguistic settings in which the character, the narrator and the author are set (21). Thereby, they can be investigated from a linguistic viewpoint. Furthermore, in her study *On Translating Signs: Exploring Text and Semio-translation* (2004), Gorlée highlights Jakobson's endeavor to advocate the right and the duty of linguists to lead inquiries on verbal art. The latter, clearly denunciates linguists' disinterest in the poetic concerns of the language and similarly argues against literary experts' carelessness and inexperienced dealing with linguistic issues, which they perceive as boldly archaic.

C. Mair (1992) approves the importance of the linguistic study for the literary text, especially, when dialectal and nonstandard forms are employed. He argues that:

> If it serves no other purpose, the linguistic approach to literary texts will at least create an awareness that in order to understand culturally remote texts not only their historical and social background, but also their linguistic substrate needs to be researched (105).

This idea is acknowledged by Leech and Short (1981) who argue on the fact of diminishing the function of stylistics into a mechanical objectivity, as the

investigation of the connection between the linguistic form and the literary function. They continue that the *clairvoyance* and the personal comprehension of the reader are taken into consideration in literary as well as in linguistic realms.

Dialect in literature, as linguistic evidence, was investigated according to two main points of view. First, it is approached by dialectology which Chambers and Trudgill (2004) acclaim as: "obviously, is the study of dialect and dialects" (1). Dialectologists believe that the use of dialects in literature is a crucial historical fact of the spoken language. Wright's stance is pointed by Taavistsainen and Mechlers' (1999) study that revolves on the insertion of dialects in literary language, especially those that present "some local peculiarity at the semantic level", pose a problem to distinguish dialects from the literary language when included in literary text and that words "that merely differ in pronunciation are not included" (10). He justifies his opinion on the differences of words in terms of pronunciation is his own analysis as follows:

> It is sometimes found extremely difficult to ascertain the exact pronunciation and the various shades of meanings, especially of words which occur both in literary language and in the dialects. And in this case it is not always easy to decide what is dialect and what is literary English: there is no sharp line of demarcation; the one overlaps the other" (Wright 1898 V quoted in Taavistsainen and Mechlers 10).

His argumentation seems reasonable but, other dialectologists such as Orton conducts a different stance through viewing Standard English at one extreme of a continuum with other oldest forms of regional dialects which are obviously infected by Standard English.

Second, dialect in literature is investigated from a stylistic prospect that is defined by Leech and Short: "as the study of the relation between linguistic form and literary function". It regards the efficiency and the realistic side of specific employment of language that is a dialect or a real speech in a specific literary text. But referring to Kirk's opinion (1999) a sufficient study should include a combination of both stances (45).

However, opinions about the study of literary dialect through a linguistic framework continue to doubt its relevance. In this matter, Minnick (2004) posits:

> Much of the argument over whether literary dialect is an appropriate subject of analysis for linguists has long been framed by the perception that because writing is not speech, and because written attempts at representing speech can never really reproduce speech, then for many linguists, written representations of orality cannot be worth studying (xvi).

This exclusion of literary dialects from the linguistic investigation and the view that it is not worthy of analysis is due to fact that, linguistically, a literary piece in which dialect occurs is related to the fact that written embodiment cannot actually provide a vivid reflection of the oral speech since it excludes some of its features. However, Kirk (1999) pinpoints that the dialectological approach still acknowledges the richness of literary texts written in dialect or in nonstandard varieties, mainly present in dialogues (45).

Back to the rivalry connected to the relation of literature and linguistics especially, when it comes to studying literary dialects, Minnick (2004) speaks of a synthesis between the two approaches in order to reach the satisfaction and the acknowledgment of literary scholars and linguists as well. She notes:

> In order to give a thorough evaluation of an artist's work with respect to literary dialect, neither exclusively linguistic nor exclusively literary approaches can do justice to literature that incorporates imaginative recreation of the sounds of language along with the social themes surrounding the places in time that are recreated (149).

Here, she, implicitly, offers a suggestion to mix the two approaches employing an interdisciplinary approach that provides a new awareness and conclusions. An approach that encompasses the content of the text, matters of language use and the social aspects encircling it. Eventually, it gains the recognition of linguists and literature experts together.

For Taavistsainen and Mechlers (1999), although the reasons behind investigating the nonstandard variety in an exclusive way are distinctive in literature

and linguistics, linguistic methods of examination are employed for both because the analytical instruments go with both of them (12). In the same regards, Minnick assumes:

> How authors represent speech is an artistic matter, but it is also a linguistic issue. While there is an abundance of skepticism about the linguistic value of literary dialect -which is defined here as written attempts at representing social, regional, or other types of spoken linguistic variation- still the analysis of literary dialect can be as important to linguistic study as it is to literary study (xvi).

In this brief statement, Minnick combines the literary and linguistic investigations which are significant to the study of literary dialect or to dialectal speech in literary text. Moreover, she agrees that literary dialect can be investigated by both disciplines.

In a nutshell, to reach a holistic approach of literary dialect according to Leech and Short's perception, linguists' interest should be directed in a way to be placed next to the literary critics' concerns. Besides, considering the text as more than series of symbols on paper, the modern linguistic investigation trespasses the issue of merely looking at the text, but looking via the text and targeting its meaning (5). Consequently, many literary analysts have passed to the realm of professional linguists and supplied themselves with further cognizance on language. Similarly, and for enlarging their scope of studies, linguists have tended to deal with literary concerns. Their interest transcends the mere collection of linguistic data useful for literary analysts yet; it reaches the critical interpretations which are directly invested in literary apprehension and estimation. Thus, literary dialect benefits from the bulk of both studies and it is scrutinized from diverse point of views.

1.7 Literary Dialect between Stigma and Novelty

In literary representation, particularly that of the nineteenth century, the upper-class' language was linked to the elegance, the prestige, and the finesse of the speaker however, the lower-class' language was a stigma of vulgarity, generally, spoken by servants, workers and peasants. Historically speaking and according to Sweet's (1890) acclaim:

> After London English had become the official and literary language of the whole kingdom, it was natural that some dialect in its spoken form should become the general speech of the educated classes, and that as centralization increased, it should preponderate more and more over the local dialects (quoted in Chapman 1994 14).

The domination of London's English dialect through the process of standardization was shown clearly through the literary depiction of the the social life and by way of the linguistic utterance of characters. Consequently, dialects became ill-favored to educated people and plainly depicted as low-class workers and servants' attribute.

Literary writers endeavor to use distinctive registers in their literary texts, giving a specific fashion to their representation at the same time, elaborating their own style. Aspects of oral speech are utilized in poetry, story-telling, and novels. The dialectal words and expressions act nonconformably in the literary pieces. This function depends on their position in the line (poetic verse) or on the character who employs dialect in the novel or in the story.

L. Rodger (1992) proposes that dialect manifests in the literary text in various ways. Its ordinary appearance is "dialect as special guest" (116) when we perceive the author employing dialect in a conversation which puts the dialect-speaking character in extreme difference with neighboring narrative text. This is done on purpose to specify the identity of this speaker in the text either for color, comic or inspirational outburst of an old-time peasant. It highlights a sociolinguist stance which sets the character apart from the class of the readership and from that of the author.

Abnormal and irregular, are usually said to be the characteristics of the arrangement of dialect in novels. Readers are guided to anticipate something different from the real presence of dialect even if they are already informed about the nature of the character's speech by the narrator. Furthermore, the character's dialectal speech lines are chosen by the author in order to conform to his character's representation. The repetitiveness of the appearance of some dialectal structures shows dissimilar in literary dialect, to some extent, from the repetitiveness of their appearance in the target dialect in reality.

Moreover, the author's desire to render a regional or a social dialect in a piece of fiction is, before all, his own creation of a literary dialect and it is the author's endeavor to print speech forms which are limited regionally, socially, or both. In his vintage article, "A Theory of Literary Dialect" (1950), Sumner Ives has defined the main characteristic of dialects depicted in literature as follows:

> The dialect characters are made to speak a language that has unconventional features of pronunciation, grammar and vocabulary. Pronunciation features are suggested by systematic variations from the conventional orthography, or "phonetic" respelling; grammatical forms are used that do not appear in the textbooks-except as awful warnings; and words are employed that are not commonly found in abridged dictionaries (quoted in Sternglass 1975 201).

Literary tools such as pronunciation representations, vocabulary items and idioms, and syntactic features are responsible of the author's production of the regional location and the social distinctiveness of their characters. This special literary performance puts the character in a biased perception which allows the reader to judge him/her negatively due to the fact that the dialect-speaking character comes from a background that is regionally or socially or both limited. This type of characterization evokes an affectionate response of the audience.

Additionally, the use of 'eye dialect' is one attractive way of embellishment that literary artist utilizes. However, he/she may dismiss some real features of the dialect depicted in the literary piece since eye dialect's spellings mean nothing phonetically, e.g. "wuz" for "was". For Sumner: "Any literary dialect, therefore,

will necessarily be a partial and somewhat artificial picture of the actual dialectal speech" (1971 158–9). According to this view, the main parts of the represented literary dialects are intentionally half-done since the author is not a linguist; he is an artist in the first place, whose objectives are literary in lieu of scientific.

Eventually, the author's accommodation between the art of literary writing and linguistics is based on his determination to choose the most beneficial features to depict his character's discourse. Thus, a thorough examination of a literary dialect should be based on the writer's opinion on what dialect is and what standard is. Historically speaking, the notion of nonstandard was noticed after the rising of the consciousness towards language variation, standardization and the perception of the use of dialect in society as well as in literary expression.

Berman's idea (1999) suggests that the literary prose is characterized, firstly, by the fact that it captures, condenses, interweaves, mobilizes and activates all language varieties of a community co-existing in one language (50). Moreover, these characteristics are linked to English writers' (British and American) willingness to report and represent their characters in a specific style. Chaucer, Brontes, Dickens, Lawrence, Twain, Faulkner, Steinbeck, Walker, Hurston and many others wrote in all English resources (standard and nonstandard), either to give life to their characters or to convey depictive texts. This significant stylistic strategy puts the authors' linguistic, ideological and political stances into scrutiny and criticism. In fact, the representation of a dialect in literature has never been a succession of only "mimesis", but it is a stylized and a subjective representation made by the writer in the context of his work aiming at conveying specific objectives.

Writers make use of carefully adapted artifices to reproduce language traits, but in the sense that they operate a first selection of the traits they want to maintain, and where they are forced to divert to include a particular word in literary writing. Meanwhile, they necessarily record their socio-ideological position in the thickness of this recreation just for the constraints of legibility and comprehension. Sumner Ives states: "the author must refrain his desire to be comprehensive and give some

thought to the patience and understanding of his readers" (1950 148). This thoughtful room is capable of both convention and innovation in such type of literary representation of a language variety. Therefore, it is bounded by the constraints of the appropriateness of literary writing and it should confine to the limits of the readability and the understanding of the readership.

Kohn claims that literary dialect's authors should display a high awareness of the difference between oral speech and its written representation (1999 351). For Fowler (1977), this author identifies his/her characters as members of a specific congregate of speakers and expresses some universal views, and sometimes a personal mode or a psycho-cognitive representation of his/her characters or of him/herself (77).

R. Hughes (1996) has her say in this issue. For her, to avoid a stereotypical criticism related to the use of dialectal utterances as being accidental or revealing an opinion that the writer is ill-educated, it is preferable to juxtapose the Standard and the dialectal forms of English in the same fictional text to show the skillfulness of the writer. Besides, the writer must intentionally show his awareness about the fictional characters. His attention reaches the perception of the reader or the critic when fulfilling a high level in the use of Standard English. At the same time, a careful infiltration of dialectal forms should be maintained. Eventually, he demonstrates his creation and his style as matter of facts (86).

The speech routine is predestined to be comprehended as a connotation of social position and/or a connotation of a character's emotional state. The writer is the only individual who can judge the style of the language to be used to accomplish these objectives. This is done in reference to some features which he sees relevant to influence his choice such as the audience and the thematic requirement of the topic to be treated. All in all, an enthusiastic author who wants to display a mighty and a noticed dialectal speech through the written mode often tends to bring it via chosen clues of speech habits instead of estranging his audience by trying to transmit all the characteristics which arise in the real speech to distinguish the character's speech from another.

1.8 Speech and Writing Resonances in Linguistics and Literature

The difference amongst the oral speech and the written composition, which are the two distinct channels of a language, is customarily felt to be major to any investigation and debate of a language. Historically, discussions about the distinction between them have long been the core of interest of both linguists and literary men. Actually, many inquiries on speech and writing endeavor to cover these modes yet; disunity of their important features still reigns. Biber (1991) summarizes their distinctness as follows: "written language is structurally elaborated, complex, formal, and abstract, while spoken language is concrete, context-dependent, and structurally simple" (5)[1]. Long time before, Aristotle's *The Art of Rhetoric* calls the attention to the fact that speech and writing are distinctive in both function and style (Book III Chap XII). Argumentations on this issue involve some characteristics for further discussion.

T. S. Eliot argues that an equal oral and a composed language would be almost unacceptable because if one writes the same way as he speaks then, the reading of a composed oral piece exactly as it is orally said would be impossible. Similarly, if he speaks the same way as he writes then, the listening would be hardly possible. Thus, both forms of a language must not be close to each other in terms of performance at the same time; they must not be distant from each other (Hughes 6).

In oral form, the speaker utilizes the transmitting medium of 'phonic substance' however; a writer employs the transmitting medium of 'realistic substance' and visual codes. For E. Sapir (1921 16-20) "writing is visual speech symbolism"; it is just a physical thing. Yet, Hall's definition grants the speech more prominence than the writing. He argues that: "speech is fundamental and writing …only a secondary derivative" (1964 8-9). Furthermore, Bloomfield gives an extremist definition of writing in comparison to speech; he claims: "writing is not a language, but merely a way of recording language by visible marks" (1933 21 quoted in Cook 31). The investigation of sounds and that of the images are done on

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[1] http://web.ntpu.edu.tw/~language/course/english/chapter2.pdf   (Accessed on 28th may 2014)

distinctive levels. Still, there is an issue in bringing the two levels together in spelling forms. Since, speech and writing's communications occur in two basically distinct contexts, they trespass the differentiation in mediums or levels of realization. Moreover, there are likewise many contrasts in language structure such as the syntax and the vocabulary of composing are not as those of the spoken discourse (Crystal 2005 1)[2].

Rebecca Hughes (1996) metaphorically compares "writing" to the "mountain" attributing the latter's physical characteristics to the former. For her, writing is "permanent, clearly delineated and readily available for inspection" (4). She also compares the "speech" to the "ocean" claiming that the former is "mutable, shifting and difficult to capture and define" (5). These images show the fundamental dissimilarities between the modes of language. As far as the writing is concerned, the author relies on the form of vocabulary, syntax, punctuation and he can have recourse to them when necessary. Even the meaning of words used is playable and differs from one situation to another which impacts the understanding of the written piece. These visual attributes grants the text an organization, coherence and comprehension that are aspired by the author.

The oral form is different in terms of utterance for example, a conversed word or a sentence cannot be replaced or retrieved; the speaker may reproduce or reformed his speech however, this repetition provides the listener with another distinct model of a language. Thus, linearity is a basic characteristic of speech formation. Furthermore, distinctive features of speech and writing are put together in Crystal's study *Speaking of Writing and Writing of Speaking* (2005 3) in which he tries to provide a detailed account of discrepancies and connections amongst both language modes. They are paraphrased, compared and put distinctively in addition to some other views on the same concern. (See appendix A)

Although, historically speaking, speech preceded writing which makes the latter dependent on the former, scholars considered writing especially in literary text

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[2] http://www.pearsonlongman.com/dictionaries/pdfs/speaking-writing-crystal.pdf (Accessed on 23rd August, 2016)

as: "the true language, while speech has been considered to be unstable degenerate and not worthy of study" (Biber 1991 6). Although, written language is not equal to speech in historical dimension, in individual evolution, or in its employment as mode of common communication, it is burdened with considerable might. Amongst all the aspects that justify this power:

> Is the stability of the written form of communication which enables written documents to be not affected by time and place. Ever since there were written records, the descendants of that specific culture have had chance to understand, to doubt, to reevaluate, or to recreate those records. Without the stability of written records, a lot of knowledge concerning human civilization becomes impossible (22)[3]

This evaluation puts both forms of language in a binary opposition but according to Chafe's view (1992 257): "writing and speaking each has its won validity". Yet, still other views condemn literary writing to be a transgression of the norms and the standards of a language and an aggression of the social boundaries.

In literary context, Ortega (2000) asserts: "to write well is to make continual incursion into grammar, into established usage, and into accepted linguistic norms. It is an act permanent rebellion against the social environs, a subversion. To write well is to employ a certain radical usage" (50). Here, he calls attention to the aggression of grammar rules and hints about the infiltration of speech aspects. Moreover, when using dialectal forms in literature the author's creation results an adoption of new ways or styles to achieve a literary innovation or artistic aims.

In Abercrombie's (1965) vision, the representation of speech trespasses the aspects of grammar and pronunciation since speech possesses other aspects which the author cannot transliterate in the written form otherwise, it will be unacceptable. He posits:

> Speech is full of hesitations, repetitions, anacolutha and non-semantic noises. 'Nobody speaks at all like the characters in any novel, play or film. Life would be intolerable if they did; and novels, plays or films would be intolerable if the characters spoke as people do in life (4).

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[3] http://web.ntpu.edu.tw/~language/course/english/chapter2.pdf (Accessed on September, 18th 2016)

The changeableness of speech in real context turns to be uniform in written text. This uniformity is acquired by the standard spelling which burdened the author's task of displaying all the speech distinguished features.

Alford (1864) adopts more insightful opinion on the two modes of language and displays a plain consciousness of the requirements of realism in literary written discourse. He acknowledges:

> We must distinguish between the English which we speak, and that which we write. Many expressions are not only tolerated but required in conversation, which are not normally put on paper. Thus, for instance, everyone says 'can't' for cannot, 'won't' for will not, 'isn't' for is not, in conversation; but we seldom see these contractions in books, except where a conversation is related. This is a difference which the foreigner is generally slow in apprehending (Quoted Chapman 1994 16).

The adoption of such creative approach to language writing may entail some prejudices and fevered critiques. Furthermore, deviations from the idealized standards of a language are often deduced to be degradations of this language rather than novelties.

Marsh's (1862) uncompromising denunciation of authors' realization of dialectal speech in their novel, is mentioned in Chapman's study (1994 18). The former, delivered a harsh criticism over the novelists of his era complaining on the fact that many changes in language characteristics which feature the native dialect of London sterilized its full-voiced and bold language. He argued that they condensed long vowels into short ones and restrained short vowels altogether and put them into a cluster of many syllables into one uncontrollable articulation.

Thus, literary dialect's writers are usually judged to be rebellions. Yet, if they tended to write their works according to the linguistic conventions, they would fail to locate their dialect-speaking characters in their true to life situations and would entrap them in normal expression and normative rules of the standard language. In doing so, they betrayed their willingness to representing them authentically. Thereby, they abort any significant innovation in their literary representation. Genette (1980 173) has yelled for research concerning the speech of

characters as "one of the main paths of emancipation in the modern novel" while, twentieth and twenty first centuries' studies have arguably seen the combination of speech as a moral ideal or ambition in many facets of the social and the political life (Quoted in Brownen 2016 1).

Speech in fiction is no more than an impressionistic representation of reality, as Page (1973 19) points out, it is an "idealization", there is always a breach between the spontaneous expression in real life and the "realistic fictional dialogues" (Ibid 6). Thus, authors struggle against the linguistic norms and the fidelity of his representation in order to create a piece of writing which sways between conventions and realistic portrayal. Consequently, he grants his piece its esthetic values and maintains his position as an artist. The authorial strife to depict true to life dialectal speech in literature will be discussed in the following section.

1.9 From the Speech Code to the Written one: A Literary Challenge

It is vital to keep in mind that although the literary representation is an artistic one in which freedom of expression might be permitted and to consider that the literary language is an artefact, created by conscious selection and medium transference (kirk 1999 59), the fictional prediction in the measures of linguistics seems to be judged in severe ways. Results of this commonly contended burden linked to the accuracy of speech has always been the allowance of authors of fiction; it elevates the usage and efficiency of devious spellings to signal the presence of dialect in particular in dialogues. Eventually, it allows more prospects to reveal social connections with less authorial opinion through the speech of their characters.

Moreover, heated discussions of linguistic patterns' issues embraced by authors of fiction turn to be ardent. They are evaluated on the bases that even though they are imaginary, they are perceived as living languages having status in real life. According to Chapman's introduction to *Forms of Speech in Victorian Fiction (1994),* literary criticism was based on the fact that:

> Fiction was generally expected to be 'true to life' and could be unfavorably reviewed if it strained credulity too far. It was acceptable to discuss fictional characters as if their presentation in the novels were part of real biographies. This approach was encouraged by the way in which novelists described their characters' emotions and motivations as well as words and actions (6).

Since they are aspired to be consistent with life and not pretending reliability, the fictitious characters and their stories are examined as genuine. This approach is energized by the manner in which authors depict their characters' feelings, inspirations, speech, and cultural activities.

In E. Redling's view (2006), the mixture of speech and writing defines a literary dialect (1) yet, the process of recognizing dialectal forms in a literary piece is complex for the reader. Still, it is more complicated for the authors to showing them. W. Chesnutt accentuates this idea and posits "speaking of dialect, it is almost a despairing task to write it" (quoted in M. Chesnutt 94). Moreover, the speech of characters written in dialect is the product of hard efforts done by the author to provide a noteworthy representation of dialect speech. These efforts become significant portrayals which deserve more attention and require a careful examination.

This attention is stressed by Chapman, who speaks about the process of representing speech mainly the dialectal one, in a novel in which the author is obliged to modulate his writing to the limits of readability and acceptance. He states:

> Even in the most realist fiction, dialogue has an artificial quality; trying to read a novel which accurately reproduced real conversations would soon be wearisome. The novelist selects and economizes, excluding the many features which are accepted in reality but would become intolerable if they were reproduced on the printed page (1).

This vista is applied on literary dialect since it is categorized in the section of the ordinary speech. As defined by Sumner (1950 137-138), literary dialect is concerned only with serious attempts to represent an existing language variety, i.e. real dialect of real people. However, it is important to note that though he

emphasizes the correlation between literary transcription of dialect and its existence, he is also quick to point out that the author is neither a linguist nor a socio-linguist; he is an artist in first rank. Thus, his goal is not a scientifically accurate rendering of a so-called dialect but a literary interpretation of it.

It has been specified that the composed mode of a language regularly conflicts with the conversed one. Indeed, even conversations that one finds in specific books, which are intended to be spoken do not relate to the real spoken dialogue, because they are composed before they are spoken. They are the consequence of the author's creativity which endeavors to render the spoken discourse. Therefore, they are constructed form of an artificial language. The essential qualifications between the composed dialect and the talked dialect are obscured.

Besides, the employment of dialects in literary representation does not impose a full authentic depiction of these dialects or a slavish imitation of their existing features and variants. Jakobson (1987) has contended: "verisimilitude in a verbal expression or in a literary description obviously makes no sense whatever" (24) i.e. genuineness of speech represented in literature is not significant if its authenticity would disturb the readers' comprehension or would impede their appreciation of the literary text.

For kirk, speech is a reflector of class identity, local identity, the particularity and personality of the individual character. In addition to this, he points out: "The dialect and nonstandard represent the speech which fictional characters might have spoken given their state of mind, in the circumstances depicted, at the moment of reported speaking" (quoted in Page 1973 viii). It is seen also that the writer's choice of a language variety comes from his impressions of the "reality" close to him and impacts his proposal of the fictitious "reality" of his literary achievement.

In the same respect, Page (1988) points out: "dialect is a variable dependent on the demands of fictional situation rather than on the probable behavior of an actual speaker" (59). This statement is not one hundred percent valid since the

writer may have knowledge about the dialect he is depicting which can interfere at any moment in his writing. Thus, the work of fiction is a mixture of the requirements of the fictional situation and the reality it represents.

Furthermore, Page (1973) focuses on the nature of speech and its depiction in literature, its relationship with and its difference from the actual speech as performed in real conversations (2). On this concern, both he and S. Fergusson (1998) suggest that written representations of dialects in literary piece is just an estimation of real sounds which a dialect-speaking individual renders in reality. Moreover, Page confirms: "the twenty-six letters of our alphabet, however ingeniously combined and supplemented by other graphological indications, can scarcely begin to represent the infinite variety and subtlety of speech" (9). His emphasis is more on the fact that though the speech is a kind of ambition to fulfill a realistic portrayal, its representation always involves a selection process and a condensation, which are author's attributes which he employs when longing for readability.

For him, each expression in a novel conveys a specific weight of importance. It is subsequent to the language in which it is written. Then, it has a thickness and significance and this is not generally conceded to, or anticipated from the speech of ordinary people in real life. The same view is shared by Chapman (1994) who gives more importance to the author's deviation from the conventional norms than to the correctness of his imitation. He affirms: "departure from the expected norm is more important than the accuracy of transcription an accuracy which can never be attained within the normal resources of the alphabet" (2). Eventually, the achievement of a realistic representation is touched by the reader though; it is fulfilled through subtle mixtures of artistic devices with observed elements in reality.

Analogously, Chapman (1994) argues about provocative aspects of speech, either dialectal or nonstandard, which have long been bothering literary writers' endeavor to decipher the speech forms into written ones. Yet, they accommodate their writings in a way to reach close depiction. He puts:

Novelists have for long grasped this nettle and developed a written code which can approximate to dialect or show contrasts of class and education among their characters. Deviant spelling and punctuation convey non-standard speech. The omitted aspirate and some deliberate misspellings for the vocalic elements in words can support the objective assertion of the text that the speaker is a cockney (1-2).

The speech of dialect-speaking characters in literary works is depicted in direct speech and to avoid the use of phonetic alphabets that are out of reach of most readers and authors, except for specialized ones, he proposes a set of features to display the speech in a conversible manner:

The best that can be done is to develop a visual convention that will suggest the deviations and idiosyncrasies of speech, ranging from the quotation marks which tell the reader that narrative has changed to dialogue, to the deviant spelling that conveys cockney, or Scots or other special forms (2).

For more visual recreation of speech form and to convey its aspects, he continues:

Punctuation denotes the intonation of the question or exclamation, the hesitations and incomplete sentences which give verisimilitude if they are not overdone. The resources of typography can offer italics or capitalization for emphasis or loud speech (Idem).

All these visual resources display partially the features of speech but they can never accede to the total speech quality of what is heard in real speech. This discrepancy and mismatch persist between speaking and writing codes or what Chapman calls: "The ear-code of speech" and "eye-code of writing" (Idem) which their interpretation remains an endeavor.

Similarly, Gordon (1966) proposes: "all good prose which is 'oral in conception', whilst preserving 'the rhythm and shape of speech', only succeeds by discarding 'the garrulity, the loose ends, the amorphus form, the back-tracking and repetitions characteristic of most speakers'" (9). Thus, the representation of the oral speeches among which dialect's speech is included is restricted to and bounded by some conditions to suit the author's will to maintains the legibility of his literary text.

Thoroughly, Kirk's *Contemporary Irish Writing and a Model of Speech Realism* (1999), in which he employs text material from Irish poetry and fiction, delineates two proper grounds of speech representation. He states: "(a) Transcription (whereby speech is represented in writing faithfully, "as it is"), which is governed by the principle of mimesis (or of imitation and representation)" and : "(b) Symbolism…, which is governed by the principle of isomorphism (or of correspondences and similarity)" (59). He comments on both grounds of speech representation as follows:

> Besides fidelity or accuracy of authenticity in transcription, to represent the thought of characters, to provide variety, freshness and color, the use of dialect or nonstandard has a wider function: it is given a value from readers' knowledge about uses of varieties of language and about cultural propriety —so that, in the literary context, any shift from the universal standard immediately raises questions about linguistic values, for confirmation or for challenge (59).

Then, he follows his comments on mimetic: "Mimetic accuracy in representing speech realism is undercut by serious limitations on what can be conceived as propositional thought, whereas through symbolism thought is unrestrained to express whatever it wants" (idem).

In plain English, all these views disclose that the significance of dialect's accuracy in literature is not the core of interest but its consistency in the fictional sphere and the particular objective of its employment in the work itself are more crucial. Górlach (1999) demonstrates the power and the significance of the way a speech is displayed in Dickens' fictional world in which he mixed between the idiolect: "to describe the totality of speech-habits of an individual", and the dialect which: "refers to the speech-habits of a group"(136). To convey both varieties, Dickens strived to distinguish the oral utterance of his characters by creating private languages. On the same point, Page comments by stating that dialogue in Dickens' works is plainly present to convey a specific objective that is to depict the exceptionally intense and different fictional world (97).

Besides, Dickens had no concern to convince the reader that one of his characters speaks the same way like a real man in real life. However: "the importance of function does not exclude the value of authenticity" (Melchers 2015 156). This view is recognized in Hudson's investigation *Dialect in Film and Literature* (2014), in which she places emphasis on the authenticity of dialect representation in fiction and films and the critical acclaims on its significance. She asserts that they are: "approving of those representations which they felt to be authentic, and condemning those they felt to be inauthentic" (220). However, C. Mair (1992) insists that although scholar's ambition to deal with literary text looks to be more literary than linguistic:

> There is an awareness that what is encountered in a work of fiction is not a faithful transcription but an artefact, that literary dialects, in addition to meeting basic requirements as plausible realistic renderings of authentic nonstandard speech, serve a variety of additional purposes internal to a given work of a art (104).

This means that the author's aim is not the full accuracy of literary dialect rendering. Yet, he has other objectives which supply the themes and fit the fictional sphere of his exemplification. Moreover, if the author is committed to the authenticity of dialect representation, his artistic portrayal will be deformed and will lose its beauty which is deeply required in works of fiction. Besides, the text will be difficult to be read and to be understood.

Eventually, an elaborate investigation of a work of fiction does not require much focus on dialect's correct displaying of a real existing dialect since characters do not utter separately from the fiction. That is to say that, their speech co-exists and it is generally connected to the narration. This focus does not lessen the importance of literary dialect's linguistic expense, yet, as aforestated, it provides a fertile ground and a text material for dialectological approach to language varieties. kirk (1999) affirms:

> Dialectology studies the spoken language and looks to texts for substantiating evidence. Stylistics studies texts and looks to the spoken language for external evaluating evidence. It is also the former which have been predominant in historical studies of reconstruction where, in the absence of direct spoken evidence, literary dialect offered itself as a good source of indirect evidence (45).

Dialectal speech in fiction is a linguistic portrayal of a true to life language uttered by fictional characters instead of living people. Among the many aspects which characterize the use of dialect in literature, is its "impressionism" (i.e. giving the impression that the character speaks a specific dialect), which draws the attention to the issue of the flexibility of literary dialect that is acclaimed by Ferguson (1998).

Although, linguistically, there are rules for nonstandard dialects, these rules are not always applied on their imitations and representations in literary works. The dialectal features are used for specific purposes and unsystematic. Accordingly, they are employed for specific aims when a character does not always deviate from the norms with the same force, and unsystematic in the sense that various forms co-exist in the same speech of the character or multiple characters supposed to speak the same dialect.

These points are explained by Summner (1950 152) as the author's recourse to a process of selection, regularization and exaggeration, which are justified by the uniqueness of each author's stylistic approach. This statement leads to another perception of literary dialect as an *Invented Language,* which falls under the general definition provided by Stockwell (2006) who claims: "All creative language, articulated in literary texts, is invented language, of course. However, all creative fiction depends on a greater or lesser degree of difference between our actual world and the imagined world of the text" (1). Here, there is an allusion to the combination of real dialect with artistic tools, which convey appropriately the author's imaginary sphere. Chapman comments:

> The characters are performers, each with a role to play in the total structure. Their speech is not only purged of the redundancies and hesitations of real conversation; it is better planned and more purposeful. The speech even of uneducated characters is better structured, richer in vocabulary, than absolute realism would demand (3).

Furthermore, rendering all nuances of a real oral discourse in written form is virtually impossible. Stockwell (2006) argues: "Even a highly realist and naturalistic narrative are all likely to depart in small ways from the hard reality, and the form of expression used to articulate the divergent world will need to be different (and invented) from the language that is really real" (1). Then, such effort would be undesirable because the authors must remain within the limits of the comprehensibility.

Sumner (1971) comments on the writer's willingness to convey a readable representation and on the constraints of finding spelling devices, which prevent his depiction of a specific speech act from its fully realistic manner. He assumes that: "Any literary dialect, therefore, will necessarily be a partial and somewhat artificial picture of the actual dialectal speech (158–9)[4]. Furthermore, in dialogues the author finds the chance to compensate between the real world and the imaginative one. Lodge (1966) confirms: "it is in dialogue, above all, that the novelist has most opportunity, if he so wishes, to suggest continuity between his fictional world and the real world" (47). Therefore, the author promotes his realistic vision in his piece of fiction through the inclusion of dialect dialogues.

In another quotes Sumner affirms that the use of dialect in literature is an author's *attempt* to represent in writing a speech that is restricted regionally, socially or both (137). Here, the word *attempt* refers to the possibility of inaccuracy of the literary dialect representation which remains an endeavor. According to Toolan's study *Stylistics of Fiction* (1990 281), a convention has been constructed following Ives' study (1950) on literary dialect that is to achieve a thorough study

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[4] http://www.ling.ohio-state.edu/ICGL/proceedings/39_Karantzi_KED_456.pdf (Accessed on May, 5th 2016)

of dialect, the reader should know the author's own dialect, and interpret the rendering of his/her characters' dialect in terms of that dialect.

Alongside, C. Mair (1992 105) speaks about the literary assimilation of Nonstandard English; he confirms that it is mainly perceived and acknowledged from an artistic vista as successful and it is composed by the same technique as the real poor one. The careful arrangement of a few dialectal words in terms of grammatical pointer and abnormal spellings are usually conventional examples of "eye dialect". On this point, Page (1988) observes:

> The various indications of direct speech have been described as 'invitations to an auditory experience' but this description needs much modification to suggest that what is in question is, rather, the provision of hints toward an imaginative reconstruction of speech by the reader on the basis of his empirical knowledge of speech and his familiarity with the conventions of written dialogue (25-26).

Following this observation, it is assumed that the reader cannot completely acknowledge *Wuthering Heights* (1847) or *Their Eyes Were Watching God* (1937), for instance, unless they are accustomed with the complete form and social status of the Yorkshire dialect and of the African American Vernacular English. In other words and more positively, readers need to acquire more knowledge about the 'actual' Yorkshire dialect or about the African American Vernacular English in order to respond properly to its representation in these novels.

1.10 Historical Reflections on Literary Dialect in Popular Literature

Dialect has long been present in popular literature in which literary texts are either fully written in dialect or dialect was partially infiltrated in texts written in Standard languages. The history of literature comprises many instances of this phenomenon. Back to the far past, Greek literature knew the use of dialect before the emergence of the unified Greek language. The use of dialects, in the literary text, was due to the abundance of dialects dispatched in various regions in the

ancient Greece. Many instances of written literary texts in Haugen's examination are found; some of them can be cited:

> While these "dialects" bore the names of various Greek regions, they were not spoken but written varieties of Greek, each one specialized for certain literary uses, e.g., Ionic for history, Doric for the choral lyric, and Attic for tragedy. In this period the language called "Greek" was therefore a group of distinct, but related written norms known as "dialects" (923).

This quote shows that historically speaking, dialects existed in literary representation and the old Greek language is generated from a set of regional dialects that are just a gathering of firmly related standards but not unified. They were originally set for the written form and used in specific literary streams.

However, literary dialect was employed in other literature of the world such as the British and the American ones later on. Furthermore, the process of its artistic use, development and recognition took many centuries. In addition to that, literary dialects' use and function differ from one literary context to another and depend on the authors' objectives of their depictions. Finally, in the following sub-sections, the use of dialect in British and American representations will be historically investigated through mentioning different authors who endeavored to put in action dialectal varieties in their works.

1.10.1 Literary Dialect in the British Literature

Since the early Middle English period, many writers have tried to transliterate dialects, or nonstandard in literature either regional dialects, vernacular, slang or just the oral of the English language. It is useful to draw attention that when "literary dialect" or "non-standard speech" are used here; it is in the sense of a language or a stylized speech, which refers to a group of individuals with shared characteristics, whether geographic, ethnic, social and / or occupational (Page 1973 201). Over centuries, appeal to nonstandard has grown in terms of form and function as well. Blake (1981) confirms that the change in the form has followed the language change, either standard or not, it varied over time (11), but also by more or less caricatured or naturalistic tint in which authors depicted the nonstandard

varieties. It has also followed a trend in terms of function: the Nonstandard English had moved to varying dimensions according to times, and for different purposes.

1.10.1.1 Chaucer' Tales and Jets Book in the 14th Century

Back to the history of English literature, Chaucer (1343-1400) is noted to be the pioneer in the use of dialect in his *Canterbury Tales* and particularly *Reeve's Tale*. Norman Blake (1981) thinks that the late Old English progression towards the organization of its standards was ruined by the post-conquest period when a bilingual situation in Britain was imposed by the Norman conquerors (when English was the language of the British people who were mainly poor peasants, craftsmen and serfs however, the French language was the language of the court and institutions and the aristocratic French lords). Thus, the dominance of the French pushed different regions of the country to "relapse into writing their own forms of English" (22).

This status persisted until the agreement of the late 14th century which sets London's based dialect as the Standard variety of English, at least by southerners. Following this stance, no variety of English earlier to that period can be called 'Nonstandard' since they were all equal in status compared to the French language. According to Blake's own investigation on the use of Nonstandard English in literature it is assumed that: "in literature, non-standard language is that language which is clearly marked as different from the rest of the language in the work in question" (12) and this condition was not available in English literature before the 14th century.

Since the Norman invasion of Britain, the French language was considered as the language of prestige, of the intellectuals and of the literary expression of high influence yet; very little literature in English existed. Since the early thirteenth century, a noticeable consciousness of linguistic differences arose with its present social prejudice. Blake (1981) notes: "dialect prejudice was beginning to emerge and language was now available as a marker of social class and humor. All it

needed was for someone to take hold of the possibilities and to exploit them in literature."(27).

In the same sense, he affirms that Chaucer took the initiative and endeavored to discern some of his characters when he employed dialectal forms. He contributed to the establishment of new literary canon in his period and he is considered to be the first author who employed dialect for literary intentions. This led to highlight a very significant point concerning the analysis of this new stylistic aspect which demanded situating it in the contextual framework of the period. His stylization suits, in one way or another, nonstandard shapes with the attention to point a low social discourse "low-class speech" or to reaffirm some local color (33).

Moreover, the choice of region is due to the fact that the Northern dialects, for example, are distinctive varieties of the language of Middle English which Chaucer used. However, Blake (1979) continues to show that the audience of Chaucer ignored how to distinguish between dialects around London, for instance, the Midland dialect, and that of London as Chaucer's readership were not accustomed to distinguish such variations in literary texts yet (45). On Chaucer's *Reeve's Tale*, Blank (1996) posits:

> The Reeve's Tale may not only be the first literary work in English to use dialect deliberately as a humorous strategy but also that the tale may represent the first achievement by a British writer to incorporate several varieties of spoken English, which Chaucer accomplished by way of his differentiation between the dialects spoken by the miller and by the young clerks (quoted in Poussa 1999 29).

Although Blank renders the use of dialect in the literary texts of the Medieval English to the fact that the authors employed English varieties because they simply knew them and their objectives were far from being literary, artistic or linguistic, she recognizes Chaucer's linguistic role to distinguish between characters of different linguistic performances and of different localities and professions.

In sum, Chaucer's literary attempts of nonstandard are marked by their innovative aspects, but this experience, in reality, remains relatively tiny in

proportion to his work. After him, other authors undertook nonstandard forms in poetry, drama, and in fables. The tradition of fables, in particular, encouraged the development of the Nonstandard English in literature. After that, Caxton's publication of 1484 entitled *Aesop's Fables* is assumed to be the beginning of fable writing in English literature. Most of fables or namely *Jest Books* usually spoke about jokes, or the deeds of fool characters depicted as naive and doubtful to tint the story with humor. Generally, writing fables does not comprise high style but, it records employments of the colloquial and the informal style (Blake 1981 55).

Fables are written as short stories and represent characters from different backgrounds and modulate them to be simpletons and naive. Beside, adding a comic stance to the scene being depicted, the use of nonstandard forms shows the common beliefs and the opinions of the period towards people of the country-side. Furthermore, the utilization of dialectal voices reinforced the biased opinion on particular region yet; it participated to the popularization of dismissed varieties of English from literary text of the epoch named to be noble.

According to Blake (1981), fable writers played a very significant role in the development of the nonstandard representation in English literature. He summarizes them in three reasons to justify his attitude. First of all, they introduced a new kind of characters different from those previously depicted in other works. Since they came from other regions outside the Londonian area, they were mainly shown as naive and ignorant. Though the writer is not obliged to call for dialectal forms or other linguistic attributes to draw them, the fact that he included them visibly as naive is a kind of projection of the increasing social comptemporary vista on the country-side people. Second of all, the special use of dialectal forms simultaneously with the English of London contributed to generate attitudes on specific linguistic forms (linguistic awareness). Finally, the reason which promoted the significance of the fables lies in the use of idiomatic expressions that were scarcely found, not to say, not found at all in high noble writings (55-57).

1.10.1.2 Dialect in Shakespeare's Works (1564-1616)

The literary blossoming of the Elizabethan period in the sixteenth century lies in the emergence of the Shakespearian literature, mainly, Drama and poetry. During that epoch, nonstandard forms were irregular; their representativeness was not yet in the literary agenda. These forms were mainly used to focus on particular characters, usually as opposed to characters who used the English of London which since the fifteenth century began to emerge as the Standard or dominant language of prestige. The standardization process was still in the making and the lexicon was in the process of development. This fact explained Shakespearean innovations which were often shown in the lexical side. Thereupon, the English language is indebted to Shakespeare and his valuable lexical creations.

Shakespeare's writings dealt with different varieties of English language which are said to be the origin of a metropolitan convention which preceded in time the English novel best known for nonstandard literary representation. He tended to write for variant audiences in London. In her article *Dickens as Sociolinguist*, Poussa (1999) speaks about Shakespeare's Stage English in which he uses verses rather than prose to give voice to the English kings and nobles through employing Early Modern Standard English. She presumed as vindicated by Puttenham's *Art of English Poesie* (1589) that their expression was performed in the most prestigious pronunciation. She argues:

> This pronunciation would have been appropriate for the high language, in terms of diglossia, unmarked for locality: Shakespeare's noble Romans could thus use the same kind of pronunciation as his English kings (27).

She, furthermore, continues:

> I would infer that the narrative parts in Shakespeare's play, such as the Prologue in Henry V, would also have been delivered in the high variety, with metropolitan pronunciation (Idem).

Blake (1981) agrees with Poussa's argumentation concerning Shakespeare's use of dialectal words and forms from time to time. He confirms: "Shakespeare was more

interested in elevating the language than in non-standard or colloquial forms. These he used only occasionally when a particular reason demanded" (92). Accordingly, Poussa states: "Shakespeare's works English regional dialect was socially marked wherever or whenever they were set" (27-28).

Blake postulates on the absence of dialect's representation in Shakespeare's works, but followed up by saying that: "Shakespeare used many words from his own Warwickshire dialect in his plays without any implication that they suggested rusticity or lack of sophistication" (81). Therefore, Shakespeare was interested, basically, in vocabulary more than portraying dialects or highlighting a social stigma. For V. W. Brook (1976), a differentiation must be made here between writing in dialect, and using dialect-derived words. He claims: "when Shakespeare uses dialect in his plays, he does not use that of his native Warwickshire but is content with the conventional stage Southern dialect" (177).

In one of her letters, T.S. Eliot outlines her vision on the presence of popular language in literature. Stark (1997) quotes:

> Even in English this daring is far from being general. The writers who dare to be thoroughly familiar are Shakespeare, Fielding, Scott (where he is expressing the popular life with which he is familiar) [...] Even in his loftiest tragedies− in Hamlet, for example− Shakespeare is intensely colloquial. One hears the very accent of living men (107).

Briefly, Eliot acknowledges Shakespeare's use of colloquial language in his drama and affirms that this use springs from his familiarity and awareness of English dialects and people who spoke it.

Blake (1981) acknowledges Shakespeare's uncommon invasion in the field of drama interested to minor characters and performances basically phonographologics that show a particular familiarity with the dialect used. He also recognizes the writer's insertion in the existing theater some archetypal variants and found new bases (86). Poussa, too, praises his contribution drawing attention to his dramatic norms which continued in the allotment of literary Standard language and

literary dialect in the coming centuries, mainly, in the eighteenth century's prose and its growing new literary genre, the novel (28).

In literature which displays high codification of standards and keen awareness of the existence of different varieties of English, dialect traits expanded in theater. However, its use remained marginal and still served often to stigmatize rural people who are far from popular yet marginalized. Blake confirms that the showing of dialect in plays is a mark "of the wrong kind breeding" (1981 107). This distinction as a social marker was confined to comic intentions. Thus, it gives more significance to Standard English as sign of prestige and good education and confirms its position as the literary language.

Characters who converse in dialect were members of a social class who are less considered in the British society. And to transliterate this inferiority, they were represented as ignorant, simpletons and naive of rustic manners. Notwithstanding, literature is written by men of letters and intellectuals employing language varieties which they mastered and knew their social nuances. Therefore, nonstandard varieties became the ideal medium to represent the lack of education and inferiority of their speaking populations.

1.10.1.3 Dialectal Nuances during the Rise of the Novel

Since Chaucer and Shakespeare and finally until Henry Fielding, the presence of dialect or the Nonstandard English varieties supplied the comedy. Along this era, literary dialect writings were characterized by southwestern linguistic attributes which are marked by the voiced initial fricatives and by the employment of *Ich* instead of *I* when portraying a rural-speaking character. Its use was accompanied by malapropisms[5] and grammatical inaccuracies to refer to the speech of clowns in both meanings of the word.

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[5] Malapropism finds its origins in the French phrase *mal a propos*, which means "inappropriate." It is the use of an incorrect word in place of a similar-sounding word, which results in a nonsensical and humorous expression (https://literarydevices.net/malapropism/   (Accessed on the 26th march 2018)

Perceptions on the Standard English acquired more significance during the eighteenth century's literary representations. Eventually, non-conformist writers to the Standard literary canon were criticized, depreciated or depicted as clumsy, inadequate, and awkward or even more, they were ridiculed. Despite this stigma, the eighteenth century witnessed several writers dealing with the nonstandard varieties in their works.

H. Fielding (1707-1754), is among those authors who introduced a regional dialect in his novel *Tom Jones* (1749) in order to strengthen the attitude of down-to-earth character of Squire Western which is humble, straightforward, simple and realistic character (Blake 1981 123). But it was with the novel *Joseph Andrews* (1742) in particular, that Fielding would develop this fashionable style. Taivalkoski-Shilov (2006) posits that *Joseph Andrews's* text is in fact a mixture of stylistic "mimetic" and "Diegetic6" in which Fielding combines the extreme artificiality and realism (92).

Daniel Defoe (1660-1731) previously used dialect in a different way in his work *Robinson Crusoe* (1719). He changed the syntactic structure of the sentences to creolize Friday's speech which is originally Caribbean. We read for instance:

> One day, I called to him and said, "Friday, do not you wish yourself in your own country, your own nation?"
> "Yes, he said, I be much O glad to be at my own nation."
> "What would you do there? would you turn wild again, eat men's flesh again ?"
> "No, no, Friday tell them to live good; tell them to pray God; [...] no eat man again (211).

Blake describes this portrayal in the speech of Friday as a stereotyped and schematic illustration that is suggesting 'pidgin' which is one variety of the Nonstandard English (1981113). It is noticed here, that the nonstandard forms of English take different nuances in literary representation and change from one author

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6 Of or relating to artistic elements that are perceived as existing within the world depicted in a narrative work: diegetic sound. (*American Heritage® Dictionary of the English Language, Fifth Edition*. (2011). http://www.thefreedictionary.com/diegetic (Accessed July 27th 2016)

to another who tended to convey different aspirations and aims which serve their literary messages.

By the mid of the eighteenth century, attitudes of lexicographers and grammarians enlarged the gap between the language that is desirable to speak, and the one that is only good for people to little refined manners. Furthermore, Samual Jachson's dictionary (1755) of vocabulary recorded by lexicographers of the epoch tended to expel words said to be en vogue or slang. Thereby, they enhanced the idea that vogue words did not deserve to be recorded (145). This tendency and exclusive perception persisted in the nineteenth century and contributed to the codification of Standard English which helped to accentuate its authority.

1.10. 1. 4 Nineteenth Century Literary Dialect Mutation

The nineteenth century is well known by its upheavals in all domains. Culture is one of the fertile fields which witnessed these major changes. The literary artistry mutated and generated the development of a literary genre that is the novel, following the requirements of the epoch. The pervasion of education among classes, mainly, the middle-class and its influence on the regulation of the Standard English which stigmatized any deviation from its standards and marked the nonstandard varieties as inferior, enlarged the readership who called for more literary production. Therefore, the novel became both the leisure of the time and the main literary genre which overshadowed the other genres except for some serious attempts in drama and poetry.

However, issues of language continued to be the first consideration of lexicographers and grammarians of the time who tended to separate between people who spoke correctly from those who did not. They followed the norms and the conventions of the Standard English of what is accepted and correct and what is not. Consequently, in literary representations, authors tended to evacuate notions of virtues and vices of their societies. They based their portrayals on the social conventions of their epoch and the language they employed in their literary creations reflected these conventions. Thereon, many dichotomies were revealed not

only at the level of linguistic performances but they were elevated to the social and moral levels which were highly reflected in the field of literature.

The nineteenth century witnessed the rise of Romantic ideal of the nobility and that of the simple peasant, which led to noticeable changes. Cockney became the conventional comic dialect, and other dialectal speech forms were used for serious as in novels of T. Hardy and D.H. Lawrence. Moreover, the increasing realism in drama allowed the writing of serious plays in which most characters are nonstandard- speakers. Even more, the Cockney was salvaged as a mode of serious expression, as in Shaw's *Pygmalion*.

Jane Austen (1775-1817) is one of the authors of the time who exploited this stigma to deliver characters' traits. She had a keen sense of the appropriateness of language and she handled the art of playing differently through conveying messages of improprieties in the language delivered by her characters. Her approach to nonstandardness does not necessarily relate to the phenomena of dialect use, but to some improprieties of the language such as the use of 'buzzwords' which served an approach more suited to novels in which emotion prevails grotesque irony and burlesque (Blake 145). In her novels, the difference between the Nonstandard and the Standard English is so little marked and difficult to recognize and only a careful reader can identify the game in which she is engaged.

At the same time, Walter Scott (1771-1832) offered a much dense use of the Nonstandard English in his novels, through archaic forms or regional dialect (mainly Scottish) and adopted a very distinguished perspective. He diverged from the common norms of the time which rejected regional pronunciations and spellings for, they lacked cultivation and correctness. Blake (1981) affirms that W. Scott endeavored to restore the regional dialect and acclaimed its dignity (139). Since settings which operate in the novels were different and tended to be more contextual, like the domestic scenes and geographical localities which were socially stigmatized, he aimed at the recreation of a kind of a local color through dialect use in his novels.

Furthermore, by the influence of English authors (novelists and poets), Scottish and Irish dialects regained a place, some popularity and recognition, through their abundant appearance in literary representation. Resultantly, this type of representation and gradual rehabilitation of these dialects extended increasingly to other dialects, the regional ones. In her novel, *Wuthering Heights* (1847), Emily Bronte (1818-1848) reproduced a regional dialect of the northern England that is the Yorkshire dialect whose speakers are located around Haworth. She created the character Joseph, the servant at Wuthering Heights' estate. Her representation of Joseph's dialect is primarily based on the use of phonological properties and orthography which are proper to Yorkshire dialect and distinct from the Standard English. E. Bronte also stood by efforts to be consistent to reproduce this regional dialect as exact as possible. Further, she did not corrupt her portrayal and spelled out phonological deviations, despite the fact that her novel, especially Joseph's utterances, requires a tiring and careful reading.

After the death of Emily Bronte the year following the Publication of her novel, her sister Charlotte reviewed the book for the purposes of a second edition, and for the sake of greater clarity, she made some correction in the speech of Joseph. However, her emendations had clarified the text and distorted the original dialect of this character. Page (1973) posits:

> Charlotte Bronte felt that the virtues of authenticity were not sufficient to outweigh the obstacles to understanding, and wrote to her publisher that 'It seems to me advisable to modify the orthography of Joseph's speeches; for though as it stands it exactly renders the Yorkshire dialect to a Yorkshire ear, yet I am sure Southerns must find it unintelligible (66).

Charlotte's revision of *Wuthering Heights* has sought to clarify the text to enlarge the readership but it corrupted the originality of the language employed by her sister Emily and failed to maintain its authenticity that the latter was aspiring to retain.

In brief, the new representational linguistic and literary paradigm brought by Emily Bronte did not concern the form only but also the thematic implications of Yorkshire dialect in her work. Although Joseph is a secondary character that

occupies a tiny space within the story, his dialectal speech is used for specific purposes that Blake points out as rudeness, implied immorality and evil (1981 151). Her objective is far from being a mere joking or comic relief aiming at arousing laughter hitherto frequently confined to nonstandard speakers. Yet, it is more serious and farsighted.

Similarly, this literary tendency in Britain started to develop towards more realistic representations and encouraged less conventional paperwork, less abstract style and promoted the use of a more familiar language that is less "literary" and sophisticated. This increasing interest has blurred the borders between the Standard and Nonstandard English. In Britain many authors started to expand the use of dialects in their works. Their use of dialects aimed at achieving different features and objectives. Some famous authors whose works are characterized by the use of dialects are cited as reference to this tradition such as Shaw's (1856- 1950) *Pygmalion* and *Major Barbara,* Hardy's (1840-1928) *The Mayor of Casterbridge* and *Tess of the D'Urbervilles*, and *Kipling's* (1856- 1936) *Barrack-Room Ballads* and *Kim*, *Stalky* and *Co*.

Blake (1981) comments on Hardy's literary representation and confirms that the use of dialects remained in the common prospect of the literary tradition of the epoch in which, commonly, literary dialect's representation is that of rural dialects mainly related to peasants (166). Hardy displayed a formal systematic and realistic representation of dialect and adopted the appearance of some distinctly detectable characteristics. These aspects are pointed by Page (1973) to be dialectal representations related to some casual pointers (20). They are not necessary showing regularly each time characters are speaking the same variety. Moreover, Hardy was firstly interested in issues of clarity and intelligibility. For, a true and accurate representation of dialect in a novel was not desirable because it threatened the balance of the literary piece. Thus, it appeared grotesque. In the same lines, Ferguson (1998) argues that critics usually charged Hardy with "inconsistency" and "approximation" (22).

Ferguson reveals Hardy's self-defense on these accusations about the speech of his character 'Tess' in *Tess of the D'Urbervilles* (1891): "Mrs Durbeyfield still habitually spoke the dialect; her daughter who had passed the Sixth Standard in the National School under a London-trained mistress used it only when excited by joy, surprise, or grief" (11). She explains that the character 'Tess' usually speaks the Standard English all the time, and uses the dialect of its origins in some contexts. This sudden change in speech is following the intended internal logic of the novel, which implies that 'Tess' is a character "socially mobile". Thus, she is able to switch from one style to the other depending on the situation (1998 12).

'Tess'' linguistic behavior changes and follows the evolution of her relationships and her growing intimacy with the character 'Angel' who instilled her with his good education. Consequently, she speaks English increasingly clear and well articulated. 'Angel', by contrast, when in contact with rural people, learns to respect and to speak more often dialect. Moreover, when 'Tess' is in the presence of a dialect-speaker, Hardy uses the Standard English as a means of differentiation, but when she is facing a foreign person of a certain level of education, she speaks in dialect again.

For Ferguson, this fine alteration, promoted by various reasons depending on the context or the intentions of the writer, echoes a nice, at the same time, a continual threat of the supremacy of the Standard English via a "fictolinguistic patterning of speech" (15).

Though challenged and objected, dialectal representation continued to be granted more readability and visibility among the British audience and critics. Therefore, more literary publications occurred. D.H. Lawrence (1885-1930) works comprise dialects following Hardy's technique of using dialect simultaneously with Standard English for his characters according to the context where they are expressed. In his novel *Lady Chatterley's Lover* (1928), Lawrence managed the speech of Lady Chatterly's lover and servant, Mr. Mellors, to mutate form dialect to Standard English intentionally, the same way Hardy proceeded with the character 'Tess', to differentiate between intimate scenes where the two lovers are flirting in

isolation and scenes where they converse in a social or a familial setting. Thereby, he introduced a variation which is not only regional or social but "diaphasic7" so that the character Mellors can alter his style, intentionally, according the situations. Even more, R. Cole (1986) view that writers' use of dialect is not restricted only to discern a social classification of a character but to show his aptitude to express him/ herself and adapting her/his speech according to the situation where he/she is put (8).

Moreover, not only the rural dialects were employed in fiction, urban dialects, like the Cockney, were used too. This variety was confined to workers and the lower class population of London. One of the most important authors to use Cockney is G. Bernard Shaw (1856-1950). The author considered: "to reform the existing social conditions and theatrical conventions by his works; he believed that any work of art should have a social function" (MacDonald 2006 64). Shaw's *Pygmalion* (1913) treats issues of education especially, language retraining. In his introduction to *Pygmalion,* Shaw calls attention to motives which led him to write this play. He argued that the English people neither speak their language properly, nor teach their children to speak properly. They needed a phonetician to reform their way of speaking and spelling (Pirnajmuddin Hossein 147).

His opinion is reflected through his serious attempt to produce an accurate representation and did not content with an approximate phonetic script to reproduce his characters' Cockney, but rather evolved genuine strategies of transcription of diphthongs and triphtongs in particular (Blake 1981165). At the same time, he

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7 The use of language varies along a set of dimensions which are called the architecture of a language. they are proposed in Coseriu(1981) and may be summarized as follows:

diaphasic	in different communicative settings, different levels of style/register are used eg:	oral vs. written language, foreigner talk, vulgar style
diastratic	in different social groups (according to age, sex, profession ...), different sociolects are used eg:	youth language, hunters' language
Diatopic	in different places and regions of the linguistic area, different dialects are spoken eg:	Cockney English, Saxonian German
diachronic	variants and even historical stages follow each other on the diachronic axis eg:	extinct, obsolete, old-fashioned, current, fashionable expressions

recalled to use the slang words and expressions. However, this stylization is not constant or systematic, which is explained by the fact that *Pygmalion* is a play to be performed, not a novel to be read; it is all about giving stage directions on how dialogues should be pronounced. By doing so, he tried to maintain the original pronunciation of the Cockney through providing an authentic representation and traced clear social lines (family, way of clothing and language) between the educated or privileged people and the less prestigious working class. For Pirnajmuddin Hossein, this differentiation between characters is clear from the beginning of the play. He affirms:

> Right from the initial act the difference between Eliza and others is evident. Her family state attaches Eliza to working-class with its culture and way of life which are defined against the upper-class culture negatively as vulgar and inhuman (Idem).

Shaw displayed the character of Eliza through reporting her pronunciation and speech manners which are an inherited legacy from her family and class. He reflected the common conventions of the majority of modern societies, which set the accent of a first-class section of the society used in public situation as: "the 'legitimate' language, or Received Pronunciation, and other dialects and their speakers are characterized, negatively in relation to the standard language, as disgraceful" (Idem). For this reason, Eliza's deficiency in linguistic adequacy and her ill-formed sentences indicate her different class and social status. *Pygmalion* is a literary example in which the characters who speak dialects are not just ridiculed, but perceived inferior because, the social conventions regarded the acquisition of the Standard language as a social starting point which is primarily acquired at home and in the close social environment.

By the late nineteenth century, the use of Nonstandard English varieties in novels took freer and more inventive forms. In addition to the noticeable change in authors' objectives and aspirations following the new circumstances of their societies, they showed more maturity and advocated new issues. Thereby, their writings granted more readability, visibility and acknowledgement. Thus, major

developments in nonstandard literary representation of the twentieth century are recorded. During this epoch the shift towards more ethnic dialects and cultural rather than social (diastratic) is launched and the American literary tradition notes these types of changes in the objective of such representations.

1.10.2 Literary Dialect in American Writings: a New Representational Proposal

Before its national independence, America was dominated by the British canons in almost all domains, socially, politically, and culturally. However, after the colonial demise, the American identity started to shine and the American culture endeavored to accentuate its difference from the British one. Consequently, the American literary tradition followed its own path. Quickly, American authors have shown a willingness to shell out the old world and trace a new literary discourse inspired from their social background. They diverged from the metropolitan literary canon and generated literature which belonged to their own newly created literary tradition. Consciously, they found themselves obliged to reconsider the vigor diversity of the American popular speech. Eventually, disparity from the British Isles and their stylistic and linguistic literary traditions was visible in the American literary crafts.

1.10.2.1 American Avant-garde Authors in Literary Dialect Rendering

The American wealthy legacy generated from its ethnic diversity which came from different geographical parts and race origins provided rich linguistic materials. In addition to that, American authors have recognized the use of nonstandard forms as a linguistic tool to reflect this diversity and to stress their difference and uniqueness. Therefore, Leigh (2011) assumes: "The second half of the nineteenth century local colorists, regionalists, and realists used 'real' American voices as the foundation for a realistic American literature" (vii).

Among many American authors, James Lowell (1819-1891) can be noted as the initiator of this diversity in language use. His membership in the American Dialect Society and his keen awareness of the linguistic diversity permitted him to

experiment with language in his writings. He wrote a whole collection of satirical poems entitled "Bigelow Papers" (1848) by way of "eye dialect". In the same time with Lowell, Harriet Beecher Stowe (1811-1896) aimed at showing the American linguistic diversity. She is also distinguished by her use of dialects for literary purposes in her novels first in *Uncle Tom's Cabin* (1852) and later in *Old Town Folks* (1969).

Three decades after, Mark Twain (1835-1910) wrote *Huckleberry Finn* (1884), the success of his novel crystallizes this literary orientation and acts as a true developer. What was considered as a marginal phenomenon became popular and stood at the center of the American literary concerns. Blake (1981) asserts that: "*Huckleberry Finn* has converted grudging acceptance to a patriotic welcome" (163). *Huckleberry Finn* is marked, primarily, by the narration of its story exclusively in a Nonstandard English. Previously, dialectal phenomena were reserved to dialogues only of certain characters, often a minority, but M. Twain placed them at the first place and their speech also was as significant as their stories.

Moreover, M. Twain did not use one dialect only, but eight different regional dialects, which he said, he wanted to reproduce. He postulates: "In this book a number of dialects are used, to wit: the Missouri Negro dialect; the extremest form of the backwoods South-Western dialect; the ordinary 'Pike-County' dialect; and four modified varieties of this last" (1884 6). Accordingly, it is observed that he regulated his characters' speeches according to their geographical location which Swell (1993) tends to label "the speech features of a region or back country". In M. Twain's fiction, the nonstandard characteristics are not restricted to location; they serve other functions and ends. Bordin (1990) acclaims that Twain:

> Exercised more influence on the American prose than any other writer. It has indeed turned the dialect of the valley of the Mississippi in a literary language which, little by little, has almost completely replaced British English in American prose. Rehearsals, his awkwardness, his arrangement of words, accents and pauses, have been imitated and reproduced in abundance (XXXIII).

Bordin acknowledges the importance of M. Twain's mining in nonstandard varieties use in the American literary expression and succeeded to elaborate a new tradition which was further followed by other authors who endeavored to represent dialects.

The place given to the dialectal voice and particularly that of the teenager *Huckleberry* discerns the particularity of M. Twain's the novel. Grimal (1994) explains M. Twain's literary tendency as an extra innovation usually coming out of his refusal to obey Genteel Tradition's conventions. Since he started his writing career, he disliked and refused the literary men's language because he perceived its elegance and refinement hollow and ridiculous. Consequently, he wanted to imagine something else. He thought of two ideal models in the language of children. He imagined that it is interesting, simple and natural because it is free of artifice, pretence and desire to make effects and because it is the language of the margin (29).

M. Twain's innovation in literary representation is considered by T.S. Eliot as:

> 'at least in Huckleberry Finn' – 'one of those writers of whom there are not a great many in any literature, who have discovered a new way of writing, valid not only for themselves but for others', and placed him with Dryden and Swift 'as one of those rare writers who have brought their language up to date, and, in so doing, "purified the dialect of the tribe" (quoted in Coveney1985 39).

Another time, M. Twain's innovation is recognized by another author. T.S. Eliot praised his writing in dialect in manner to cover many readers' linguistic tendencies and not only to a restricted audience. He also complements his role in the revival and the purification of dialects.

In his opening paragraphs entitled *Explanatory*, M. Twain points out an indication of dialects used in his novel and confirms that their transcription is never rigorously accurate and it is more a representation of literary linguistic reality, which allows him to give the illusion of reality. These features he employed in this

literary representation of the vernacular are simultaneously connected with both linguistic inventiveness and style.

For Grimal (1994), M.Twain carried two ways to achieve vernacular and lyrical effects which are specific to his novel. First, it kept his familiar style features (Spelling, vocabulary and syntax), but not systematically in order not to mechanize the language. He worked on the rhythm, all variants of systems, and rehearsals altogether; he also chose the rare or invented words restricted to the region he wanted to represents linguistically. Furthermore, he extended the use of tropes (turn of expressions) to trespass the limits required by a simple realist aesthetic expression (29-30).

In spite of the continual negative views of some critics or writers on dialect use in literary production like Henry James who considered the convergence from the literary canon in language use as an abnormal mating and a degradation of English (Sewell 1993 219), M. Twain contributed at a further advance to the establishment of the use of nonstandard varieties of English in the New world.

In the course of their cultural liberation, American writers have found their own ways and voices which started to trespass the frontiers and exercise their impact in Europe. Consequently this fever was transferred to the British novel on which Blake comments that "the use of regional varieties of language becomes more accepted in novels of rural life" (1981163). Here, he alludes to both American and British representations of dialects in novels.

1.10.2.2 Voicing Ethnicity: Black Dialect's Authors

As far as the American ethnic diversity is concerned, a remarkably increased awareness towards the language of the *Other* is finally perceived. The ethnic diversity of the American society opened room for diverse representations of minorities and people of different colors and origins. The African American population voice and language found its way to be present in the world of literature which has long been dominated by the Whites or authors of European origins.

Minorities and Black people held an enthusiastic strife to assert their identity, the black dialect, for instance, has a considerable share of literary representations amongst both white and black authors. This new trend of representation of the Blacks was a response to an intellectual awareness and stimulated by the slavery heritage and the racial discrimination against the African American people. It was also enhanced by the rise of the human rights movements and the cultural awareness. Sickels (2010) confirms:

> Hope for the future and belief in the need for change were reflected in the arts…For the first time, dominant white society began to take notice and pay close attention to the African-American voices adding to and challenging the dominant, mainstream culture (8).

However, black authors' number was tiny compared to the Whites and similarly were their literary representations at that time. This shortage of black authorship was argued by N. Huggins (1971) the historian critic of black writers' literature who contended: "It is very ironic that a generation that was searching for a new Negro and his distinctive cultural expression would have passed up on the only really creative thing that was going on" (11). He refers to the importance given to literature and its ambition to the promotion and to the development of the Black population via artistic representations. He, also, denounces the ignorance of other artistic forms such as music which was significantly a very important voice, and an identifier of the Blacks. Concerning the word 'Black' that was generally related to the African American people, Nelson (1988) explains:

> The word black, which became fashionable among Afro-Americans, was popularised by the Black Power rhetoric of racial self-affirmation and cultural assertiveness. It was a word that had traditionally carried a cluster of negative connotations in the Western context; but the word was redeemed and made wholesome through a supreme act of cultural and linguistic reappropriation (1).

By showing the strangeness of the Blacks, it is crucial for them to find a way to be identified and affirmed correctly through many aspects among which the linguistic realm that should be exploited. The latter, refers to the use of a language appropriate

to the African American person which is the Black dialect or the African America Vernacular English. Nelson continues his exemplification about language of the African American population:

> Like Black English in the United States, is a complex language with its own grammatical patterns; it has its own cultural codes, semantic levels and subversive strategies that a non-aboriginal listener or reader might fail to comprehend correctly (7).

The difference of the Black English has its orthodoxy in the American literary representations which helps to construct new ideas about its speakers and their culture and deconstruct stereotyped views on them.

Back to literary writing, since the beginning, dialect in American literature was conceived with a lot of biased ideas. It was, generally, written by the Whites and for the white audience who were both racially-oriented and culturally seen as superior. Yet, the black authors endeavored to deconstruct such stereotypes and subverted previously constructed ideas about the black character and his language in literature. Therefore, this so-called non-existent cultural and social identity, as perceived by the Whites, generated ambitious black writers. However, they were banished from the literary recognized journals owned by the Whites who refused to publish their fiction. Nonetheless, black authors were able to find a room for publication, especially when some Blacks possessed journals.

The productivity of the black writers found more fertile ground in representing the African American Vernacular. The most important journals *The Crisis* (1910) and *Opportunity* (1923) which dealt with the Black cultural and political issues allowed most of the Black intellectuals to publish their studies and artistic writings. These journals and their publishers were, mainly, interested in literature written by the Blacks and for the black audience. Many writers, who published their works in such journals, were said to be the fruits of Harlem Renaissance which is a cultural and literary movement of the Twentieth century's twenties concerned by the black population's issues mainly in cultural and social domains. Williams (1978) affirms: "the most significant histories on this period

have considered the Renaissance to be very much an affair of words" (II). Therefore, much importance was given to the language used in Black writers' literary representation which subscribed in the movement.

Among the most important novels and writers who left their finger prints in the African American literature some are cited as follows: Langston Hughes's (1902-1967) *Not Without Laughter* (1930), Zora Neale Hurston's (1891-1960) *Their Eyes Were Watching God* (1937), Alice Walker's (1944-) *The Color Purple*, Richard Wright's (1908-1960) *Native Son* (1940) and Ralph Ellison's (1914-1944) *Invisible Man* (1952). However, the African American dialect was not represented only by the black authors, white authors, too, tended to give a voice to the Black dialect through their novels such as William Faulkner's (1897-1962) *The Sound and the Fury* (1929) and Margaret Mitchell's (1900-1949) *Gone with the Wind* (1936).

For Blake, when reading the African American novel, the reader is inclined to consider that the nonstandard is losing its clearness and its prominence as a literary dialect because of the carelessness about certain previously set stylistic conventions of dialect use. Yet, this is related to a specific literary representation different from the preset canons. This literary rendering of dialect shows more and more flexibility and openness in the literary language which moves away its stigmatizing and surprising properties as it was, previously, marked. Minnick (2007) mentions Michael North's notice about Hurston's employment of dialect in which he confirms that it was an endeavor to redeem and to remove the stigma from the Black Vernacular and its speakers, which many authors of her epoch carried on by diverting their opinion of it as: "a language obscured by travesty and stereotype"(Quoted in Poussa xiv-xv). This means that they tried to change the vista towards the Black Vernacular which was formerly viewed as ridicule and a biased variety. This stigma was shaped because the black dialect was used by white authors to portray black characters as fools and backward.

Additionally, the use of slang forms, for example, is no longer an impressive implement that is why writers sought for more effective tools to show the novelty

and the unfamiliarity of their depictions. Many writers have evoked new ways to show that they utilized dialectal forms of English instead of the slang expressions related to the back streets of the black ghettos only. some instances of these evocations are noticed in Alan Sillitoe's use (1928) of the elision, double-negations, "ain't" for the negative of "to Be" in the present, and the deletion of the "l" when it is placed before "d" ("owd" / "old"), combined with some slang lexis to display a passage in dialect. But the general language in his text is always near to the Standard English and its familiar forms are simply accented with these few tricks to highlight social differences.

Therefore, the boundaries between the Standard and the Nonstandard English are increasingly ambiguous. Therefore, writers would then imagine other forms of nonstandard writing related to local or regional dialect. Eventually, literary dialect delivery is moving increasingly towards the idiolect. This form of the nonstandard was already used by Faulkner to represent the mind state of his characters or a distinguished linguistic disclosure of an individual mental self as defined by Fowler (1977 103). In this case, the writer invents a kind of unique type of speech that is a psycho-stylistic representation of his way to view his environment. This is more than transcribing more or less a realistic dialect or an existing sociolect, but to create a character whose shape and vision of the world are expressed through his language. The selections made in this kind of novel combine both phonographologic pointers, special or deviant syntactic practices with a specific use of lexicon and some recurring metaphoric motives. In doing so, the writer limits the language resources of a character and conveys his mind-style.

Gates and Jarrett (2007) confirm that the African-American writers, among them Hurston, were striving against any falsification of the black character in literature and longing to break away from the Negro dialect itself. Ultimately, they tried to get rid from limitations of Negro dialect imposed by the fixing effects of long-lasting conventions (440). They argued against the unrealistic and sneaky previous representations done by white authors who portrayed the black men as lazy, fools and dirty creatures. This archetypal image put the Blacks in a shell which

is challenged by Black writers who tended to subvert it and construct new and realistic perceptions through using the African American dialect as a defensive tool.

Concerning poetry, Johnson says: "naturally and by long association dialect has long been the exact instrument for voicing this phase of Negro life" (idem) by "this phase", he refers to the period of the black people's awareness and cultural strife marked by the Harlem Renaissance Movement which put emphasis on their rights for a decent life and independence through the reproduction of their cultural legacy among which dialect's recreation is noticed. Moreover Johnson believes in dialect: "as true medium of the interpretation of Negro character and psychology" (quoted in Gates and Jarrett 440).

Furthermore, it is meaningful to mention the fact that poetry has a great role in informing works of fiction. Johnson continues: "True Jean Toom's *Cane* can be thought of as fictional antecedent of Brown's poetic diction, both of whose works inform the structure of *Their Eyes were Watching God*" (quoted in Gates 1988 192). Here Johnson puts emphasis on the importance of poetry to supply fiction with properties of the black dialect as it preceded it in rendering this dialect in poems.

In the same lines, Mitchell comments on Gates' essay "The Signifying Monkey" which he wrote to vindicate the African American literary tradition and the representation of the Blacks. She asserts that his essay is:

> His pioneering on the dynamics of meaning in the Black culture, proved to the world that there was no way that this culture could be understood as belated, derivative, or secondary to great achievement of Western Civilization. All canonical values of semantic complexity, subtle irony, lyric sensitivity, and formal precision were to be found in the Black vernacular tradition ((276-280).

Mitchell's statement accentuates the importance of the black vernacular in the representation of the black character and his community better than other varieties. She shows that this variety is rich and loaded with all the meaning of the Black culture and tradition which are in no way inferior to that of the Whites.

In brief, Gates' contribution offences the prejudices correlated to the black culture and mainly its voice. It provides thoughts that: "reading and writing were not simply to be imported from the discourses of European philosophy but were discovered by Gates to be immanent in the previously neglected literature of the African diaspora" (1988 280). Eventually, Black vernacular can literarily speak for his speakers and can evoke all the nuances of the black culture without the intrusion of the western literary tradition.

1.11 Conclusion

Before and during the eighteenth century's literary representations, characters which used nonstandard expressions were often limited to a geographic origin and/or a social class. Thus, their languages were predestined by their social and geographical conditions. However, modern writers employ nonstandard forms to express specific cultures which the Standard English is not designed to. Additionally, they strive to give voice to people and cultures which have long been silenced and deprived from adequate representations because of severe social conventions and literary canons governed by these norms. Eventually, these people and their cultures were portrayed according to either a racially-oriented literature or a literature predestined to a specific culture and class of people.

When looking into a novel which comprises literary dialect, it is perceived that its language contains more power that trespasses the act of verbal communication alone. It is created to convey a power over an audience, to voice a servant or to render the claim of a subjugated woman or to ascertain the rights of a racially-segregated ethnic group. It also reproduces a culture and transgresses a set of imposed conventions. Literary dialect is used as a stylistic tool which leads to the abolishment of many literary standards. It overpowers the marginalized or the neglected language varieties in literary representations. Thereby, it contributes to speaking up a devoiced character and treating specific themes in an appropriate language. In a nut shell, dialect is not the objective of the author yet; it is a means to

reach other objectives that are purely literary that is why its representations is not based on the authenticity and accuracy which remains an endeavor because the writer is an artist and not a linguist.

Consequently, dialect is utilized as a conserved tongue, the main satisfactory means of portraying the mind-set of a character, and of depicting foundation of individuals whose lives and experiences are reserved and restricted to their communities where the vernacular continue to live as the widespread discourse. It might be utilized as a unique sign of accentuation of the specific features and sensitive qualities, manner and customs of individuals whose activities and encounters are shown in contact and association with an overwhelming language. Eventually, they are set in literature in which they are only a small portion of its texture.

This overview of literary dialect's meaning in relation to other concepts and critical resonances shows the way of its development in literary depictions in English literature of the British, American, and African American contexts. It ranges from pioneers' attempts such as Chaucer's to comptemporary authors' full realization of literary dialect's depiction. In the long run, this chapter clears the ground before the next one which is devoted to examine the linguistic features and origins of Yorkshire dialect and African American vernacular English set by linguists from the British and the American academia. These two distinct dialects are respectively utilized in Bronte's *Wuthering Heights* and Hurston's *Their Eyes Were Watching God.*

Chapter Two

Bronte and Hurston's Representations: Transgressing Literary Traditions via Dialects' Artistic Recreation

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Bronte and Hurston's Representations: Transgressing Literary Traditions via Dialects Artistic Recreation

2.1 Introduction

Literary dialect is a debatable issue in both British and American literature, mainly in accordance with its functions and purposes. Writers in their cultural milieu try to render dialect in portrayals of their societies to create realistic representations faithful to the distinctiveness of the people they represent. This chapter endeavors to explore the challenges which E. Bronte and Hurston, who resided different areas and lived in different epochs, faced as responses to their representations. It addresses E. Bronte's nineteenth century depiction of the Yorkshire regional dialect in *Wuthering Heights* exclusively through the character 'Joseph', in contrast to other characters whose speeches are portrayed in Standard English. Then, it touches on the portrayal of the twentieth century southern Black Vernacular English which is the only language of all characters in Zora Neale Hurston's *Their Eyes Were Watching God.*

Besides, this part of the research tends to have a look on the Yorkshire dialect and the African American vernacular English origins and historical developments. It also provides a range of some linguistic properties and vocabulary items of both dialects to clear the ground before the next chapter to investigate on other aspects of the novel besides the use of dialect in relation to the themes treated. This chapter also aims at revealing the way these dialects occur; whether they manifest by accident or their presence in literary expression was done consciously by the authors. The chapter equally comprises a look at E. Bronte and Hurston's literary profiles and social settings. It calls up some critical readings of their novels *Wuthering Heights* and *Their Eyes Were Watching God*. In addition to that, a description of the novels' characters is also made.

2.2 The Victorians: A Step towards an Open Reality

The Victorian Age showed exclusivity in its robustness of reason, viewpoints, its huge energies, accomplishments and furthermore upheavals. For maybe, extensive interests and assumptions amongst authors and their readership

audience, also the feeling of normal presence and shared leadership were the general atmospheres of their existence. The fingerprint of the Victorians is their awareness of others' expectations, which separates them from their antecedents, the Romantics. The Victorian writings are routed to the necessities of the epoch. They were overwhelmingly writings of thoughts mainly related to the everyday worries of the society. Meanwhile, outstanding scholars of the period deviated from their habitual fields of expertise studies to adjust their reflections to the level of the overall population. Moreover, authors picked up topics considering their social noteworthiness.

Despite the fact that Romantic types of articulation in verse and prose persevered its domination in English writing through a great part of the century, the consideration of numerous authors was coordinated to such issues as the development of English language majority of rules system. Furthermore, the instruction of the majority of population, the advance of mechanical endeavor, the ensuing ascent of a materialistic conception, and the predicament of the recently industrialized employees led to a change in mind and in objectives. The breakout with the religious conviction by new advances in science and the verifiable investigation of the Bible dragged a considerable number of authors' productions far from the archaic topics of writing about contemplations into issues of beliefs and truth. Moreover, the religious awareness influenced nearly all Victorian fiction.

The readership audience was progressively developing in number. One purpose behind this was the gigantic development in the working class' education. In spite of the fact that this category of the Victorian society comprises numerous layers and massively reprimanded on many sides for their smugness and indecency, it was enthusiastic in consuming literature. Circulating libraries persisted on assuming an imperative part in the spread of writing, not all of which has stood the trial of time by virtue of extreme wistfulness and vulgar lecturing. Then again, the age possessed a large amount of genuine periodicals progressively undertaking political and social issues. A plethora of Victorian writings was first distributed in the pages of periodicals. Critics affected the vista given to literary works and were

enormously implicated in the making of people's opinion. Furthermore, associations between the readership and the Victorian authors were created. This comfortable alliance is additionally shown by the profound respect, love and amazement which scholars of the age taught to their readers.

Though many literary genres were tried in this period like Biographies and Essays, it was the novel that, step by step, turned to be the overwhelming genre in literary writing of the Victorians. A genuinely steady backup of this improvement was a mixture of interests between Romantic themes and realistic conceptions. Besides, exact perceptions of individual's issues and social general relations and its mood were related the people's emotions and state of mind. In this context Louis James (2006) claims:

> The creative tension within mid-Victorian literature comes from a cultural schizophrenia. If it was 'modern', materialist, factual, concerned with 'things as they are', it was also in many ways Romantic, fascinated with the 'savage' Gothic, melodramatic, idealistic (2).

The nearby perception of a confined social milieu in novels of the contemporary novelists was the main principle of their writing; so that they could keep an eye on what happened in their society. The latter was governed by the materialistic principles yet; portrayed in both artistic and true to life stances. At the same time, they showed a tendency to a romantic character and stories which conveyed more the fictional depictions.

2.3 19th Century Women Writers: Confrontation and Release

The Victorian Age knew the rise of many writers, especially women, as aforementioned in the first chapter. A remarkable clash between critics, authors and the general opinion was on the fact that women writers are not good enough to represent the woman and the society in their so-called literature which was governed by men. To go deeper in this issue, it is relevant to speak about Emily Bronte (1818-1848) for; she is considered as one of the most enigmatic British

women writers and one of the two sample authors to be investigated in this research. She is also one of the authors who suffered from patriarchy in the literary realm.

The discussion of Emily Bronte's life will certainly include a talk about her sisters and her social environment since the latter was the main reason and the primary topic of her novel *Wuthering Heights* (1847). Besides, her literature was an obvious deviation from the literary canon of the era which led to harsh criticisms of her style, language, thematic choice and the way she represented the woman through her female characters. The upcoming sections try to overview women status, their denunciation of patriarchy and their strife against the social and academic conventions of their epoch.

The Victorians viewed men as the predominant sex whereas; women were rated as secondary, because men were accepted to be more powerful, both physically and mentally. Thus, it was thought to be undesirable for women to take part in any exercise which would strain them physically or rationally. Accordingly, their tasks were confined and their chances in the public arena were limited too. The idea of partition between these two components of the society was created to instill the idea in women's mind that their place in society was to occupy the family concerns and the house shores, while men could take interests outside. Along these lines, ladies grew up accepting that their unique role in life was to end up plainly spouses and mothers. Moreover, this household center of ladies' lives, to be barely restricted to home and family, was supported and given ideological stances defended by a set of contentions laying on ladies' divine mission based on God's canons (religious laws) and on facts motivated by a range of past and present social conventions (Rendall 189).

A noticeable number of women defied these convictions, among whom women authors who were placed at the façade and were highly perceived by the public. They confronted various impediments when they ventured out of their limited spheres by getting to be obviously proficient authors. Commentators and scholars as John Stuart Mill proclaimed that ladies would never be creators; they

would dependably follow men. Therefore, as a matter of fact they were classified as imitators of men, depending on their writings (Showalter 3).

Commonly, women were usually thought irrelevant persons to be considered as acceptable authors. The explanation behind this assumption would be that they were generally considered to be either angelic or devilish creatures. Subsequently, feeling enthusiasm, aspiration, rage, and respect were out of their destiny. Indeed, critics usually did not trust that women could express the greater part of life the way men did (Showalter 79). Yet, these social and cultural conventions were transgressed by women authors; the Bronte sisters are cited as undisputed literary figures of the era whose challenges are noted in the history of English literature.

The Bronte's family life is a distinguished story which has intrigued individuals since the nineteenth century. When reciting their story, the talk is usually about young sisters who lived the majority of their lives in a detached area apart from society in Haworth Parsonage with their father Patrick Bronte. Their mother Maria Bronte passed away of a disease in 1821 leaving behind her six youngsters. Charlotte was just five years of age, Emily was three years old, and Anne was only 20 months old when their mother died. Shortly after the defunct mother, Patrick concluded that it is best to send his most seasoned little girls, Maria and Elizabeth to the Clergy Daughters' School at Cowan Bridge to pick up instruction. Few times after, Charlotte and Emily were sent there to accompany them. The life at the school was unpleasant and unbearable for young girls. Emily spent only six months in this boarding school because she was obliged to return home after her sisters, Maria and Elizabeth, fell ill. By June 1825 they passed away. Until 1830 Emily lived in Haworth where she was prescribed at Roe Head's Wooler's School with her sister Charlotte (Bloom 186).

The sisters endured a short burdened life yet; their literary works persisted to wind up noticeably distinguished throughout the world and turned into famous works of art. They continued to captivate the readership of most ensuing generations. Their novels were conveyed in a significant manner. Furthermore, nineteenth century's social problems, notably those of gender inequality were

highly spotted in their novels. Overall, through their works and their lives, the Bronte sisters demonstrated to the world that women had inspiring thoughts. Ultimately, they showed that men were not superior to them in contrast to what many critics, theorists, and authors tended to picture. Moreover, Brontes' novels helped many women to denounce the customary social conventions of pertaining to gender. These audacious women authors ventured out of their traditional domain and recorded their significance in the realm of writings.

In this way, the reader deals with their novels as committed literature and with these novelists as activist women. Furthermore, according to Rendall's assumption, their protagonists are viewed as fictional feminists who strove to win for themselves a specific place in the public conviction (1). At last, besides other women authors, the Bronte sisters affected the movement of history and literature and changed the destiny of women at all. This idea is maintained by the stance of Gilbert and Gubar who affirm:

> For if contemporary women do now attempt the pen with energy and authority, they are able to do so only because their eighteenth-and nineteenth-century foremothers struggled in isolation that felt like illness, alienation that felt like madness, obscurity that felt like paralysis to overcome the anxiety of authorship that was endemic to their literary subculture (51).

However, women writers in the Victorian society did not reach their hopes of living in a society based on equality in rights and opportunities for women like men until they endured many hardships. They were excluded and deprived of healthy social environment and they were missing the clearness of the path to write with vitality and security. They fought to transgress barriers which were implanted in their scholarly culture. Consequently, they were doubly oppressed in their homes and in their society as a whole.

This double oppression was the source of restriction of women who endeavored to write and publish their literary works for; they should be confined to specific social and academic standards. These traditional conventions determined

what was considered socially adequate. However, there were authors among them the Bronte sisters, who are cited as the first wave of pioneer women novelists who intentionally opposed these conventions. This opposition was displayed through their protagonists who were, most of the time, females. In so doing, they conveyed to the general public that women could be energetic, solid and creative. Additionally, they demonstrated how women were caught in their homes, while they ought to have the capacity to engage their potential outside too.

The Bronte sisters experienced this defy when they were engaged as writers and participated in the making of a new general public opinion. In addition to that, they challenged the idea that if a woman wanted to be a writer, her first concern would be the evidence that she is a woman whose main occupation is to be one. Rowbotham (21) summarizes this point by pointing that selflessness, devotion and independence were the characteristic of dedicated women.

Furthermore, women writers frequently utilized male names (pseudonyms) to avoid limitations set on them; like the rejection of their works by the publishers who were against women's creation. George Eliot and the Bronte sisters proceeded with such a strategy to publish their novels and poems. Anne Bronte went under the name Acton Bell and her books were distributed by T.C. Newby, a minor distributor. Emily Bronte picked up a similar publisher and *Wuthering Heights* was distributed under the pseudo Ellis Bell. Moreover, Smith, Elder, and Co. distributed Charlotte Bronte's novel, *Jane Eyre*, under the *nom de plume* Currer Bell. This strategy was followed by these women writers to escape wired boundaries which both male-dominated society and publishers put as limitations of women unusual activities. Besides, they needed to be esteemed and positioned on an indistinguishable level from men. Thereby, they wanted to avoid harsh criticism and unfair devaluation of their works, simply, because the writer was a woman.

These rules of generalization and biased conceptions were applied to show that women's works were substandard and not as scholarly as men's. Consequently, women were belittled by male faultfinders. George Eliot was reluctant to pass through the same experience of other women writers who had shown their gender

and their works were rejected by critics who judged them after their gender and not for their literary competence. Charlotte Bronte was judged unfairly when they discover that Currer Bell was, actually, a woman and not a man (Showalter 95).

Showalter affirms that: "the boundaries of their sphere, and presenting their profession as one that required not only freedom of language and thought, but also mobility and activity in the world" (28). By the time, women's accomplishment in literary writings became familiar to the society and men were obliged to recognize their contributions and skills. Despite the fact that elevated regards for women authors were shown, men still thought that their existence in the literary realm was nothing compared to that of men. This made various women authors enraged and felt that they were being made little opponents and adversaries whereas; their ambitions were to produce literature as gigantic and respected as that of men on a universal scale. Finally, all these confrontation and moves of the nineteenth century's women writers influenced and affected the writings of the Bronte sisters, especially, Emily Bronte's *Wuthering Heights.*

2.4 Emily Bronte: An Isolated Bystander from the Moors

Among her sisters, Emily is respected with the most feeling of secrecy, enigmatic character and misty personally because little is noted about her. Her admiration of nature and its forces can be detected from her writings as it can be obviously found in her novel *Wuthering Heights*. She cherished wandering around the fields and the moors near her home in Haworth where she used to spend her time playing. Her sister Charlotte reports:

> My sister Emily loved the moors. They were far more to her than a mere spectacle; they were what she lived in and by, as much as the wild birds', their tenants, or the heather, their produce. she found in the bleak solitude many and dear delights; and not the least and best loved was- liberty (Bentley 22-23)

This depiction of Emily's love of the moors is echoed by her protagonists. In addition, her adoration of the strong untamed environment, which she invested in the creation of the general mysterious mood of *Wuthering Heights,* was a reflection of her unique personality as a writer and as a human being. The primary setting of the story that is Wuthering Heights: "is described as a place which experiences atmospheric tumult" (Varghese 50). Every detail in the story is portrayed in relation to the setting, its climate, and its people.

Moreover, the novel shows the fundamental female characters in her novel, Catherine Earnshaw, Catherine Linton and Isabella Linton in relation to their social setting and gender role and their resistance to mistreatment. They are solid and effective female characters who demonstrate their energy in various ways. Notwithstanding, *Wuthering Heights* does not address women's rights exclusively as other novels; her portrayal and representation vary from her sisters' novels *Jane Eyre* and *The Tenant of Wildfell Hall*.

This unique novel, *Wuthering Heights,* deals with many aspects of the British society. It demonstrates a clear denunciation of patriarchy which is rejected by the female characters and it displays a transgression of the literary norms by investing in literary dialect in obvious ways. The novelist tends: "to approach reality through the mediating agency of books" (Gubar 250) Therefore, Emily Bronte's contribution through the use of regional dialect which is the Yorkshire dialect, is worthy of a detailed investigation for; it is an effective novel that comprises both linguistic and literary deviations from the common literary canons of her time. In addition to her treatment of social issues, the choice of a remote setting is vital to her blending of authenticity and gothic imagery. E. Bronte invested the traditions of the time rather than just reproducing them in her piece of writing; she utilized them as a starting point to compose a totally unique story. Additionally, the making of characters which are, at the same time, genuine and typical prime examples of the era and the area as well, themes treated are distinguished and pertaining to specific topics.

2.5 *Wuthering Heights* from a Feminist Prospect

Wuthering Heights is the unique novel of Emily Bronte which was published by T.C. Newby in 1847 under the pen name Ellis Bell. Though the common picture given to the Victorian women was tinted with powerlessness, purity, delicacy, and silence, *Wuthering Heights* represents them differently. They were given an image of solid determined female characters. Likewise, E. Bronte, intentionally, went beyond the traditions of romantic stories and habitual female characters as portrayed in former novels (Mukherjee 133). Characters Catherine Earnshaw and Isabelle Linton are ladies who oppose social norms by conflicting with customary gender roles which restricted their participation in decision-making about issues outside their homes and even issues related to them as women, like marriage and the choice of their partners. Gilbert and Gubar comment on Catherine as a different female character and as being a defiant woman who never obeys or bows to anybody's rules. In fact, while acting naturally: "Catherine is never docile, never submissive, never ladylike" (265).

Hence, Catherine is an untamed character and frequently shows savagery and power, rather than angelic or submissive young woman. Furthermore, she is not reluctant to confront male characters and not hesitant to address them on a similar rudeness, power, and tone. Many scenes of the novel show her force in response to male characters' reprehension, as when her father was ill and questions her "Why canst thou not always be a good lass, Cathy?" to which she, similarly, replies "Why cannot you always be a good man, father?" (E. Bronte 45). Notwithstanding, when she comes into contact with the Lintons, she starts to change herself and behaves according to the social norms of decency following a Victorian lady's address. In so doing, she satisfies the Lintons and her authoritarian brother yet; she endures a great sadness and dissatisfaction.

E. Bronte's slippery change in her character Catherine's moves of tone and behavior grants her a "double character without exactly intending to deceive anyone" (E. Bronte 70). The Lintons symbolize the society and they change Catherine to suit society's traditions. She discovers that a young lady should control

her enthusiasm and should be submissive, gentle and obedient (Kolle 58). Therefore, she finds herself entrapped between her real identity and the expectations of her society. As a conclusion, this contention between her personal inclinations and society's desires prompts her end. Subsequently, E. Bronte demonstrates to her readers, through the character of Catherine Earnshaw, how society can be a ruinous force against women's nature. Social instruction transforms Catherine into a woman of prestige however; she is not permitted to articulate her desires, needs, and femininity independently.

Through the character of Edgar Linton, E. Bronte portrays patriarchy and the traditional comportment with women. Kolle asserts that Edgar holds back: "her (Catherine) chance of being true to her own instincts" (Idem) because, after her marriage to Edgar, Catherine was caught in the Lintons' home and societal conventions. Therefore, she was supposed to be a housewife, caring for her new family and her common obligations. Thus, the author reflects society and patriarchy, together, in Edgar's actions and personality.

The confinements imposed on Catherine through her marriage to Edgar were the conditions of the nineteenth century's women who scarcely had any legitimate right. Along these lines, ladies could not ask for divorce even if they endured a miserable matrimonial life; they would be patient and obedient. Yet, any request of this kind was seen as a sin and a sign of disobedience since they were perceived as personal possessions of their spouses.

The novel treats other cases of mistreatment and abuse shown by the character Isabella who is stuck in a cold marriage with Heathcliff. Yet, she chooses to react diversely. Eventually, she takes her child and seeks total isolation far from her husband; she finds a solution by her own without relying on others' assistance. In this manner, *Wuthering Heights* scrutinizes marriage as a detention far from being a sacred alliance based on love and entente. In a similar way to Anne's *The Tenant of Wildfell Hall*, E. Bronte's *Wuthering Heights* denunciates the contemporary marriage and its terms. Catherine and Isabella are compelled to be in despondent marriage, in which they are abused and disrespected.

In reality, *Wuthering Heights*, *Jane Eyre* and *The Tenant of Wildfell Hall* reveal the capacity of women to pick up their husbands and base their marriage on love, respect and regard, since marriage should not be an alliance based on women's subjugation and men's authority (Kolle 62). The flight of Isabella and the rebellion acts of Catherine were reactions to unfair treatments of their husbands and the society as well. Though harmful, their reactions release them even by death; like what happens to Catherine. Mukherjee comments on Catherine's attitude as a: "medium to voice her resistance against the male-dominated world, the bigger world over which she had no control" (Mukherjee 142).

Furthermore, society, patriarchy, and academia dominated by men were opposed by E. Bronte's own style and language. She writes realistic and romantic fiction in her own terms and styles. Mark Shorer introduces her female character Nelly Dean as: "the perdurable voice of the country" (quoted in Gubar 249) since the majority of the story events are narrated by her or through her voice and she is the witness of great part of its actions. *Wuthering Heights* grants the reader an access to a universe where men fight against favors of evidently brave and free ladies. Further, female characters represent women far from the typical picture of angelic or monstrous creatures which literature depicted at that time. Eventually, they are not bound to this stereotypic image, oppositely, they are thoughtful and liberal. Therefore, they are able of voicing up inequality, outrage and showing their enthusiasm.

Catherine has qualities that society would envisage as both male and female characteristics. She demonstrates sympathy and love to quench her thirst for emotions likewise; she expresses her power and rage against men characters without hesitation. Surely, *Wuthering Heights* is an enigmatic and a puzzling story that is loaded with enthusiasm, obscurity and ruinous compel. In this manner, its characters, particularly, Heathcliff and Catherine are exceptionally enthusiastic and not hesitant to express their longings and passion. Since: " more than most novels, (here, Gubar speaks about *Wuthering Heights* and *Frankenstein*) both are

consciously literary works, at times almost obsessively concerned with books and with reading as not only a symbolic but a dramatic-plot forwarding –activity" (250).

Women were not expected to write in this enigmatic, enthusiastic, effective and much more realistic manner. Consequently, E. Bronte's novel was subjected to heated criticism just like other women writers. Her style and characters flagrantly defy the conventions of gender and the idea of partition between women and men. The Victorian society instructed young girls to quell and to hide their passion. Subsequently, this mode of self-constraint is mirrored in women's writing. Thus, self-expression and voicing were inhibited in writing too. They should write positively and confine to the literary canon, in which commonly, the coarse dialect is seen as a violation. They should be women who included verbal restraints which critics and scholars fortified (Showalter 25).

Nevertheless, E. Bronte's audacity to put into function coarse dialect which is mainly the Yorkshire dialect expresses different feelings, perceptions and fictional moods. Indeed, it is through the use of this non-standard variety of English that fierceness and contempt are displayed in *Wuthering Heights* which stunned both the Victorian society and the literary academia (Showalter 25). It was unacceptable for a woman to deal with such gloominess and to show such distinctiveness. In this regard, Mukherjee insists that E. Bronte "delineated herself from the patriarchal tradition by her use of striking images coupled with bold themes and a different narrative technique" (133-134). Thereby, her protagonist Catherine voices her passion and desire and she does not belittle herself in comparison to men. At the same time, disfavored characters, like Joseph, express their conventions and identity in the Yorkshire utterance without using the Standard English which is not designed for servants of the area.

E. Bronte symbolizes a model of women authors who emphases that women, in the real world and in fiction, are not deficient in literary creativity, writing power and effectiveness. Finally, her use of dialect demonstrates the originality which draws the attention of critics and grants her a diversified audience. In his

investigation of the Bronte sisters' novels and protagonists Jane, Catherine, and Helen, Kolle comes to a conclusion that:

> There is more to women than society believes that women are more than 'angels'. These three heroines represent the emerging end of the Perfect Woman, and the start of the New Woman, as they claim their right to be a subject, and seek to be agents of their own lives (62).

Therefore, it is relevant to end up with a conviction that *Wuthering Heights* can be understood as another feminist vindication. Its female protagonists are solid and free; they symbolize transgressiveness and baldness to claim their usurped place in the public arena. E. Bronte's *Wuthering Heights* narrates a story of a home which is protected from males' imprudence and liberated by a female line of Earnshaws by the marriage of the youthful Catherine to Hareton the ignorant and illiterate cousin at the end of the story. The story records another female character, Nelly, whose narration covers both the Yorkshire dialect's speech and the Standard English which is not the case of all servants of the Victorian novels. By the end of the story, Heathcliff passes away and his patriarchal plot smashed by the Earnshaw's young female line. This ending shows both the decline of patriarchy and the rise of a younger generation with a different point of view and agency.

2.6 Yorkshire Dialect in *Wuthering Heights*: A Fictional Approach to Reality

The use of dialect in literary productions is not initiated by Emily Bronte yet; its function is different from the previous works in which it was a tool of showing rustic, humorous and comic characters. Her sincerity in dialect's use sets her apart from other writers who used to employ dialect in their literature. Yorkshire dialect's accuracy, consistency, and further complexity through the mouth of Joseph can be distinguished as different from the general narrative and the speeches of the other characters.

E. Bronte insists to represent the speech of the Haworth population, intentionally, to cope with the rudeness of the people and the wilderness of environment in the Yorkshire area. This rudeness is obvious demonstrated to the reader because he will find difficulties to understand dialectal passages uttered exclusively by Joseph and some little speeches of other characters. Though a minor character, Joseph symbolizes the area and its people in a serious and not comic manner for; the reproduction of his dialectal speech is done in important and pivotal scenes of the story. Loneliness and partition are portrayed through the settings that are Thrushcross Grange and Wuthering Heights estates to convey the gloomy sphere of the story and to give a true to life picture of the area. This authentic image is noticed by J. H. Dixon, a native of the Dales who notes: "Let the reader turn to *Wuthering Heights*, know anything of Craven or its scenery, he will find in that the wonderful truly graphic sketching" (18).

However, the harshness is shown through the use of dialect and other variety of English that are related to the village and its people. According to Charlotte Bronte's opinion, her sister's choice of the setting and the language was not an accidental selection because: ": She knew them, knew their ways, their language, and their family histories; she could hear of them with interest and talk of them in detail, minute, graphic, and accurate" (38). Eventually, *Wuthering Heights* rises as a conjuring of the history included in the panoramic scene of the area in general, in lieu of a depiction of Haworth separated from its original area. J. H. Dixon continues his observation and says: "we know where to find the bleak and barren moorland solitude" (idem). Here, comes in mind Anthony Burgess' opinion on the special use of language in literature named: "the aesthetic exploitation of language" (379). E. Bronte prompts this artistry through her reproduction of the regional dialect which gives her novel an extraordinary beauty and grants it its originality.

Wuthering Heights is portrayed by tightly connected components which are the investment of its phenomenal story strategy and themes and the presence of Haworth dialect which form the whole in a unique manner. The story is told by two narrators (Lockwood and Nelly), actions are connected through a chain of

witnesses; Nelly Dean as principle narrator and Lockwood the secondary one. He provides the reader events in which he is a direct witness and in other occasions, he furnishes Nelly Dean's record, or from records in a journal and letters of Isabela. Surprisingly, the dialectal speeches in the novel are furnished by standard speaking narrators, Nelly and Lockwood. This strategy ensued by the author has caused an issue and worries about the authenticity of the report of the accurate Yorkshire speech. Nonetheless, the reader should assume that the narrators' reports are managed by the author who has the agency of direction of both the events and the discourse.

Despite the fact that the reader realizes that Lockwood cannot narrate in a consistent manner Joseph's vernacular, the author endeavors to persuade her reader that Lockwood narrates dialectal conversations flawlessly. Wiltshire (2005) supports this technique of narration because the writer manages to voice her narrators and characters as well. She confirms:

> All the Yorkshire-born characters would have spoken the local dialect to some extent because the action pre-dates compulsory schooling and because they conduct their lives within a narrow geographical location. Nonetheless, Emily Brontë gives her characters distinctive ways of speaking, according to their station in life and according to their aspirations (19).

Critical studies deal with the quality of the novel's structure and on E. Bronte's dynamic and familiar treatment of dialect. They perceived her as a pointer of an Elaborated style for; she chooses the very appropriate articulation of her issue, thoughts and much more of her characters.

Actually and as acclaimed by Schorer, *Wuthering Heights* is: "one of the most carefully constructed novels in the language" (quoted in Volger 63). Since language is the sole medium of interaction between the reader and the text, E. Bronte's artistry in writing to represent her fictional universe stands in the manipulation of this medium. Short and Leech (1981) point out that she was a careful eyewitness of her community's dialect and the aim of genuineness is a tolerable one for her to appropriate in dialect as in other features of fiction which extend along with the real world. Yet, it can bear unconformity if overstated (169).

Consequently, this unconformity was the issue of heated debates over her use of dialect.

The author's diving in dialect use in *Wuthering Heights,* through the character Joseph, does not minimize her awareness about the Standard English. Therefore, she carefully and intentionally represents other characters' discourse in Standard English. Since: "for the first time widespread diglossia appeared in England." (Chapman 15), this diglossia was recorded by the author through the management of dialogues that discerns each character in its social class and according to its intellectual level. Through the narration of Nelly Dean of Edgar Linton's language, she reveals that he: "had a sweet, low manner of speaking, and pronounced his words as you do: that's less gruff than we talk here, and softer" (E. Bronte 73). This judgment is introduced by E. Bronte to show that she uses Standard English in a refined and literary manner and to reveal that Nelly is aware of the Standard English refinement and distinctiveness.

Wuthering Heights approaches reality through a fictional exhibition of a collection of language styles going from Catherine's graceful talk, Heathcliff's verbal savagery, Lockwood's predominant scholarly tone and trendy banality and Nelly's instructional talk to Joseph's religious Yorkshire dialect and indiscernible murmuring. All together blended to deliver a transaction of accents and figures of speech, offering ascend to Bakhtin's (1981) description of the novel and its stylistics to be: "The primary stylistic project of the novel as a genre is to create images of languages" (366) and " the novel must represent all the social and ideological voices of its era, that is, all the era's languages that have any claim to being significant; the novel must be a microcosm of heteroglossia" (41 1). Therein, *Wuthering Heights* fits all the requirements that Bakhtin puts to discern the novel's linguistic functions.

Yet, the absolute originality highlighted in *Wuthering Heights* is its discourse with Bronte's accentuation on individual idiolect. To grant her novel intelligibility and clear conception, she took apart the language to show the social behavior in her fictional universe. Therefore, the language utilized by different characters discloses

their discourse style (Varghese 47). After all, she did so to put Joseph's dialect and his manner of speaking in opposition to the other characters in order to lead again and again the reader to remember the setting in which the story occurs.

All along the novel and, in contrast to other characters like Catherine and Linton, Joseph's style of speech and diction displays no difference or change. Concerning the speech style differences among the principal characters, the author manages to avoid a large amount of distinctness only to oppose their style to that of Joseph's difficult and indecipherable Yorkshire dialect. Indeed, though given to a minor character, Joseph's Yorkshire dialect portrayal has a focal share in the forming of the fictional universe which is a reflection of the real one. Therefore, it has a considerable contribution to the improvement of the novel's social study in general.

As far as the literary criticism is concerned: "Emily Bronte's dialect portrayal of Joseph was attacked as impenetrably obscure" (Taylor 444). Thus, the difficulty of Joseph's Yorkshire tongue pushes many critics to launch a substantial feedback on its rendering. As a non-standard variety, some of them are inclined to classify it as a social class pointer since it is given to a servant in contrast to the standard variety which is attributed to the middle-class characters. However, Charlotte Bronte has other concerns mainly related to the audience and the readability of the novel; she castigates Emily's use of dialect as exaggerated and views her sister's fidelity in the rendering of the northern dialect in the speech of Joseph as over the expectations of a fictional representation.

Charlotte endeavors to rewrite the novel and emends the speech of Joseph for; she wants that the southern readers can understand his speech and enjoy the story. Charlotte's point of view is evidently justifiable since Emily's representation of dialect may be applicable only for a Yorkshire reader, which is later confirmed by Mrs. Gaskell who discloses that the genuine personality and identity of the Bells (pseudonym of the Bronte sisters) was revealed partially because a man from Haworth perceived Joseph's discourse as a Haworth type of Yorkshire. Notably, the

consistency of Joseph's speech in *Wuthering Heights* is immediately remarked by this Haworth man.

This recognition shows E. Bronte's keen knowledge and awareness about this dialect. Yet, Charlotte's disquietude about the ambiguousness of Joseph's speech, as she justifies to the editors of *Wuthering Heights,* leads her to try to adjust the passages in which Joseph's speech occurs. Nonetheless, her emendations do not serve a lot to clarify his speech to the southern audience, since most of her revisions were at the level of phonology. That is why present releases of the novel by and large still utilize E. Bronte's Yorkshire orthography stems in order to keep the originality of her creation (Ferguson 4).

Although the linguistic realism is attempted in dialect's representations in literature, its full accomplishment is relative. Following Blake's annotation:

> The use of nonstandard varieties of the language in literature is likely to remain a significant tool in the writer's kit, but how it is exploited remains to some extent outside his control, for it depends upon a wider attitude to language in the society in which he lives (199).

Accordingly, the difficulty of the Yorkshire speech and the problem of deciphering it cause double constraints for the E. Bronte as for the non-dialect speaking audience. Actually, there are uneasy special issues in utilizing any sort of non-standard locution in a novel. However, literary dialect may approach an estimate rendering of the genuine discourse to the readership.

C. Mair posits: "if nonstandard language is represented "faithfully," the artistic effect is likely to be one of freshness and authenticity but intelligibility and readability decrease rapidly" (104). Therefore, endeavors to catch an exact concept of the accent of non-standard spellings, pitch tone and the tempo of its speech may impede the novelist hope for comprehension and readability. Eventually, for readers who already have knowledge of the Yorkshire dialect, *Wuthering Heights* is easily read and understood however; a foreign reader will always be hindered by its orthography, structure and phonology which may harm his comprehension of the meanings the author wants to reveal.

Nonetheless, E. Bronte's cognizance of the Yorkshire dialect derived from the Haworth one grants *Wuthering Heights* a great intention from dialectologists. It is thought to be a resourceful book of this archaic dialect. Ferguson insists:

> Joseph's dialect is strikingly consistent throughout the novel and strikingly different from that of the other characters. Whether quoted directly by a narrator or quoted at several removes, and whether written down by Lockwood in his narrative or Catherine in her marginalia or Isabella in her letter, Joseph's dialect is consistently rendered (5).

This consistent representation of Joseph's dialect and its obvious distinction among other characters' speech are done purposely by the author. She wants to focus on the use of heavy dialectal features as a realistic technique of social environment portrayal.

Despite the fact that Charlotte Bronte is actually shielding her sister's novel as original, valid and unavoidable, she starts her prelude by expressing remorse, unexpectedly, to people who were gently raised to appreciate the narratives of unsophisticated moorland's individuals and to those who are annoyed by observing words (presumably "damn," "devil," and "hell") clearly brought off by her sister. She proceeds by apologizing in a similar manner for the rustic aura of *Wuthering Heights* (Drew 366).

C. Bronte continued the defense of her sister's novel and in respect to the rusticity of *Wuthering Heights;* she concedes the charge because she feels its feature to be natural to fulfill its moorish, wild, and troublesome mood. E. Bronte is acting naturally as a local young girl of the moors. Either Ellis Bell is a woman or a man, the author is accustomed to what is called "the world". Her perspective on the isolated and the abandon setting and its inhabitants, is obvious and portrayed in a realistic way (Idem). According to Sumner Ives' conception on the use of dialectal features in fiction, Underwood confirms that E. Bronte and other novelists: "have tried to present a more literal truth than they would have recorded with the standard spelling and the conventional grammar" (32).

In regards to the plot construction, Joseph is a minor character and he is normally put in the margin of the story events; his presence in the story is dispensable and his locution should not be quite arduous however; E. Bronte's portrayal of this character takes another direction. She is showing the importance of such fictional element which is the literary dialect and its tiresome representation in literature instead of displaying Joseph's significance in the story. The process of demonstrating Joseph's speech with such challenging manner puts the writer ahead of other authors who tended to render literary dialect in their works. In addition to that, it was a challenging task to her sister to amend and provide an easier copy of *Wuthering Heights* to the reader unless she distorts the novel's identity and her sister's artistry which would be not accepted (Ferguson 6-7).

As far as realism is concerned, Joseph's socially-biased customary mentality gives a conform array of social and linguistic behaviors that assist to situate the fictional universe of the novel in relevance to the real one. In the novel in general, the socially unsuitable outburst emotions create uncomfortable reading thus; it is the brutal Joseph who alone appears to be associated with the apparently isolated moors which are revealed through his difficult and almost impenetrable dialect. Joseph was perceived by many readers as being an annoying character neither for his behaviors nor his hyper-criticism nor "on soul and damnation but because of his dialect" (Fegan)[8].

In the same vein, Yorkshire dialect in *Wuthering Heights* serves fictional traits rather than merely delineates the social ones only. Moreover, it functions in this way not because of author's lack of interest or her endeavor to break down the linguistic norms adopted in her time, but because this representation of dialect strengthens the novel's ambition to evaluate and denunciate the Victorian ethical conventions. In addition to the phenomenal representation of dialect, E. Bronte's most discernible feature is that the dialectal conversation and speeches are quoted. Yet, the narration in the Standard English is given its full share of space and

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[8]https://books.google.dz/books?id=MHuDCY_zhDMC&printsec=frontcover&dq=wuthering+heights&hl=fr&sa=X&sqi=2&redir_esc=y# (Accessed on 12th August 2016).

accuracy so that linguistic differences between other non-dialect speaking characters are decreased in order to spotlight Joseph's locution. Finally, Bronte's ficto-linguistic design in *Wuthering Heights* bets on an unpractical restriction in the use of dialect and a special accentuation on its oddity (Ferguson 10).

Notwithstanding, *Wuthering Heights* is distinguished from other novels of the nineteenth century at many levels. The employment of dialect represents an important element which brings heavy criticisms from both sociolinguists and literary critics. The author's eminence in representing an archaic dialect in a consistent manner grants the book a considerable position as a scarce script on the shelves of dialectologists who are interested in the accumulation of linguistic data related to the Yorkshire dialect. K. M. Petyt linguistic studies and Feather-Waddington John's dialectologist investigations refer to *Wuthering Height* as resourceful text material of the Yorkshire dialect.

Besides it linguistic quality, the literary feedback of Joseph's role in the novel is indispensable since he represents the strange man of the moors, rustic, illiterate, rude and religiously educated servant at Wuthering Heights' estate. The aforementioned features are commonly assumed to be manners of the low-class inhabitants of the area. The clear distinction of his manners and language in comparison to other characters who embodied the high and middle-class people's decency and virtue, helps to distinguish Joseph as an exceptional, powerful and mysterious character.

For Katie Wales (2006), *Wuthering Heights:* "has contributed to the formation of images of the north and its dialect" (9) and it provides an access to the northern area which was viewed by the southerners as wild, chilling and impenetrable just like an alienated region out of England. Though enigmatic and fictional, *Wuthering Heights* furnishes an artistic account to demystify the mysterious area of the moors to the world outside in a realistic way. The language, the landscape, and the people's portraits are represented in true to life images.

Virginia Woolf confirms this realistic displaying of life in the mansion in *Wuthering Heights*: "The life at the farm with all its absurdities and its improbability is laid open to us. We are given every opportunity of comparing *Wuthering Heights* with a real farm and Heathcliff with a real man" (Bloom 13). In her review of *Wuthering Heights,* Judith Stuchiner insists: "I view Bronte's creation of Joseph as a source of real emotional complexity from which we can learn much about the life of the eighteenth-century domestic servant" (191). Therefore, Joseph is a source of instruction and information about a specific class of the British society previously neglected in literary portrayals.

2.7 An Investigation of *Wuthering Heights* Characters' Language, Class, and Roles

As far as characters are concerned, they varied in terms of language, social class and roles in the novel. To sustain this variation, two main language varieties are distinguished all along the novel for; E. Bronte tends to minimize the linguistic differences amongst Standard English speaking characters. Dialectal locution is devoted to Joseph and some short stretches of dialectal conversation is revealed by other minor characters. This particularity of E. Bronte's minimization of linguistic differences is done to oppose Joseph's' speech in contrast to the remaining characters. Besides, their classes also varied between masters of middle-class and servants from the working-class. The most important ones are Catherine, Hareton, Heathcliff, Isabella, Lockwood and Nelly (narrators), Edgar Linton and Cathy Linton.

2.7.1 Heathcliff

One of the major characters in the novel, for some, he is a protagonist whereas, for others, he is an antagonist. According to his relation to the story's character, except Catherine Hareton, Heathcliff is by all accounts a brutal creature of even an incarnate fiendishness. From a scholarly point of view, he is progressively the encapsulation of the Byronic legend (ascribed to the author

George Gordon's Lord Byron), a man of stormy feelings who disregards humankind since he himself has been segregated as a defiant character. Heathcliff is both moving and hateful. His unique love is Catherine yet; his response regarding his thought of a higher love does not appear to incorporate pardoning. This character embodies two sides of feelings both misanthropy and love which make him a confusing hero hated at the same loved by the readers of *Wuthering Heights*.

Even for the other characters, Heathcliff's status is swaying between sympathizers and haters because of his confusing behavior. In this conversation between Nelly Dean and Isabella, the reader may feel disoriented between two opposite point of views. We read:

> 'Hush, hush! He's a 'human being,' I said. 'Be more charitable; there are worse men than he is yet!', 'He's not a human being,' she retorted, 'and he has no claim on my charity. I gave him my heart, and he took and pinched it to death, and flung it back to me' (E. Bronte 185).

By considering Heathcliff a 'human being', she disobeys the maxim of quantity by stating what is self-obviously unquestionable and therefore useless to repeat. This is evident in the next part of the dialogue in which it is shown that he merits to be regarded with love and thoughtfulness like a humain being. Isabella breaks the maxim of quality many times by saying what is actually false, expressly that Heathcliff "is not a human being", and that he has broken her heart. Through this image is an exaggerated expression, she shows the degree of Heathcliff's outrageous behavior with her and the degree of her anger and annoyance towards him. This kind of passage may influence the readers and may make them develop distinct ideas about Heathcliff.

As far as social class is concerned, Heathcliff is confusing too since, he symbolizes a changing position. His status shifts from an abundant child to a gentleman in Earnshaw's Wuthering Heights, although Lockwood considers that he looks like a gentleman in 'dress and manners,' however, there are other sites for confusion related to this character. Moreover, Heathcliff's language and diction change too. His locution shows remarkable evolution at length of the story. When

he was brought to Wuthering Heights by Mr. Earnshaw, he speaks a difficult language "round, and repeated over and over again some gibberish that nobody could understand" (E. Bronte 25). However, this strange voice changes and by the middle of the story, he speaks the standard language to show his social position as a master.

Although his language is similar to that of the middle-class characters, his tone is violent and mocking. Marsh (1999) confirms that there are two unmistakable styles in Heathcliff's addresses. In this way, his discourse seems harsh and rough when contrasted with Lockwood's and Nelly's discourse. Similarly, he additionally spoofs and mocks others' discourse particularly that of Edgar and Isabella, whose discourse is treated with mocking remarks and with articulated hatred (21-22). His mocking behavior and violent tone made him despised by Edgar who frankly sees him "the gipsy - the plow boy" (134).

Heathcliff's language uncovers his temperament. His locution communicates brutality and cruelty. The main event where he is tender and seems more like a human is the moment when he mourns and deplores Catherine's phantom to come inside his room: "Come in! come in" he sobbed. "Cathy, do come. Oh do—once more!"(20). Heathcliff's diction ostensibly unveils his natural inclination in employing mighty words to express his passion and hatred.

As a newly rich adult, however practically uneducated, he later figures out how to talk and carry on in clean and refined ways. Therefore, there is nothing in the real spelling or sentence structure of the discourse to propose any contrast between Heathcliff's discourse and that of the other characters except that of Joseph. Ferguson confirms:

> by making Heathcliff's style of speech similar to that of Catherine, Hindley, and even Edgar and Isabella, the novel locates him at the absolute center of its strange world, a world geographically restricted to the two estates, Wuthering Heights and Thrushcross Grange (6).

This strategy in Heathcliff's utterance suggests Bronte's objective which is a kind of avoidance of any claim that Heathcliff's story is essentially social; rather, she underlines the romantic mood and chasm in the human psyche that is so integral to the novel. Thus, his speech is more formal and standard to eliminate visions that the novel deals with the social climbing and illegal love of a received child. Further, the extraordinary closeness of Catherine and Heathcliff would go up against a far more grounded social significance.

Heathcliff mysterious origin and behavior contributes a lot to the enigmatic mood of the story. Even for one of the closest characters to him, Nelly, who speaks about him to Lockwood: "―It's a cuckoo's, sir – I know all about it, except where he was born, and who were his parents, and how he got his money at first" (E. Bronte 24). His language betrays the expectations of the readers since he was adopted; he is an uneducated and a violent character his language ought to be a dialect or that of the servants (except Nelly whose language is Standard English). However, it is the language of middle-class characters with minor differences mainly in tone.

2.7.2 Catherine Earnshaw

Catherine is the protagonist of the novel, the young Earnshaw's daughter and one of the members of the middle-class of Wuthering Heights' estate. The story, mainly, turns around her passion with Heathcliff. Her character is problematic; she appears to the reader as a wild, evilish, bald, disobedient, and a romantic figure. Her adolescent and unreasonable character is uncovered through her underlying reaction to Heathcliff. In her childhood, she is in dependable fiendishness yet; she is likewise a manipulative and a controlling character of other individuals to be the same. Through, the complexity of this "devious" nature, "kind grin" and no mischief intending, E. Bronte enables the reader to perceive how her character becomes different after reactions with Heathcliff and Edgar. She appears to resist the religious belief, social conventions and even her family's orders, like her father and brother, her husband and even Joseph who looks highly religious.

Although, Nelly describes her estimation to Catherine, she criticizes her influence by Heathcliff's rudeness and rebellion. Catherine character is confusing just like Heathcliff; she changes when the story evolves, especially, when she spends more time in the Linton's house. She is trapped between nature and civilization; between Wuthering Heights and the Trushcross Grange houses. After her death, her ghost is roaming in the Wuthering Heights where she finds the sense of nature, wilderness, freedom, and passion.

Catherine's language is the Standard English with nearly no difference compared to the Linton's or to her families'. Her speech is poetic, however, "Catherine's diction too is not fixed either, though her tone is often imperious" (Varghese 48). Though an educated girl, Catherine finds difficulties in articulating her emotions, especially, to Heathcliff and the same thing happens to him. This issue constrains them to express their love to each other, because it is hindered by social barriers of the nineteenth century British society.

2.7.3 Nelly/ Ellen Dean

Nelly Dean is a servant at Wuthering Height then Catherine's assistant at the Trushcross Grange. She is the primary narrator of the story. Though a servant, she speaks almost the Standard English. She is one of the inhabitants of the region who is intended to speak Yorkshire dialect just like the other servant Joseph yet; she relates her language and education to her readings in the library of her masters. In her conversation with Lockwood, she notes: "You could not open a book in this library that I have not looked into" this remark shows her more knowing beyond what it is expected from a servant in a rural area. Thereby her position as a narrator is strengthened. Her language is appreciated by Lockwood for; it is perfect and compatible with his own. Both Lockwood's and Nelly's conversations share a specific insipidness and constancy.

Nelly's narrative style comprises accurate discourse. Plenty of her storytelling is elaborated in the real character's expressions. But, when she represents herself, her locution is enthusiastic, casual, and innovative by the

utilization of numerous striking and exact pictures. In this way, Nelly possesses two styles, her style while conversing with Lockwood is not different from contemporary story writing and her own account with its insistent discourse flow and clear dialect indicates no difference (Varghese 48).

Nelly is a reliable narrator compared to Lockwood, for she exists with much of the characters and in both settings (Wuthering Heights and Trushcross Grange) and she witnessed much of the events of the story she narrates. Actually, she is the mediator that makes the move from Wuthering Heights to Thrushcross Grange smoothly. Due to her narration, the reader is informed about the events at Thrushcross Grange. Nelly figures out how to comprehend what occurs ahead at Wuthering Heights in view of her good connection with everyone.

Though she shows a kind of attachment to some characters like Catherine and Heathcliff and the fact that she can be influenced by their relation, she bears much of dialogues and events in a quiet objective way. Farrell (1989) insists:

> The story of the Earnshaws and Lintons only develops once Lockwood has yielded to Nelly the role of narrator and has settled into his own role as 'narratee.' The bond between these two figures is prompted by their experiments in each other's acts (182).

From this point of view, it is plain that Nelly has a fundamental role in the storytelling. This positioning of Nelly by E. Bronte helps to create an intense reflection of the switch between events that forms the platform of the narrative discourse. Besides, Nelly exemplifies a type of a servant who looks for social assimilation with the middle-class through literacy. These issues will be scrutinized in the following chapter.

2.7.4 The Lintons: Edgar and Isabella

Edgar and Isabella are the owners of the Trushcross Grange and belong to the middle-class gentry. They are considered as spoiled children. Edgar becomes the husband of Catherine. He is an educated man with decent manners of the nineteenth century Victorian's society. Compared to Heathcliff, he is perceived as his opposite

both in manners and physical description; he looks different and behaves differently. As characters, they are shown shallow and banal. Edgar's womanly and extravagant locution displays his fragility. Even Nelly's narration at the beginning of the story leads the reader to appreciate Heathcliff more than Edgar. However, her stance changes when he becomes Catherine's husband and her master too. That is why some critics consider her as biased.

Edgar's significant agony and mourning at Catherine's demise influence in a defining moment the reader's impression about him. Likewise, his love and caring for his girl exhibits his ever displayed ability to love; a quality that young Catherine acquires as appeared through her adoration for Linton despite his feebleness. In contrast to Heathcliff, his customary love for his spouse after her passing stands out from Heathcliff's obvious misanthropy. He pays visits lonely to her grave and reviews her memory with passionate and delicate love, which the Victorian audience would have valued, as it was viewed as the best possible approach to grieve, love and pardon as well.

When Edgar is compared to Lockwood and Linton (son of Heathcliff), Farrell affirms:

> These three figures constitute one of the novel's imaginative genealogies; their common symbolic womb is the library at Thrushcross Grange. All three are aligned with the *Gesellschaft*[9] order in many ways, but in no way more significantly than in their identity as isolates (192).

Edgar is amongst the other bourgeois characters of the novel's inventive lineages; their normal typical womb is the library at Thrushcross Grange. Every one of the three characters is lined up with the societal arrangement and its intended products from multiple points of view. Yet, this is less significant when separates because their personalities differ.

Though Edgar is portrayed as a good Christian, Edgar demonstrates no genuine behavior of Christian subjects toward his sister Isabella. When his sister

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[9] *Gesellschaft* is society and *Gemeinschaf* which is the community in Deutsch language

defies his requests and elopes with Heathcliff, he cuts his relation with her and arrogantly reprimands her which marks also his failure to excuse. Edgar's inclination to solitude is lessened by his compassionate nature and his stately pain when Catherine passes away. However, underneath these alluring parts of his character, there is Edgar's very obvious response to isolation as a protection against any change of his identity. After Catherine's demise, Edgar abandons his profession as a nearby magistrate, gives up attending the church ceremonies and stays away from the people in his village.

Isabella is described as a weak character compared to Catherine's audacious and bald character. However, she is seduced by the same character, Heathcliff, with whom she runs away and gets married to him. She gives up her bourgeois situation for love. She refuses to follow the social conventions related to courtship and marriage. Later, she displays a very feminist character when she escapes from Wuthering Heights and takes her child with her. She transgresses the social norms and looks for freedom which is something unacceptable in her society.

Moreover, Isabella acts as Catherine's inverse from the starting, a model or the *cliché* of a young woman of a patriarchal instruction. Along these lines, Catherine is a forceful generous young lady brought up in the crude heart of nature at Wuthering Heights however; Isabella is thin and pale, a little girl of culture and a member of gentry at Thrushcross Grange. Catherine's youth is hermaphroditic[10], as her unity with Heathcliff infers, Isabella has carried the seal of sexual socialization from the beginning, or so her initial parting from Edgar proposes. A cultivated young woman like Isabella cannot endure nature in Wuthering Heights opposed to the very natural Catherine who cannot consume the conventions of the bourgeois culture in the Trushcross Grange (Bloom 67).

2.7.5 Mr. Lockwood

He is a middle-class gentleman and the second narrator of the novel; a foreign individual from the south of England. His language, as the other characters

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[10] Hermaphroditic: having male and female treats. It can be bisexual or androgynous.

of the middle-class, is the Standard English. His voice is described by Farrell as: "Lockwood's superior tone" (176). He narrates the story relying on a number of sources. The first source is Nelly's version of the story. The second one is Catherine's diaries and the third one is Isabella's letters and finally his part in which he is the witness of some events and as a character in the story. According to some views, his point of view is restricted. Bronte would know that a significant number of her audience would have felt for Lockwood being youthful, rich, well instructed and from the south of England (the center of civilization, the Standard English and the metropolitan area of literary conventions) yet; it turns out to be certain that he is an imitation of a usual nineteenth-century character.

For Gerald Prince (1971), Lockwood is the "Narratee" character and a representative from the society to which he is so dependent. He funnels the entire story through his narrow and remarkable biased stance led by the social traditions which he values. Thus, as termed by Farrell, the story is said according to "the exercise of Lockwoodian conventions" (181). Thereby Lockwood transmits the nineteenth century social conventions which may orient the reader's point of view. Despite the fact that numerous scholars, such as Carl Woodring (1957), portray the narration of *Wuthering Heights* as a Conradian undertaking of different viewpoints, it is, in reality, the novel which destroys Lockwood's maladroit endeavors at portrayal. Eventually, it weakens his position to a mere copyist who deciphers Nelly's story verbatim. Thus, he is displaced from a principle narrator to a mere reporter of events already told by another real narrator who is Nelly Dean. However, Mocovski (1987) views Lockwood differently and "insist that Nelly and Lockwood, the primary witnesses to the events of the novel, serve to represent this reader" (364) similarly, Collin criticism keeps up the idea that:

> Lockwood not only exhibits the reactions that may be expected from the ordinary reader (thereby invalidating them, for his commentary is carefully shown to be neither intelligent nor sensitive), but he is representative of urban life and by origin unfitted for the tempo of life about the Heights (quoted in Macovski 381).

It is deduced that Lockwood's narration and perspective are influenced by the urban conventions and traditions of the Victorian era to which he belongs. Eventually, E. Bronte's simulation of his artificial bourgeois discourse is amazingly efficient; his language is utilized as an armor to keep himself safe from the pitiless and the unwelcoming nature of the Heights and its inhabitants.

2.7.6 Joseph

Joseph is an old man from the area and from the lower working-class; he is a loyal servant at Wuthering Heights. He is rude and an unfriendly person. Though, he is also a typical religious, pious and old-fashioned person of the nineteenth century rural area, he is presented by Feather-Waddington (1966) as: "diabolical hypocrite" (13). He embodies the very nature of the rustic life through his difficult character and unfeeling behavior towards Heathcliff and his perception of him as inhuman and strange. However, he is portrayed as comic and ordinary gothic. His relation to the other character seems to be opposite to that of Nelly though both of them are servants.

Joseph's religion is straight opposite in relation to the more common essential convictions of Heathcliff and Cathy. His perspectives and conclusions on the actions at Wuthering Heights reflect common Victorian perspectives and foreseen the examination of the novel in the period of its distribution. As a character from Yorkshire, he speaks the Yorkshire dialect based on the Haworth one. E. Bronte uses Yorkshire dialect for Joseph: "so as to root the story firmly in its locale" (Varghese 48). His locution is undecipherable and rude yet; he taunts Isabella's and Lockwood's gracious and refined discourse. Besides, from the beginning until the end of the story his style of speech displays no evolution or variation.

Furthermore, Joseph's speech position and stance in the novel are portrayals of the social point of view and of its traditional culture on many issues such as love, religion and gender roles. Farrell asserts:

> The vignette of Joseph conflating disparate texts, though it describes a perverse act, also reflects Bakhtin's view of the polyphonic expression novels can achieve. For Bakhtin, discourse forms itself as a drama of voices. Sedimented or layered, it is volatile in its unity and tinctured by the concrete socio-historical context in which expression must occur. Novels are especially adroit at registering the "diversity of social speech types" that shapes all human interchange (176).

Joseph's speech and character are integrated into the story to shell out the false belief that the literary discourse is independent. His presence opens the reader's mind to the unstoppable construction and deconstruction of limits that is a basic condition of communication as well as his social being. Despite of all its environmental isolation, *Wuthering Heights* is made at these intersections and provides a wider social articulation. Joseph and other characters such as Nelly seem too real thus, contribute to helping the reader to trust the actuality of the events since the story contains common and familiar characters. This character contributes at a large extent to the realistic depiction of the moors' inhabitants' social and psychological mind-sets.

2.7.7 Other Characters

The story contains other characters such as Zellah, who works as servant at Wuthering Heights after Nelly's departure to Trushcross Grange with Catherine. Besides, Hareton is the son of Hindley who lives with Heathcliff and Joseph after his father's demise and Linton is the child of Heathcliff and Isabella. Both characters are physically and rationally frail, they are detested by Heathcliff who employs them essentially to dominate Thrushcross Grange and completes his revenge.

Catherine Linton or young Cathy is the only of daughter of Catherine and Edgar. Heathcliff despises her and plots his vengeance around her. She acquires her mother's prettiness and resolved conduct yet; Edgar and Nelly transform her into a more amiable character. When she leaves Thrushcross Grange to live with Heathcliff at Wuthering Heights, his bad treatment transforms her to an isolated girl

and disagreeable individual until she develops kinship with Hareton which draws out her previous attributes.

Frances Earnshaw the spouse of Hindley the brother of Catherine and the heir of Wuthering Heights died and left Hindley and Hareton desperate. These minor characters appear by the end of the story and share some common features with characters already discussed in the above sections. Most of them speak the Standard English except Hareton and Zellah who speak dialect but their share of speech is little compared to that of Joseph. Since the scope of the study is much more about the use of dialect in the novel. It is better to discuss the most important character in relation to Yorkshire dialect locution in the novel and its role in the narration and the representation of the events.

2.8 Yorkshire Dialect Origins and Evolution

The Yorkshire area both East and West had witnessed a well-developed civilization during the Celtic establishment. However, after the Anglo-Saxon invasions in about 500AD, the Celtic civilization was destroyed. The remaining Celts who survived the onslaught were subjugated and used as serfs in the Anglo-Saxon farms. They were given an Anglo-Saxon name *Waelc* to mean a servant or a slave. The Celtic culture was annihilated including their language which was altered by the Anglo-Saxon dialects.

The Anglo-Saxon tribes were numerous, some of them settled the western area of Yorkshire and they were called *The Brigantes*. These tribes were war-fairing people, hostile and uncivilized in contrast to their relatives who settled the eastern area and they were called *The Parisii.* According to the historical study of Feather-Waddington (2003), modern Yorkshire dialect sprung from the language of the Anglo-Saxon tribes who came from regions of Northern Europe or the Germanic area nowadays: Denmark and North Germany (8).

Following its first admittance, Yorkshire dialect has known considerable metamorphosis similarly to what happened to the Standard English. The Celtic presence in England was after the rise of the old English. The latter lost most of its use after the Anglian incursion, however, Yorkshire dialect still retained words and plural ending from the Old English. Here are some words and their equivalent in Standard English: 'childer' for 'children'; 'een' for 'eyes'; 'lad' for 'son' and 'shoon' for 'shoes'. And some verbs like 'samian' stands for 'to collect'. Though these words are words from the old English; yet their original source is the speech of the Anglian tribes (Feather-Waddington 14).

After the period of the Anglian establishment another wave of colonization hit England, this time, it was the Vikings or the Norseman. These people came and brought their language. However, the speech of the Anglian, who became the English people later, retained its dialectal discourse and added to it more vocabulary taken from Norse dialects. Some of these words may be cited since some of them exist in *Wuthering Heights.* For instance: 'addle' for to 'earn'; 'agate' for 'busy with'; 'fell' for 'hillside'; 'barn' for 'child'; 'neave' for 'fist'; 'beck' for 'sream'; 'laike' for 'play'; 'dale' for 'valley'; 'kirk' for 'church'; 'ket' for 'rubbish'; 'lug' for ' ear'; 'haver' for 'oat'; 'lug for 'to lie down'; 'teem' for 'pour out'; 'wark' for 'ache'; 'tig' for 'to touch'; the vocabulary derived from the Norse contains also name of places in nature and of grassland such as: 'gill' for 'a small ravine'; 'carr' for 'a marsh'; 'slack' for ' a hollow'; 'lund' for 'a small wood' and 'rig' for ' a hill top'. (Feather-Waddington 15) . The fact that both the Norse and the Anglian were farmers, many animal names could penetrate the Yorkshire dialects and they are still in use. The most familiar ones are: 'tewit' for 'lapwing'; Dunnock' for 'a hedgesparraw'; 'ruddock' for ' a robin'; 'loverack' for 'skylark'; 'grankr' for 'a cuckoo'; 'gledr' for 'hawk' and 'ikorno' for 'a squirrel'(Ibid 16).

After the Norman invasion of Britain in (1066), the Normans started to impose the French language as a language of the administration and the court then classed it as the language of educated people. The majority of the Norse and the English people were the lowest class in England. They were mainly peasants and

craftsmen thus; regarded as inferior. As a sign of resistance and uninion, they mixed their dialects and formed the early Yorkshire dialects. The Norse maintained several aspects in terms of vocabulary and characteristics of pronunciation. They appropriated dialects of the Angles who inhabited the area of Yorkshire. Feather-Waddington points out: "the formation of early Yorkshire dialects, rich in Scandinavian elements, yet poor in Norse structural features, points to an almost complete and early integration of English and the Viking folk" (16). Therefore, the Yorkshire dialects (East and West) are mixtures between Celtic, Angles and Norse features and by time some of the Norse elements were fused in the Standard English too.

These dialects remained in the northern area of Britain, however, the southern area had witnessed many changes as London was set the commercial center; its dialect was intermixed with that of the East Midland and elevated to become the Standard English. This new variety started to be used by the royal family and named the "King's English". Eventually, the Yorkshire dialect was not part of the process of standardization and was apt to be disfavored both socially and in literature. Thus, its existence in literary works started to vanish. However, later Victorian novelists started to implement dialectal speech in their works for distinct purposes. The Yorkshire dialect is one of these dialects who regained a literary position in realistic representations.

2.9 Yorkshire Dialect's Linguistic Properties

After this brief discussion of the history of Yorkshire dialect development through times and how it was formed by a number of effects, it is appropriate to have a look on its linguistic features in contrast to the Standard English. The Yorkshire area counts many dialects as it is mentioned in the previous section. However, the study requires knowledge about feature of West Yorkshire Ridding since *Wuthering Heights* consists mainly of the West Yorkshire expressions and vocabulary. This dialect has been influenced by the evolution of the Standard

English yet; it still retains many of its features as it was discussed by K.M. Petyt (1985).

The Yorkshire dialects share some of the pronunciation characteristics amongst them. Almost all Yorkshire dialects speeches tend to utter words like bath, grass and chance with a short /a/ instead of the Standard English pronunciation with /ɑː/. The following examples are instances from the traditional pronunciation and realization of words in West Yorkshire and not according to the present Yorkshire dialect realization especially in terms of vowels realization since many aspects change and tend toward a standardized pronunciation.

2.9.1 Yorkshire Dialect Consonants' Realization

The West Yorkshire dialect counts only occasional aspects in consonant pronunciation. A few of them may be cited as examples:

- In words in which the final /t/ is anticipated by a short vowel and ensued by an initial vowel word, /t/ is pronounced /r/ for instance "shut up" is uttered [ʊr ʊp] (Broadbent 141) and "*get off*" is uttered [gərɔf]11

- The omission of the vowel/iː/ in the definite article "th'" for "the" and in other cases, the interdental voiced fricative /ð/ is uttered /t/ and written "t'".

- There is no a sharp discrimination between dark and light /l/ and this happens in the realization of /l/ in all the Yorkshire area. According to Trudgill, Watt and Hughes (2012), /l/ is commonly dark in the beginning, in the middle or in the final location in words such as in "little" and "loverack".

- Other elements in accent which are common features among the Northern English dialects, the H-dropping, more precisely the phoneme /h/ is not pronounced or dropped. In the word "happy" for example /h/ is omitted "'appy" for all of these dialects. The /h/ of "happy" according to Petyt it is dropped in 99% in English dialects (105). He notes that in cases where "h" is pronounced /h/ has become a mark of 'better speech', h-dropping of 'substandard speech', thus "h" constitutes a 'classic' stratifying feature: the

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11 https://yorkshireaccent.wordpress.com/linguistic-features-of-the-yorkshire-dialect/ (Accesed on 16th, December 2017)

more /h/ exists; the higher the speaker looks on the social scale, and everybody, even in the lowest class, makes some effort to use /h/ as the formality of style increases in the Yorkshire area (108-109).

- The suffix "ing" is pronounced /ɪn/ when it appears unstressed in words like "Wuthering" /wʌð ə r ɪn /, however when it occurs as part of the word stem, like "bring" it is pronounced like in Standard English with nasal /ɪŋ/ or [brɪŋ] (Wells 262).

- When a basically voiced consonant comes after a voiceless one, it can be articulated as voiceless. For instance, "Bradford" might be articulated as if it is "Bratford", with /t/ rather than /d/. This feature is utilized in most English intonations.

- "Absolute" is regularly articulated as though it is "apsolute", with a /p/ set up of the /b/ (Petyt 205).

- West Yorkshire dialect is a non-rotic accent in which /r/ is not pronounced, such as in "hard" /ˈhɑːd/ and "butter" /ˈbʌtə/. However, in cases of linking /r/ it is pronounced when it is succeeded by a vowel eg; summer un' sun is pronounced as such /sʌmər ən sʌn/.

2.9.2 Yorkshire Dialect Vowels' Realization

The area of distinction between Standard English and Yorkshire dialect is much more difficult in terms of vowels' realization than that of consonants. Thus, the present instances are based on Petyt's (1985) investigation on Yorkshire dialect's linguistic properties.

- The majority of words which are pronounced with /ʌ/ in Standard English are uttered with /u/ in Yorkshire dialect for example: but, butter, bud, and pulse. Because for Petyt, the Old English/u/ is altered with /ʌ/in Standard English, however, it is retained in the northern dialects amongst them the Yorkshire one.

- Other words in Standard English pronounced with /ʌ/ are pronounced with /ɒ/ in Yorkshire dialects such as in among, monger, nothing, none and one. Thus the pronunciation of these words in/ ɒ / is a non-standard pronunciation related to northern dialects.

- Words with /eɪ/ and in standard English are pronounced with /ɛɪ/ in Yorkshire dialect for example: straight and weight and other differences are as follows:

  Standard /eɪ/ to /ɛɪ/ in: eight, straight, fight, right and weight.

  Standard /ɪ: / to /ɛɪ/ in: eat, steal and speak.

  Standard /eɪ/ to /ɛɪ/ in dialect in case, late, made, name, nail, neighbour , spade, day, may, break, drain and way (Ibid 119-120).

- Two other clusters of words are different in terms of realization in the Standard English in contrast to Yorkshire dialects. The first group of words with "ol" and "oul" such as Bolton, cold, colne, control, folk, gold holme, roll, patrol, sold, soldier, soul and shoulder are pronounced with /əʊ/ in standard and with /ɔʊ/ in Yorkshire dialects. The second group of words with "ow" such blow, bow, bowl, glow, and flow are pronounced with /əʊ/ but they are realized with /ɔʊ/ in Yorkshire dialect. And other words like crow, know, low, owe, own, tow, sew, snow, throw and show are realized with /əʊ/ but they are realized with /ɛʊ/ in Yorkshire dialect.

- The short /a/ is used instead of /ɑː/in words such as "bath" and "dance"[12].

- The short /a/ is also in the place of /ɒ/ in words such as "long", "wrong", "strong" which are respectively uttered "lang", "wrang", "strang".

2.9.3 Yorkshire Dialect's Vocabulary and Grammar

Many grammatical features are specific to the Yorkshire dialect and different from the Standard English. Some of them are cited below:

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[12] http://www.yorkshiredialect.com/ (Accessed on 27th, December 2017).

- "Than" is altered with "nor" in comparative forms e.g.: "the boy is older than the girl" becomes "the lad is older nor the girl"

- The plural forms of nouns that present units of values such as weight, height, and distances do not take the usual plural form with 's' at the end e.g.: four pound, five mile.

- The words "me" and "our" are usually altered by "us" e.g.: "we should write us telephone number on us book", instead of "our numbers and our books".

- Many words from the Old English are still in function and they are used in *Wuthering Heights* such as "owt" and "nowt" to mean "anything" and "nothing"; "summat" to mean "something"; pronouns like "thou" and "thee".

- The word "right" is used to mean "very or really", e.g. "you should be right bothered about thee acts".

- The possessive adjective "its" is reduced to "it" e.g.: "sitha at yon bairn laikin' wi' it rattil" which means: "look at that baby playing with its rattle". Here another phonologic feature case is noted in which "With" is reduced to "wi'" (Feather-Waddington 18).

- "While" is often utilized to mean "until" e.g.: "the boys were laikin' while eight" this means: "the boys were playing until eight".

- Subject-verb no concord is noticed in verbs in plural forms when it is uttered in singular forms such as "t' beds is becoming colder" instead of "t' beds are becoming colder".

- The determiner "those" is commonly altered by "them" e.g. "them childer" instead of "those childer".

- Multiple negations are used such as in: "wi dooant want nowt to do wi' nooab'dy" instead of "we don't want anything to do with anyone"[13] and in **"**'e nivver said nowt neeaways ti neean on 'em" instead of **"**He never said anything at all to anybody".

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[13]

- "Not" is altered with "nut" and "nooan".

- The near future is expressed with "bahn" such as in "shoo's bahn ter laik" instead of "she is going to play".

- Words are frequently uttered together in sentences like "lerrergerritersen" for "let her get it herself" and "Thamunsupupanshurrup" for "You must drink up and be quiet".

The following tables respectively provide set of words from the Yorkshire dialect; many of them are utilized in *Wuthering Heights* (E. Bronte 2010) and other words are cited in (Feather-Waddington 8-16) and a list of possessive pronouns and prepositions as used by the Yorkshire speakers.

Yorkshire Dialect	Standard English	Yorkshire Dialect	Standard English
Childer	Children	Barn	Child
Lad	Son	Barthen	Shelter
Een	Eyes	Bide	Stay /wait
Shoon	Shoes/ shoe	Cant	Peasants/ brisk
Samian	To collect	Chimbley	Chimney
Addle	To earn	Dree	Unhappy
Agate	Busy with	Faishion	Make/dare
Fell	Hillside	Flighted	Frightened
Barn	Child	Frame	Develop
Neive	Fist	Gait	A Road/ a path/ a way
Beck	Stream	gang /Ganging	go/Going (leaving)

Laike	Play	Guilp	Dirt from porridge or pottage
Dale	Valley	Jocks	Food / nourishment
Kirk	Church	Laith	Barn/ animal shed
Ket	Rubbish	Meeterly	Moderately /to some extent
Lug	Ear	Mensful	Suitable/ appropriate
Haver	Oat	Pawsed	Kicked/ criticized
Lig	Lie down	Plisky	Misconduct/ trouble/mischief
Teem	Pour out	Quean	Woman/ lady
Wark	Ache	Reaming	Foaming/ boiling/ burbling
Tig	To touch	Roaring	Crying
Thriddings	Ridings	Riven	Broken/ cut/
Thwaite	Clearing	Side out	Step out/ move away
Thrope	A remote farmstead	Skift	Move quickly
Holme	A water meadow	Ikorno	A squirrel
Gill	Small ravine	Bairn	A baby
Carr	Marsh	Gledr	A hawk
Slack	A hollow	Owt	Anything
Lund	A small wood	Nowt	Nothing
Rig	A hilltop	Summat	Something

Tewit	A lapwing	Aye	Yes
Dunnock	Hedgesparrow	Nay	No
Ruddock	A robin	Anywood	Anyway
Laverock	A skylark	Afore	Before
Gaukr	A cuckoo	fLayed/ flayt	Scared /afraid
Flysome	Frightening	Hosen	Stockings
Spice	Sweets	Flags	Paving stones
Lop	Flea	Armhole	Armpit

Table 2.1: Yorkshire Dialect Words' Standard Meaning

Yorkshire Possessive Pronouns	Standard English Possessive Pronouns	Yorkshire possessive pronouns	Standard English Possessive Pronouns
Ma	My	Thine	Yours
Your	Thy	'is	His
'is	His	'ers	Hers
'er	Her	Ahrs	Ours
Wer/ahr	Our	Theirs	Theirs
The'r	Their		
Mahne	Mine		

Table 2.2: Yorkshire Dialect's Possessive Pronouns and Their Equivalent in Standard English

Yorkshire Prepositions	Standard English Prepositions
Aboon	Above
Afooar	Before
Fra	From
Baht	Without
Ter/ tul	To
Behint/ behunt	Behind

Table 2.3: **Yorkshire Dialect's Prepositions and Their Equivalent in Standard English[14]**

2.10 Zora Neale Hurston: The Unyielding Black Voice

Zora Neale Hurston (1891 – 1960) is an American novelist, anthropologist, poet and short story writer. The author is a woman from Eatonville Florida; a totally-black community, where she grew up and had her initial education. She wrote poetry, drama and short stories in her beginnings which were published in journals. However, when she settled in New York in 1925, she had been engaged in novels' writing. The works she delivered during her establishment in New York propose that she unmistakably distinguished herself as a fiction author, and recognized the southern society as the nexus for her fiction topics and interests. It was a tasteful choice with political outcomes for; it put her at the focal point of most quarrelsome level-headed literary discussions of the period.

Hurston's choice to characterize herself as a fiction author who investigated the Black's status is significantly impacted by the powerful figures who prompted her discussions about racial advance and their literary creations. Alain Locke and Montgomery Gregory, *The Stylus* personnel counselors, had urged Hurston to investigate Black people's life while she was still at Howard. Lock continued his urging when she settled in New York (Hemenway 19).

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[14] https://yorkshiredialect.weebly.com/grammar.html (Accessed on 29th, December 2017)

Hurston is a standout amongst the most critical figures of African American authors of the twentieth century whose works have essentially impacted contemporary multicultural American writings. Her stories are set in New York amid the Harlem Renaissance movement of the twenties. This fact may recast the mainstream picture of Zora Neale Hurston and African American Literature between the two world wars. Hitherto, Hurston is related mostly to African American writings and legends of the southern rustic United States since, she is originally from the South.

The nature of the southern area and life in it haunted Hurston's works all along her writing career. Furthermore, she is one of the outstanding self-made women and authors; she strove against patriarchy and racism in and outside home. This double oppression did inhibit neither her literary creation nor her love for her origins and folklore. She studied at Howard University in 1918, taking employment as a servant, and a housekeeper with a specific end goal to help herself. At Howard, her artistic abilities started to develop. She was admitted to a grounds abstract club, framed by Alain Locke, a Howard teacher and one of the strengths behind the Harlem Renaissance outburst.

Locke conveyed Hurston to the consideration of Charles S. Johnson's works, another supporter of the Harlem Renaissance. As a proofreader of *Opportunity: A Journal of Negro Life*, he distributed one of her stories and urged her to participate in the scholarly challenge supported by his magazine. In 1925, she settled in New York, the cradle of the Harlem Renaissance's most writers and achievements. She received tutorials in anthropology thus; she was formed both as an artist and a scientist, facts behind the creation of her authorial identity and her special stance of her patrimony and origins.

Zora Neale Hurston's literary achievements proved efficiency in forming new stances about the black women writers and on literature of transgression and strife, which writers of Harlem Renaissance fought to obtain in a racially-oriented society and academia in the beginning of the twentieth century's USA. M. Genevieve West (2005) points:

> The story of Zora Neale Hurston's changed stature in the American and African American literary canons is now legendary: Although she emerged during the Harlem Renaissance or New Negro Movement as an up-and-coming writer, she was by the time of her death in 1960 a literary has-been, a marginalized, out-of-print outsider (1).

The author's iconic figure did not save her from marginalization in the last years of her life however, her works received many criticisms especially on her use of language that is mainly the African American vernacular English. This vernacular is not the voice of her black characters only yet; it transcends to her narratives as well (Minnick 122). Her special style withholds the literary canon of the American literature and transgresses the lines of what was seen as acceptable.

Between the thirties and the forties of the last century, most of Hurston's novels where published and *Their Eyes Were Watching God* appeared in (1937). Though she is acknowledged as one of the most prolific and successful short story writer, reactions to her novel were antagonist. Hurston's determined, free, and intended aspiration to unfit others' desires, progressively disappointed the vast majority of the African American reviewers. Scrutiny from white literary investigators was generally blended, and regularly black commentators saw Hurston as a social climber who abused black culture and the folkloric heritage for her own benefits and to satisfy the white audience and critics.

In addition to that, White's investigations of Hurston's works coincidentally uncovered the implicit intention which racially-fed audience uses to propel their own particular ideological plans that generally opposed and disgraced the Blacks and their cause. The use of folkloric elements like songs was criticized by her contemporary Richard Wright as being an advertisement of the folk singing instead of promoting the anti-racist stance through her work (West 2). These charges condemned Hurston's works and deprived her from recognition and positive fame during her lifetime. Finally, she died poor, segregated and lonely.

However, after her death, a large portion of criticism concentrates on her utilization of dialect and folklore and her treatment of race, and sexual orientation and her influence on the other black authors. Expanding acknowledgment of Hurston's commitments to American and African American's writing has bestowed

her work, most clearly *Their Eyes Were Watching God*, a standard status. This acknowledgment emancipates Hurston's reputation from oblivion, diminishes the underestimation of her person and condemns her overshadowed death in inconsideration and despair (West 2).

2.11 *Their Eye Were Watching God's* Dialect*:* an Initiation of a New Paradigm

Hurston's representation of her story characters is done through many aspects of the black community; the most important ones are dialect, folklore, black idioms and the setting that is Eatonville in Florida town. Hurston utilizes African American vernacular or more precisely the southern dialect to situate the story and its characters in their real-life setting and status. By utilizing the vernacular, she makes the characters appear to be genuine and grants them credibility.

Hurston's cognizance of the dialect of the South empowers her to precisely portray the speech of her characters who are southerners. Her novels are wealthy scripts in dialect and folkloric elements related to the black community of the south yet; her compositions are considered to be a profoundly un-cleaned delineation of rustic southern Blacks. In fact her fiction is composed without embellishment or distortion of the reality and the spirit of the Black. Though she glamorized the southern character, she turned into the image of the sort of social stagnation which was despised by black authors and critics of the Harlem Renaissance. For Carla Kaplan (2002), Hurston's portrayal of such rustic and realistic image of the South caused the marginalization of her works and herself as well.

In fact, Hurston's representation goes beyond the usual expectations of African American literary themes and it is predestined to other ends because: "numerous textual oppositions show that there is more at stake here than a confrontation of gender-related interests: oppositions such as people versus things, communication versus isolation, blackness versus whiteness" (Benesch 228). These ends give the text more universal stances rather than simply national or regional ones.

Hurston's linguistic selections are extraordinary; particularly, the way dialect and discourse are delivered by characters. This attractive linguistic choice pushes Henry Louis Gates Jr. to define her novel *Their Eyes Were Watching God* as a "speakerly text" for; according to him, she advantages the oral speech and its basic linguistic aspects. Besides the literary point of view, the text is full of dialectal speech in conversations of the characters and in some part of the narration (Minnick 123). Gates continues his argumentation that Hurston's dependence on colloquial aspects as key basic components of her novel shows the significance of the story itself as well as its genuine recounting (181).

Hurston's use of dialect and the aspect of the Black community in a kind of un-sanity and objectively cause her novel to be read through different lenses. For some Black writer, she is portraying the black community in a way that serves more the racially-oriented views on the Blacks and continues to perceive them as uncivilized or child-like people. However, for others, her portrayal is seen as an objective detachment which serves more the authenticity of her novel and its genuine representation. Blanche Colton Williams praises Hurston's representation as follows:

> Miss Hurston is a young woman of great promise. Here are the spirit, the dialect and the poetry of the Negro race in a story by one who has the ability to detach herself and see its members objectively. At the same time there is a quality of sympathy which no mere outsider could feel and express (West 62).

Hurston's depiction of her community traits and cultural attributes has influenced other writers who showed concerns in black people's characters and their dialect; for their characters and speech were important elements of the literary fashion in her time. Many commentators, even those who offered generous reactions on the novel's improvement and the advancement of the characters, or on the treatment of time, boosted Hurston's utilization of her regional dialect, and most additionally cheered her utilization of customs and people's values.

Black's manner of speaking and colloquialism in *Their Eyes Were Watching God* drew the reaction of Dewey Jones, an analyst for the *Chicago Defender* who

claims that there is something firmly new and intriguing in the way in which Hurston's characters talk (Ibid 70). Many reviewers laud her employment of dialect through all her characters and even in many narrative passages in a very authentic manner. Andrew Burris acknowledges that she "has captured the lusciousness and beauty of the Negro dialect as have few others" (167).

The author is frequently perceived as an objective reporter of southern stories and culture. She is usually detached and when portraying her people and her culture; the weight of authenticity matters for her in representing the real spirit of the black instead of giving them an embellished image. West comments on dialect and folkway in Hurston's novel as an approach: "from the heart of a people of which she is a part with fearless outspoken observation and unflinching gaze" (71). This point of view springs from Hurston's clear, objective and courageous representation of her people without looking for an apology and without demonstrating a subjective stance. Her loyalty is seen through her love, objectivity, and acceptance of her folk traditions, dialect, and identity.

Many critics, Black and White, agreed with her objectivity because for them the many representations that preceded Hurston's were lacking this objectivity and faithfulness to the real Black culture. The majority of reviews proposed that her novel is not a mere fictitious representation of a story of Black people but an approach to what she noticed and experienced as a woman and as a Black inside her community. Thus, her work is worth of the quality of authenticity and objectivity.

Though Hurston's work is perceived as authentic and an approach to reality of the black community, its literariness did not save her career from defect since, for some critics, *Their Eyes Were Watching God* is considered to be Hurston's gem. It seemed to them, by all accounts, to be a novel of passion and love adventure which is improper to conceive the emergencies of Depression-time America. Consequently, it was claimed not serious. Reviews pushed Hurston's literary depiction to the edge and made it ready, among analysts, for unflattering readings of her coming books. West notes: "Hurston stood poised to confirm or challenge the

already divided opinions of herself and her work, and unfortunately, *Their Eyes Were Watching God* did nothing to challenge the worst perceptions of her" (98).

Furthermore, dialect in the American literature was mainly portrayed by the Whites before Hurston and connected with comic representations of the black character. This character was given an image which trivialized the life and the experiences of the black people. Therefore, Hurston, like other writers, who used dialect even for different objectives were charged by critics of eternalizing previous views on dialect functions in literature and its impact on the picture of the black community. However, "her own work was not only necessary for the "authentic" representation of the speech of her characters but also contributed to broadening the range of dialect in literature" (Jones 33). Thereby, Hurston use of dialect is beneficial for; it widened the artistic feasibility of the black dialectal speech and folklore. Consequently, she broke up with previous conventions of dialect use in American fiction.

In *Their Eyes Were Watching God,* a distinctive motive appeared and stood different from the common literature of transgression; it is much more interested in the relationship between man and woman in the black community. She broadens her representation to an approach beyond humor and sadness and focuses on the socio-historical reality of the black community and the impersonal relationship amongst its members. Robert Hemenway views the area being represented by Hurston as "a proud, self-governing, all-black village that felt no need of integration and, in fact, resisted it so that an Afro-American culture could thrive without interference" (237). This vision is reflected in the Hurston's novel which mirrors also her personal experience in her native country and demonstrates the will of freedom through connecting the black community to the Blacks' issues instead of connecting it to the national strife of Blacks against racism.

The writer's portrayal of the black community and its impersonal alliances, in a very authentic way via the utilization of the regional dialect and its folklore, tint the novel with necessary subjects, experiences, and an explicit disclosure of realities. This revelation comes directly from two directions. First, it is the

consequence of her personal experience in her original all-black community of Eatonville. Second, it is a result of her studies of anthropology which informed her about the southern culture, dialect and folklore (Ibid 43). Her embodiment is done through the setting and the language because:

> Hurston's evocations of the lifestyles of rural Blacks have not been equaled but to stress the ruralness of Hurston's settings or to characterize her diction solely in terms of exotic "dialect" spellings is to miss her deftness with language. In the speech of her characters, black voices, whether rural or urban, northern or southern, come alive. Her fidelity to diction, metaphor, and syntax, whether in direct quotations or in paraphrases of characters' thoughts, rings, even across forty years, with an arching familiarity that is a testament to Hurston's skill and to the durability of black speech (Williams ix).

In other words, Hurston's summoning of the rustic ways of life of the Blacks has not been met before. Yet, to stretch the provinciality of Hurston's settings or to portray her lingual authority exclusively through the fascinating vernacular's spellings is to betray her skillfulness with dialect. The discourse of her black characters with all its shadings is resurrected. Her loyalty to words, imagery and sentence structure, whether in coordinate citations or in characters' contemplations, is plain. She contributes to the perpetuation to the black tongue.

All these characteristics demonstrate Hurston's ability to represent in accurate way her dialect and to show the solidness of her dialectal discourse. Her authorial claim surpasses the usual denunciation of race differences and solicits universality to the black character rather than a local color appeal which was the main concern of her contemporary black authors.

Hurston dialectal representation serves her community in general and women in particular and brings about a novel which opposes male-dominated literary customs and patriarchy conventions which are liable to ignore the centrality of a discussion between women just sharing their encounters and actions. This union between women is Hurston's inheritance to her audience and to other authors. It is also a vital model for self-attestation of female characters which many women

writers tended to achieve after Hurston's death. Alice Walker is one instance of these authors who contributed largely to the revival of Hurston's reputation and to the restoration of her literary legacy after her demise (Silber 282).

2.12 *Their Eyes Were Watching God*'s Rhetoric of a "Speakerly" Text

In his monumental essay "The Signifying Monkey", Gates Jr. contends that managed thoughtfulness regarding the vernacular of African Americans fills in as the best structure for moving toward the investigation of African-American writing and it serves the regular understanding of scholarly portrayal of this variety. He attests that this understanding should matter for the works of black writers similarly as it is accomplished for alleged standard writers whose works are confined to the canon of the standard literature. He bases this qualification as a social heritage of "orality". Though for Gates, the focal introduction of "Western" writing is literally "textual", saved and transmitted by means of the composed word, African-American writings are arranged toward articulated oral communication instead.

Thusly, he allocates Hurston's *Their Eyes Were Watching God* as a "speakerly text", which he characterizes as a content whose expository technique is intended to act as oral conventions in artistic literary ways (181). He sets the novel's significance in both what is conversed and by the way it is conversed. Therefore, any endeavor to comprehend Hurston's skill should take care of the eloquence of its "speakerly" expression.

Hurston uses the speech to reveal the actions of her characters in many instances in the novel. Some may be cited to disclose this issue. First, Janie's most noteworthy worries in revealing her story, either to her spectators in the court or to her closest companion Pheoby, are to hear and comprehend her truth about what really happens with Tea Cake. Janie, reliably, utilizes discourse to share truth and create closeness. Second, conversely to Jody's great talk which is planned to dominate and subdue his audience in the town; where he is talking to "unlettered folk wid books in his jaws" (Hurston 49) and in opposition to the Eatonville folks'

rumors and defamations on each other and the court black onlookers who talk "with their tongues cocked and loaded" (Hurston 185). Third, on another occasion, the speech is used by Janie as she takes control over Jody, primarily, by saying what she thinks of him. Finally, the way of narrating her story to Pheoby contributes at energizing the whole novel because she spares the text for her friend. Exactly what Hurston accomplishes for her audience as she saves and reports the conversations of the majority of her characters in direct speech.

Hurston's textual portrayal of what Gates calls 'oral literary convention' rises up out of the social structure and tasteful sensibility of African American culture. She perceives the significance of dialect in Afro-American history as a vital instrument for both the survival and the resistance against oblivion and death. However, by reading or hearing the "voices" of Eatonville's people, it is noticeably clear that above all those essential objectives, Black English has its inherent artistic nature which deserves conservation and development that literature freely provides (Benesch 629).

To achieve this, she depends upon anthropological hands-on work which she directed all through her local Florida, resulting in Gates' proposal which depicts *Their Eyes Were Watching God* as a "speakerly" literary text that is culturally rich of folklore, slang, and humor and highly inspired from the slave narratives. *Their Eyes Were Watching God* is connected through many elements, which grant its rhetoric narrative a holistic perception of the people and their culture. This holistic vision happens in three routes. First, it occurs through the semiotic execution of the content as an oral transmission of events and speech. Second, it is also found through the allocation of social history and the act of its implication through referring to reality. Finally, it comes off by taking an interest in the tasteful symbolic communication between the individual and its community which is the Black community of Eatonville. In the same lines, Mary Helen Washington points out:

The black frame of reference is achieved in Ms. Hurston's novel in three ways: 1. the language is the authentic dialect of black rural life; 2. the characters are firmly rooted in black culture; and 3. Janie's search for identity is an integral part of her search for blackness (68).

In all the aspects of Hurston's novel, the black source is present either in language, culture or self-confirmation of the main character's blackness inside a black community and not outside it. Therefore, the aspect of whiteness vs. blackness, which is the main concern of authors of her epoch, is absent in her representation. This characteristic ascertains that the novel is a text written for the blacks.

Furthermore, the novel depicts an oral execution of events through written words since its account accomplishes the story. Thus, the rendering of the story gives much significance to speech elements mainly dialectal ones "because the narrative strategy signals attention to its own importance and privileging oral speech and its inherent linguistic features" (Gates 181). Minnick shares the same vision with Gates which promotes the strength of the spoken words in *Their Eyes Were Watching God.* She posits that the novel is: "a text in which words quite often speak louder than actions" (123). Many instances in the text reveal the dominance of the speech over the action.

Moreover, Benesch shows the involvement of the Black English to fulfill thematic ends in the literary text as follows: "Black English and its specific characteristics are also thematically involved in the text. The conflict between Janie and her second husband Joe Starks culminates in an act of speech." (628). His vision goes with Richards Wright's opinion which asserts that: "Hurston's dialogue manages to catch the psychological movements of the Negro folk-mind in their pure simplicity" (Minnick 17). Though, Wright's view is diminishing, since he wants to portray the blacks in a different image, his observation is true and it is exactly what Hurston wants to uncover to her readers.

This implicit reference to Hurston's use of dialect in very attentive, rhetorical and studied manner shows her cognizance of the people and their way of speech including their state of mind. She identifies her people in a faithful way regardless

the harsh criticism of the contemporary critics (among whom Wright is included) who charged her of perpetuating stereotypes about the Black individuals and their community.

However, critics, like Gates and Alice Walker, view Hurston representation as a new literary paradigm which defies the majority of the antecedent depictions of the Black community. Walker affirms that Hurston's novel achieves: "a sense of black people as complete, complex, *undiminished* human beings, a sense that is lacking in so much black writing and literature" (quoted in Minnick 26). Thus, Hurston gives a voice to the voiceless. This action prevails in her novel in different moments and it lasts until the end when Janie returns to the town. She does what is considered as the basic subtext of the entire novel; she narrates her story to her close friend Phoeby.

Hurston's last accentuation on the disclosure of event done by Janie to Phoeby through the communication between individuals is symbolic not just because of Hurston's positive mentality toward the Afro-American oral culture yet; as a narrative technique that unified the literary and the oral styles. Therefore, speech, communication, and oral performance are highly emphasized by the author. According to Billup's (1923) list of principles that governs the representation of the black dialect in fiction, Hurston's portrayal goes with them all (See appendix c). He asserts*:* "knowledge of the dialect can come only by association with the real Negro, and this association must have begun in early life in the rural communities of the south" (122).

Hurston's portrayal discusses internal issues of the inside part of black community like gender roles and class parting, contrary to the prevailing literary representations of other writers who tend to exemplify the Blacks in response to the outside world which is mainly that of the Whites (Minnick 27). She provides a new representative paradigm which opened doors for other African American authors to continue the depiction of the black community the same way she did. For Minnick this continuation is:

The result of increased sensitivity to the complications inherent in attempting to render black voices authentically, given the troubling history of these renderings. It is probably also an acknowledgment of revised critiques of nineteenth- and earlier-twentieth-century dialectal representations, critiques which are less accepting of speech representations as possible stand-ins for other strategies of stereotypical characterization (Minnick 27).

Awareness in literary depictions puts the black community's internal issues in the apex of the authors' interest and sets Hurston's model ahead of the new portrayals. She stresses the cultural independence of the Black vernacular, which, for her, is a dialect which the poorest and the less instructed that Blacks acquire and which is analogous to some other languages, either American English or the established European languages (Benesch 629).

Despite the many devaluating criticisms that Hurston's *Their Eyes Were Watching God* was subjected to in terms of themes and purposes of its story, the majority of reviewers celebrated her utilization of dialect and even the most opposing ones such as Sterling Brown (1937) affirms that Hurston's "forte is the recording and the creation of folk speech" (409). Her professional and skillful utilization of dialect is the most regularly adulated and appreciated part of the novel. Her portrayal intervenes between the speech of the community conventions and Western artistic customs to form a holistic representation.

Furthermore, the novel was suggested in the most read and followed national newspapers like *The New York Times* for; its dialect and language as a whole are accessible and the pictures they convey are compelling (West 110). Dialect in the novel plays the role of the identifier of the black culture and traditions. Moreover, through dialect the audience first meets these customs because conversations and oral utterances are intensely emphasized. The author's narrative voice, in Standard English, is often lessened to a simple basic role of precluding the important parts and, in some occasions, it is expressed in dialect, whereas ideas constituted in the ensuing dialogues are rendered in rustic Southern Black dialect.

2.13 African American Dialect Linguistic Characteristics and Principles

The African American dialect has its linguistic properties which are set apart from those of the Standard English. The emergence of the AAVE is the result of historical and social factors which led to distinguish the black's people utterance from the white's one. The following sections demonstrate the attributes of this dialect in contrast to the Standard English ones. It tries to discern it both linguistically and historically.

2.13.1 African American Dialect Origins

One of the most crucial agents related to the existence of the African American English is the language of the African slave population who were brought to America through the forcible slave trade since 1619. The slaves worked for the Whites in plantations, houses and nursing. Their co-existence with the white masters was the main factor of the influence on the language spoken in the south which is the Southern American English by the introduction of the African linguistic features and some vocabulary in the southern English repertoire. The African stratum is a responsible component of the presence of various social or ethnic linguistic assortments spoken by African Americans inside the southern region and somewhere else.

Those linguistic assortments line up from the *Gullah* Creole used in the islands' shores of South Carolina and Georgia which generate different non-standard assortments of African-American Vernacular English (AAVE). Additionally, other varieties of the Standard American English are mixed with aspects from the non-standard assortments and communicated by the Blacks and the Whites as well. Though the subject of the derivation of African-American English is a disputable one, regarding the history within which it emerged, it is regularly associated with other social and political inquiries.

Two distinctive viewpoints are distinguished. Firstly, that the African American is an improvement of the non-standard regional and social use of early English pioneers with minor commitments from African dialects. Secondly, that

African American is, in starting point, a different Creole dialect. Thus, it is an African linguistic order into which English words have been incorporated (Algeo 11).

Although the African impact is promptly clear in the vocabulary of the AAVE, yet exact beginnings are regularly hard to distinguish. Cases of words are *gumbo*, *voodoo banjo*, *buckra* equivalent of the word "boss" and "master" or censorious and pejorative words for the white man. The word *cooter* for *"turtle"* and *goober* with its equivalent words *pinder, goober pea*, and *okra* which means "peanut" are used in AAVE. There is an impulse to credit numerous different terms to African sources in the event that they are related particularly with the African-American folk and conceivable African etyma[15] can be situated for them. However, regardless the possibility that they are not all that related to their real beginning, they has been entrenched outside Africa like the word "OK" which is an instance of these alien words, its origin is still unknown. Different terms, which original sources are obscure, have additionally come into general southern and general American use from the African-American congregates, for example, bad-mouth (vulgar vocabulary and slang) and a great part of the vocabulary of well-known music, including Jazz, Dig, Hip, Jive, and Rap are of unknown origin but still related to the Black community (Algeo 12).

According to Billup's study, in the portrayal of the black tongue, regards on the Black's vocabulary are of no little significance. There is this characteristic of the vocabulary of the black which contains no local African words. The black individual adapts Standard English words and pronounces them according to him. He adds or alters syllables in words like in "inquirements" (requirements) and "enduring" (during), and he cuts specific words, in line with his own mental qualities. However, the vocabulary which is originally Black is not substantial. (114). Therefore, the main differences between AAVE and the Standard English occur more at the level of pronunciation and grammatical structure.

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[15] Etyma or etymology : is the science that investigates the history of words ; there origins, development, derivation and etymon are securitized

All these factors contributed to the birth of a new variety which is the African American vernacular English which displays differences and distinguished aspects. These differences lie in phonological and grammatical aspects, however, only minor differences are found in terms of vocabulary. In the following sections, some common phonological and grammatical features of the African America vernacular which some of them are used in Hurston's *Their Eyes Were Watching God* are shown.

2.13.2 Phonological Features of AAVE

The AAVE varies from one place to another (urban and rural) and from one person to another (gender, age) however; most of the following features (phonological/grammatical) appear frequently among AAVE speakers in a relative manner. Some of its features are shared with the southern white speakers but the majority of them are restricted to the black folk. Here are phonological features summarized from John Rickford's *African American Vernacular English* (1999 4-5) and Edgar P. Billup's *Some Principles for the Representation of Negro Dialect in Fiction* (1929):

- Reduction of the word-final consonant cluster particularly in words ending with "t", "d" and "g" e.g. "han" for "hand" and "san" for "sand", "win" for "wind", "res" for "rest" "comin" for "coming". This rule is not applicable when these final consonants are ahead of a vowel. They are kept as they appear.

- Final nasal consonant following a vowel is deleted e.g. "womaa" for "woman".

- Pronunciation of /b/ as /p/, /d/ as /t/ and /g/ as /k/ is noticed in e.g. "sat" for "sad" and "pik" for "pig".

- Gerunds ending with "ing" are realized as /n/ e.g. "talkin" for "talking".

- Diphthongs such as "ay" and "oy" in words like "I", "boy" and "like" are turned into monophthongs and pronounced as such "ah" for "I", "boah" for "boy" and "lak" for "like".

- When the voiceless dental fricative "th" /θ/ follows a vowel, it is realized as /t/ or /f/ e.g. "tin" for "thin", "baf" for "bath" and "Paff" or "parf" for "path", "breaf" for "breath" and "mouf" for "mouth".

- The voiced fricative "th" /ð/ in central position of a word is realized as /d/ or /v/ e.g. "den" for "them" and "bruvver" for "brother". "Togedder" for "together", "wedder" for "wether" and sometimes it is deleted as in "toge'rr" for "together" (Billup 113).

- Initial voiced fricative "th" /ð/ is usually pronounced, as "thoo" for "through"; "th'ow" for "throw"; sometimes it becomes "d", as "dough" for "though".

- The /l/ before a vowel and followed by "f" or "p" is either deleted or weakened e.g. "he'p" for "help" and "sef" for "self" (Idem).

- Vocalization or deletion of postvocalic final /r/ that follows a consonant is observed in words like: "sistuh" for "sister" and "murduh" for "murder".

- In words in which "r" is preceded by a vowel, it is not pronounced, e.g. "tu'n" for "turn"; "co' se" for "course"; "bu'n" for "burn"; and "mo'" for "more" (idem).

- The "r" is also omitted in words in which it follows an initial "th" e.g. "th'oat" for "throat"; and "th'ow" for "throw".

- Initial "d" and "g" in some auxiliaries are deleted e.g. "ah 'on know" for "I don't know".

- The position change of close consonants is observed in words such as "aks" for "ask".

- "v" and "z" are pronounced /b/ e.g. "seben" for "seven".

- /ɛ/ and /ɪ/ are merged before nasals as in: "pin" for "pen".

- Unstressed initial and medial syllables are deleted in words like: "'fraid" for "afraid", "'mongst" for "amongst".

- Monosyllabic words ending with "ing" are pronounced "ang" and those ending with "ink" are pronounced "ank" e.g. "thang" for "thing" and "drank" for "drink".

2.13.3 Major Grammatical Feature of AAVE

- Auxiliaries are deleted in present tense. "is/are" are absent in expressing present tense e.g. "she nice" for "she is nice" and "they workin" for "they are working".
- Be/ bees are used in frequent actions formation e.g. "she be talkin" for "she is talking".
- Questions are formed with do +be e.g. do be she workin every night? And also for tag questions formation e.g. they don't be tired, do they?
- The use of "be" instead of "will be" is followed to formulate the future e.g. "I be there tomorrow" for "I will be there tomorrow".
- Present perfect formulation is used with "been" or "bin" instead of has/ have been e.g. "she been present" for "she has been present".
- "Done" is used to articulate a completed action e.g. "she done did her shores" for "she has already done her shores".
- "Be +done" are used to express future or conditional perfect e.g. "he be done had his car" for "he will have had his car".
- The near future is expressed by using "finna" or "fitna" e.g. "she finna leave" for "she is about to leave".
- Anger/ displeasure about an action are expressed with "come" e.g. "she come showtin in here like she possess the damn house" (known as indignant "come").
- Simple past is expressed using "had" e.g. "they had left the place yesterday" for "they left the place yesterday".
- Double modals are used e.g. may can, might can and might could, are frequently used e.g. "he might could be capable to come" and "they may can play".

- Subject-verb no concord is noticed by the absence of "s" in the third person singular present tense e.g. "she take" for "she takes" and "don't" is used instead of "doesn't" e.g. "she don't talk" for "she doesn't talk". Also in "he have" for "he has it".

- Singular forms are used instead of plural forms when "is" replaces "are" and "was" replaces "were" e.g. "they is funny" for "they are funny" and "we was laughing" for "we were laughing".

- Formulation of past tense with past participle e.g. "she seen him last year" for she "saw him last year".

- The infinitive form is employed to formulate the past e.g. "she walk down the valley yesterday" for "she walked down the valley yesterday" (unmarked past).

- Doubling the marker of regular verbs' past tense (ed) of is used e.g. "I likeded" for "I liked".

- Another time, the past tense is expressed differently as when the "ed" form is added to irregular verbs to express the past or the past participle (often known as regularized past) e.g. "broked" for "broke", "bornded" for "born", "beated" for "beat". And sometimes other alien forms are used e.g. "brung" for "brought", "crope" for "crept" (for more verbs see appendix B).

- Relative pronouns such as who, which, that and what are deleted e.g. "that's woman walk to them" for "that's woman who talks to them". "Who" is used as an interrogative only in questions.

- To express continuous future the verb "gwine" or "goin". "shall" and "will" are utilized only in their contracted forms "I'll", "she'll", "it'll" (Billup 119).

- Adjectives and adverbs usage is appealing, mainly in comparison. Some of the archaic double comparisons are used e.g. "mos' kindes'," for "kindest"; "mo' bigger," for" bigger"; "mo' closer" for "closer", and "mos' better," for "better" (Ibid 117).

- Negative inversion is used also e.g. "can't nobody do nothing" instead of "nobody can't do nothing" (nobody can do anything in Standard English).

- Non-inverted questions (subject and auxiliary are not inverted) e.g. "why he can't sit here" for "why can't he sit here".

- "They got" instead of "they are" is used for the plural e.g. "they got some foolish folk here" for "they are some foolish folk here" (known as the existential "they got").

- Pronouns "they"; "she", "he" replace the possessive pronouns "their", "her", "his" e.g. "dey (they) book" for "their book", "she dress" for "her dress", "he car" for "his car".

- The hyper-correct plural "s" or "es" are used to form the plural of approximately all nouns e.g. "toofies" or "toofs" for "teeth"; "footses" or "foots" for "feet" ; "wassies" for "wasps" ; "mens" for "men"; "wimmens" for "women" ; "leafs" for "leaves"; "gooses" for "geese" ; "postes" for "posts" (Billup 117).

- "Ain't" is used to formulate negative forms e.g. "he ain't here" for "he isn't"; "they ain't here" for "they aren't here" (Rickford 6-9).

- "Gonna" is used to express the future tense.

- "Finna" is used to express the immediate future.

- "Steady" is used to express an action that happens repeatedly.

The following table represents the three different functions of the contracted negative forms of the copula "ain't" in the AAVE. This form has its semantic and properties in AAVE as set by Weldon (1994). For Labov et al (1968), "ain't" is never used in AAVE as a past tense to replace "wasn't or weren't" (264).

Ain't functions in AAVE	Standard English
As a negative form of the copula "be" in present (be+ not) (Weldon 371)	I'm not, he/she/it isn't, we/ you/ they aren't

As an equivalent of haven't/ hasn't in present perfect which needs a verb past form complement (hasn't +verb in the past)) (Weldon 379)	i/ you/we/ they haven't she/ he/ it hasn't + verb in the past
As specified for past tense to replace "did+ not" and needs a verb infinitive complement (did+ not+ verb in the infinitive form)) (Weldon 390)	I/ you/ she/ he /it / we/ you/ they didn't + verb in the infinitive

Table 2.4: AAVE's Contracted Negative Forms of the Copula "Ain't" and their Usage

There are special cases in which some of the aforementioned principles are not applied. However, for all the empirical objectives concerning the representation of AAVE in literary texts, this grouping may be trusted.

2.14 An Investigation of *Their Eyes Were Watching God's* Characters

Though Hurston was reprimanded for her comportment that she declined to submit to gender traditions and anti-racial literary conventions of the black authors of her time whose criticism often showed her works stunning and offensive to the Black cause, the explicit diversity of her characterization and the way they appear and act in the novel prove the opposite. One of the qualities of Hurston's work is that it can be examined with regards to various diverse American literary conventions. The following sub-sections discuss characters according to their importance in the novel, the manner they are involved with the thematic weaving of the story and the significance of their speech and social class.

2.14.1 Janie Crawford

Janie is the Novel's female protagonist of a blended race nature; she is the narrating voice and the heroine of her story as well. She is the question of much consideration for her quite light black skin and good looking. However, above Janie's prettiness, there is her actual character for; she is unyielding, resolved to accomplish satisfaction in her mission for autonomy, moral support, and self-articulation. Janie opposes classification. For her, she is neither black nor white. Though she is a woman, she challenges biased gender roles by focusing on her freedom and resisting patriarchal and social submission. Benesch points out:

> Janie not only struggles against the anxieties and expectations of a slave-born grandmother who raised her, but also tries to resist the violent attempts of her later husbands to break her will to self-determination and to restrict her behavior to traditional female roles (627).

Behind her resistance, there is an intense desire to explore and a certainty that drives her to encounter the world and end up plainly aware of her connection to it. When she meets Tea Cake the first time he comes to the town, Janie falters and battles against uncertainty and Nanny's preventative impact. Before she acts definitively and leaves the town with her lover, she discloses to Pheoby: "Ah done lived Grandma's way, now Ah means tuh live mine" (Hurston114).

The "a self-crushing love" (Hurston 128) as explained by Hurston, is the nature of love which relates Janie and Tea Cake so that "her soul crawled out from its hiding place" (Idem). It rises from the entente between them and the good treatment of her lover. For; with him, she experiences many things which were far-reaching in her previous life. By the end of the story, a self-determination and self-realization are shown when Janie saves her life and shots her beloved man. Thereby, she steps away from the conventions of her community which instructs women to preserve lives of their beloved at the expense of their own. Aside from Janie's development rests her potential to understand that others' remorselessness toward her or their failure to comprehend her does not come from hatred, but rather from the way they were raised up or from their narrow-minded character.

2.14.2 Tea Cake

He is Janie's third and last husband after Logan Killicks and Jody Starks and Janie's unparalleled love all through the novel. Twelve years more youthful than Janie and of much lower in social position, Tea Cake seems at first as a hazardous possibility for marriage. Yet, he treats Janie with much more regard and fondness than both of her first spouses. Though, their relationship is not fully impeccable as Tea Cake on occasion lies, steals her money and once beats her, he is much more loved by her. Benesch confirms that: "Only with Tea Cake, her third husband, is Janie able to arrive at something like romance. But even this relationship, far from being harmonious all the time, is not free from oppression and violence" (627). These bad actions, however, make him a more genuine character than one who has just good positive qualities.

In the beginning of their encounter, Tea Cake converses with Janie in energetic and distracting ways. He allows her a bit of freedom and love instead of viewing her as a property as he declares: "So us goin' off somewhere and start all in Tea Cake's way. Dis ain't no business proposition, and no race after property and titles. Dis is uh love game" (Hurston114). He also accords her to play checkers, regarding her as an equivalent player. Down in the muck, where their house is: "a magnet, the unauthorized center of the job", Janie escapes the mode of silence in which she was forcibly entrapped either by her grandmother or her first two husbands. She participates in the community ritual and celebrations. Hurston writes: "Only here, she could listen and laugh and even talk some herself if she wanted to. She got so she could tell big stories herself from listening to the rest" (134). In addition to her involvement in society, Tea Cake fulfills Janie's yearning for sexual satisfaction and self-articulation, enabling her to accomplish her dreams in love, happiness, and freedom as the novel ends and helps her to articulate her femininity.

2.14.3 Jody Starks

Jody Starks (Joe) is Janie's good looking, well off, yearning, zealous and eager for power second spouse. The "cityfied, stylish dressed man" as Hurston

describes (27). When Janie encounters Jody Starks, she is prompted to abandon her old and unthoughtful spouse, Logan Killicks, who according to her regarded her as a woman of no importance or as one of his farm animals which are his property. After meeting Jody, Janie feels that she stepped toward her dream's fulfillment because for her, Joe is an opportunity, as he frequently repeated: "for far horizon… for change and chance" (Hurston 29).

In spite of the fact that Jody, at first, compliments Janie by concentrating on her physical prettiness and appearance and provides her a setting on the porch as "a pretty doll-baby" (Hurston 29) a place which women would envy her for it, he winds up discouraging and mistreating her. He regards her as a tool to practice his ambition for control and power over her and over the whole town rather than regarding her as a companion and a wife. During twenty years of marriage, Starks endeavors to dominate and subdue Janie, whipping her both psychologically and physically. However, his mistreatment does nothing to halt her vigorous ambition and will, which her grandmother had taught her a long time before. She told her: "You can't beat nobody down so low till you can rob 'em of they will'" (Hurston 16).

From the earliest starting point of his appearance in the novel, this character is set off in contrast to the other black people in the Eatonville, who are obviously inactive and lazy folk. In a community where settled political structures are absolutely alien, he begins to convince them of the requirement for a leader and to set up himself in that position. His thorough manner of purchasing properties quickly raises him high as the most dominant man in Eatonville. Thereby, he starts to express on each occasion his "otherness" and prevalence (Benesch 630). Though he becomes the postmaster, the mayor, the vendor, and the greatest landowner in Eatonville, he is satirically shown by Hurston as "a big voice," (28). But he fails to satisfy Janie's eagerness to free will which causes their separation and the falling apart of their marriage.

2.14.4 Logan Killicks

He is an old rich peasant who possesses lands and a farm; he is Janie's first spouse. He is a representative of a rather 'white' value system because of his wealth which grants him a high status according to Nanny. Janie despises him and represents him as "some ole skullhead in de grave yard" (Hurston 13) because; he is much older than her. Their marriage is organized by Janie's grandmother Nanny, a previous slave who wishes money-related security and economic wellbeing for her pretty Janie's stability. She believes that this objective is vital to her life. Logan forces Janie to accomplish the tiring farm's shores and even the plow and he repeatedly reminds her that he saves her from serving the Whites which is the destiny of the black young girls of her time. He argues: "Don't you change too many words wid me dis mawnin', Janie, Ah just as good as take you out de white folks' kitchen," (Hurston 31). In so doing, he dehumanizes, silences and disregards her. Consequently, she feels unloved and mistreated and winds up abandoning Logan for Jody Starks.

2.14.5 Nanny Crawford

Nanny is Janie's grandmother, a previous slave, a lady absolutely related to customary viewpoints about gender parting and marriage that prevails in the black community of her time. She refers to black women as: "de mule uh de world" (Hurston 14) In particular, Nanny concentrates on the significance of stepping from a lower to a higher position and money-related protection for black women. When she speaks about Logan Killicks, she praises his wealth and argues that he: "Got a house bought and paid for and sixty acres uh land right on de big road and . . . Lawd have mussy!" (Hurston 23)**.** Thus, she justifies Janie's marriage to Killicks as such: "'Tain't Logan Killicks Ah wants you to have, baby, it's protection" (Hurston 15)**.** She implicitly relates his status to that of the earlier white slaves' owners which is a connotation to power and protection which Nanny wants to provide to Janie. Besides she wants to provide a better life (as she believes) before she passes away she points: "tuh try and do for you befo' mah head is cold" (Hurston 15).

Furthermore, she sees these objectives as achievable only through marriage and by choosing a wealthy spouse regardless love and emotional satisfaction. This point of view of Nanny is the main reason which makes Janie "hated her grandmother and had hidden it from herself all these years under a cloak of pity" (Hurston 89). In spite of the fact that Nanny just hopes the best for her granddaughter, her convention collides with Janie's desires therefore; disappointed her at different occasions all through the novel. Janie was struggling against the impediments that Nanny's conventional perspectives have forced upon her and her specific ambition to look for happiness, love, satisfaction, and independence. These opportunities were aborted by her marriage to her first husband Logan.

2.14.6 Pheoby Watson

Pheoby Watson is Janie's dearest companion in Eatonville, and usually protects Janie against the despicable bad rumors of town's people. Pheoby is the character who hears and pays attention to Janie's revealing of her story all along the novel. Along these lines, she is the sole character in the novel who most effectively perceives Janie's newly discovered horizon and potential in regard to her self-articulation. This character is one of the narrators of Janie's story because she is the first person to whom Janie discloses her discontentment and refusal of the wrong picture given by the community to her which is generally related to her beauty. In one of her discussions Pheoby says: "You always did class off," (Hurston 112) expressing the circulating opinion carried by her countryman of Eatonville. She is Janie's audience of her story. Minnick sees the relationship between Pheoby and Janie as a tool to give voice to Janie's narrative:

> The friendship seems to be primarily a narrative device for the structural frame of the novel, to provide Janie an opportunity to tell what happened, to make it seem as though she has in fact, as Stepto[16] terms it, "achieved her voice" (144).

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[16]Stepto notes that the structure of the novel produces a reaction and an effect that Janie is in the first place the narrator of her story, which "creates the essential illusion that Janie has achieved her voice (along with everything else), and that she has even wrested from menfolk some control of the tribal posture of the storyteller" (quoted in Minnick 143).

Pheoby's speech is sometimes articulated in dialect and other time it is blended in with Standard English to convey the norms of the narration. Moreover, the frame of the novel's narration is shaped by the dialogues between Pheoby and Janie. According to Kubitschek's critical stance, Janie finds her voice in the Everglades locale, and achieves it fully by giving an account of her story to Pheoby (32). The narrative sphere of the novel which contains Pheoby, Janie and Hurston's voices grants the novel and acknowledges it "as a sophisticated example of African-American collaborative Storytelling" (Awkward 54) which is acknowledged by many critics.

2.14.7 Mrs. Turner

Mrs. Turner is Janie and Tea Cake's clumsy looking and frequently ill-bred neighbor in the muck. She is the proprietor of a little restaurant. Mrs. Turner is a light-skinned lady; she enjoys Janie due to her lighter skin and beauty. Hurston discusses racial issues "Colorstruck" (Sundahl 30) or "intra-group racism" (Minnick 133), through the character of Mrs. Turner. She endeavors to become friend with Janie and distances her from Tea Cake. Furthermore, she is one of the characters who tries to "exclude and isolate Janie from interaction with her black community" (Benesch 630). She tends also to class her off the other darkish black folk; she expresses her racist stance to Janie: "niggers. Ah don't blame de white folks for hatin' 'em 'cause Ah can't stand em mahself. Nother thing, Ah hates to see folks lak me and you mixed up wid 'em. Us oughta class off" (Hurston 141).

Mrs. Turner often proposes to Janie go out with her sibling, who she says is greatly improved than Tea Cake in view of his knowledge and lighter skin which augmented Tea cake's jealousy. Regardless her own way of life as a woman, Mrs. Turner displays to a great degree supremacist state of mind against individuals of her own race; she celebrates her "Whiteness" through showing a stand of "Otherness" through materialistic possessions just like Jody Starks. Mrs. Turner's ultimate desire is to be assimilated in the White community "De white folks would take us in wid dem" (Idem) and leaves the overcrowded black town from which she discriminates herself. She openly discloses to Janie her racist mind state "Ah never

dreamt so many different kins uh black folks could collekt in one place" (Hurston 140). This character is put in contrast to Janie who looks for her identity and self-liberation inside her community and not with other people outside.

2.15 Conclusion

This chapter is mainly related to the writers and their works under study. Its first part tends to reveal some facts about Emily Bronte literary background, her cultural and literary environment. These facts show that her use of literary dialect is consciously done and it is directed to fulfill specific functions in her novel *Wuthering Heights*. It also demystifies the folds of her challenging representation of her environment (the people, the place, and the language). This demystification demonstrates the conscious transgression of the literary canon of the nineteenth century's standards. In so doing, she grants herself a position in the literary realm and puts her ahead of the writers of her time. This position is acquired mainly because of her linguistic portrayal of the regional dialect in a very artistic and authentic manner. Beside the study of the most important characters of *Wuthering Heights,* the first part of this chapter ends up with an account of distinctive features of the Yorkshire dialect which is recreated in Bronte's *Wuthering Heights*.

Similarly, the second part of this chapter gives Zora Neale Hurston a full share of interest. It relates the writer to her social and literary profile as a southern woman and as an author of the twenty century's America connected to the most revolutionary awakening cultural movement of the Blacks, Harlem Renaissance. This part incorporates different critical resonances which sway between opponents and supporter of her representation of the southern black community, its cultural heritage, and linguistic particularity. Along these lines, her depiction differs from and transcends the usual expectations of the contemporary authors and critics. This part provides a list of the most significant linguistic characteristics of the African American dialect derived from investigation of different linguists. Finally, her characters too are given a slice of scrutiny since; they are the main participants in

the drawing of the fictional lines (themes, conflict and language) of *Their Eyes Were Watching God*.

The investigation of the characters displays that their words define the borders of these representation more than their actions because this novel quests for voice and self-confirmation. Eventually, and after clearing the ground of the context in which both novels occur and relating the authors' historical and cultural backgrounds with some critical responses, the linguistic properties of the dialects represented and the novels' characterizations are shown too. The following chapter discusses the specific use of dialects by both writers, the borders of their portrayals in light of the events of the novels.

Chapter Three

Linguistic Investigation of Dialect Speech Representation in *Wuthering Heights* and *Their Eyes Were Watching God*

Chapter Three:

Linguistic Investigation of Dialect Speech Representation in *Wuthering Heights* and *Their Eyes Were Watching God*

3.1 Introduction

3.2 Linguistic Analysis of Joseph's Dialectal Speech

3.2.1 Quote One

3.2.2 Quote Two

3.2.3 Quote Three

3.2.4 Quote Four

3.2.5 Quote Five

3.2.6 Quote Six

3.2.7 Quote Seven

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3.2.10 Quote Ten

2.3.12 Quote Eleven

3.2.12 Quote Twelve

3.2.13 Quote Thirteen

3.3 Notes on Bronte's Consistency in Representing the Yorkshire Dialect

3.4 Linguistic Analysis of Dialect in *Their Eyes Were Watching God*

3.4.1 Quote One

3.4.2 Quote Two

3.4.3 Quote Three

3.4.4 Quote Four

3.4.5 Quote Five

3.4.6 Quote Six

3.4.7 Quote Seven

3.4.8 Quote Eight

3.4.9 Quote Nine

3.4.10 Quote Ten

3.1 Introduction

The previous chapter shows that E. Bronte and Hurston's objectives are encompassing reconstructions and recreations of their communities+- peculiarities and conflicts through an authentic linguistic frame. They traced a new literary path which was perceived by critics and the audience as different, authentic, outrageous and mainly innovative. Their portrayals are fulfilled objectively and they are approved however, they promote the subjectivities of their characters through language and themes related to that language.

After having roughly delineated E. Bronte and Hurston's theoretical realms which contain their works; defined their literary identities in relevance to their literary backgrounds and discerned their stylistic and linguistic aptitude in representing their communities in their fictional works, it is relevant to move further to investigate their novelistic creations in which they document the conflicts and the interactions of their characters. In this chapter, the researcher endeavors to provide a linguistic analysis of some dialectal chunks of speech with concluding notes on the authors' accuracy in representing theses dialects with reference to the preset linguistic rules and in contrast to the standard varieties of English both British and American. This chapter also displays the linguistic creativity and the uniqueness of these two women writers' depictions which are shaped by the use of dialects together with Standard English.

3.2 Linguistic Analysis of Joseph's Dialectal Speech

Charlotte Bronte esteemed E. Bronte's rendering of Yorkshire vernacular to be quite difficult and indecipherable for non-Yorkshire readers. Therefore, she conceded that the audience from Yorkshire would find the Yorkshire locution precisely spelled in her sister's novel yet; she questioned that any Southerner would not have the capacity to appreciate and comprehend Joseph's conversations. Thus, she attempted to emend dialectal speeches in the novel for the general audience intelligibility. Thereby, the present publications of *Wuthering Heights* do not

contain Emily Bronte's all the earliest phonological spellings of Joseph's discourse (Ellis 224). In any case, even the remnants of her first publication of 1848 appear to be realistic and genuine. Bronte's acknowledgment of the Yorkshire tongue offers more noteworthy pleasure for readers who know about this tongue and clarity for those who do not have much information of it. Though she encountered many constraints to render dialectal speech in its phonetic, grammatical and syntactic relevance, according the standard alphabet, she came with a noticeable exact approach to the Yorkshire dialect. In the next sub-sections, 13 quotes will be linguistically scrutinized with reference to Yorkshire linguistic rule previously delineated in chapter two[17].

3.2.1 Quote One

> "Maister Hindley!" shouted our chaplain. "Maister, coom hither! Miss Cathy's riven th' back off 'Th' Helmet o' Salvation,' un' Heathcliff's pawsed his fit into   part o' 'T' Brooad Way to Destruction!' It's fair flaysome that ye let 'em go on this gait. Ech! th' owd man wad ha' laced 'em properly - but he's goan!" (Bronte 23).

This short quote comprises different linguistic features which are set as follows:

a- Phonology

* The definite article reductions to "t'" and "th'" are displayed in: **"'Th' Helmet"**, "th' back", "t' first" and "'t' Brooad". Though in all these examples "the" is followed by an initial consonant word, it is realized in different ways.

* The prepositions' reduction are available in: "o'" for "of", "un'" for "and".

* The deletion of the fricative [ð] is used in: "'em" for "them".

* The use of double vowels in words to allude to diphthongal pronunciation is proceeded in: "brooad" for "broad", "goan" for "gone" and to allude to a broader pronunciation of the vowel in "coom" for "come".

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[17]Note that the phonetic alphabets are taken form http://www.antimoon.com/how/pronunc-soundsipa.htm (Accessed on 12th January 2018)

- Vocalization is used in the word "owd" for "old".
- Another deviant pronunciation is found in the noun "maister" in which the vowel /ɑː/ is altered by the diphthong /aI/ "maister" for "master".

b- Grammar

- Modals like "wad" for "would" and "ha'" for "have" are spelled as they are uttered by a Yorkshire speaker.

c- Vocabulary

- "Hither" is used to mean "here".
- Besides, typically Yorkshire vocabulary items are noticed like: "flaysome" for "frighten", "fit" for "feet", "riven" for "cut" or "torn", "Pawsed" for "kicked", "gait" for "way" and finally, "laced" to mean "flogged" (I. Wiltshire 24).

3.2.2 Quote Two

"T'maister nobbut just buried, and Sabbath not o'ered, und t'sound o't' gospel still i'yer lugs, and ye darr be laiking! Shame on ye! Sit ye down, ill childer! There's good books eneugh if ye'll read ',em; sit ye down, and think 0' yer souls!" (Bronte 22).

The second selected quote is also loaded with dialectal linguistic features which are distinguished from those of the Standard English as follows:

a- Phonology

- The definite article is reduced to "t'" when followed by an initial word consonant "'T' maister", "'t'sound" and "'t' gospel".
- The consonant "v" is deleted in "o'ered" for "overed".
- Prepositions are reduced e.g. "o'" for "of" "i'" for "in".
- The vowel [ʌ] is substituted for [e] in "enough" for "eneugh".
- Modals are also used and spelled in the dialectal norms e.g. "darr" for "dare" and in other instance, axillaries are contracted like in: "there's" for "there is" and "ye'll" for "you will".
- Dialectal pronouns are utilized e.g. "ye" for "you" "yer" for "your".
-

b- Grammar

c- Subject-verb no concord is noticed in: "There's good books" for "there are good books".

d- Regularized past or the addition of "ed" to the past participle is noticed in: "oe'red" for "over".

e- Vocabulary

- "Nobbut" is replacing "nobody but".

- Vocabulary items are available such as: "laiking" for "playing", "childer" for "children" and "lugs" for "ears".

3.2.3 Quote Three

> "we's hae a crahner's 'quest enah, at ahr folks. One on 'em 's a'most getten his finger cut off wi' hauding t' other fro' stickin' hisseln loike a cawlf. That's maister, yeah knaw, ut 's soa up o' going tuh t' grand 'sizes. He's noan feared o' t' bench o' judges, norther Paul, nur Peter, nur John, nur Matthew, nor noan on 'em, nut he! He fair likes - he langs to set his brazened face agean 'em! And yon bonny lad Heathcliff, yah mind, he's a rare 'un! He can girn a laugh as weel's onybody ut a raight divil's jest" (Bronte 109-110).

This quote is also loaded with marked dialectal linguistic properties which are summarized with reference to their equivalent features in Standard English forms.

a- Phonology

- Deletion of the fricative [ð] and a case of a contracted form are employed in: "'em's" for "them is".

- Deletion of the consonant "v" is observed in "hae" for "have".

- The long vowel [ɑː] is used instead of the diphthong [aʊ] in "crahner" for "crowner".

- Deletion of the voiced fricative [ð] is noticed in the preposition "wi'" for "with".

- Deletion of the final consonant "m" is observed in "fro'" for "from".

- Suffix "ing" is reduced to "in" in the continuous form of the verb "stickin" for "sticking".

- Reduction of consonant cluster is proceeded in the word "a'most" for "almost".

- Substitution of the diphthong /əʊ/ for /aʊ/ in "knaw" for know".

- The vowel "a" is added to show a diphthongal pronunciation in "soa" for "so".

- Deletion of the final consonant cluster "st" and the use of the long vowel [ɪː] instead of the short vowel [ɛ] in: "agean" for "against".

- Substitution of the vowel "a" is noticed for "o" in: "onybody" for "anybody".

- Addition of the vowel "a" is noticed in: "raight" for "right".

- Substitution of the vowel "e" for "i" is noticed in: "divil" for "devil" to broaden the first vowel to [iː].

- Addition of the vowel "i" is proceeded in "loike" for "like" to show a diphthongal pronunciation.

- Substitution of the short vowel [ɒ] with the long vowel [ɑː] is noticed in "langs" for "longs".

- Contraction of the adverbial and the use of double "ee" are used to allude to the broadening of the vowel to [iː] in: "as weel's" for "as well as".

- Reduction of final consonant cluster is noticed in: "un'" for "and".

- Diphthongal pronunciation of the long vowel [ɑː] for [ɑɪ] is noticed in "maister" for "master".

- Reduction of prepositions is used in: "o'" for "of" and "fro'" for "from".

- Possessive pronoun "ahr" is used for "our".

- The use of the pronoun "ya" for "you".

b- Grammar

- "getten" is employed to form the past tense of "got".

- Subject-verb no concord is found in "we's" for "we are".

c- Vocabulary

- Reflexive pronoun "hisseln" is used for "himself".

- "Enough" is expressed in a different manner compared to the previous quote "enah" instead of "eneugh" used in quote two.

- The use of "noan" for "not" and "nut" for "not" also.

- The use of "tuh" for "to".

- The use of "ut" for "at".

- "Norther" is used for "neither" and "nur" for "nor".

- The use of "girn" to mean "grimace" or "snarl" (I. Wiltshire 28).

3.2.4 Quote Four

> "Does he niver say nowt of his fine living amang us, when he goes to t' Grange? This is t' way on't up at sun-dahn: dice, brandy, cloised shutters, und can'le-lught till next day at nooin: then, t' fooil gangs banning und raving to his cham'er, makking decent fowks dig thur fingers i' thur lugs fur varry shaume; un' the knave, wah he carn 'cahnt his brass, un' ate, un' sleep, un' off to his neighbour's to gossip wi' t' wife. I' course, he tells Dame Catherine how her fathur's goold runs intuh his pocket, and her fathur's son gallops dahn t' broad road, while he flees afore to oppen t' pikes!" (Bronte 110).

Similarly to the previously analyzed quotes, this one is also heavily expressed in Yorkshire dialect. Many deviant spellings following the dialectal pronunciations of words and new dialect vocabulary items are introduced as well.

a- Phonology

- Many linguistically marked instances will be cited below beside the definite article reduction to "t'" before an initial word consonant in "t' Grange", "t' way", "t' fooil", "t' wife", "t' borad, "t' pickes and one instance of irregular reduction of "th" to "t'" before an initial word vowel in "on't up".

- The long vowel [i:] is replacing [ɛ] in: "niver" for "never".

- The long vowel [ɑː] is replacing [ʌ] in: "amang" for "among".

- The vowel [u] is substituting [ɑː] in "futher" for "father".

- The vowel [ʌ] is replacing [aɪ] in "lught" for "light".

- The vowel "i" is added to "cloised" for "closed", "fooil" for "fool" and "nooin" for "noon" to allude to a diphthongal pronunciation of the vowels in these words.

- The vowel "o" is added in "goold" for "gold" and "u" is added to "shaume" for "shame" to allude to broadening of the vowels in these words.

- Reduction of the medial consonant cluster is proceeded e.g. [d] is deleted in "can'le" for "candle" and [b] is deleted in "cham'er" for "chamber".

- Double Consonants are used in verbs like "making" for "makking", "open" for "oppen" and in the adjective "varry" for "very".

- The vowel [ɛ] is altered by [ɑː] in the adjective "vary" for "very".

- Reduction of the preposition is used in: "in" to "i'".

- Vocalization of the "fowks" for "folks" is used through the substitution of [l] with [w].

- The long vowel [ɑː] is used in: "'cahnt" for "account" and in "dahn" for "down".

- The unstressed initial syllable is omitted in: "'cahnt" for "account".

b- Grammar

- The use of the modal "carn" for "can".

- The use of double negations in "does he niver say nowt of his fine living" for "does he never say anything of his fine living".

- The use of the dialectal verb "gangs" for "goes".

c- Vocabulary

- The possessive pronoun "thur" is used for "their".

- "Nowt" is employed to mean "nothing".

- "Wah" is emolyed for "why".

- "Und" is used for "and".

- "Intuh" is used for "into".

- "Afore" is employed for "before".

- Other vocabulary items are available e.g. "lugs" meaning "ears", "pikes" meaning "gates" and "brass" meaning "money".

3.2.5 Quote Five

"What are ye for?' he shouted. 'T' maister's dahn i' t' fowld. Goa rahnd by th' end o' t' laith, if ye went to spake tul him."

"Is there nobody inside to open the door?" I hallooed, responsively.

"There's nobbut t' missis; and shoo'll not oppen 't an ye mak' yer flaysome dins till neeght.'

"Why? Cannot you tell her whom I am, eh, Joseph?"

'Nor-ne me! aw'll hae no hend wi' t' muttered the head, vanishing" (Bronte 10).

Other linguistic features exist in this quote, in addition to others which are already available in the former quotes.

a- **Phonology**
- Definite article's reduction when followed by an initial vowel word is used in: "th' end" for "the end". "th'" denotes that it is pronounced /ð/ not /t/. Another time, "the" is reduced to "t'" before initial word consonant in "t' muttered".
- The pronoun "it" is reduced to "'t' in "oppen't" and the conjunction "and" is reduced to "an".
- Deletion of the final fricative [ð] is proceeded in: "wi'" for "with" (preposition reduction).
- The diphthong [aʊ] is altered with the long vowel [ɑː] in "rahnd" for "round".
- Vocalization is depicted in another instance "wl" for "l" in "fowld" for "fold".
- The long vowel [ɑː] for the long vowel [iː] is used in "Spake" for "speak".
- Diphthong [eɪ] is altered by short vowel [ɑ] in "mak" for "make".

- Double vowel "ee" is employed to allude to the broadening of the vowel to [ɪː] instead of [aɪ] in "neeght" for "night" and to maintain easy reading of the word. Nevertheless, "ee" is an unambiguous sign for the pronunciation of [ɪː] (Nath 2005).
- Double consonants are used in "oppen" for "open".
- The vowel "e" replaces "a" in "hend" for "hand".

b- **Grammar**

- Auxiliaries are contracted in "soo'll" for "she will" and "aw'll hae" for " I will have".

c- **Vocabulary**

- Another time, there is constancy in expressing "nobbut" for "nobody but".
- dialectal pronouns are used in: "shoo" for "she" and "aw" for "I".
- The possessive pronoun "yer" is employed for "your".
- The second person pronoun "ye" is used for "you.
- The dialectal preposition "tul" is employed for "to".
- "Nor-ne me" is employed to mean "none of me" or "not me"[18]
- Dialectal noun "laith" is employed for "barn" (I. Wiltshire 28).

3.2.6 Quote Six

> "PARLOUR!' he echoed, sneeringly, 'PARLOUR! Nay, we've noa PARLOURS. If yah dunnut loike wer company, there's maister's; un' if yah dunnut loike maister, there's us." (Bronte 149-150)

In this short quote, consistency in rendering dialect features is noticed. Dialectal feature are set as follows:

a- Phonology

- The allusion to a diphthongal pronunciation by using "oi" or [ɔɪ] for [aɪ] in "loike" for "like" and "ai" or [aɪ] for [ɑː] in "maister" for "master".

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[18] https://www.wuthering-heights.co.uk/wh/glossary.php (Accessed on 1st January 2018).

- Respelling or reduction of the final consonant cluster is noticed in the conjunction "un'" for "and".
- The auxiliary negative form is spelled the way it is pronounced in dialect in "dunnot" for "do not".

b- Grammar

- Subject-verb no concord is observed in the use of the singular form of the verb "to be" instead of its plural form e.g. "there's" for "there are".

c- Vocabulary

- Dialectal "nay" and "noa" are used to mean "no".
- The dialectal pronoun "yah" is used for "you" and the dialectal possessive pronoun "wer" is employed for "our". In quote three "our" is expressed "ahr" instead of "wer".
- "Us" is used for "we"

3.2.7 Quote Seven

> "Here's a rahm,' he said, at last, flinging back a cranky board on hinges. 'It's weel eneugh tul ate a few porridge in. There's a pack o' corn i' t' corner, thear, meeterly clane; if ye're feared o' muckying yer grand silk cloes, spread yer hankerchir ut t' top on't'" (Bronte 150).

In this short citation, other instances of linguistic peculiarities of the Yorkshire tongue are employed.

a- Phonology

- The reduction of the definite article "the" and alteration of the interdental voiced fricative /ð/ with /t/ are noticed. When followed by a consonant /ð/ is pronounced /t/ in: "t' corner" for "the corner" and "t' top" for "the top".
- The suffix "ing" in the verb's continuous form is not reduced to "in" in: "muckying".
- Bronte Constantly depicts prepositions like "i'" for "in", "o'" for "of", "ut" for "at".
- The preposition "on" is contracted with the reduced pronoun "it" in "on't'" for "on it"

- The use of "ea" to emphasis the diphthongal pronunciation of the vowel in: "thear" for "there" and the use of "ee" to broaden the vowel [ɛ] to a long vowel [ɪː] in: "Weel" for "well" are observed.

- The long vowel [ɪː] is replaced by [ɑː] in "clane" for "clean".

- The possessive pronoun is used in: "yer" for "your".

- Contracted form is used in: "ye're" for "you are".

b- Grammar

- The use of the past form of the verb "eat" to express the infinitive form "tu ate" for "to eat".

c- Vocabulary

- The dialectal item "meeterly" is used for "moderately", "cloes" for "cloths" and "rahm" for "room".

- The use of "eneugh" for "enough" is also carried on in the same way as the former quotes.

- The use of "tul" for "to".

- The word "hankerchir" is employed for "handkerchief" "r" replaces "f" and "d" is omitted.

3.2.8 Quote Eight

> "BED-RUME!' he repeated, in a tone of mockery. 'Yah's see all t' BED-RUMES thear is - yon's mine.'…
> 'Oh! it's Maister HATHECLIFF'S ye're wenting?' cried he, as if making a new discovery. 'Couldn't ye ha' said soa, at onst? un' then, I mud ha' telled ye, baht all this wark, ut that's just one ye cannut see - he allas keeps it locked, un' nob'dy iver mells on't but hisseln" (Bronte 150).

In this quote, the author is inconsistent in depicting some words as "rume" instead of "rhame" for the Standard English "room" as it is shown elsewhere. Her spelling is showing that Joseph is in a special mood or reacting differently; he is mocking of Isabella's request trying humorously to imitate her refined pronunciation. However, other linguistic feature remains the same as in the previous quotes.

a- Phonology

- The use of "ea" to show the diphthongal pronunciation of the vowel in: "thear" for "there".

- Reduction of the definite article "the'" for "t'" is noticed; the fricative [ð] is pronounced [t] in: "t' bed-rume" for "the bedrooms".

- The vowel "a" is added in "soa" for "so"

- "O" is substituted with "a" in "wark" for "work"; here the short vowel [ɒ] is replaced by the long vowel [ɑː]. The vowel "a" is used for "e" in "wenting" for "wanting". The vowel "i" is used for "e" in "iver" for "ever"; here the [ə] is broadened to [ɪː].

- Reduction of consonant cluster is noticed in: "un'" for "and".

- Deletion of the medial unstressed syllable is observed in: "nob'dy" for "nobody".

- "Cannut" is used for "cannot".

- Contracted auxiliaries forms are used in: "yah's" for "you have" and "ye're" for "you are".

b- Grammar

- The use of the "see" instead of "seen" to form the past participle is perceived in: "yah's see" for "you have seen".

- The dialectal "mud ha'" is employed for "would have".

- The use of one case of the regularized past form is noticed in "telled ye" for "told you".

- The reflexive pronoun "hisseln" is employed for "himself".

- The second person pronoun "ye" is used to express the formal form of "you".

c- Vocabulary

- The dialectal "onst" is used for "once".

- The dialectal "allas" is used for "always" (Johnson 2006 7).

- Yorkshire vocabulary "mells" for "inter" or "interfere" this word has a Norman origin (due to the long language contact between old English and the French).

3.2.9 Quote Nine

> "But Maister Hareton nivir ate nowt else, when he wer a little 'un; and what wer gooid enough for him's gooid enough fur ye, aw's rayther think!'
> 'Wah!' answered Joseph, 'yon dainty chap says he cannut ate 'em. But I guess it's raight! His mother wer just soa - we wer a'most too mucky to sow t' corn for makking her breead" (Bronte 222).

This quote displays some Yorkshire dialectal aspect. They are put below.

a- Phonology

- The use of diphthong [ɪː] instead of the vowel [e] and the diphthong [ɪː] for the vowel [ə] are noticed in: "nivir" for "never".

- The use of diphthong [ɪə] instead of [ɛ] is remarked in: "breead" for "bread".

- The addition of "y" in "rayther" for "rather" and "i" in: "gooid" for "good" and the addition of "a" in "raight" for "right" and also "a" in "soa" for "so".

- The use of double consonants is seen in the verb "makking" for "making" as in the aforementioned quotes. These additions are marker of different pronunciations yet, this matter is still ambiguous.

- Deletion of the medial consonant cluster is seen in: "a'most" for "almost".

- Elision of the initial voiced fricative [ð] is noticed in: "'em" for "them".

b- Grammar

- Double negations are used in "Hareton nivir ate nowt else" for "Hareton never ate anything else"

- The use of dialectal "wer" for "was" is noticed in: "what wer gooid" for "what was gooid".

c- Vocabulary

- "Enough" in this quote has no change; it is written in Standard English in contrast to the former quotes.

- "'un" is used to mean "one". Here, the apostrophe is put before "'u". However, when the apostrophe is put after the "un'" to mean "and" in other uses in the text.

3.2.10 Quote Ten

> "Tak' these in tuh t' maister, lad,' he said, 'un' bide theare. aw's gang up tuh my awn rahm. This hoile's norther mensful nor seemly for us: we mun side aht and seearch another" (Bronte 333).

This quote comprises other instances of dialectal features which are set below.

a- Phonology

- The substitution of the diphthong [eɪ] with [ɑː] is noticed in the imperative form of the verb "take" which is written "tak'".

- The use of the long vowel [ɑː] is seen in: "awn" for "own".

- The use of the long vowel [ɑː] is observed in: "aht" for "out".

- The diphthong / ɪə/ is used instead of [ɜː] in the word "seearch" for "search" and "i" is added in "hoile" for "hole". These deviations in spelling denote a different pronunciation but, for Nath (2005), this assumption is still ambiguous.

b- Grammar

- The preposition "tuh" is used for "to".

- The pronoun "aw" is used for "I".

- Subject-verb no concord is noticed in: "aw's" for "I'm".

- The use of dialectal spelling of the verbs is noticed in: "gang" for "going" and "mun" for "must".

c- Vocabulary

- The use of the word "mensful" to mean "proper" or "decent" (I. Wiltshire 28).

- "Norther….nor" replaces "neither" however "nor" is spelled in its Standard form instead of "nur" that is shown in other instances of Joseph's speech.

- The word "rahm" is employed instead of "rume" as displayed in quote eight.

2.3.12 Quote Eleven

> "Aw mun hev' my wage, and Aw mun goa! I HED aimed to dee wheare
> Aw'd sarved fur sixty year; and I thowt I'd lug my books up into t' garret,
> and all my bits o' stuff, and they sud hev' t' kitchen to theirseln; fur t' sake uh
> quietness. It wur hard to gie up my awn hearthstun, but I thowt I COULD do
> that! But nah, shoo's ta'en my garden fro' me, and by th' heart, maister, Aw
> cannot stand it! Yah muh bend to th' yoak an ye will – Aw'm noan used to
> 't, and an owd man doesn't sooin get used tuh new barthens. Aw'd rayther
> arn my bite an' my sup wi' a hammer in th' road!"(E. Bronte 336).

This quote is one of the most important Joseph's entries in the novel. It is
overloaded with dialectal structures. In terms of grammar forms, the auxiliaries and
modals are expressed in dialectal structures.

a- Phonology

- Consonants' Elision is displayed in verbs e.g. "k" is omitted in "ta'en" for
  "taken" and "v" is elided in "gie" for "give".

- The Long vowel [ɜː] is substituted for the long vowel [ɑː] in: "arn" for
  "earn" and "sarved" for "served".

- Monophthongization of the diphthong [aɪ] into [ɪː] in "dee" for "die" the
  same process is done with [əʊ] for [ʌ] in "hearthstun" for "hearthstone".

- The addition of "i" to "sooin" for "soon" to allude to diphthongal
  pronunciation instead of the standard long [uː].

- [əʊ] is substituted with [ɑː] in "awn" for "own".

- The vowel "a" is added to "yoak" for "yoke"

- Vocalization of the word "owd" for "old".

- Final consonants are elided in prepositions e.g. "o'" for "of", "fro'" for
  "from" and "an'" for "and".

- Definite article reduction in "th' road" for "the" here it is pronounced [ð]
  instead of [t] though it is followed by an initial consonant word.

- Another case of preposition reduction in which the final voiced fricative [ð]
  is deleted in "wi'" for "with".

- The use of the indefinite article "uh" for "a".

- "Thought" is respelled "thowt" and pronounced with the diphthong [ɔʊ]
  instead of [ɔː].

b- Grammar

- The use of dialectal modals e.g. "mun" for "must", "hev" for "have", "wur" for "was" "sud hev" for "should have" and "shoo's ta'en" for "she has taken".

- The use of the dialectal form of the verb: "goa" for "go".

- Unmarked plural is noticed in "six year" for "six years".

- The reflexive pronoun" "theirseln" is used for "themselves".

- The use of "noan" for "not"

c- Vocabulary

- The quote also depicts vocabulary items e.g. "barthen" for "shelter" (I. Wiltshire 28). "Bite" for "food" and "sup" for "drink"[19].

3.2.12 Quote Twelve

> "It's noan Nelly!' answered Joseph. 'Aw sudn't shift fur Nelly - nasty ill nowt as shoo is. Thank God! Shoo cannot stale t' sowl o' nob'dy! Shoo wer niver soa handsome, but whet a body mud look at her baht winking. It's yon flaysome, graceless quean, that's witched ahr lad, wi' her bold een and her forrard ways - till - Nay! It fair brusts my heart! He's forgotten all I've done for him, and made on him, un' goan and riven up a whole row ut t' grandest currant-trees i' t' garden!" (Bronte 336).

This excerpt too comprises a set of linguistic aspects and expressions related to Yorkshire dialect.

a- Phonology

- Prepositions' reduction is noticed in: "un'" for "and" and "i'" for "in".

- The long vowel [iː] is substituted with [ɑː] in "stale" for "steal" here the author adds the "e" to emphasis that "l" is dark one.

- The diphthong [əʊ] is altered by [ɔʊ] in "sowl" for "soul".

- The consonant [w] is altered by [r] in "forrard" for "forward" the "r" is doubled to show that it is pronounced and the second vowel [ə] is replaced by [ɑː].

- The dialectal "ut" is employed for "at".

- The dialectal "fur" is employed for "for".

- The voiced fricative [ð] is deleted in "wi'" for "with".

- The short vowel [ɒ] is broadened to a long vowel [ɔː] in "goan" for "gone".

- The short vowel[ɒ] is transformed to a [ə] in "whet" for "what".

- The dialectal "nay" is used for "no".

- The dialectal "ahr" is used for "our".

-

b- Grammar

- "it's noan" is used for "it is not".

- Dialectal "Aw sudn't" is used for "I wouldn't".

- The dialectal "nowt" is used for "nothing"

- The dialectal "shoo" is used for "she".

- "He's forgotten" is used for "he has forgotten".

- Dialectal "shoo wer" is used for "she was".

- The use of "Shoo wer niver soa" for "she was never so" Bronte is inconstant in depicting the word "niver" which is written "nivir" in other places of the novel.

c- Vocabulary

- Other vocabulary items are introduced like: "baht" for "about" "een" for "eyes", "brust" for "burst" and "riven" for "torn" (I. Wiltshire 28).

- Dialectal "Yon" refers to "that"[20].

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[20] https://www.wuthering-heights.co.uk/wh/josephs-speech.php (Accessed on 15th May 2017).

3.2.13 Quote Thirteen

> "Running after t'lads, as usuald!' croaked Joseph, catching an opportunity, from our hesitation, to thrust in his evil tongue. 'If Aw wur yah, maister, Aw'd just slam t'boards i' their faces all on 'em, gentle and simple! Never a day ut yah're off, but yon cat uh Linton comes sneaking hither — and Miss Nelly, shoo's a fine lass! shoo sits watching for ye i' t'kitchen; and as yah're in at one door, he's aht at t'other — Und, then, wer grand lady goes a coorting uf hor side! It's bonny behaviour, lurking amang t'fields, after twelve ut' night, wi' that fahl, flaysome divil uf a gipsy, Heathcliff! They think *Aw'm* blind; but Aw'm noan, nowt ut t'soart! Aw seed young Linton, boath coming and going, and Aw seed *yah'* (directing his discourse to me), 'yah gooid fur nowt, slattenly witch! nip up and bolt intuh th'hahs, t'minute yah heard t'maister's horse fit clatter up t'road"(Bronte 92).

This quote is uploaded with dialectal features in many words. They are set as follows:

- **Phonology**
- The definite article "the" is reduced several times to "t'" when followed by initial consonant words in: "t'boards", "t'kitchen", "t'fields", "t'soart", "t'road", "t'maister's" and in "t'minute" . It is also reduced to "th'" when followed by an initial consonant word in: "th'hahs" and when followed by a intial vowel word in "t'other" in these two examples the author does not respect the rule of the definite article reduction.
- The preposition "in" is reduced to "i'".
- In the expression "All on 'em" for "all of them" the initial voiced fricative [ð] "th" is elided in "them" and the consonant "f" is substituted for "n" in "of".
- In the word "divil" for "devil" the first /ɛ/ is replaced by a long vowel [iː].
- Another spelling is given to the prepositions in "uf" for "of".
- The preposition "ut'" is used for "at".
- The final voiced fricative [ð] is elided in "with" which is reduced to "w'".

- The diphthong [aʊ] is reduced to [ɑ:] in "aht" for "out" here it sounds aspirated by the addition of "h". The same thing is done with "into" that is respelled "intuh".

- The diphthong [aʊ] is replaced by [ɑ:] in "fahl" for "foul".

- The vowel "a" is added to "sort" and to "both" to show a different pronunciation.

- The vowel "i" is added another time to "gooid" for "good" to allude to a diphthongal pronunciation instead of the monophthong [ʊ]. This word appears constantly with the same spelling in other instances in the novel.

- The short vowel [ɒ] is broadened to [ɑ:] in "amang" for "among" this time the initial unstressed syllable [ə] is not elided in "amang" for "'mang".

- The consonant "d" is added to "usuald" for "usual".

- **Grammar**

- The possessive pronoun "hor" is used for "her".

- The dialectal "noan" is used for "not"

- The pronoun "you" is used for "ye"

- The dialectal pronoun "aw" is used for "I".

- The auxiliary "wur" is used for "was".

- The pronoun "yah" is used for "you" (formal pronoun).

- The dialectal "aw'd" is used for "I'd" or "I would".

- Regularized past is used for the verb "see" in: "Aw seed" for "I saw".

- Double negations are utilized in: "Aw'm noan, nowt ut t'soart" for " I'm not anything at the sort".

- A contracted form dialectal in: "yah're" for "you are"

- **Vocabulary**

- The word "hahs" for "house" is differently spelled compared to other instances in the novel, in which it is spelled "hause". It is noticed here that "h" is not dropped. Petyt (1989) confirms that 99% of the northern dialect speakers of Britain drop the phoneme /h/ and only 1% of them pronounce it. This case is found in *Wuthering Heights*'s Joseph's speech (105).

- Dialect vocabulary items are used such as: "fahl" for "foul" and "flaysome" for "fearful", "coorting" for "courting", "und" for "and", "yon" for "that" and "nowt" for "nothing" (I. Wiltshire 25).

After this attempt to analyze most important quotes of Joseph's speech, other available features in the novel are summarized in the following table to better know the grammatical forms, respellings, contracted forms and other characteristics of the Yorkshire dialect. These characteristics are available in the 2010's edition of *Wuthering Heights*[21] with reference to K.M. Petyt (1970 and 1985), I. Wiltshire (2005) , Strang's (1970) and Kortmann and Upton (2008) investigations on the Yorkshire dialect.

Linguistic Variables as Used in West Yorkshire dialect	Examples from *Wuthering Heights* and their Equivalent in Standard English
Dialectal Pronouns	"aw"/ "Ee" for "I", "yah" and "ye" for polite form of "you", "shoo" for "she", "thou" for "you" (used to show more intimacy and in some cases it used to address God as displayed by Strang (1970 139)) and "thee" for "your" (Petyt 376), "thy" and "yer" for "your", "thah" and "thy" impolite forms of "you" Joseph uses it with Hareton (I. Wiltshire 22), "us" for "we" (Petyt 190).
Definite Article Reduction	"Th'" or "t'" for "the" Strang (1970:137) and "the" for /ʔ/ (Kortmann and Upton 380).
Dialectal Yes and No	"ay" for "yes" and "nay" for "no" (these are archaic forms as pointed by K.M. Petyt (1970 28).

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[21] The edition of Harper Press (2010) does not comprise Charlotte's emendations. After a comparison between some quotes from the edition of Smith Elder (1850) in which Charlotte's emendations are available, no changes appear in this edition. All the dialectal vocabulary and the grammatical structures and the phonetic respellings are the original ones.

Prepositions Reductions	"o'" for "of", "i'" for "in", "un'" for "and", "'bout" for "about", "wi'" for "with" (Petyt 1985 206), ", "fro'" for "from" ,"yon" for "that", "aht" for "out", "intuh" for "into" and "ut" for "at" ((I. Wiltshire 25).
Contracted Negatives in Auxiliaries And Modals	"munn't" for "mustn't", "willn't" for "won't", "sudn't" for "wouldn't", "cunnot" for "cannot", "worn't" for "wasn't", "int" for "isn't", "ant" for "hasn't"/ "hadn't" (Kortmann and Upton 384).
Affirmative forms of auxiliaries and modals	"ha'", "hae" and "hev" for "have", "hed" for "had", "I'se" for "I'm", "wer" for "was", "wur" for "were", "wod" and "wad" for "would", "mud" for "would", "mun'" for "must" (It has a Norse origin (Petyt 1985 183)), "darr" for "dare", "sall" for "will", "sud" for "would" or "should"
Dialectal Past Forms Of Verbs	"goan" for "gone", "seed" for "saw", "getten" for "got", "telled" for "told" "obleeged" for "oliged", "thowt" for "thought", "comed" for "came", "piked" for "picked", "putten" for "put" "squozen" for "squeezed" "selled" for "sold", "telled" for "told", 'tret" for "treated"(Kortmann and Upton 374-375)
Dialectal Respellings Of Verbs	"wark" for "work", "knaw" for "know", "ses" for "says", "spak" for "speak", "lang" for "long", "gangs" for "goes"," "ganging" for "going" "lave" for "leave" "stale" for "steale", "dee" for "die", "to ate" for "to eat"
Dialectal Reflexive Pronouns	"Seln" for "self", "hisseln" for "himself", "herseln" for "herself", "theirseln" for

	"themselves", "itseln" for "itself", "wersel" or "wersen" for "ourselves".

Table 3.1: Yorkshire Dialect's Linguistic Variables Used by Joseph in *Wuthering Heights*.

3.3 Notes on Bronte's Consistency in Representing the Yorkshire Dialect

E. Bronte's representation appears to be realistic and genuine. Nevertheless, the author encountered many constraints to render the dialectal speech in its phonological, grammatical and syntactic relevance, according the standard alphabets; she came with a noticeable approach to the Yorkshire dialect. Furthermore, the novel contains some discrepancies when spelling some words like: the verb "to speak" is pronunced either "to spake" or "to speyk"; the word "night" is sometimes spelt "neet" and other times "neeght", "never" is also spelled differently either "nivir" or "niver" and the word "room" is spelled both "rhame" and "rume" in different parts of the novel (Waddington-Feather 12). Yet, more consistency is noticed in other vocabularies.

The meaning of some words changes according to the context and the structure of the sentence eg: "nur" is used for "than" in comparison and for "nor" its ordinary use in the Standard English. This accuracy is noticed for the other vocabulary items and in terms of grammar structure "have" is omitted in present perfect tense formation eg "yah been" for "you have been" all over the novel.

As far as phonology is concerned, the definite article is reduced in two manners either "t'" or "th'". The issue of the definite article in E. Bronte's spelling of Joseph's speech is commented by Kirsten Nath (2005) who says that they are regularly reduced; either to "t'" or to "th'", yet the distribution of "t'" and "th'" is not regular. "T'" has entrances before the initial consonant nouns only. In fact, this rule is broken because "th'" shows both before nouns with initial consonants and nouns with initial vowels. In many instances, a given noun is anticipated by "t'" at one location in the novel and by "th'" at others. This is relevant to the reality of the speech because speakers generally are inclined to shift between different fulfillments of morphemes.

Along these lines, Emily Bronte's spelling does not leave suspicion about the pronunciation; she uses "t'" for /t/ and "th'" for /ð/ according to the mood and the speed of Joseph's speech. Another phonological aspect is perceived in the novel when the author adds vowels to words like "neeght", "gooid", "soa" or "hoile" for example. These additions denote a different pronunciation however; they are commented by Nash (2005) as being ambiguous ways to allude to another pronunciation which is not set by phonological rules of the Yorkshire dialect.

Concerning the dropping of the initial /h/ which is a dialectal feature, Emily Bronte does not employ it in *Wuthering Heights* eg: "house" is spelled "hahs" the /h/ is not dropped thus it is pronounced like in Standard English. Prepositions and conjunctions' reductions varied eg: both "an'" and "un'" are employed for "and". Pronouns also varied eg: "aw" or "Ee" are used for "I". The second person singular "you" is rendered in different ways eg: "thy" or "thah" in informal speech of Joseph with the young Hareton or "yah" when he politely addresses Isabella. Moreover, Joseph speaks the same dialect with all the characters yet; the level of formality changes according to the situation and to whom he is speaking. Sometimes he is mocking of the gentility pronunciation and by doing so he imitates their way of speaking in humorous way. This is shown at the level of grammar, phonology and the vocabulary used without changing his dialect.

After the examination of E. Bronte's utilization of dialect and the quality of her representation with reference to the scientific studies concerning the characteristic of the Yorkshire dialect set in chapter two, she seems to render this dialect in a precise manner approaching what are apparently dialectal expressions. Her sister attempted to change some of her depictions, mainly, at the phonological level. However, she left the vocabulary items and grammatical structures unchanged; for she was concerned with the readability of the people outside the Yorkshire area. I. Wiltshire points out and gives examples of dialectal vocabulary available both in 1847's original edition of *Wthering Heights* and the editions after Charlotte's emendations :

> There are, however, cases of non-standard spellings remaining unchanged. These are 'usuald' (usual), 't'' (the), 'amang', 'fahl', 'divil', 'gooid', 'shoo', 'yah', 'noan', 'maister' and 'coorting'. While the last two of these words would not be expected to present serious problems to non-Yorkshire people, some of the other words in that particular form would not be easily understood. No changes to grammar can be found in this passage. The non-standard 'seed' remains unaltered. Neither is there any lexical change (25).

Waddington-Feather (1966) praises Bronte's rendering of the Yorkshire dialect. He brings back the authorial license used by the author to adjust her spelling whenever it was needed to clarify the text for her readers out of the Yorkshire area. He defends her rendering of dialect and reminds us that the author is an artist. For him, E. Bronte retains the artistic quality of her representation because; she is a writer in the first place and not a linguist (12-13).

Indeed, the genius of her use of dialect lies in the fact that she has kept the phonetic spellings quite close to the original speech. Without belittling the fluency of her style or plot. At the same time, she employs literary dialect to convey specific themes which are paramount to the story. E. Bronte's utilization of dialect, at that point, is as diverse as it is skillful. Rendering dialect in such extensive bulk, as her novel uncovers, demonstrates her possession of an ear prepared to catch the subtleties of her native dialectal discourse and a curiosity about individuals who speak it.

Furthermore, as it is observed in the investigated quotes that the Standard English is not utilized by the dialect-speaking character Joseph and it is set apart from all what is dialect. E. Bronte's acknowledgment of Yorkshire tongue offers more noteworthy pleasure for readers who know about it and clarity for those who do not have much information of this dialect. Eventually, dialect in *Wuthering Heights* has not only a linguistic dimension yet, it has thematic implications which will be shown in the next chapter.

3.4 Linguistic Analysis of Dialect in *Their Eyes Were Watching God*

This section endeavors to investigate the use of Black English Dialect or the African American vernacular English in the Hurston's novel through having recourses to its linguistic features already stated in chapter two. The investigation tries to cover both the phonological and the grammatical forms of the dialect and its vocabulary if found. The selected twenty quotations are analyzed to test the extent of accuracy and the regularity of the implementation of the Black English dialect in the novel. Then to see whether Black English Dialect in the novel is employed as a "truncated bad English" (Lewis 2) or it as a significant variety of English with its peculiar qualities and properties set by linguists.

3.4.1 Quote One

> "What she doin coming back here in dem overhalls? Can't she find no dress to put on? Where's dat blue satin dress she left here in? Where all dat money her husband took and died and left her?—What dat ole forty year ole 'oman doin' wid her hair swingin' down her back lak some young gal?—Where she left dat young lad of a boy she went off here wid?—Thought she was going to marry?—Where he left *her* ?—What he done wid all her money?— Betcha he off wid some gal so young she ain't even got no hairs—why she don't stay in her class?" (Hurston 2).

This quote comprises many dialectal features which are cited as follows:

a- Grammar

- Auxiliary deletion in the question "What she doin coming back" for "what is she doin" and the use of "coming" to show disapproval and anger (known as the indignant come) and in "What he done wid all her money?" instead of "What did he do wid all her money?"

- "Dem" is used for "those" to mark plurality.

- Multiple negations are used in "can't she find no dress" for "can't she find any dress" and in "she ain't got no hair" for "she hasn't got any hair".

- The absence of the auxiliaries are noticed in the question: "Where all dat money her husband took and died and left her?" instead of "where is all dat money…", "What dat ole forty year ole 'oman doin'" instead of "What does dat ole forty year ole 'oman doin'" and in "Where he left *her* ?" instead of "Where did he leave *her* ?".

- Non-inverted question is observed in: "why she don't stay in her class?" for "why doesn't she stay in her class".

- Subject-verb no concord is remarked because the 3rd person singular "s" is deleted in: "she don't" for "she doesn't".

- Unmarked plural form or loss of plural "s" is remarked in: "some gal" for "some girls".

b- Phonology

- The initial position voiced fricative [ð] is altered for [d] in: "dat" for "that".

- The final position interdental voiced fricative [ð] is altered for [d] in: "wid" for "with".

- Reduction of the final consonant cluster "d" is noticed in: "ole" for "old".

- Reduction of the final unstressed "ing" to "in" is proceeded in verbs: "doin" for "doing" and "swingin" for "swinging".

- Deletion of initial consonant "w" is noticed in: "'oman" for "woman".

- Glide reduction of [aɪ] to [a] is used in: "lak" for "like".

- Loss of intervocalic "r" is observed in "gal" for "girl".

c- vocabulary

- "Betcha" is employed for "bet you" to express certainty.

3.4.2 Quote Two

> "Ah don't mean to bother wid tellin' 'em nothin', Pheoby. 'Tain't worth the trouble. You can tell 'em what I say if you wants to. Dat's just de same as me 'cause mah tongue is in mah friend's mouf."

> "To start off wid, people like dem wastes up too much time puttin' they mouf on things they don't know nothin' about. Now they got to look into me

loving Tea Cake and see whether it was done right or not! They don't know if life is a mess of corn-meal dumplings, and if love is a bed-quilt!" (Hurston 6).

This quote also comprises many dialectal features which are stated as follows:

a- Grammar

- The use of the plural pronoun "they" instead of the possessive plural pronoun "their" is noticed in: "they mouf" for "their mouf".

- Subject-verb no concord is observed in the addition of the 3rd person singular "s" to the verb in: "people like dem wastes up" for "people like dem waste up".

- Multiple negations are utilized in: "they don't know nothin' about" for "they don't know anything about".

- The use of the contracted negative auxiliary's form is observed in: "'tain't" for "it isn't".

b- Phonology

- Glide reduction of [aɪ] to [a] is seen in the pronoun "ah" for "I" and in the possessive pronoun "mah" for "my".

- Labialization of the dental voiceless fricative [θ]for [f] is seen in: "mouf" for "mouth".

- Reduction of the final unstressed "ing" is done in verbs: "tellin'" for "telling" and "puttin'" for "putting" then in the noun "nothin'" for "nothing".

- Alteration of the final interdental voiced fricative [ð] with [d] is noticed in "wid" for "with".

- Deletion of initial position interdental voiced fricative [ð] is noticed in: "'em" for "them".

- The initial position interdental voiced fricative [ð] is altered with [d] in "dat" for "that" and "dem" for "them".

3.4.3 Quote Three

> "Humph! Y'all let her worry yuh. You ain't like me. Ah ain't got her to study 'bout. If she ain't got manners enough to stop and let folks know how she been makin' out, let her g'wan!" "She ain't even worth talkin' after," Lulu Moss drawled through her nose. "She sits high, but she looks low. Dat's what Ah say 'bout dese ole women runnin' after young boys" (Hurston 3).

This quote contains many other dialectal characteristics. They are set as follows:

a- Grammar

- Auxiliary contracted negative forms are used in many instances like in: "you ain't" for "you aren't", "ah ain't got" for "ah haven't got", "if she ain't got manners" for "she hasn't got manners" and in: "she ain't even" for "she isn't even".

- The use of completive "been" of past perfect instead of "have been" is followed in: "she been" for "she had been".

- "Y'all" is used to express the second person plural "you".

b- Phonology

- Reduction of final unstressed "ing" to "in" is noticed in verbs: "she makin'" for "she making", "talkin'" for "talking" and in "runnin'" for "running".

- Substitution of initial interdental voiced fricative [ð] for [d] is employed in "dat" for "that" and "dese" for "these".

- Deletion of initial unstressed syllable is shown in: "'bout" for "about".

- Reduction of final consonant cluster "d" is seen in: "ole" for "old".

- The use of "g'wan" for "goin" is repeated several times in the novel.

3.4.4 Quote Four

> "You know if you pass some people and don't speak tuh suit 'em dey got tuh go way back in yo' life and see what you ever done. They know mo' 'bout yuh than you do yo'self. An envious heart makes a treacherous ear. They done 'heard' 'bout you just what they hope done happened" (Hurston 5).

Other dialectal features are noticed in this quote such as:

a- Grammar

- The use of "done+verb" to mark a resultant state is used in "they done heard" and "done happened".
- The use of the past participle "done" to express simple is used past in: "what you ever done" instead of "what you ever did"

b- Phonology

- "Tuh" is used for "to" and "yuh" for "you".
- Deletion of the initial interdental voiced fricative [ð] is seen in: " 'em" for "them"
- Alteration of the initial interdental voiced fricative [ð] for [d] is employed in: "dey" for "they".
- Loss of final and medial unstressed "r" is observed respectively in: "yo'" for "your" and in "yo'self" for "yourself".
- Vocalization of the postvocalic "r" is noticed in: "mo'" for "more".
- Deletion of the unstressed initial syllable is observed in: "'bout" for "about".

3.4.5 Quote Five

> "So de white man throw down de load and tell de nigger man tuh pick it up. He pick it up because he have to, but he don't tote it. He hand it to his womenfolks. De nigger woman is de mule uh de world so fur as Ah can see. Ah been prayin' fah it tuh be different wid you. Lawd, Lawd, Lawd!" (Hurston 14).

Besides other repeated dialectal features, this quote enfolds other features set as follows:

a- Grammar

- Subject-verb no concord or the loss of third singular "s" is noticed in many instances such as: "white man throw" for "white man throws" , "he pick" for

"he picks", "he don't tote" for "he doesn't tote", "he have to" for "he has to" and "he hand it" for "he hands it".

- The use of completive "been + verb (ing)" only to form the present perfect continuous in "ah been prayin" for "ah have been prayin".

b- Phonology

- The consonant "f" in the final position is replaced by "d" before a consonant in: "ud de world" for "of de world".

- Substitution of the initial interdental voiced fricative [ð] for [d] is employed in: "de" for "the".

- Glide reduction of [aɪ] to [a] is noticed in: "ah" for "I".

- Loss of intervocalic "r" is noticed in: "lawd" for "lord".

- Substitution of final position voiced interdental fricatives /ð/ for /d/ is noticed in: "wid" for "with".

3.4.6 Quote Six

> "De Lawd will provide. He know Ah done bore de burden in de heat uh de day. Somebody done spoke to me 'bout you long time ago. Ah ain't said nothin' 'cause dat wasn't de way Ah placed you. Ah wanted yuh to school out and pick from a higher bush and a sweeter berry. But dat ain't yo' idea, Ah see." "Nanny, who—who dat been askin' you for me?"
> "Brother Logan Killicks. He's a good man, too."
> "Naw, Nanny, no ma'am! Is dat whut he been hangin' round here for? He look like some ole skullhead in de grave yard" (Hurson 13).

This quote bears many dialectal features such as:

a- Grammar

- Subject-verb no concord or loss of the third person singular "s" is observed in verbs: he know" for "he knows" and "he look" for "he looks".

- "Done+verb" is employed to mark a resultant state in "ah done bore" and "somebody done spoke".

- Use of completive "been" only to express past perfect "have been" is noticed in: "he been hangin'" for "he had been hangin" in addition to a reduction of final "ing" in verb "hangin'" for "hanging".

- Multiple negations are employed in: "Ah ain't said nothin'" for "ah ain't said anything". Besides, the auxiliary contracted negative form is used in: "ah ain't" for "ah hadn't".

- The absence of the auxiliary is seen in the question: "who dat been askin' you for me?" for "who is dat who had been askin' for me? It is noticed also that "been+verb" is used to form the past perfect continuous without "had".

b- Phonology

- Loss of the intervocalic "r" is seen in: "lawd" for "lord".

- Deletion of the initial unstressed syllable is noticed in: "'cause" for "because" and "'bout" for "about".

- Reduction of final of "ing" is employed in the noun "nothin'" for "nothing".

- The initial fricative [ð] is substituted for [d] in: "de" for "the".

- The medial unstressed syllable is deleted in: "ma'am" for "madam".

- The vowel "a" is altered with "u" in: "whut" for "what".

- The final consonant cluster is reduced in: "ole" for "old".

- Glide reduction of [aɪ] to [a] is noticed in: "ah" for "I" and other dialectal phonological spellings are employed in: "uh" for "of", "yuh" for "you" and "naw" for "no".

3.4.7 Quote Seven

> "Dere wuz uh knotty head gal name Mayrella dat useter git mad every time she look at me. Mis' Washburn useter dress me up in all de clothes her gran'chillun didn't need no mo' which still wuz better'n whut de rest uh de colored chillun had. And then she useter put hair ribbon on mah head fuh me tuh wear. Dat useter rile Mayrella uh lot. So she would pick at me all de time and put some others up tuh do de same. They'd push me 'way from de ring plays and make out they couldn't play wid nobody dat lived on premises. Den they'd tell me not to be takin' on over mah looks 'cause they mama told 'em 'bout de hound dawgs huntin' mah papa all night long" (Hurston 9).

This quote is loaded with more dialectal characteristics some are observed for the first time in this analysis. They are put as such:

a- Grammar

- Multiple negations are used in "they couldn't play with nobody" for "they couldn't play with anybody".

- Pronoun "they" is replacing the possessive pronoun "their" in "they mama" for "their mama".

- Unmarked past is noticed in: "useter git mad every time she look at me" instead of "useter git mad every time she looked at me".

c- Phonology

- Substitution of the initial interdental voiced fricative [ð] for [d] is used in: "dere" for "there", "dat" for "that", "dem" for "them" and "den" for "then".

- The vowel "a" is replaced by "u" in: "wus" for "was".

- Loss of intervocalic "r" is observed in: "gal" for "girl".

- Merger of [ɛ] and [ɪ] in "git" for "get".

- Reduction of final consonant cluster is seen in: "gran'" for "grand".

- Deletion of the initial position unstressed syllable is seen in: "'bout" for "about".

- Loss of initial interdental voiced fricative [ð] is noticed in: "better'n" for "better than" and in "'em" for "them".

- Glide reduction of [aɪ] to [a] is used in the possessive pronoun "mah" for "my".

- Loss and vocalization of unstressed syllabic "r" are noticed in "fuh" instead of "for".

- Vocalizations are noticed in: "tuh" for "to" and "uh" for "a".

- Unstressed initial syllable is deleted in: "'way" for "away".

- The final position interdental voiced fricative [ð]is substituted for [d] in: "wid" for "with".

d- Vocabulary

- Dialectal words are used e.g. "useter" to mean "used to" and "chillun" for "children".

3.4.8 Quote Eight

> "Ah ain't studyin' 'bout none of 'em. At de same time Ah ain't takin' dat ole land tuh heart neither. Ah could throw ten acres of it over de fence every day and never look back to see where it fell. Ah feel de same way 'bout Mr. Killicks too. Some folks never was meant to be loved and he's one of 'em.
>
> "Ah'd ruther be shot wid tacks than tuh turn over in de bed and stir up de air" "whilst he is in dere. He don't even never mention nothin' pretty."
> She began to cry".
>
> "Ah wants things sweet wid mah marriage lak when you sit under a pear tree and think" (Hurston 23-24).

This quote starts with a sentence full of dialectal spellings and other instances which are put as follows:

a- Grammar

- Multiple negations are used in "ah ain't studyin 'bout none of 'em", for "ah ain't studying about anyone of 'em" and the auxiliary contracted form is used in "ah ain't" for "I am not".

- Subject-verb no concords are noticed in "some folks never was meant" for "some folks never were meant" and in "He don't even" for "He doesn't even" and finally 3rd person singular "s" is used for 1st person singular form in "Ah wants things" for " Ah want things".

- Multiple negations are used in "He don't even never mention nothin' pretty" for "he don't even mention anything pretty"

- Subject-verb no concord is noticed in the 3rd person singular irregular articulation in: "he don't" for "he doesn't".

b- Phonology

- Glide reduction of [aɪ] to [a] is noticed in "ah" for "I".

- Reduction of the final "ing" is employed for the verb "studyin'" for "studying" and "takin" for "taking".

- Deletion of the initial unstressed syllable is noticed in: "'bout' for "about".

- Deletion of the initial position interdental voiced fricative [ð] is seen in: "'em" for "them".

- Substitution of the initial interdental voiced fricative [ð] for [d] is perceived in: "dat" for "that", "dere" for "there" and in final position in "wid" for "with".

- The final consonant cluster is reduced in: "ole" for "old".

- The vowel "u" is replacing "a" in "ruther" for "rather".

- The "ing" is reduced to "in" in the noun "nothin'" for "nothing".

- Another case of glide reduction [aɪ] to [a] is noticed in: "lak" for "like".

3.4.9 Quote Nine

> "Humph! don't 'spect all dat tuh keep up. He [Logan] ain't kissin' yo' mouf when he carry on over yuh lak dat. He's kissin' yo' foot and 'tain't in uh man tuh kiss foot long. Mouf kissin' is on uh equal and dat's natural but when dey got to bow down tuh love, dey soon straightens up" (Hurston 23).

This quote comprises many examples of dialectal features which are set below:

a- Grammar

- Subject-verb no concord is noticed in the deletion of the 3rd person singular "s" in "he carry" for "he carries".

- Subject-verb no concord is noticed in the use of the 3rd person singular "s" which is employed in the plural form in "dey soon straightens" for "they soon straighten".

- Auxiliary contracted negative forms are used in: "he ain't kissin" for "he isn't kissin" and "'tain't in uh man" for "it isn't in uh man".

b- Phonology

- Deletion of the unstressed initial syllable is noticed in: "'spect" for "expect".

- Substitution of the initial voiced interdental fricative [ð] for [d] is employed in: "dat" for "that".

- Reduction of the final "ing" to "in" is used in verb "kissin" for "kissing".

- Loss of the final unstressed syllabic "r" is observed in: "yo'" for "your".

- Labialization of the dental voiceless fricative [θ] for [f] is observed in: "mouf" for "mouth".

- Substitution of the initial interdental fricative [ð] for [d] is observed in: "dey" for "they" and "dat" for "that".

3.4.10 Quote Ten

"You behind a plow! You ain't got no mo' business wid uh plow than uh hog is got wid uh holiday! You ain't got no business cuttin' up no seed p'taters neither. A pretty doll-baby lak you is made to sit on de front porch and rock and fan yo'self and eat p'taters dat other folks plant just special for you" (Hurston 29).

This short quote also contains some dialectal features which are mentioned below.

a- Grammar

- Multiple negations are used with copula contracted negative forms of the twice. First, in "You ain't got no mo'" for " you ain't got any mo'" second, in "You ain't got no business cuttin' up no seed "for "You ain't got any business cuttin' up any seed".

b- Phonology

- Reduction of the final "ing" is seen in the verb "cuttin'" for "cutting".
- Loss of the final unstressed syllabic "r" is observed in: "mo'" for "more" and in medial position in: "yo'self" for "yourself".
- The final interdental voiced fricative [ð] is substituted for [d]in: "wid" for "with" and in the intial position in "dat" for "that".
- The unstressed medial syllable is deleted in: "p'taters" for "potaters" or the Standard English word "potatoes".

3.4.11 Quote Eleven

"Ah wanted to preach a great sermon about colored women sittin' on high, but they wasn't no pulpit for me. Freedom found me wid a baby daughter in mah arms, so [on my knees] Ah said [to my God] Ah'd take a broom and a cook-pot and throw up a highway through de wilderness for her. She would expound what Ah felt. But somehow she got lost offa de highway and next thing Ah knowed here you was in de world. So whilst Ah was tendin' you of nights Ah said Ah'd save de text for you. Ah been waitin' a long time, Janie, but nothin' Ah been through ain't too much if you just take a stand on high ground lak Ah dreamed" (Hurston 16).

This quote contains other new dialectal features and others which are already utilized in the former quotes.

a- Grammar

- Subject-verb no concord is observed in: "they wasn't" for "they weren't" and in "you was" for "you were".

- Multiple negations are used in: "they wasn't no pulpit for me" for "they wasn't any pulpit for me".

- The use of the regularized past is noticed in: "ah knowed" for "ah knew".

- Uses of completive "been" instead of "have been" to express the past perfect are observed in: "Ah been waitin' a long time" for "ah had been waitin'" and "but nothin' Ah been through ain't too much" for "but nothing ah had been through ain't too much".

- Auxiliary contracted negative form is used in: "ain't too much" for "isn't too much".

b- Phonology

- The final "ing" is reduced in verbs "sittin'" for "sitting", "tendin'" for "tending" and "waitin'" for "waiting" and in the noun "nothin'" for "nothing".

- The final interdental fricative [ð] is substituted for [d]in "wid" for "with".

- Cases of glide reductions of [aɪ] to [a] are noticed in the possessive pronoun "mah" for "my", and in the singular pronoun "ah" for "I" and finally in the verb "lak" for "like".

3.4.12 Quote Twelve

> "Naw, Jody, it jus' looks lak it keeps us in some way we ain't natural wid one 'nother. You're always off talkin' and fixin' things, and Ah feels lak Ah'm jus' markin' time. Hope it soon gits over"
> "Over, Janie? I god, Ah ain't even started good. Ah told you in de very first beginnin' dat Ah aimed tuh be uh big voice. You oughta be glad, 'cause dat makes uh big woman outa you." (Hurston 46).

This quote holds other features some are found for the first time in this analysis; others are repeated again and again in other quotes. They are as follows:

a- Grammar

- Auxiliary contracted negative forms are used in: "we ain't natural" for "we aren't natural" and "ah ain't even started" for "ah haven't even started".

b- Phonology

- The final consonant cluster is reduced in: "jus'" for "just".

- Cases of glide reductions of [aɪ] to [a] are noticed in: "lak" for "like" and "ah" for "I".

- The final unstressed "ing" to "in" is reduced in verbs: "talkin'" for "talking", "fixin'" for "fixing", "markin'" for "marking" and in the noun "beginnin'" for "beginning".

- The initial unstressed syllable is deleted in: "'nother" for "another".

- [ɛ] and [ɪ] are merged in: "gits" for "gets".

- Substitution of final interdental fricative [d]for [d] is noticed in: "dat" for "that".

c- Vocabulary

- Uses of dialectal expressions e.g. "You oughta be" instead of "you ought to be" and "outa you" instead "out of you".

3.4.13 Quote Thirteen

> "Naw, Ah ain't no young gal no mo' but den Ah ain't no old woman neither. Ah reckon Ah looks mah age too. But Ah'm uh woman every inch of me, and Ah know it. Dat's uh whole lot more'n you kin say. You big-bellies round here and put out a lot of brag, but 'tain't nothin' to it but yo' big voice. Humph! Talkin' 'bout me lookin' old! When you pull down yo' britches, you look lak de change uh life" (Huston 46).

Many examples of dialectal features are put in this quotation and set as follows:

a- Grammar

- Multiple negations and auxiliary contracted forms are employed in: "ah ain't no youg gal no mo'" for " I am not a young girl anymore" and in: "ah ain't no old woman neither" for "I am not an old woman either".

- Subject-verb no concord is noticed in: "ah looks" for "ah look".

- Use of "but" to express negation in: "tain't nothin but".

- The auxiliary contracted negative form is used in: "tain't" for "it is not" and a case of multiple negations is noticed in: "tain't nothin but" for "it is nothing but".

b- Phonology

- Cases of glide reductions [aɪ] to [a] are employed in: "ah" for "I", "mah" for "my" and in "lak" for "like".

- Loss of initial interdental fricative [ð] is seen in: "more'n" for "more than".

- [ɛ] and [ɪ] are merged in: "kin" for "can".

- Reductions of the final unstressed "ing" to "in'" are used in the noun "nothin'" for "nothing" and in verbs "talkin'" for "talking" and "lookin'" for "looking".

- The initial unstressed syllable is deleted in: "'bout" for "about".

- Loss of the unstressed syllabic "r" is employed in: "yo' britches" for "your britches".

3.4.14 Quote Fourteen

" Yuh can't beat uh woman. Dey jes won't stand fuh it. But Ah'll come teach yuh agin. You gointuh buh good player too, afterwhile." "You reckon so? Jody useter tell me Ah never would learn. It wuz too heavy fuh mah brains."Folks is playin' it wid sense and folks is playin' it without. But you got good meat on yo' head. You'll learn" (Hurston 96).

This quote also comprises features which are set as follows:

a- **Grammar**

- Auxiliary deletion is noticed in: "you gointuh" for "you are gointuh".

- The auxiliary "do" is omitted in the question: "You reckon so?" for "do you reckon so?".

- The use of the plural "s" is noticed in: "mah brains" for "mah brain".

- Subject-verb no concord or the use of singular verb form instead of the plural one is observed in: "Folks is playin'" for "folks are palyin".

b- **Phonology**

- The use of "yuh" for "you".

- Vocalizations of final unstressed syllabic "r" are noticed in: "fuh" for "for" and "yo'" for "your".

- [ɛ] and [ɪ] are merged in: "agin" for "again".

- The final consonant cluster is deleted in: "jes" for "just".

- The initial interdental fricative [ð] is substituted for [d] in: "dey" for "they".

- Glide reduction of [aɪ] to [a] is employed in: "mah" for "my".

- The final unstressed "ing" is reduced to "in" in the verb "playin'" for "playing".

c- Vocabulary

- Dialectal expressions are used in "you gointuh" instead of "you are going to" and "useter" instead of "used to".

3.4.15 Quote Fifteen

> "Thankyuh, Mr. Tea Cake. It is kinda strainin' fuh me."
> "Who ever heard of uh teacake bein' called Mister! If you wanta be real hightoned and call me Mr. Woods, dat's de way you feel about it. If yuh wants tuh be uh lil friendly and call me Tea Cake, dat would be real nice" (Hurston 98).

In this quote, other features occur as follows:

a- Grammar

- Subject-verb no concord or the use of 3rd person singular "s" with second person singular is noticed in "yuh wants" for "you want".

b- Phonology

- The final unstressed "ing" is reduced to "in" in the noun "strainin'" and in the verb "bein" for "being".

- "Yuh" is used for "you" and "tuh" is used for "to".

- The final syllabic "r" is vocalized in: "fuh" for "for".

- The initial interdental fricative [ð] for [d] is substituted in "dat" for "that" and "de" for "the".

- The medial unstressed syllable is deleted in "lil" for "little".

c- Vocabulary

- The use of dialectal expressions is noticed in: "thankyuh" instead of "thank you", "kinda" instead of "kind of" and "wanta" instead of "want to".

3.4.16 Quote Sixteen

> "Ah done thought all about dat and tried tuh struggle aginst it, but it don't do me no good. De thought uh mah youngness don't satisfy me lak yo' presence do."
> "It makes uh whole heap uh difference wid most folks, Tea Cake."
> "Things lak dat got uh whole lot tuh do wid convenience, but it ain't got nothin' tuh do wid love."
> "Well, Ah love tuh find out whut you think after sun-up tomorrow. Dis is jus' yo' night thought" (Hurston 105).

This quote also enfolds other dialectal features such as:

a- Grammar

- "done+verb" are used to express a resultant state in: "Ah done thought".

- Subject-verb no concord is noticed in: "it don't do me" for "it doesn't do me".

- Another case of subject-verb no concord is observed in: "De thought uh mah youngness don't satisfy" for "the thought of my youngness doesn't satisfy me" and in "lak yo' presence do" for "like your presence does".

- Multiple negations and auxiliary contracted negative form are used in: "it ain't got nothin' tuh do" for "it hasn't got anything to do".

- Multiple negations are employed in: "it don't do me no good" for "it doesn't do me any good".

b- Phonology

- [ɛ] and [ɪ] are merged in: "aginst" for "against".

- The initial interdental fricative [ð] for [d] in: "dat" for "that", "de" for "the" and "dis" for "this".

- The final interdental fricative [ð] is substituted for [d] in: "wid" for "with".

- Glide reduction of [aɪ] to [a] is employed in: "mah" for "my", "ah" for "I" and "lak" for "like".

- The final syllabic "r" is lost in: "yo'" for "your".

- The final consonant cluster is reduced in: "jus" for "just".

2.4.17 Quote Seventeen

> "Naw, you ain't sleepy, Mis' Janie. You jus' want me tuh go. You figger Ah'm uh rounder and uh pimp and you done wasted too much time talkin' wid me."
> "Why, Tea Cake! Whut ever put dat notion in yo' head?"
> "De way you looked at me when Ah said whut Ah did. Yo' face skeered me so bad till mah whiskers drawed up" (Hurston 104).

This quote includes other dialectal features. They set as follows:

a- Grammar

- The use of "done+verb" to express a resultant state is followed in: "you done wasted".

- The auxiliary "do" is lost in the question: "Whut ever put dat notion in yo' head?" for "what does ever put dat notion in your head".

- The regularized past is used in: "drawed up" for "drawn up".

- The Auxiliary contracted negative form is used in: "you ain't" for "you aren't" and an affirmative one is used in "ah'm" for "I'm".

b- Phonology

- The final consonant cluster is reduced in: "jus" for "just".

- The final unstressed "ing" is reduced to "in" in verb: "talkin'" for "talking".

- The final syllabic "r" is lost in "yo'" for "your".

- The initial interdental fricative [ð] is substituted for [d] in: "dat" for "that" and "de" for "the".

- Glide reduction of [aɪ] to [a] is noticed in the possessive pronoun: "mah" for "my" and in the pronoun: "ah" for "I".

c- Vocabulary

- The use of verbs with dialectal spellings is noticed in: "figger" for "figure" and "skeered" for "scared".

3.4.18 Quote Eighteen

"Ah'm older than Tea Cake, yes. But he done showed me where it's de thought dat makes de difference in ages. If people thinks de same they can make it all right. So in the beginnin' new thoughts had tuh be thought and new words said. After Ah got used tuh dat, we gits 'long jus' fine. He done taught me de maiden language all over. Wait till you see de new blue satin Tea Cake done picked out for me tuh stand up wid him in. High heel slippers, necklace, earrings, *everything* he wants tuh see me in. Some of dese mornin's and it won't be long, you gointuh wake up callin' me and Ah'll be gone" (Hurston 115).

This quote is composed of some dialectal features. They are set as follows:

a- Grammar

- The use of "done+verb" to express a resultant state is seen in: "he done showed", "he done thaught" and in "Tea Cake done picked".

- Subject-verb no concord or the use of the 3rd person singular "s" is noticed in the plural form in: "people thinks" for "people think" and "we gits" for "we get".

- Contracted forms are set in: "ah'm" for "I'm" and in "ah'll" for "I'll".

a- Phonology

- Glide reduction of [aɪ] to [a] is observed in: "ah'll" for "I'll".

- The initial interdental fricative [ð] is substituted for [d] in: "dat" for "that", "de" for "the" and "dese" for "these".

- The final interdental fricative [ð] is substituted for [d] in: "wid" for "with".

- The final unstressed "ing" is reduced to "in'" in nouns: "beginnin'" for "beginning" and "mornin's" for "mornings". And it reduced in the verb: "callin" for "calling".

- Glide reduction [aɪ] to [a] is observed in: "mah" for "my", "ah" for "I".

- [ɛ] and [ɪ] are merged in: "gits" for "get".

- The initial unstressed syllable is reduced in: "'long" for "along".

b- Vocabulary

- The expression "going to" is used for "gointuh".

3.4.19 Quote Nineteen

> "It sho is. Still Ah ain't Mis' Tyler and Tea Cake ain't no Who Flung, and he ain't no stranger tuh me. We'se just as good as married already. But Ah ain't puttin' it in de street. Ah'm tellin' *you."* "Ah jus lak uh chicken. Chicken drink water, but he don't pee-pee." "Oh, Ah know you don't talk. We ain't shame faced. We jus' ain't ready tuh make no big kerflommuck[22] as yet" (Hurston 114).

This quotation incorporates many instances of dialectal properties. They are arranged as follows:

a- Grammar

- The copula is deleted in: "ah jus lak uh chicken" for "ah'm jus a chicken"or "I am jus like a chicken"

- Subject-verb no concord or the loss of 3rd person singular "s" is noticed twice. First time in: "chicken drink water" for "chicken drinks water" second time in: "he don't pee-pee" for "he doesn't pee-pee".

- The auxiliary contracted forms are found in: "We jus' ain't ready" for "we jus' aren't ready" and in "we ain't shame" for "we aren't shame".

- Multiple negations are employed in: "Tea Cake ain't no who Flung" for "Tea Cake he isn't who flung" and a second one in "he ain't no stranger" for "he isn't a stanger".

- Subject-verb no concord is noticed by the deletion of the 3rd person singular "s" in: "who flung" for "who flungs".

- The auxiliary contracted negative forms are employed in: "ah ain't" for "I'm not", "Tea Cake ain't" for "tea Cake isn't" and "he ain't no stranger" for "he isn't no stranger" and also in "Ah ain't puttin' it" for "ah am not puttin' it" and finally in: "We jus' ain't ready" for "we jus' aren't ready".

- Contracted affirmative form is used in: "we'se" for "we're"

b- Phonology

- The initial interdental fricative [ð]is substituted for [d]in: "de" for "the".

"we'se" is used for "we're".

c- Vocabulary

- The use of dialectal adverb "sho" for "sure" and dialectal noun "kerflommuk" to mean "big noise" are noticed.

3.4.20 Quote Twenty

> "Put dat two hundred back wid de rest, Janie. Mah dice. Ah no need no assistance tuh help me feed mah woman. From now on, you gointuh eat whutever mah money can buy yuh and wear de same. When Ah ain't got nothin' you don't git nothin'." "Dat's all right wid me" (Hurston 128).

This quote also constitutes of dialectal features. They are set as follows:

a- Grammar

- Multiple negations and copula deletion are used in: "Ah no need no assistance" for "ah don't need any assistance".
- Other cases of double negations and contracted negative forms of the copula are noticed in: "when Ah ain't got nothin' you don't git nothin'" for "when I haven't anything you get nothing".
- A contacted negative form is used in: "ah ain't" for "ah haven't".

b- Phonology

- The initial interdental fricative [ð] is substituted for [d] in: "dat" for "that" and "de" for "the".
- The final interdental fricative [ð] is substituted for [d] in "wid" for "with".
- Glide reduction of [aɪ] to [a] is noticed in "mah" for "my" and "ah" for "I".
- The final unstressed "ing" is reduced to "in'" in the noun: "nothin'" for "nothing".
- [ε] and [ɪ] are merged in: "git" for "get".

c- Vocabulary

- The expression "going to" isused for "goingtuh".

After trying to investigate dialect use in Hurston's novel *Their Eyes Were Watching God* through analyzing twenty quotes, the following tables comprise

other dialectal properties (grammatical, phonological features and vocabulary items). Some of them are not employed in the investigated quotes however; they are employed by the author in other passages in the novel. These properties are set in contrast to the Standard English' ones and the referred page numbers are only examples because the recorded instances are repeated all over the novel.

Phonological Features of AAVE	Examples From The Novel with pages and their equivalent in SE
Vocalization of postvocalic "r"	Mo'---- more (9); befo'---- before (101).
Loss of "r" after a consonant and in unstressed syllables	Gal---- girl (5).
Intervocalic "r" loss with syllabic loss	Chillen---children (9).
Vocalization or loss of unstressed syllabic "r" after a vowel	Fuh--- for (98); doctah---doctor (175); yo'---your (5); lowd—lord (192); goven'ment---government (38).sistuh---sister
Alteration of voiced interdental fricative "th" for "d" in initial position	Dat----that (3) ; dese----these (3)
Alteration of voiced interdental fricative "th" for "d" in final position	Wid---with (29)
alteration of voiceless final position "th" for "f"	Mouf---mouth (23), moufy---mouthy (75)
Reduction of unstressed final and medial syllables	'way---away (9); 'bout---about(3); 'cause---because (13); 'nother—another (46); p'taters---potatoes(27) ma'am---madam(12)lil---little (98)
Reduction of final consonant cluster	Jus'—just (46); chile---child (9) jes----just (96)
Reduction of final unstressed "ing" to "in" in verb in continuous forms and nouns	Callin'---calling (115); talkin'---talking (38); huntin'---hunting (9); mornin'---morning (115); evenin'---evening (37)

	beginnin'---beginning(46)
Merger of /ɛ/ and /ɪ/	Git---get (9); kin—can (46), agin---again (96); aginst---against(105)
Glide reduction of/ aɪ/ to /a/	Ah—I and mah---my (constantly used in the novel); lak---like (46)

Table 3.2: AAVE's Phonological Aspects in *Their Eyes Were Watching God*

Grammatical features	Examples From The Novel and their equivalent in SE
Auxiliary and copula "is and are" deletion in present tense	All that you talking 'bout---all that you are talking about (73)
"Be+done" for habitual future and conditional perfect	If ah wus, you'd be done woke me up callin' me (30) --- if I was, you would woke me up…
Use of completive "been" for "had been"	We been kissin' friends for twenty years (7)--- we had been kissing friends for twenty years
"done +been" is used to emphasize that an action is/has been completed	Ah done been on mah knees (13); done been worked to death (56)
Done +verb to express resultant state	Done happened , done heard (5)
Multiple negations	Can't she find no dress (2) can't she find any dress; ah no need no assistance (128) I don't need any assistance.
Negative inversion	Can't no ole man stop me (101) --- no old man can stop me.
Subject-verb no concord ("3rd person singular "s" deletion and the use of "s" in 1st person singular)	Naw, ah means tuh (96) ---no I mean to; you wants(2)--- you want; white ma throw (5)--- white man throws; books is (96)--- books are
Possessive pronoun "their" alteration	They mouf (6) ---their mouths

with "they"	
Simple past expressed with past participle	She done nothing (148)---she did nothing
Object pronoun "them" is used instead of the subject pronoun "those"	Dem overalls (6)---those overalls
Regularized past in irregular verbs	Ah knowed (16)---I knew; drawed up (16) drown up;
The use of the conjunction "but" to express negation	'Tain't nothing but yo' big voice (46)
Possessive pronoun "us" instead of plural pronoun "we"	Us can mind yo' house (4) ---we can mind; us lived dere havin' fun (9) --- we lived there having fun; if us had uh house (10) ---if we had a house.
Regularized plural	Mens (30)---men; foots (13) ---feet
Copula "do" deletion in questions	You and Janie wanta go? (155) --- Do you and Janie want to go?
Existential and locative constructions" it is" or "tain't" instead of "there is"	Tain't n cars (161) --- there are no cars
Deletion of plural "s" frequently used according to Rickford (1995)	It's two month (22) ---it's two months
Object pronoun after a verb instead of a reflexive pronoun	Tryin' tuh ketch me uh fish (38)--- trying to catch myself a fish"
The use of "was and is" in plural	They was'nt (48) --- the weren't; brute beats lak they is(56) --- brute beasts like they are
Reflexive pronouns "theyselves" for "themselves";" hisself" for "himself"	They oughta be shamed uh theyselves (57) --- They ought be shamed of themselves. nigger dat calls hisself uh (83)--- nigger calls himself
Pronouns apposition	And sam, he know so much into things (63)--- and sam knows so much into

	things
Object pronoun "dem" for subject pronoun "those"	Ah seen 'im when he took after one uh dem Roberts chillun (53)--- ah seen 'im when he took after one uh those Roberts chillum
Hyper plural "s"	Folkses, de sun is goin' down. (63)--- folks de sun is goin down
Tell+say serial verbs construction	mah husband tell me say no first class booger would have me. (4)
Indignant "come" to show disapproval and anger	She had come to have hate the inside of that store anyway (54)

Table 3.3: AAVE's Grammatical Features in *Their Eyes Were Watching God*

AAVE Vocabylary Items	Se Equivallent	Page in The Novel
Speck	Expect	167
'Scuse	Excuse	03
Ole	Old	13
Lawd	Lord	03
Lessen	Unless	44
S'posed	Supposed	06
Tereckly	Directly	40
Bawn	Born	23
Mussy	Mercy	23
Tuhmorrow	Tomorrow	40
'Lowin	Allowing	15
Chile	Child	17
Chillun	Children	20
Yaller	Yellow	62
Yit	Yet	64
Whut	What	65
Het	Heat	06
Mouf	Mouth	23
Lak	Like	24
Sho	Sure	56

Skeered	Scareed	50
Keer	Care	86
Ketch	Catch	98
Hongry	Hungry	107
Figger	Figure	111
Likker	Liquor	19
'Bliged	Obliged	55
Git	Get	57

Table 3.4: Some AAVE's vocabulary Items in *Their Eyes Were Watching God*

Phonological Respelling of words in AAVE	Standard English words	Phonological respelling of AAVE	Standard English words
Dey	They	Dere	Their
Den	Then	Mah	My
Fuh	For	Ah	I
Wid	With	Dis	This
Yo'	Your	We'se	We're/we've
Tuh	To	'im	Him
Dese	These	De	The
Dem/'em	Them	Uh	a/an/of
Ya'll	You(second person plural)	Mahself	Myself
Us	We	Oughta	Ought to
Yourn	Yours	Widja	With you
Youse	You are	Outa	Out to
Az	As	Useter	Use to
Gointer	Going to	Gimme	Give me
Lemme	Let me	Hiself	Himself

Table 3.5: Some AAVE's Phonological Respellings

Slang words	SE meaning	Page
Flommuck[23]	for fummox perplex, baffle	114
kerflommuck[24]	slang for big fuss or commotion	114
diasticutis[25]	slang word for one's posterior or buttocks	32
Betcha[26]	Bet you (used to express confidence or certainty that something is the case or will happen)	104

Table 3.9: Some Slang Words in *Their Eyes Were Watching God*

3.5 Notes on Hurston's Consistency of Dialect use in *Their Eyes Were Watching God*

Huston's novel contains many characters but most of the work is done for Janie who is the protagonist and the first person narrator of the story. The reader knows many things about her, from her childhood until her last fight for freedom which makes the novel a *Bildungsroman* one[27]. In fact, Janie is the character who speaks mostly in the novel either in indirect speech or in the direct narration. According to Minnick's study, she utters more than 7000 words more than any other character. As far as dialectal features are concerned, she also produces 19 of 24 dialect features in terms of both grammar and phonologic respelling of words (48). Furthermore, Janie's speech shows no change; she produces dialect in a

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[23] https://quizlet.com/76400727/their-eyes-were-watching-god-vocabulary-flash-cards/ (Accessed on 17th october 2017)

[24] https://quizlet.com/76400727/their-eyes-were-watching-god-vocabulary-flash-cards/ (Accessed on 17th october 2017)

[25] https://quizlet.com/76400727/their-eyes-were-watching-god-vocabulary-flash-cards/ (Accessed on 17th october 2017)

[26] https://en.oxforddictionaries.com/definition/betcha (Accessed on 17th october 2017)

[27] *Their Eyes Were Watching God* freely fits in with M. H. Abrams' meaning of the *Bildungsroman* as a types of novel which graphs the improvement of the hero's psyche and character, in the course from adolescence via different encounters - and as a rule through a spiritual change - into development and the acknowledgment of his or her personality and part on the world (120).

constant and accurate way from the beginning until the end of the story except in the court room scene where she was obliged to converse in the Standard English and dialect together. Yet, other characters' utterances display slight changes.

The analysis of these different quotes from several chapters of *Their Eyes Were Watching God* comes with a result that Hurston uses dialectal features in a consistent way, except for words like "g'wan" which is uttered by Mrs. Turner differently from other characters who used to utter it as "goin'" and the word "jes'" which is uttered Tea Cake instead of "jus'" of the other characters. Concerning Joe, he renders the first person pronoun in its standard form "I god" for "ah god" its dialectal form which is used by him and the other characters all along the novel. This instance is commented by Johnson and Gates who affirm that Joe employs the expression to grant himself the position of god (master). They note that he "fondly and unconsciously refers to himself as I-God," and continue to posit that he hopes to be regarded as godlike by the people he tries to master (Minnick 136). This linguistic difference is carried on by Hurston to show the literacy and the superiority of this character. By allowing him to use the standard form of this pronoun, she classes him off and displays his power over his community.

Another instance of a different pronunciation of the noun "morning" is shown in the speeches of two men of Eatonville. Firstly, by a man who reacts to his wife's speech before people: "but Ah'd kill uh baby just born dis mawnin' fuh uh thing lak dat. 'Tain't nothin' (Hurston 75). Secondly, the word "mawnin'" is spelled in different manner from other cases in the text in which it is spelled "mornin'". Another time, it is uttered by Logan in response to Janie's speech: "Don't you change too many words wid me dis mawnin'" (Hurston 31). In both examples, the word "mawnin'" is spelled this way to show anger and disapproval which lead to a speeder tempo of the characters' utterance. All in all, Hurston's depiction of dialect is done according to the norms set by American linguists. Her representation shows no distinction from the rules set in the previous chapter.

3.6 *Wuthering Heights* as a Diglossic Text

Since language is commonly known as a brainwork of a social surrounding, we are obliged to think about the alliance between the vocabularies' meaning in dictionaries and their significance in social use. And because the novel is a fictional piece of writing which is primarily inspired from the real life and tries to reflect realities, it is significant to consider the text both from a social point of view and from a linguistic one. In *Wuthering Heights*, E. Bronte strives to occupy three functions. First, she interferes in her characters' thought. Second, she considers their cultures and experience. Third, she acts as a writer, the speaker and the reader as well. Her linguistic competence and awareness of the social and psychological implications allow her to perform such complex actions in the novel. These authorial qualities gave birth to a text written with a combination of two language varieties, the Standard English and the Yorkshire dialect which are interwoven tightly without distorting the unity of the story's plot and arrangement.

When looking at its linguistic composition, *Wuthering Heights* represents a diglossic situation in which Yorkshire dialect is put in sharp contrast with Standard English. E. Bronte deviates from the standard variety of English occasionally and mainly when her dialect-speaking characters converse yet, the long descriptive and narrative paragraphs and the conversations of the standard-speaking characters are written in Standard English. This alteration is noted by Hymes (1971) as being a situation in which a monolingual individual, in this case the author, changes his style from one variety of the same language to another creating a diglossic context. Here, the author tries to convey a social meaning through dialect use to differentiate between her characters' class, literacy and culture. This differentiation is achieved and conveyed only through dialect verses the Standard English.

Through language, E. Bronte aspires to instruct, forward moralities and religious thoughts. She tries to show the religious stance of the character Joseph. This character is viewed by Waddington-Feather as the religious hypocrite and the self-righteous by Nelly the narrator of *Wuthering Heights*. His religious perception

reflects the common views of the population of the area of Yorkshire which the writer tries to convey. E. Bronte endeavors to enlighten her reader about the religious and social convention of this remote area in which religion impacts the individuals. Joseph is portrayed as a religious, rude and unintelligible figure who perceives himself as minister of God trying to save the other people from hell and destruction yet; his vision is misleading. The mastery of the dialect and the Standard English shows that the writer displays the social and the cultural properties of her characters through their linguistic performance. At the same time, she creates a diglossic situation when shifting between the two varieties of English through which she communicates different stances and speech habits.

Although the conventional literature believes that only the protagonist and the principal characters' speech can be rendered in Standard English to keep clear distinction between heroes and minor characters, Joseph linguistic performance puts him at the center of the novel's fictional lines. Davies (1988) commented on his importance asserting that his significance cannot be neglected, since there are only a handful of scenes in which he does not show or does not deserve mention. He places the novel in its locality, tradition, idiom and ideals. Joseph is not a 'minor' character, placed somewhere 'behind' the gentility. He is the rough base of the novel's purity. He has continually been there until the end. As the aged heights, son of the ancient days, with a mythic and undying characteristics which do not struggle together with his genuineness as a representative of the working-class with its dignity and disdain for the artificiality and the pretence of gentry. All these qualities are depicted through his language and its stability during the course of the novel.

Through Joseph's dialect, E. Bronte reminds her audience that the variety he uses in the novel was the genuine English in the past, in contrast to the standard variety of English which by the process of standardization became culturally and socially significant. The author's successful shift between the two varieties shows her keen awareness and mastery of their linguistic properties and social implications. The accuracy of Joseph's dialect in all levels (phonology, grammar

and vocabulary) and the correctness of the standard-speaking characters' speech allow the author to trace the clear relationship between characters in terms of class position, literacy and culture. In the same lines, Joseph mockery of Isabella's prestigious English embodies his admiration of his dialect which he often relates to a religious conviction. His reference to his dialect as religious conviction reflects his pride and self-rightness at the same, it mirrors his self-centeredness which is a negative aspect pertaining to his personality. This negativity sets him apart from the other characters and causes him problems of communication and entente.

Dialect in *Wuthering Heights* is used as a means to empower Joseph and also to point the different casts in the Victorian society of the era. The author longs also to improve the audience's knowledge about the real environment of the Yorkshire and tries to change the perception which former literary representations had implanted in the mind of people outside the area. Dialect, this time, is used neither to convey a comic sphere nor to embellish the text and not as the common tool to support a local color view in the novel. It is employed as a basic portion of the novel which achieves serious thematic objectives. It renders the old social, religious and cultural ways which appertain to a specific era of the English society in remote and unfamiliar areas which most of them are either ignored or misconceived.

Dialect correctness denotes E. Bronte's influence by her mother land and her origins which helps her to portray Joseph speaking dialect in long paragraphs in more than 14 occasions without switching to the Standard English. Her choice of language changes depending on a set of circumstances to convey meanings which are suitable to the context in which it is used. She both retains the linguistic accuracy and the aesthetic artistry of her depiction. Moreover, the remote dialectal vocabulary items employed in the novel afford the text with connotations which are beyond the reach of the Standard English and particular to the themes held through dialect. Bronte's selection is marked at different levels; she longs to render the particularities of the rustic brain. She successfully entraps the pitch of dialect speech which reflects the brutality and the temperaments of the environment which are shown through the difficulty of, for instance, Joseph's speech which requires

recourse to dictionaries to decipher its meanings. Besides, the accuracy and the fluency displayed in the use of the Standard English reflect E. Bronte's talent and mastery of this refined variety and her capacity to switch from one variety to another without distorting one of them. Thereby, she keeps the beauty of the dialect and the standardness of the literary language.

3.7 Hurston's Negotiation of Dialect Vs Standard English

After its publication, *Their Eyes Were Watching God* was more acknowledged by white pundits than by African American ones, a few of whom promptly cast it as a distorting text of the African American culture. The most infamous and most known investigations of the novel were held by Richard Wright, whom Gates (1990) presents as Hurston's coexistent and competitive black author from whom Hurston diverted a lot. Wright appears to propose that Hurston should imitate more closely realist writers. Yet, he accused her of orienting her novel to the white audience and of perpetuating the biased views about the black people and putting the black characters again "in that safe and narrow orbit in which America likes to see the Negro live: between laughter and tears" (Wright 17).

As far as folklore and dialect use in the novel is concerned, Wright argues that she uses the folk's "odd" or "quaint" cultural life "which evokes a piteous smile on the lips of the "superior" race" (quoted in Hathaway 2004 174). Here, he alludes to the minstrel quality of her depiction which drives the black character anew to the periphery of the literary representation and casts him as inferior and primitive again. Short time after Wright's article Sheila Hibben's (1937) view opposed him by claiming in the *New York Herald* that Hurston's representation was "not too much preoccupied with the current fetish of the primitive", yet she voiced the cleverness of the blacks and affected "the deeper levels of human life" (1993 21). This voicing is achieved through the use of dialect which is the proper tongue of the black community and identifier of its cultural identity.

Nevertheless, Wright's fears were concretized through some white pundits' critical reviews of Hurston's novel like Lucille Tompkin's (1993) and Alain Locke (1983) who celebrate Hurston's use of dialect representing authentically the black language. However, Tompkin's comments: "It is beautiful. It is about Negroes, and a good deal of all, it is written in dialect, but really it is about every one, or at least every one who isn't so civilized that he has lost the capacity for glory" (quoted in Hathaway 173). Her words symbolized Wrights' fears and partially put the black character in judgment. This judgment is commonly supported by the Whites and refused by the Blacks who expect the "Americanness" instead of the "folkness" of the black culture and mainly its language.

Moreover, Locke reinforces Wright's view by blaming Hurston of delaying what other black authors where trying to overcome. He arguably comments: "Progressive southern fiction has already banished the legend of these entertaining pseudo-primitives whom the reading public loves to laugh with, weep over, and envy" (Hathaway 174). Here, he hints that the black character is represented in a minstrel manner which is no more accepted by the black authors and reviewers. Nonetheless, Wright's judgment excludes the fact that the principal characters, like Janie, are neither primitive nor biased comic entertaining characters. Though she is a major character, she does not speak the Standard English, the variety commonly attributed to the principal characters in conventional literary representations. She speaks dialect and the main themes related to her are serious and have nothing to do with minstrel and humor. Therefore, Janie's complexity is depicted in her own community's traits and a range of linguistic properties which are constituents of her black identity.

Tompkins and Locke's views disregard the manner Hurston follows to provide the constructed prospects about the black community, at the same time, the manner she proceeds to deconstruct them all along the novel. The author models this multiplicity through a set of techniques such as the employment of the African American vernacular and the folklore of her community in accurate and authentic

ways. Her manner of telling about folklore and the cultural aspect of the black community serves the Blacks' cause as Hathaway confirms:

> Hurston's cloaking or "soft pedaling of the folkloric material is highly strategic and comprises the best defense against critics' claim that by including this kind of material in the novel, she is pandering to the white expectations and propagating racist stereotypes (177).

Her depiction is, therefore, transgressing both stances and desiring to discern her community in a different way without confining her depiction to the previous White and Black's representations. She wants to capture it in a realistic way and depicts the characters of the novel in a natural way without embellishment. Her stance shows her real vision and acceptance of her people, at the same time, she looks for the same acceptance of the Whites and longs for the pride of the Blacks themselves. Gayl Jones (1991) commented on Hurston's employment of dialect and folklore as a specific maneuvering to subvert the confinements of the literary traditions to reconstruct new attitudes about the Blacks and their identity (130).

In addition to that, the dialect's role in the novel is to demonstrate the authentic way of people's rhetoric of communicating their cultural practices yet; the dialectal stretches are shaped by the Standard English narrative style supplied by the narrators of the novel. The narrative excerpts are mixed together with the dialect almost all over the novel forming a homogenous text. This technique is commented by Hurston as being a strategy to create a third language which reconciliates between the white and black readers and provides a room for understanding both of them. Gates (1988) notes on the mixture between the Black Dialect and the Standard English: "as third language, as a mediating third term that aspires to resolve the tension between Standard English and black vernacular" (215).

This resolution is shown in the thematic representation through Janie's awareness of her own identity as a black woman in white-dominated society and her need to use the White's language in specific scenes. The court scene illustrates in clear way Janie's awareness about her strangeness and the desire to be heard and understood. The courtroom was full of both black and white people who came to

witness her trial. Her defense was articulated in both the dialect and the Standard English and this mixture offers her a room for comprehension. The explanatory drive of the court scene's equalizations on the reader's translation of Janie's verbose execution explains how Hurston succeeds to reconciliate between the two language varieties. The audience's perspectives of dialect influence the way it envisions Janie talking in this significant scene.

Two conceivable outcomes for clarifying Janie's impact on her jury are delineated. On the first side, if the reader accepts that Hurston is composing to call for white people's solidarity, he should consider two vital realities: firstly that Janie's dialect is restrained by Hurston amid the trial; secondly, that the black people in the courtroom react to Janie's act brutally when she starts defending herself yet; the white audience stays serene. Hurston narrates:

> The white part of the room got calmer the more serious it got, but a tongue storm struck the Negroes like wind among palm trees. They talked all of a sudden and all together like a choir and the top parts of their bodies moved on the rhythm of it" (186).

Both of these points of interest might be utilized to contend that Janie is bowing to the white jury and the white audience to save herself from their misjudgment. Readers who accept this analysis of Janie's situation propose that Hurston is acknowledging "boundless equity" to the white jury, at the same time, focusing on and enabling her white audience's conventions by overshadowing Janie's blackness and declining the black community's compensation.

On the other side, if the reader trusts that Hurston promotes Janie's linguistic ability as a speechmaker thereby; avowing her oral culture as a black member, he may imagine Janie giving an affective and vigorous justification, speaking to the jury with well articulated and exact language. Furthermore, this perception is assisted by the author when she calls attention to the fact that Janie "was not at home. She was in the courthouse fighting something and it wasn't death. It was worse than that. It was lying thoughts (187). In light of Hurston's own clarification, the reader envisions Janie striving against the mighty judicial administration using

her insightfulness and language abilities. From this prospect, Janie is regarded as a skilled speechmaker who enfolds power in her own execution by practicing her capacity to comprehend various groups both the Blacks who come to censure her and the Whites who symbolize the white societal agency through the juridical trial.

Strikingly, Janie develops in both of these two readings of *Their Eyes Were Watching God* as a character who can adjust her discourse to the specific setting or the context of communication in which she is locked. If the reader focuses on Janie's movable speech, he will see how her voice is arched and harmonized with Hurston's own particular logical advancement. Through Janie's speech, Hurston is reflected, because Janie like Hurston has the capacity to "code-switch" and to address the norms and the conventions of two exceptionally differing communities. Barbara Johnson (1985) has contended that Hurston thoroughly demonstrates that the inquiries of "difference and identity" are dependably component of a particular communicative circumstance and the appropriate responses to these inquiries are matters of methodology in lieu of truth.

Arguably, Hurston settles on the choice to perceive Janie both as a biased minstrel praying for justice or as a rebellious strong woman looking for emancipation. Eventually, these classifications rely upon what Hurston's audience notices in this particular textual gap of the court scene. Therein, Janie's identity in the novel is interpreted subjectively according to the interests, purposes and assumptions of each audience. (9) Therefore, some discover that Janie is offering out to the white foundation looking for her opportunity of freedom however, others see that Janie exemplifies an intense and a rebellious option of the minstrel character. This character knows how to use language to manipulate the listeners and the readers' opinion and how to make her words accomplish what she needs precisely. Thus, Hurston accomplishes a slippery style to manage the themes and the plot advancement in favor of her character's needs and her representation's requirements.

The distinction between perspectives of Jones and Hibben, on one side, and those of Wright on the other boost to reveal the questioning of dialect, folklore and

the cultural creativity in Hurston's novel. Readers who regard positively Janie's dialect and folklore have moreover been apt to reply approvingly to Hurston's novel, while readers who are worried about cultural misrepresentation and who long for assimilation in the conventional literary norms blame Hurston for depicting Janie's character latently and backwardly. Thus, the evaluation of dialect and folklore and the culture they identify are pivotal elements which arbitrate the acceptance or the rejection of Hurston's exemplification, at the same time; they orient the opinion on Janie's self-realization and freedom.

In spite of the fact that she was criticized by Wright and his followers, Hurston's thoughts of the black dialect and its use and the literary creation and its significance to the preservation and the depiction of her culture help her in "making art appear as reality" (Dolby-Stahl 56). Her representation is the foundation of numerous basic works of African American writings which come after and it represents an inspiring path for authors who endeavor to transgress literary norms set by either black authors or whites' literary academia. Eventually, the mixture of African American vernacular and the Standard English in her text through the narrative voices and through her characters' mouth shows her ability to move between the two opposite linguistic poles which are a linguistic reality of the American society which no one can deny. It also unveils her genius authority to play god in fiction.

3.8 Conclusion

This chapter comprises the first part of the practical side of this research in which a set of dialectal quotes from both novels *Wuthering Heights* and *Their Eyes Were Watching* are examined in terms of their linguistic properties. The analysis tries to cover the phonological, grammatical and vocabulary items used in both novels. Consequently, E. Bronte's *Wuthering Heights*, dialectal utterance primarily conversed by Joseph are rendered in a noticeable consistency. His speech is depicted in accordance with grammar and phonology rules set in chapter two and

with reference to their equivalent rules in Standard English. Besides, the dialectal vocabulary is used according to the Yorkshire source. Only few exceptions are recorded in the notes of the analysis. Yet, they are justified by Feather-Waddington and K.M. Petyt; who assume that E. Bronte employs her authorial license to render some words according to the requirements of the spoken forms of Yorkshire dialect which vary according to the mood and the level of formality of the speaker.

As far as Hurston's depiction is concerned, dialectal speech of her characters notes far reached consistency except of some words which are respelled in different ways depending on the psychological state of the speaker or in the case of Joe Starcks who uses "I" instead of "ah" to accentuate his superiority and authority over his people and to show his literacy also. As aforementioned in the second chapter, authors of literary dialects endeavor to maintain readability and the artistry of their representations. The beauty of E. Bronte and Hurston's language lies in the use of two varieties, dialect and Standard English, in the same text showing a mastership of both varieties which is refletected in their homogenous texts. Furthermore, writers reconcile between two varieties of English and create diaglossic texts.

Dialects in these novels are used in different manners; for *Wuthering Heights*, the Yorkshire dialect is given exclusively to the character Joseph whose speech is set in clear opposition with that of the other characters and the narrative part of the story. The Standard English is rendered with minor differences among characters to keep an ostensible distinction from Joseph's dialect. Yet, the African American vernacular English in *Their Eyes Were Watching God* is given to all characters of the story and the Standard English is left to the introductory parts and to the narrative parts and sometimes it is blended with dialect. Thus, the narrators switch from one variety to another. This technique shows that the authors code-switch as well. The following chapter looks to cover other sides of dialects' representation in the novels which ranges from the thematic implications to the cultural objectives set by the authors through language.

Chapter Four

Thematic Implications and Cultural Representativeness of Dialects and the Standard English in *Wuthering Heights* and *Their Eyes Were Watching God*

Chapter Four

Thematic Implications and Cultural Representativeness of Dialects Vs. the Standard English in *Wuthering Heights* and *Their Eyes Were Watching God*

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4.1 Introduction

After exposing then analyzing a body of most important dialects' data from E. Bronte and Hurston's novels to see the degree of the accuracy and authenticity of their representations by referring to the linguistic properties set by experts from both British and American linguistic academia, the present chapter tries to connect the use of dialects in both novels *Wuthering Heights* and *Their Eyes Were Watching God* respectively to their thematic implications within the text. In addition to that, it endeavors to shed light on the different cultural features which these dialects enfold.

Furthermore, the investigator of an artistic dialect or a vernacular should likewise look at the representativeness of the writer's utilization of this particular tongue, including which characters are depicted as talking this dialect in specific moments and what impacts which writer is hoping to achieve on the audience and how to carry such states of mind through the readers. This chapter looks to cover the different social and cultural inclinations of E. Bronte and Hurston's depictions of dialects in their novels plus distinct critical resonances of such representations.

4.2 Joseph's Dialect: an Analogy to Yorkshire Reality

Wuthering Heights is, surely, a telling novel which is mostly accomplished by its setting in the Yorkshire fields and by the portrayal of the rustic community that is done in a realistic manner. Since language is the unique medium between the audience and the fictional world, E. Bronte picks out a linguistic style most appropriate to explain and express her fictional subject and thoughts viably and realistically. Furthermore, as the fictional world's verbality is decided by means of the spoken words, the combination of dialectal speech and Standard English in the novel provides a holistic interpretation of characters' status, themes, cultural belonging and the plot's structure in an aesthetic way.

One of the most important features that defines the power of this novel and contributes to the integrity of its location is the use of the Yorkshire dialect through

the mouth of some characters in a relative manner. Yet, the old servant at Wuthering Heights' estate 'Joseph' entirely converses in dialect. He is portrayed as a religious and a faithful servant. Nelly Dean describes him as: "the wearisomest, self-righteous Pharisee that ever ransacked a Bible to rake the promises to himself and fling the curses on his neighbours" (E. Bronte 43). From this description, it is noticed that this character carries some characteristics which show his self-centeredness, rudeness and extremism. Consequently, Joseph is a puzzling character and he is seen from different perspectives. From one perspective, he is constantly bad-tempered, very rough, even rude and ungenerous sometimes. From another stance, he is an old man who is constantly honest, steadfast and obedient to his masters and a person who firmly carries the traditional convention of his community.

Joseph's utilization of dialect mirrors the harshness of *Wuthering Heights'* story and the environment in which it is located. The old man talks an old dialect (Yorkshire dialect based on the Haworth dialect) and lives in the old large estate. The house is tenable however, not adequate as it is constantly caught by storms and the violent climate of the moors yet; it shows a great resistance and solidity. Similarly, Joseph's dialect remains constant because it is clearly displayed and authentically depicted. It is difficult to comprehend and it is always underestimated by the higher classes which cast dialect-speaking people in inferior stratum. Since dialect is already predestined to define a class and to set a character in particular region as Chapman (1994 39) puts it, Joseph's locution denotes his locality and his social status as well. Despite the fact that his vernacular sounds very unpleasant, rustic and reflects his mood and it is much difficult to decipher by a non-speaking dialect reader, there is a charm in it. Moreover, a great part of reality lies in, much the same as the real Yorkshire fields are said to be harsh however lovely (Gorlach 33).

Eventually, among the many features it proposes, dialect is an indicator of illiteracy and crudeness, especially, because it is utilized solely by Joseph. In any case, Joseph and his dialect oppose everyone in *Wuthering Heights*. He approaches

and disagrees with all the characters of the novel and behaves conflictingly with them. Contrary to other characters, his speech shows no development or change from the beginning until the end. In opposition to, for example, Heathcliff's speech which changes and develops from "some gibberish that nobody could understand" (E. Bronte 25) in the beginning of the story to a Standard English that is more cultivated and classy by the mid and the end of the novel.

This variation in Heathcliff's speech which does not appear in Joseph's is purposely done by the author to leave Joseph at the margin of the novel's fictional world just as the Yorkshire area is left remote and unknown by the people outside the region and because Joseph's role in the story has very few in the plot advancement. She just conveys his position of a servant as just as in the real world to approach the social orders through her work in a realistic manner without romanticizing his status.

This approach is fulfilled through the means of linguistic representation. Joseph's discourse is not continuously simple to comprehend yet; it is a fundamental portion of the novel since it accentuates the significance of social boundaries in the Victorian era and acts as a considerable motor in the advancement of the general mood of the story through the characters' reactions to it (Ferguson 1998 2). According to Waddington-Feather (2004), Bronte's utilization of the Yorkshire tongue fortifies the readers' awareness of the social zone in which the novel is set and helps it to appear more realistic (1). Therefore, Joseph is a character who gives the realistic tint to the story and represents the people of the Yorkshire area and their mental features.

4.3 Joseph's Dialect Thematic Implications in *Wuthering Heights*

After the rise of the Standard English as the language of prestige and literature, Yorkshire dialect's speech was viewed as the locution of the ignorant and uninstructed people living in rustic areas of Britain. Thereby, its manifestation in literature was seen in literary works in which writers failed their literary objectives in Standard English and escaped to dialect to convey a message or a specific image. However, dialect in *Wuthering Heights* displays a very important role in revealing significant themes which contribute at the general atmosphere and the mood prevailing in the story. E. Bronte's incorporation of Yorkshire dialect and the accuracy in portraying Joseph's speech grant the novel its literariness, acknowledgement and even respect in the nineteenth century because it reflects the Victorian everyday life and produces an adventure of the provincial life. The following sub-sections set different themes which the author tries to uncover through the character Joseph and his Yorkshire locution.

4.3.1 Religious Implications of Joseph Utterance

In several occasions, Joseph, in the novel, speaks about religion and plays the role of the preacher. He feels a responsibility toward his masters and wants to guide them to the right path according to his perception. His speech consists of religiously oriented images and expressions. Lockwood narrates one of the occasions mentioned in Catherine's diary in which Joseph is telling his master about Cathy and Heathcliff's deceptive adventure in the moors:

> "Maister Hindley!" shouted our chaplain. "Maister, coom hither! Miss Cathy's riven th' back off 'Th' Helmet o' Salvation,' un' Heathcliff's pawsed his fit into t' first part o' 'T' Brooad Way to Destruction!' It's fair flaysome that ye let 'em go on this gait. Each! th' owd man wad ha' laced 'em properly - but he's goan!" (Bronte 23).

In this heavy dialectal passage, Joseph judges them and shows his worries about their faith. Even Catherine represents Joseph as being their chaplain as if he is a minister in a church and not a servant in their estate.

The reader feels here that Joseph holds the scepter of salvation and damnation as well. Moreover, he thinks that he is responsible to spare them the: "broad road to destruction" (Stuchiner 191). He charges the acts of the members of the gentry in each occasion; he scolds them behaving like a missionary of God. His point of view regarding their behaviors reflects the biased and the misleading general opinion of the nineteenth century's people of rural England in regard with the religious faith which Thomson refers to as "religious terrorism" that is commonly accompanied with harsh treatment of the Christian subjects and promotes "humility and submission" (Stuchiner 193).

Jane Hudson posits that the use of dialect in Joseph's locution conveys "the harsh but more conventional morality of Joseph" however it is "made strange" by his "nearly incomprehensible language" (32). This opinion shows the difficulty of Joseph's speech that is linked to his religious stance and the manner he reveals it to the reader since his rudeness is often transmitted by his words. This is done on purpose by the author to transmit and denunciate this harsh and strange conviction.

Joseph is unquestionably right as he would like to think that the people in Wuthering Heights' estate are in moral danger and he prays for God's salvation each time he encounters a behavior which does not fit his religious opinion "Oh wicked, wicked! May the Lord deliver us from evil!" (E. Bronte 16). However, his ways to convey this presumed righteous opinion is misleading and violent. He coercively attempts to instruct the members of Wuthering Heights his own religious conventions. Catherine narrates his speech after her father's death:

> 'T'maister nobbut just buried, and Sabbath not oe'red, und t'sound o't' gospel still i'yer lugs, and ye darr be laiking! Shame on ye! Sit ye down, ill childer! There's good books eneugh if ye'll read ',em; sit ye down, and think 0' yer souls!' (Bronte 22).

This passage is full of dialectal vocabulary items which are linguistically heavy and emotionally charged with scaffoldings. He endeavors to protect himself and the other members of the Earnshaw family particularly Catherine from Heathcliff's devilish behavior since he perceives him as a danger for Catherine.

His entire grittiness renders him safe from Heathcliff's malevolent profound impact, and his own crooked understanding of religion is much realistic from every angle of the nineteenth century's rehearses in the Yorkshire area which gives him knowledge into Heathcliff's mind that is properly conveyed to the reader by means of unlimited attacks. His ceaseless references to Heathcliff's devilish spirit have a total impact all through the novel, adding to it a superstitious component which is Joseph's own. Joseph is highly portrayed as a superstitious character who sees Heathcliff darker skin color as an omen to the entire family.

When the structure of the novel is analyzed, it is seen more closely how the novelist has utilized Joseph and his dialect to convey a religious vista. He generally comes into the novel at those significant moments when the character Heathcliff requires delineation of a barbarous and brutal type. He shadows Heathcliff like a demon or as an inferior soul in presence with respect to a preeminent and hateful power. Through his closeness, he provides a metaphor which makes Heathcliff's character more natural and dynamic.

4.3.2 Violence and Intensity in the Speech of Joseph

The old Joseph, is obviously, the principal agent of dialect in the novel, and E. Bronte's understanding of this diabolic imposter together with his dialect, are sufficient to judge now that it took a lot of inventiveness, and a huge boldness, for the author to make a character talking such a restricted dialect in a novel of this eminence. She does not deviate from her realistic strategy of depiction and never lends Joseph some pseudo, stereotyped Northern dialect or standard like other writers formerly did for dialect-speaking characters.

However, she makes Joseph a loud-voiced, a Haworth dialect speaker, utilizing words and terms which are totally expelled from the Standard English. Instead of making him unintelligible and disturbing only, she makes him one of the indispensable minor characters who plays a telling part in making the hugely serious and violent climate which pervades in the entire novel. As far as harshness is concerned, Petyt notes that: "one probably crucial feature, the 'West Yorkshire

tone of voice', variously described as 'harsh', 'loud'" (241). This view is displayed by E. Bronte through Joseph's speech which reflects her realistic exemplification of the Yorkshire man.

Moreover, Joseph's violent character excludes no one even Nelly the housekeeper because; she always defends Catherine against his unemotional behavior. He speaks plainly against the coming of Linton to the estate; he spares no occasion to sneak his nose in their matters. In one of the occasions, he devilishly thrusts an argument against three characters, Heathcliff, Catherine and Nelly as she narrates:

> "If I war yah, maister, I'd just slam t' boards i' their faces all on 'em, gentle and simple! Never a day ut yah're off, but yon cat o' Linton comes sneaking hither; and Miss Nelly, shoo's a fine lass! shoo sits watching for ye i' t' kitchen; and as yah're in at one door, he's out at t'other; and, then, wer grand lady goes courting of her side! It's bonny behaviour, lurking amang t' fields, after twelve o' t' night, wi' that fahl, flaysome divil of a gipsy, Heathcliff! They think I'M blind; but I'm noan: nowt ut t' soart! - I seed young Linton boath coming and going, and I seed YAH" (Bronte 92).

In this loaded dialectal excerpt, Joseph is urging his master Hindley to punish Catherine since she is looking for Heathcliff after his departure from the estate. Similarly, he is accusing Nelly of being involved in the bad behavior of her mistress. He leaves no incident without launching his harsh criticism and referring to his misleading vista. He ironically criticized Catherine and Nelly's behavior when Hindley is absent as he says: "It's bonny behaviour, lurking amang t' fields, after twelve o' t' night". Likewise, he is launching a set of bad qualifying adjectives toward Heathcliff: "fahl, flaysome divil of a gipsy" and showing his careful attention to the conduct of the other characters: "They think I'M blind; but I'm noan: nowt ut t' soart!". Although Joseph is lacking the authority to punish them, since he is a mere servant, he looks for someone who can do it instead of him. Therefore, Joseph is portrayed as manipulating man who endeavors to practice his violence on the other characters.

4.3.3 Joseph's Tragic-comic Entrances

It is additionally deserving of note that Joseph gives the few occurrences of diversion which break into the novel. Like a humorist in incredible tragic scenes, his image of humor is terrible and gloomy at the same time; it keeps the appalling viciousness being played out about him. When Joseph meets Nelly and describes to her the novelties at Wuthering Heights, he speaks about Heathcliff who returns and is purposely destroying Hindley Earnshaw by playing him at dice; meanwhile, he is restoring his passion with Catherine, who is married to Mrs. Edgar Linton. Joseph's depiction is, in a like manner, funny and disastrous. Furthermore, it is peculiar and perfect in terms of facts it provides the reader about the impact Heathcliff's return is playing on the Earnshaws and Lintons together. He says:

> "we's hae a crahner's 'quest enah, at ahr folks'. One on 'em 's a'most getten his finger cut off wi' hauding t' other fro' stickin' hisseln loike a cawlf. That's maister, yeah knaw, 'at 's soa up o' going tuh t' grand 'sizes. He's noan feared o' t' bench o' judges, norther Paul, nur Peter, nur John, nur Matthew, nor noan on 'em, not he! He fair likes - he langs to set his brazened face agean 'em! And yon bonny lad Heathcliff, yah mind, he's a rare 'un" (E. Bronte 109).

He continues his account about Heathcliff:

> "He can girn a laugh as well's onybody at a raight divil's jest. Does he niver say nowt of his fine living amang us, when he goes to t' Grange? This is t' way on' t:- up at sun-down: dice, brandy, cloised shutters, und can'le-light till next day at noon: then, t' fooil gangs banning und raving to his cham'er, makking dacent fowks dig thur fingers i' thur lugs fur varry shaume; un' the knave, why he can caint his brass, un' ate, un' sleep, un' off to his neighbour's to gossip wi' t' wife. I' course, he tells Dame Catherine how her fathur's goold runs into his pocket, and her fathur's son gallops down t' broad road, while he flees afore to oppen t' pikes!" (Ibid 110).

This quote comprises considerable dialectal linguistic details (an investigation of these details is provided in the third chapter) which show that Joseph is distant from everyone else in having the *nonstandardness* of discourse. His speech is set apart in very distinguished way on the page to such an extent. It is substantially further from

the Standard English even compared to other characters' speech; those having the same social class like 'Nelly' and 'Zillah' and also further from those Yorkshire dialect-speakers like 'Hareton' who is illiterate. Joseph is giving a minute description of event using images and qualifiers about people and their behaviors. His narration sways between serious and tragic details; it is funny, sarcastic and enfolds tragic hints. He does not forget to refer to religion, every time, he converses about a member he considers unreligious.

Violence and intensity of Joseph's speech have been shown since the starting of the story; he likewise makes the intensely threatening environment which forecasts all the savagery which happens later. He receives Lockwood in very rude manner, the sort of welcome which is expected from Heathcliff's servant. He keeps up this antagonistic effect which stuns the civilized southerner. His gloomy refusal to assist him when this misguided voyager looks for induction to Wuthering Heights reveals his rudeness and his inhospitality. The next discussion between Joseph and Lockwood displays his outrageous unwelcomeness and his sarcastic mockery which he plainly shows to this new lodger in the estate. In the following excerpt Lockwood is narrating Joseph's reception at Wuthering Height:

> 'What are ye for?' he shouted. 'T' maister's down i' t' fowld. Go round by th' end o' t' laith, if ye went to spake to him.'
> 'Is there nobody inside to open the door?' I hallooed, responsively.
> 'There's nobbut t' missis; and shoo'll not oppen 't an ye mak' yer flaysome dins till neeght.'
> 'Why? Cannot you tell her whom I am, eh, Joseph?'
> 'Nor-ne me! I'll hae no hend wi't,' muttered the head, vanishing (Bronte 10)

After this inhospitality which is ostensibly expressed, at last, Joseph imposed on the reader the horrible impression of Wuthering Heights and the people who are imprisoned there which he would later conclude by following the events at night. He sets his dogs on Lockwood as Lockwood seizes Joseph's lamp to make his own track to the estate.

During his resting time, Lockwood has a loathsome bad dream of Joseph and his companions beating him in the church room. This nightmare shows that the

hostile nature of Joseph haunts even the dreams of Lockwood and reveals that even other people share the same characteristics of Joseph. The bad dream finishes up with that abhorrent scene when Lockwood panics out after perceiving Catherine's ghost and tries to stop it to get in. Joseph's dialect again is inserted in the middle of two scenes of a profoundly charged hysterical nature. His horrible humor decreases, to some extent, this stressing incident without spoiling the alarming violent mood which E. Bronte wants to convey. Both scenes have the most powerful conceivable effect since the reader's emotional pressure has not been kept long. It has been briefly decreased by Joseph's break in which he scolded the unmanageable children Cathy and Hareton.

Joseph's heavy dialectal speech is best associated with tragic-comic scenes when Isabella Linton is first acquainted with Wuthering Heights following her desertion to marry Heathcliff. What she affectionately thought would be a perfect marriage is broken from the first time she comes in the house. She meets Hareton Earnshaw who intimidates to set his bulldog on her. She withdraws to the kitchen where Joseph is making the evening's porridge. Taking on the position of the house lady and being hungry herself, she ousts Joseph out off the kitchen and wants to cook. The following quote is narrated by Isabella herself in which she portrays Joseph's response to her order in a comic and mocking way. She tells Nelly in a letter:

> "Gooid Lord!" he muttered, sitting down, and stroking his ribbed stockings from the knee to the ankle. 'If there's to be fresh ortherings - just when I getten used to two maisters, if I mun hev' a MISTRESS set o'er my heead, it's like time to be flitting. I niver DID think to see t' day that I mud lave th' owld place - but I doubt it's nigh at hand!" (Bronte148).

Humor, violent and tragic scenes are shown in the Language of Joseph for; he shows no pity and no understanding of Isabella. He refuses to have her as a Mistress at Wuthering Heights. His language and tone reflect the traditional point of view of the nineteenth century's Britain which saw the woman as an inferior creature even for the lower classes. Thus, patriarchy and gendered censorship are also mirrored in the dialectal speech of this servant.

This tragic scene continues to bitter Isabella's feelings, not only by words but also by the behavior of Hareton and Joseph whose disgusting manners are bothering her. In another scene, Isabella requests to be guided to another room where she can eat her evening food without anyone else. In her refined classy way, she continues narrating her first horrible evening at Wuthering Heights and Joseph's comic and unthoughtful response to her request:

> "I shall have my supper in another room," I said. "Have you no place you call a parlour?"
> "PARLOUR!" he echoed, sneeringly, "PARLOUR! Nay, we've noa PARLOURS. If yah dunnut loike wer company, there's maister's; un' if yah dunnut loike maister, there's us" (Bronte 149-150).

His rising voice and grim humor complicated more the situation of Isabella who is embarrassed by the changing climate of her life, from the classy Grange where the Lintons reside to the gloomy Wuthering Heights, the empty estate inhabited by disgusting and rude people Hareton, Joseph and Heathcliff. Joseph playable words and rude tone complicate more the situation of Isabella who cannot bear such behavior.

The servant continues his mockery of Isabella's request for a room. He guides her to a "kind of lumber-hole smelling strong of malt and grain" as she describes in her letter. In their way to it, he carries on his sarcasm:

> "Here's a rahm,' he said, at last, flinging back a cranky board on hinges. 'It's weel eneugh to ate a few porridge in. There's a pack o' corn i' t' corner, thear, meeterly clane; if ye're feared o' muckying yer grand silk cloes, spread yer hankerchir o' t' top on't" (E. Bronte 150).

His speech shows an outrageous underestimation of the lady who is supposed to be Heathcliff's wife and the mistress of the estate. His humorous way causes desperation to Isabella who starts to hate the place and regret her elopement from the Grange. Consequently, she thinks of her destiny which is linked to this hellish estate. Eventually, she asked for the bedroom to sleep and another time, Joseph intervenes and viciously responds:

> "BED-RUME!' he repeated, in a tone of mockery. 'Yah's see all t' BED-RUMES thear is - yon's mine.'
>
> "Oh! it's Maister HATHECLIFF'S ye're wanting?" cried he, as if making a new discovery. "Couldn't ye ha' said soa, at onst? un' then, I mud ha' telled ye, baht all this wark, that that's just one ye cannut see - he allas keeps it locked, un' nob'dy iver mells on't but hisseln" (Idem).

In all the aforementioned quotes, Joseph is again being utilized as an agent to elevate the unfortunate circumstances in which Isabella is entrapped. His earthly and heartless character aggravates the sudden hopelessness and wretchedness of Isabella. Joseph's social rudeness precedes the physical and mental agony which Heathcliff brings upon her later, as he deliberately approaches the devastation of the Lintons and the Earnshaws to fulfill his horrible revenge.

Much a similar treatment is distributed to Isabella's child, Linton Heathcliff when he is asserted by his father after Isabella's demise. Again, it is Joseph who supplements his lord's enmity with his own particular image of antagonistic attitude, and again, it is over the porridge bowl that he expresses his hatred as Linton declines to eat the porridge which the servant has prepared. Although Heathcliff compels his servants to respect him, Joseph voices his disapproval of the young Linton's declination to eat and murmurs as Nelly narrates:

> "Cannot ate it?" repeated he, peering in Linton's face, and subduing his voice to a whisper, for fear of being overheard. "But Maister Hareton nivir ate nowght else, when he wer a little 'un; and what wer gooid enough for him's gooid enough for ye, I's rayther think!" (Bronte 222).

Joseph continues his contend by comparing the young Linton's behavior to his mother's. Then, he says: "Wah!" answered Joseph, "yon dainty chap says he cannut ate 'em. But I guess it's raight! His mother wer just soa - we wer a'most too mucky to sow t' corn for makking her breead" (Idem). These words raise Heathcliff's anger and orders Joseph not to mention Isabella's name before him. Joseph's attempts to influence Heathcliff fail this time and his opinion about the other characters becomes less significant.

4.3.4 Joseph's Speech from a Malevolent Tone to a Jokester

Steadily, the abhorrent impact of the old Joseph decreases with that of his lord Heathcliff, and his character is lessened to just a comic one. The more powerful the love of the young Cathy Linton and Hareton Earnshaw grows up, the more jokester and less malevolent soul is Joseph. He is horrified and astonished at seeing the two youngsters' love becoming plainly strong. One day on his arrival from the dairy cattle store, he voices his objection in an unquestionable manner. Joseph has respected the religious and social principles all his life; he is loyal to his masters and it does not appear to be reasonable that, by the end of the day, the sum total of what he has are a Bible and a heap of "dirty bank-notes" which he has to give back to the owner. In one of the scene, he appears ordering Hareton to give back the Bank-note to Heathcliff: "Tak' these in to t' maister, lad,' he said, 'and bide there. Aw's gang up to my own rahm. This hoile's neither mensful nor seemly for us: we mun side out and seearch another" (E. Bronte 333). Here, he shows that the estate is like a hole which is neither appropriate to live in nor good for him.

At last, Joseph is seen again in another preeminent comic episode when Cathy and Hareton have removed the bushes which belong to Joseph's yard. Furiously and stunningly, Joseph goes to announce this deceitful incident to Heathcliff. Nelly describes his wordless mouth trembling and his jaws moving like those of a cow. He reports the event to Heathcliff in a very difficult dialect:

> "I mun hev' my wage, and I mun goa! I HED aimed to dee wheare I'd sarved fur sixty year; and I thowt I'd lug my books up into t' garret, and all my bits o' stuff, and they sud hev' t' kitchen to theirseln; for t' sake o' quietness. It wur hard to gie up my awn hearthstun, but I thowt I COULD do that! But nah, shoo's taan my garden fro' me, and by th' heart, maister, I cannot stand it! Yah may bend to th' yoak an ye will - I noan used to 't, and an old man doesn't sooin get used to new barthens. I'd rayther arn my bite an' my sup wi' a hammer in th' road!"(Bronte 336).

Heathcliff interferes and stops Joseph's complain and tells him that he will never interfere in an argument between him and Nelly. He declares to let him down even if she throws him in coal-hole. Heathcliff's response shows his recklessness about

Joseph's matters and struggles. However, Joseph continues explaining again to his master that the quarrel is not between him and Nelly but Hareton:

> "It's noan Nelly!" answered Joseph. "I sudn't shift for Nelly - nasty ill nowt as shoo is. Thank God! SHOO cannot stale t' sowl o' nob'dy! Shoo wer niver soa handsome, but what a body mud look at her 'bout winking. It's yon flaysome, graceless quean, that's witched our lad, wi' her bold een and her forrard ways - till - Nay! It fair brusts my heart! He's forgotten all I've done for him, and made on him, and goan and riven up a whole row o' t' grandest currant-trees i' t' garden!" (Idem).

He accused the young Cathy of influencing Hareton and witching him with her unrefined manners and that he forgets all what the old servant has done for him. This incident harms Joseph deeply. The impact of the old man has gone and the removing of the bushes to be supplanted by flowers of more delighting quality are representatives of the vanishing impact of meanness in Wuthering Heights which is altered by the energy of good. Ultimately, good and hope enter the estate with the affection of Catherine and Hareton.

Joseph is presently just a jokester; his function of meanness is broken and he is the joker seen almost cutting a trick round Heathcliff's body toward the novel's end. Eventually, Joseph is left to take care of Wuthering Heights, living in the kitchen with another servant after the marriage of Catherine and Hareton who abandon the estate to live in the Thrushcross Grange.

The novel comprises other instances of different occurrences of Yorkshire dialect altered by characters other than the old Joseph, for the most parts by Hareton, the young man raised under Joseph and Heathcliff's influential mentality. Like Joseph, he converses in dialect, often described by Bronte as "the frightful Yorkshire pronunciation" (E. Bronte 234) to accentuate the violence and the fierceness which Heathcliff and Joseph had cultivated in him. E. Bronte has utilized his dialect with a specific affiliation, and it is clear that the more illuminated Hareton ends up plainly under the instruction of the young Catherine, the less he talks dialect and the further he distances himself from the bad impact of Joseph and Heathcliff.

The thematic implications of dialect in the framing of the climate of *Wuthering Heights* show the function of Joseph's speech to create a specific atmosphere for the story. In all the former quotes, E. Bronte endeavors to put a great deal of linguistic particularities related to the pronunciation and grammar in addition to the Yorkshire vocabulary items. The next sections try to discern some social and cultural attributes to show Bronte's effort to render dialect and Standard English and their functions in the shaping the novel's fictional lines and plot.

4.4 Language in *Wuthering Heights* as a Pointer of Social Mobility

Novelists have always been preoccupied by their characters' social class which is the rank or the social conditions they cover in their fictional societies that are inspired from the real societies. The class is employed by authors to render distinct properties of these characters in the fictional world which is an artistic mirror of reality. This employment longs to spotlight on the dissimilarities amongst characters of various classes. Language is often utilized to show these disparities at various levels. Among the most important ones: education, prestige, naivety, sophistication and comedy are cited as examples.

In *Wuthering Heights*, the social class is displayed through the linguistic behavior and the language variety which characters employ when conversing. For Joseph, the main dialect-speaking character, he uses dialect all the time with all the characters, either from a higher class or with his fellow servants. This reflects his static social position as the servant in the estate until the end. However, Heathcliff's social mobility is highlighted through the amelioration of his language from "some gibberish", which makes Edgar Linton call him a "gipsy" to the standard variety of English which is perceived by Nelly as "a foreign tone". His language changes as his social class does. When he becomes the master of Wuthering Heights, he tends to demonstrate his social leveling by speaking the language appropriate to the upper class. His domination is not at the level of wealth only, but also at the level of

speech. Here, the standard variety is a marker of superiority and a pointer of the social integration of Heathcliff.

Catherine's language and manners as well change when she becomes the spouse of the master in the Linton's Grange. This change is done intentionally by Catherine because; she works on her manners to become a "lady". She gives up her love to Heathcliff in search of a better social position and a good reputation in the Linton's view. Joseph, Heathcliff and Catherine belong to the same speech community; however they interact in different ways. This is mainly because of their social status. Even though, they use different varieties, they still maintain intelligibility. This level of understanding between them is approached because they share the same conventional concept of what is correct in language.

Education level is rendered through the absence of the standard variety for the characters Joseph, Hareton and Zillah; these characters are either servants or uneducated people. The uneducated Hareton is brought up by Joseph whose speech is purely dialectal and by Heathcliff who pulls him down to the class of servants. Hareton's utterance is commented by Isabella as being "a jargon" which is difficult to be understood. Furthermore, he represents a confusing character for Lockwood who questions himself whether Hareton is a servant or a member of the gentility. After Heathcliff's demise, Hareton gets rid from the domination of Joseph and Heathcliff together; he starts reading to improve his utterance to a more refined language. This improvement is reached by the assistance of the young Cathy who urges him to read and instruct himself because he is no more a servant, but a member of the gentility.

As far as Nelly is concerned, she is a servant yet; she uses a refined language which is near to that of her masters. Lockwood argues: "Excepting a few provincialisms of slight consequence, you have no marks of the manners that I am habituated to consider as peculiar to your class". Lockwood finds her language close to his yet; these "few provincialisms" are pointers of her origins and social class as a Yorkshire servant. She, responsively, argues that she acquires her standard variety from the books she reads at the Linton's library. Furthermore,

Nelly's language is different from that of Joseph though they occupy the same position and the same materialistic conditions. Her language allows her to achieve a successful communication with other characters. Moreover, Nelly is privileged of the sympathy of the gentry which is not the case of Joseph who is perceived as a rude person. Nelly fills "an in-between space understanding perfectly dialect, but speaking educated English"[28]. That is why she narrates accurately the conversations of Joseph and the other characters from the upper class as well.

Fernandez (2009) comments on Nelly and other Victorian servants' language: "they mimic the culture of the middle class, especially through their claim to literacy and familiarity, sober industrious and dedicated, Nelly Dean epitomizes the phenomena of respectability" (54). Fernandez continues to claim that this type of servants "forgo the power of the pen to offer oral histories that flaunt their apparent godliness discipline and commitment to social and civic order" (56). Nelly's position as servant does not prevent her from being literate and does not deprive her from respect. She occupies a very important space in the story for; she is the narrator of many events.

Therefore, she breaks down the anticipations of Lockwood who intends that her narration would be "regular gossip". He asserts that her language is as refined as his own and totally different from that of Joseph. Her literacy and power of narration upset his previous perception on how the servant behaves and speaks. She threatens Lockwood's position as the primary narrator of *Wuthering Height,* which Fernandez points out as: "Servant logic resists bourgeois norms" (18). Ultimately, her literacy stands for the mutability and the agitation of the social characteristics which are known in the Victorian era.

In brief, the social mobility is represented though the language change of characters Hareton, Heathcliff, Catherine and Nelly who tend to accommodate their linguistic behavior to fit another social class and to acquire respectability. They

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[28]https://books.google.dz/books?id=MHuDCY_zhDMC&printsec=frontcover&dq=character+in+w uthering+heights&hl=fr&sa=X&ved=0ahUKEwi0_9WMkeTYAhVGQq0KHV8oAwUQ6AEIKD AA#v=onepage&q=dialect&f=false

endeavor to class themselves off, either to please or to assert their position as masters and upper class people. Stewart (2004) relates this social mobility to rather a higher sense and comments as such:

> Reading is quite literally the end of the curse for Hareton. Hareton is in fact the fourth servant freed to mastery by reading, for in addition to Joseph's obsessive relation to the Scriptures, and Heathcliff's ascendance after his return from educating himself, Nelly has read or looked at every book in the library at Thrushcross Grange—even the Greek, Latin, and French books she knows (189).

Meanwhile, Catherine wants to show that she is a lady of the gentry's social class and asserts her position as a refined woman; Heathcliff tries to align himself in a new social class and wants to exercise his power as the owner and, therefore, a master. Hareton is rehabilitated by Cathy and finally assimilated as a member of the gentility by the end of the story. As far as Nelly is concerned, she longs for respect and socialization.

Nevertheless, Joseph represents the social immobility; he resists all the conditions and retains his power by his local speech and his judgmental stances of his social environment. The only relation he has with literacy is that with the religious books. Nelly informs us that he: "ransacks the Bible to rake the promises for himself and fling the curses at his neighbor". He, also, obliged Catherine and Heathcliff to read them but in vain thus, he perceives them as uncivilized and unreligious. Eventually, Joseph's resistance of the harsh climate and the weather of the moors are epitomized through maintaining his language and social position to the end of the story. He keeps speaking dialect without looking to learn or seriously imitate the Standard English to achieve a successful communication with other people.

4.5 Folkloric and Cultural Consolidation in *Wuthering Heights*

Wuthering Heights is written in great part in Standard English yet; the cultural elements are introduced through the utterance of both dialect and Standard English- speaking characters. The author infiltrates folklore in a more approachable manner than other writers who preceded her in employing such materials. She communicates her culture and traditions which were implemented in the daily life of the people of her community. Her interest is to render the culture of the remote Yorkshire area to the audience who might ignore it. Furthermore, Bronte's representation of folklore in such distinct manner comes from a variety of sources from which the author collected her information. Stewart (2004) sets these sources as follows:

> the Irish folklore that was a vivid memory of her father; the traditional stories and ballads recited and sung by the family servant Tabitha Ackroyd; the wide, perhaps even comprehensive reading Emily and her sisters completed of the work of Sir Walter Scott; and the fashion for folklore articles, by James Hogg and others, in *Blackwood's Magazine* (181).

Wuthering Heights is a real depository of folklore which E. Bronte attained from a number of points of supply which helped her to provide a rich quantity of folkloric elements based on oral memories like her father and Tibitha's and from written resources like Scott's poems and Hogs' articles.

The folklorists of the Victorian period represented the folk tradition and culture as remnants of the ancient times however; the existence of folklore in *Wuthering Heights* holds different meanings and orientations. Though dialect-speaking characters in conventional literature are stigmatized or regionally aligned, they are perceived as the holders of a considerable cultural heritage of the English communities. In E. Bronte's novel, the folkloric materials are not marked as rustic or archaic elements moreover, their implications act as a reviving pulse of the old cultures which were entombed in oblivion for a long time. They appear to confront the common connotations which the folklorists of the era had related to them. The

popular heritage and oralities in *Wuthering Heights* are introduced through a set of aspects like songs and supernatural beliefs.

Folktales and songs in *Wuthering Heights* are neither employed to foster materialist revenue of the novel nor as a source of embellishment; they are set as crucial part of the story itself and define the structure of the novel's plot. Furthermore, they constitute the memory of the oral narration which is fulfilled by Nelly. E. Bronte infiltrates folkloric elements in a bald manner; she executes a method to create a way to centralize the popular culture and relates it to the English body instead of letting it at the periphery of the English culture as remote one. Through folklore, the author attempts to consolidate the Englishness of those cultural aspects of the northern area which were driven to the inferior level of interest by the hegemony of the industrialized Yorkshire area and the southern part of England.

The impulsive presence of folklore in the novel was behind the harsh criticism launched by reviewers of *Wuthering Heights*. Allott (1974) mentions that some critics said that the novel was written for a very limited audience or it was produced as: "a youthful story, written for oneself in solitude" (278). This view is a reflection of their refusal to the unrefined liberty given to characters of the novel which mirrors the personality of the people of the area. This is mainly because it displays difficult details which are not present in the classy society. The degree of coerciveness and irregularity in the social and linguistic behavior of the novels' characters are unacceptable. The novel does not produce limitations to the anger of wildness and works oppositely to the conventional literature which endeavors to set the literary text as a tool to instruct the audience and to tame the wild activities of the human psyche.

Opposingly, *Wuthering Heights* transgresses the conventional views of the relevant style and themes which should be treated in the novel; it comprises themes and styles suitable for the folks as if the story was created by a folklorist not a novelist. Moreover, by the mid of the nineteenth century, the English novel broke up with stories comprising ghosts and superstitious beliefs trying to cope with the

sophistication of the English society in all domains. However, *Wuthering Heights* came to disturb this change. The novel contains both the old and the new views through its characters. Lockwood symbolizes the new perspective of the Victorian gentility on the ghosts, boggles and the demonic creatures yet; Nelly, the servant at the Earnshaw's estate and a member of the Yorkshire country people, symbolizes the views of her people. She is the memory of their beliefs and the narrator of most events in which the superstitious beliefs and the folkloric elements are demonstrated.

Wuthering Heights puts in contrast both views through these two narrators. Lockwood perceives people who have faith in these folk elements as "delirious" but Nelly narrates her experience with them and confirms their existence as part of their cultural heritage without being ashamed of such beliefs. On the one hand, the folklorists of the time collected the folk legacy to show it is an ancient myth. Besides, they tried to raise the people's awareness about the civilization which the country is living. For them, Britain had moved beyond these bygone myths. They endeavored to halt these vanished beliefs and urged the people to follow the industrial stream. On the other hand, E. Bronte infiltrated, artfully, the folkloric elements and longed to revive them. At the same time, she worked to distance herself from the superiority shown by the folklorists of her time and kept her position as an artist and a lover of her country cultural heritage.

4.5.1 The Ghost in *Wuthering Heights*

As far as the ghost's existence in *Wuthering Heights* is concerned, Catherine Earnshaw's ghost is used analogously to the Fanshawe woman's ghost employed by Walter Scott (1810) in "The Lady of the Lake" but with some differences that Krebs (1988) comments on:

> In telling the story, Scott allows that prominent English people could see ghosts, but only in the past, and only in Ireland. When Bronte uses the form of the ghost memorat in *Wuthering Heights*, however, she does not use the same distancing technique. Instead, she divorces the memorat both from the tone of quaintness used by Scott and the condescension used by Victorian folklorists (45).

Krebs traces the distinction between Scott's and E. Bronre's representations of ghosts in accordance to the way they recount the story. Scott permits English individuals to see phantoms however; they are set just in the past and just in Ireland. Yet, E. Bronte utilizes the type of the apparition memorat in *Wuthering Heights* and does not utilize the same removing system. Rather, she separates the memorat both from the tone of oddity utilized by Scott and from the superiority employed by Victorian folklorists.

According to Briggs (1976), Fanshawe lady's ghost is apparently a dead spirit which appears differently from that of Catherine. The former is an apparition from Ireland which deplores and moans family members or returns to rescue her babies. Her ghost is related to the Irish culture which is linked to women who were either tortured or dead when giving life to their babies (14). However, Catherine's ghost deplores and moans her own fate and doom. For Krebs, though both employments of ghosts hold similarities, the thematic objectives of E. Bronte serves "femaleness" rather than Scott's which serve the "Irishness" which incorporates issues related the community and the family issues as well.

Moreover, according to Lockwood's first impression about Catherine's ghost, the apparition is related to a folkloric story he read in Grant Stewart's *The Popular Superstitions and Festive Amusements of the Highlanders of Scotland* (1823) in which the author narrates a Scottish tale of a little girl's changeling. He confides to Heathcliff that the girl he sees at the window implores "let me in let me in!", "must have been a changeling—wicked little soul!" (E. Bronte 28). At first, he relates his vision of the little girl to dreaming however; Nelly corrects his assumption and tells him the story of Catherine who really lived and died in Wuthering Heights.

E. Bronte supports her vision of Catherine's ghost as a real apparition and not as simply a dream through Nelly who narrates specific events which denote that Catherine really exists and she cannot be in "Lockwood's subconscious" (Simpson 54). Nelly's narration challenges Lockwood's racial thoughts and pushes him to

claim the existence of "ghost", "goblins", "fiend" and "changeling" which he assumes that: "If the little fiend had got in at the window, she probably would have strangled me! (Bronte 28). Here, the reader feels that Lockwood's fear denotes that he starts to believe in the existence of this ghost and forgets his previous assumptions which set it simply as a folkloric creed far from being real. Moreover, the unconventional relationship of Catherine and Heathcliff and their love are carefully interwoven with folkloric beliefs which are generally generated from either socially or culturally rejected behaviors of individuals; Davidson (1975) posits:

> Emily Bronte associated folk beliefs, wraiths, portents, witchcraft and the like with 'that intense inner life' which sets Catharine and Heathcliff apart from ordinary humanity, and how she has used them to convey the strength of their savage passions of love and hate, and the rebellious spirit with which they encountered death, each refusing to relinquish the hold possessed over the other (88).

The whole creative heaviness of the story disallows us to accept Lockwood's unfaith in Catherine's ghost and endeavors to deny the vista of the native people of the area. Instead, it asserts that the unification accomplished by Heathcliff and Catherine is fairly and properly expressed by means of Catherine's apparition.

Folk beliefs' representation serves a thematic objective which is the ultimate peace achieved by their very own terms because; both Catherine and Heathcliff believed in ghosts and supernatural phenomena since they were young. Catherine's ghost is rationally interpreted as a "ridiculous nightmare" by Lockwood whose knowledge about the folktales is limited to the folklorists' books of the era. yet, it is emotionally met by her lover Heathcliff, the cold, and the unfriendly master who desperately cries and screams for it, and who definitely excludes the supposition that Catherine's ghost is a mere nightmare. For Heathcliff, Catherine's ghost is paramount to his existence to the point that he desperately calls: "Cathy, do come. Oh do--once more! Oh! my heart's darling, hear me this time!" (E. Bronte 30).

E. Bronte represents folklore as being different from that of her contemporary folklorists who tried to put the folkloric heritage on the periphery of the British society and to classify it as a bygone culture of the remote areas only. Krebs argues:

> Not only was Bronte no folklorist, but she actually seems to work against the ideological assumptions of the new folklorists. *Wuthering Heights* incorporates folk genres in a way that allows them a status and authority that they could never have had in the accounts recorded by Victorian folklorists, accounts in which narrators were always already discredited, old-fashioned, uneducated "old wives" (42).

Through *Wuthering Heights,* the author really appears to conflict with the ideological suppositions of the new folklorists. The novel contains folklore in a way which permits it a position which it would never acquire in the records documented by Victorian folklorists; documents in which storytellers were dependably defamed and seen as antiquated and uneducated "old wives".

E. Bronte does not render the folklore as being controlling the individual life in the English remote areas as the folklorists did yet; she manages to show that the folk of these areas, represented through characters like Nelly, are the primary sources of information about folklore and ghosts in the town who disclose its folk tradition. Joseph and other people attest that Heathcliff and Catherine's ghosts are roaming in the area. Nelly narrates:

> The country folks, if you ask them, would swear on the Bible that he *walks*: there are those who speak to having met him near the church, and on the moor, and even within this house. Idle tales, you'll say, and so say I. Yet that old man by the kitchen fire affirms he has seen two on 'em looking out of his chamber window on every rainy night since his death:- and an odd thing happened to me about a month ago (E. Bronte354-355).

When a character like Heathcliff declares frankly having: "a strong faith in ghosts" and having: "a conviction that they can, and do exist, among us!" (E. Bronte 304), he is challenging the folklorists' point of views which perceived folklore as part of a primitive life already conquered by the industrialization of Britain and by the

overspread of literacy among people. E. Bronte is conveying her own opinion through her characters' viewpoints. Thereby, she is defying the folklorists' assumptions and promoting folks beliefs through her heroes.

4.5.2 Folksongs and Balladry in *Wuthering Heights*

Folklore in *Wuthering Heights* takes several forms; the folksongs or the ballads are utilized too. These folkloric songs had been associated with the "peasant origin". It is defined by Krappe (1930) as a "lyric poems with melody which originated anonymously among unlettered folk in times past and remained in currency for a considerable time, as a rule for centuries" (quoted in Pound 150). This definition characterizes the folksongs as being fashioned and transmitted orally among uneducated peasants of bygone eras as; it is hinted by the words "unlettered folk". The ballads are employed in the novel neither for embellishment nor to refer to rusticity yet; they serve thematic details of the story itself.

While stitching, Nelly sings a cheerful song which fits dancing entitled "Fair Annie's Wedding". This ballad is not identified by the early editors of *Wuthering Heights* (1874) or as Steward calls attention that it: "does not seem to exist in any known text" (191) rather; its only reference is Nelly Dean's narration. The ballad narrates the story of Lord Thomas who captivated a maiden called Fair Annie who, gave birth to seven sons. After a time, he was determined to marry legitimately and accompanied his spouse to his house looking forward to Fair Annie to work for them as a servant. The new spouse discovers that the mistress of her husband is her lost sister. She stays virgin and Lord Thomas got married to his mistress and they lived all together.

At the moment of her singing, the old Joseph interrupts her. He expresses his discontent about her irreligious songs launching, another time, his harsh criticism. He objects that: "It's a blazing shaime, ut aw cannut oppen t' blessed Book, bud yah set up them glories tuh sattan, un' all t' flaysome wickednesses ut iver were born intuh t'warld!"(325). However, Nelly acclaims the beauty of her singing as a response to his judgment. For Wilcockson (1983) the "Fair Annie's Wedding" is in

fact: "the ballad origin-another of Ellen's (Nelly) old songs (concerned with 'flaysome wickednesses certainly) but whose identity has been hidden by one of those 'many errors of the press' which abound in the first edition of *Wuthering Heights*" (259).

Previously in the novel, Nelly sings another ballad as a lullaby for the young Hareton trying to make him asleep. This time, the song is identified by the editors of the novel as being verses originally from a Danish poem entitled " Svend Dying" whose English version is translated by Scott as "The Ghaist's Warning"(Ibid). The title of this ballad is not explicitly recalled in the novel yet; it is recognized, as aforementioned, by the editors. The poem recounts the story of an Irish woman who died leaving her children mistreated by their pitiless stepmother. They were left starving and their mother in grave heard them crying. Her angered soul was roaming in the area deploring their suffering and managed to protect them from their stepmother. Finally, their father Svend Dying was afraid from the ghost of his deceased wife and started to take care of his children.

Nelly's choice of this ballad is done because she refuses Hindley's behavior with this little child and her fear of his mother's ghost. She replies to Hindley's screaming: "I wonder his mother does not rise from her grave to see how you use him!" (Bronte 80). Nelly's superstitious beliefs are related to the theme of the "ghostly return" in the area of Yorkshire which E. Bronte wants to highlight to prompt femaleness. Furthermore, the editors of *Wuthering Heights* discerned that this ballad is relevant to young orphans whose mothers are dead and are afraid about their children's fate after their demise. The ballad fits Hareton status as he is a child without a mother. Besides, after his father's death, Heathcliff relegates him to a position of servants and except Nelly, no one loves or sits for him.

The folksong appears another time in the novel, this time it has a historical reference to a story which happened in the frontiers between Scotland and England. The ballad "Chevy Chase" is cited by name and it narrates the story of two rival landlords Percy and Douglas who fought and killed each other in a battle which followed frontiers' trespassing of lord Percy to hunt in the lands of lord Douglas.

"Chevy Chase" verses are not available in the novel but the ballad is cited by the young Cathy who is in charge of teaching Hareton to read. She secretly spies him reading a book in which the ballad is written and later, she tries to make fun by joking on his way of reading. She says:

> 'Yes, I hear him trying to spell and read to himself, and pretty blunders he makes! I wish you would repeat Chevy Chase as you did yesterday: it was extremely funny. I heard you; and I heard you turning over the dictionary to seek out the hard words, and then cursing because you couldn't read their explanations!' (Bronte 317-318).

In this quote, she refers to the ballad and showing its linguistic difficulty for Hareton whose illiteracy is being treated by Cathy who endeavors to improve his readings and his linguistic behavior as well.

The three folksongs employed by E. Bronte are analogously serving the same thematic ends in the story since they have satisfactory conclusions. According to the original ballads, happiness is their resolution. Stewart summarizes their ends as such: first, in "Ghaist's Warning" or "Child Dyring and his wife are compelled to take care of the children"; second, in "Chevy Chase": "the fighting between the English and the Scots results in a plea for peace"; finally in "Fair Annie Wedding": "Annie succeeds to the station of Lady and is reunited with her sister" (192). Similarly, *Wuthering Heights* ends with hopes and things change after the demise of Heathcliff. Cathy, Hareton and Nelly leave Wuthering Height to Trushcross Grange. The only one who stays in the estate is Joseph who still works as a servant whereas; Nelly transcends to a status of a mother for Cathy and Hareton who becomes the master instead of and abandoned orphans.

Krebs indicates that E.Bronte attentively fetched in the folklore for the elements she infiltrates in her novel. She also asserts that the lore in the story is neither used to show social and cultural naivety nor retardation, the contrary, they are signs of confidence and pride of Bronte's original culture of the Yorkshire area (51). Similarly, Goodrich (1976) analyses folksongs in *Wuthering Heights* and pinpoints that it is " a novel that preserves them, intact, as part of much more

complex patterns" and he represents the author as "capable of receiving as it were from afar, the vibration and rhythms of the ancient beliefs and experiences as clearly as the impression of her own locality" (175). Another time, the novel proves to be an adequate recipient of customs, folklore and the language of the Yorkshire and E. Bronte is a writer who is proud of her origins and wants to teach them to her audience.

In *Wuthering Heights,* popular creeds and traditions are catching. In opposition to other authors, who, as long as, they employ folkloric elements in their works, they attentively separate them from themselves by means of assigning them to comic and/or illiterate characters. Yet, E. Bronte has the courage to grant them a crucial share in the mind of her protagonist and principal characters. She utilizes folklores in critical events and carefully connects them to the thematic texture of the story. The extent of creeds proposed in the work is in fact dissimilar, still they are similar in the kind of myth employed and in the role it concludes.

By introducing folkloric elements as folktales, folksongs and supernatural by standard-speaking characters, E. Bronte nullifies Armstrong (1993) and Krappe's (1930) assumptions that they are customary myths related to the rustic side of the British country. At the same time, she confirms folkolore's definition of Pound (1945) who claims:

> My personal definition of folklore would omit all delimitations of origin, characterizing it simply among homogeneous groups. Such traditional lore maybe beliefs superstitions, tales, legends, magic rites, rituals, institutions, as and it should include linguistic usages too, that is, the dialect of the group, or the occupation, or the class, or the race (151).

Therefore, Pound's definition confirms that the folkloric heritage is not bound to a specific social class or speaking congregate yet; it is employed by people from different classes and from different speech communities.

Besides, she employs the folkloric elements rendering "the voice of the community to drive home her point" (Simpson 60) and showing the many-sided richness of the area and its people. E. Bronte's employment of folklore in

Wuthering Heights is portrayed as part of the customary life of its characters. She conveys the folk's faith in supernatural's apparition. Her rendering works in opposition to the current vistas of the folklorists' rationality and the religious philosopher whose opinions put the folklore at the margin of the British culture.

Critics charged the novel to be filled with: "'Coarseness' and lack of orthodox morality" (Smith 516). This morality was commonly employed as a subjugating tool of the human beliefs and behaviors in the Victorian era. In addition to that, beliefs in supernatural and even themes of the British ballads were often related to paganism. Smith quotes Wimberly's vision (1928) on the character of the ballads as being: "The remains of heathendom in folksong are especially marked… the ideas and practices imbedded in British balladry may be referred almost wholly to a pagan culture" (515).

Thus, E. Bronte brings about an opposite opinion of both stances frankly expressed through the novel's characters, events, devices and themes. As far as the novel's renovation is concerned, the author breathes a new life into this emerging literary genre of the nineteenth century through the use of basic tools such as language, themes and issues relevant to the oral tradition, which the author is well acquainted with since her childhood. In the coming sections, the Black English in Hurston's *Their Eyes Were Watching God* is investigated following the same procedure done with E. Bronte's Wuthering Heights.

4.6 Dialect's Thematic Implications in *Their Eyes Were Watching God*

Similarly to E. Bronte's *Wuthering Heights,* literary dialect in Hurston's *Their Eyes Were Watching God* is involved in its thematic representations; it does not function to set the character in a specific class or region only. However, it is used to accomplish a mission in both novels and define the fictional lines of their stories. Hurston utilizes dialect to catch a special culture, its specific savor of spoken discourse and themes prevailing in the black community she renders.

Wright was furious because of Hurston's utilization of the African American vernacular in her novel; since this method had been utilized by white authors in

their novels to show negative distinctions amongst Whites and African Americans' level of knowledge, class or instruction. However, Hurston's intention is to make the distinctions unmistakable. So doing, she claims the balance not in light of Wright's perception, since her depiction does not conform to his stance of resemblance between the two races. She encountered the African American individuals and their way of life as something other than what is expected. She trusted that it should be regarded as something beautiful, expressive and out loud but distinct. Thereby, she hopes to convey equality in kind, at the same time preserving the African American vernacular's distinctiveness.

Hurston's characters speak dialect to cover the scope of a romantic story and the experiences of its heroine in a simple and authentic way, with the fluctuations of the story themes and topics all through. Eventually, the present sub-sections will be devoted to investigate themes related to this character in relation to her community whose speech is exclusively dialectal.

4.6.1 Social Judgments' Agency vs. Janie's Response

At the very beginning of the novel, Hurston depicts the community's point of view on Janie's coming back home. They received her with contempt and disparagement. They are all sitting in their verandas, their habitual places in the evening, watching her arrival and trading terrible trivial talks conceived of envy about her prettiness and social versatility. They make rude remarks because Janie left the town in a silk dress and returned in trousers. They condemn her for having left with a young fellow, Tea Cake, and returns alone. Their minds and mouths full of questions and intentioned charges. Some women on their porches say:

> What she doin coming back here in dem overhalls? Can't she find no dress to put on? Where's dat blue satin dress she left here in? Where all dat money her husband took and died and left her?—What dat ole forty year ole 'oman doin' wid her hair swingin' down her back lak some young gal?—Where she left dat young lad of a boy she went off here wid?—Thought she was going to marry?—Where he left *her* ?—What he done wid all her money?— Betcha he off wid some gal so young she ain't even got no hairs—why she don't stay in her class?— (Hurston 2).

Their speeches and gossips are charged with jealousy and hatred; no excuse is felt in their words and no compassion or petty is given to her miserable status. Women speak about her with judgment, worse, they laugh on her. These women are conceived with the traditional conventions of their old black community which were instilled in them since youth and still work in their adulthood. Their words reflect the general opinion of black women in the community, refusing her beauty, her difference and mainly her strength. Moreover, women envy her because men still want her. Even if she is forty years old; she is still desired more than any woman in her town. They criticize her way of dressing which is supposed to be a masculine one and her hair which is lying on her shoulders which is supposed to be youngsters' look. For them, they suggest nothing about her real age.

As far as Janie is concerned, she passes through their porches showing no response to their murmurings and their perplex faces; she only greets them "good evenin'". Her freedom and rejection of the social confinement are apparent in her passive response. The absence of her voice denotes that she needs no arguments or explanations of her deeds. They endeavor to restrict her to unbending and effortlessly perceptible classifications which range between sexual orientation, social class, and age. The fact that she openly moves amongst high and low classes, her several marriages and her sorts of dressing make her excessively questionable. However, she prevents them from categorizing her according to their conventions.

Consequently, she makes them upset. Her silence proves her power and liberation from all kind of excuses and explanations which these women want to hear. She confides to her friend Phoeby after she tells her story:

> "Ah don't mean to bother wid tellin' 'em nothin', Pheoby. 'Tain't worth the trouble. You can tell 'em what I say if you wants to. Dat's just de same as me 'cause mah tongue is in mah friend's mouf."
> "To start off wid, people like dem wastes up too much time puttin' they mouf on things they don't know nothin' about. Now they got to look into me loving Tea Cake and see whether it was done right or not! They don't know if life is a mess of corn-meal dumplings, and if love is a bed-quilt!" (Hurston 6).

Janie is not interested to repeat her story by herself to women who were gossiping on the porches and she does not want to quench their thirst for truth about her marriage and relationship with Tea Cake. This confidence shows that the only person who deserves to hear her story is her friend Phoeby. She communicates only when, for her, she does not waste time. Thereupon, the reader assumes Janie to have other projects in mind which are out of the reach from this old-fashioned community.

She posits: "Well, Ah see Mouth-Almighty is still sittin' in de same place. And Ah reckon they got *me* up in they mouth now" (Hurston 5). She explicitly speaks about their social immobility which holds no ambition or development. The contrary, they still speak about other's concerns in devilish ways. One of the responses to her arrogant silence, as women judge it, is that of Lulu Moss:

> "Humph! Y'all let her worry yuh. You ain't like me. Ah ain't got her to study 'bout. If she ain't got manners enough to stop and let folks know how she been makin' out, let her g'wan!" "She ain't even worth talkin' after," Lulu Moss drawled through her nose. "She sits high, but she looks low. Dat's what Ah say 'bout dese ole women runnin' after young boys" (Hurston 3).

Jealousy and envy pervade Lulu Moss' words even though she wants to show her disinterest toward Janis. Her tone and heavy dialectal expressions display the contrary. Only Janie's friend Phoeby tries to defend her and attempts to put their mouth shut, but in vain.

Later Phoeby comments on their gossip about Janie and tells her husband's opinion about women on the porches: "Yeah, Sam say most of 'em goes to church so they'll be sure to rise in Judgment. Dat's de day dat every secret is s'posed to be made known. They wants to be there and hear it all" (Hurston 6). Here, Sam is criticizing their hypocrisy and their fake religious instruction which are prevailing issues in their community. At the same time, he is denouncing their curiosity about people's business; one of which Janie is a victim. Phoeby continues to analyze their behavior and argues:

> You know if you pass some people and don't speak tuh suit 'em dey got tuh go way back in yo' life and see whut you ever done. They know mo' 'bout yuh than you do yo'self. An envious heart makes a treacherous ear. They done 'heard' 'bout you just what they hope done happened (Hurston 5).

According to Pheoby, Janie's lack of friendliness with the other women who like to gossip about other people, makes them feel rejected and underestimated by her. Therefore, they search for a reason or a fault to cause harm to her. Pheoby additionally understands that zealous individuals bear in mind anything awful about others. Resultantly, they hide their hatred away in their memories and retrieve it when necessary.

4.6.2 Women's Confinement vs. Janie's Pursuit of Freedom

The speech of a person of Eatonville shows no change. Their discussions are in a heavy dialect which is uploaded with traditional conventions and social prejudices. Since her childhood, Janie was taught that women's place is different than that of men. Many biased ideas are instilled in Janie's mind for; her Grandmother wants to warn her about any deviation from these conventions and shows her the position which she should occupy in the community. Here, she resumes the women's duty toward their men and indirectly toward the Whites:

> "So de white man throw down de load and tell de nigger man tuh pick it up. He pick it up because he have to, but he don't tote it. He hand it to his womenfolks. De nigger woman is de mule uh de world so fur as Ah can see. Ah been prayin' fah it tuh be different wid you. Lawd, Lawd, Lawd!" (Hurston 14).

Nanny is afraid of Janie's destiny and looks for a better life for her; a life in which she is not the "mule ud de world". Since women get the most noticeably bad situation in the society, they are doubly oppressed. The while man is the master; he is both socially and racially assumed to be superior to the black man who is perceived inferior and inhumane. The latter drops the weight and heavy shores on the shoulders of his black lady. Eventually, both white and black men treat black women inhumanely.

Unfortunately, life which Nanny imposed on Janie is another life in which the nigger man is the oppressor of the nigger woman. This life becomes real when she is married to her first husband Logan Killiks. Nanny arranged Janie's marriage to Logan after she saw her kissing a young man whom she considers unfitting to her young beautiful granddaughter. She does not trust her way of picking a husband thus; she picked one for her. In the following conversation between Nanny and Janie, we read Nanny's intention to place her granddaughter in a better position:

> "De Lawd will provide. He know Ah done bore de burden in de heat uh de day. Somebody done spoke to me 'bout you long time ago. Ah ain't said nothin' 'cause dat wasn't de way Ah placed you. Ah wanted yuh to school out and pick from a higher bush and a sweeter berry. But dat ain't yo' idea, Ah see." "Nanny, who—who dat been askin' you for me?"
>
> "Brother Logan Killicks. He's a good man, too."
>
> "Naw, Nanny, no ma'am! Is dat whut he been hangin' round here for? He look like some ole skullhead in de graveyard" (Hurston 13).

Janie's refusal is apparent here but in vain, she is not free to decide her own destiny. Nanny has already decided to marry her with the old man whom Janie describes as "ole skullhead in de grave yard". This idiomatic expression contrasts Nanny's expression "pick from a higher bush and a sweeter berry" which denotes that she hopes the best for her yet; is not the case as Logan is not the "sweeter berry". Janie's words explain her hopes for a better partner, young and handsome, and these criteria are not available in Mr. Killicks.

Though her rejection of Logan shows Janie's frankness, self-esteem, search of freedom, it is also a mark of her immaturity and lack of experience. In spite of the fact that Logan is appalling, old and not handsome, he has positive traits as his ingenuity and faithfulness towards Janie. Youthful Janie is bemused by his physical appearance; she hates life with him and longs for a better partner with the naïve criteria which she sets in mind. However, after her marriage to Joe, she discovers that being alluring does not make a man neither decent nor appropriate. This fact lets her down again.

Nanny wants to protect her because; she is still innocent and feeble-minded. She hopes to spare her all the injuries which her mother Leafy had endured after she was ripped by a white man. Her vision reflects the common fears of the black community about their young girls. Their traumatic experiences from the out-side world still nourish their perceptions and cause another type of oppression to the new generation. This time, it is an in-sided oppression which limits their decisions and hinders their freedom.

4.6.3 Social Well-being vs. Janie's Vista of Happiness

Nanny explains her vision and worries after she saw Janie kissing Taylor: "Whut Ah seen just now is plenty for me, honey, Ah don't want no trashy nigger, no breath-and-britches, lak Johnny Taylor usin' yo' body to wipe his foots on" (Hurston 13). She uses pejorative words to speak about Taylor alluding to his inferior status to Janie. She shows that she aspires a man of a better position who possesses money and lands (like Logan Killicks). She relates his low economic state with negative expectations for Janie, which she fears that it could conceivably be the situation. In any case, Nanny utilizes societal position as a method of deciding a man's esteem and trustworthiness. Social conventions are loaded with materialistic concerns because; for the black people, social class matters more than passion.

Nanny endeavors to implant social biased point of views in Janie's mind and instructs her about what is decent and what is not. Also, she tells her about how a woman should behave to fit these social vistas. Janie is reluctant of what marriage to Logan has given her because; her only hope is love and it seems not to be realized by this marriage. She replies to her grandmother's speech about Logan's possessions and what he provides her:

> "Ah ain't studyin' 'bout none of 'em. At de same time Ah ain't takin' dat ole land tuh heart neither. Ah could throw ten acres of it over de fence every day and never look back to see where it fell. Ah feel de same way 'bout Mr. Killicks too. Some folks never was meant to be loved and he's one of 'em. Ah'd ruther be shot wid tacks than tuh turn over in de bed and stir up de air whilst he is in dere. He don't even never mention nothin' pretty."
> She began to cry."

> "Ah wants things sweet wid mah marriage lak when you sit under a pear tree and think" (Hurston 23-24).

Janie's concept of happiness incorporates love and good treatment. Her husband Logan demonstrates no inclinations to accomplish this kind of unfading magnificence which is important to Janie's idea of satisfaction which primarily linked to affection. Therefore, she feels herself a victim of his cold behavior and it causes her despair and deception.

4.6.4 Social Idea of Love vs. Janie's Idealized Romantic Passion

Love and passion in the Black community comprise marriage only and for them, married people are supposed to love each other. Yet, this idea does not work with Janie though she tried. At first, she believes her Nanny's idea that love comes after marriage, her innocence makes her wait but in vain. Moreover, her husband ugliness and dirtiness devastate her vision of love. However, Nanny surprises Janie by her opinion on love and her relation to Logan. She complains that he is a man and men never bow to their spouses' feet even for love:

> "Humph! don't 'spect all dat tuh keep up. He [Logan] ain't kissin' yo' mouf when he carry on over yuh lak dat. He's kissin' yo' foot and 'tain't in uh man tuh kiss foot long. Mouf kissin' is on uh equal and dat's natural but when dey got to bow down tuh love, dey soon straightens up" (Hurston 23).

Nanny's speech indicates that man's passion must be honorable. It is a shame for a man to glorify a lady to show his affection. To keep their heads high and to consolidate their dignity, they should love and measure up to balance (or drive the lady to curve and bow, which are things which Logan and Joe endeavor to do). This idea shows that the black community is on the behalf of men at the expanse of

women's desires and ambitions. This conception bothers Janie and pushes her to rebel against these grievances.

In Janie's mind, everything seems to be against her, no love, no respect, and no ambition. All is already set by the community and she must follow her Nanny's step to fit men's ambition yet; this is not her plan at all. Therefore, she looks for a better situation and elopes with Joe Starks. This man shows her another vision about a woman's role in life which makes her marry him. He speaks differently; he looks beautiful and clean; his promises tempt Janie and provide her with a new hope to find out the type love she is looking for. The following excerpt displays Joe's vision of Janie:

> "You behind a plow! You ain't got no mo' business wid uh plow than uh hog is got wid uh holiday! You ain't got no business cuttin' up no seed p'taters neither. A pretty doll-baby lak you is made to sit on de front porch and rock and fan yo'self and eat p'taters dat other folks plant just special for you" (Hurston 29).

At the first glance, Joe shows another opinion on women's appropriate part in social life. For him, a woman like Janie is meant to be dealt with like someone precious, never obliged to work and dependably served by others. However, Janie's innocent mind misses understanding that Joe does not imagine spoiling a lady is vital on the grounds that she is an important individual, but because she is a significant property just like his other possessions.

His slippery and well-chosen words make the "mule uh de world" looks beautiful yet; the essence of the meaning holds the same vision of Logan, Nanny and of the whole community. For Joe, ladies are nice things to take a gander at; for Logan, they are articles to be used, and for Nanny, a woman must accept and surrender to her fate.

4.6.5 Community's Historical Precepts vs. Janie's Horizons

Supported by her cognizance of slavery, Nanny is a common paradigm of women in the black community who maintain the social stereotypes and instruct the coming generations about their destiny. Nanny warns her granddaughter about what she endured after the abolition of slavery and about her mother's tragedy:

> "Ah wanted to preach a great sermon about colored women sittin' on high, but they wasn't no pulpit for me. Freedom found me wid a baby daughter in mah arms, so [on my knees] Ah said [to my God] Ah'd take a broom and a cook-pot and throw up a highway through de wilderness for her. She would expound what Ah felt. But somehow she got lost offa de highway and next thing Ah knew here you was in de world. So whilst Ah was tendin' you of nights Ah said Ah'd save de text for you. Ah been waitin' a long time, Janie, but nothin' Ah been through ain't too much if you just take a stand on high ground lak Ah dreamed" (Hurston 16).

Nanny preserves this vision for Janie to symbolize the social lineage of all the black community, and of the black women specifically. This credible, reasonable excerpt fixates on an understanding of history and the experience of most black women whose chances were restricted. This translation of history makes it feasible for some in the all-black community to decipher their conduct as being religiously relevant. Indeed, the stance embraced by Nanny is vital for the upkeep of confidence. Yet, Janie challenges this remotely forced generalization, which is relevant for self-compassion of the Blacks during slavery only (Hubbard 38).

Janie utilizes Nanny's text by exposing history to a different self-made meaning which furnishes her with the driving force to end free of gendered censorship and mediocre status. In her development from a detached observer to a dynamic member, Janie finds that, to change one's mindset, the individual must change his impression about the world. While Nanny and Janie share the same mythic conviction, each contrasts the other in her decision about conclusions to achieve her objectives and ambitions. Janie's vision is bending to respect and liberation of the black woman and her perception of self-fulfillment is based on love which for her leads to happiness. However, her grandmother's vision is based on

materialistic security which is a conclusion of long-life experience with slavery, poverty, and oppression. This vision is resisted by Janie who wants to forget this history and looks for a different future.

Unfortunately for Janie, her two husbands, Logan and Joe, hold the same vision on women's role. These men try to perpetuate submission and disrespect. Logan confirms this vision when he calls Janie to work with him in the land and urges participate in shores outside the kitchen where, according to Janie, she is supposed to be. He argues: "You ain't got no particular place. It's wherever Ah need yuh. Git uh move on yuh, and dat quick" (Hurston 31). Basically, the woman must serve her husband according to his will. Thus, she has no assigned identity or specific role apart from man's orders. This situation pushes Janie to leave both Logan and Joe to get rid from these confinements looking for freedom and identity.

4.6.6 Gendered Censorship vs. Janie's' Self-voicing

In this basically gendered black community, speech is men's attribute and silence is women's. The primary indication of argumentation in Janie's second marriage to Joe is shown when he prevents her to talk freely in front of the community members. In spite of the fact that Janie does not need to talk, she loathes Joe for interrupting her and disallowing her to answer Tony Taylor's request to speak. Joe replies: "Thank yuh fuh yo' compliments, but mah wife don't know nothin' 'bout no speech-makin'. Ah never married her for nothin' lak dat. She's uh woman and her place is in de home" (Hurston 43).

Similarly to other men, Joe conceives that ladies do not have the mental ability which men have consequently; they ought not to be permitted to talk. He stops Janie's opportunities to speak because; he considers a lady's place in private sphere only. After all, Joe's desire monitors to keep her for him only. By declining Taylor's invitation to speak, he demonstrates to her as to the other folks that he totally has the upper hand over her. His ability to control language and communication helps him to consolidate his voice and deny hers.

Joe's ambition to be the master in Eatonville makes him hindered any louder speech than his own, even that of his wife. Therefore, Janie's romantic stance starts to be bothered by her husband's misguided zeal. Though, she is spoiled with gifts and a better social situation, she longs for love. In one of their conversation, Janie is complaining about his behavior:

> "Naw, Jody, it jus' looks lak it keeps us in some way we ain't natural wid one 'nother. You're always off talkin' and fixin' things, and Ah feels lak Ah'm jus' markin' time. Hope it soon gits over"
>
> "Over, Janie? I god, Ah ain't even started good. Ah told you in de very first beginnin' dat Ah aimed tuh be uh big voice. You oughta be glad, 'cause dat makes uh big woman outa you" (Hurston 46).

For Joe too, a better social class is the best thing which a woman can acquire; love, affection and communication do not matter at all. When he becomes a mayor, he acquires a higher position over the community which grants him a higher voice. He neglects her as a woman and uses her as a pretty facet for his new social status. His only interests are his speech and the assertion of his otherness i.e. superiority. Their marriage becomes less sentimental which pushes her to long for a change yet; things start to be complicated. Janie's subjugation and confinement to Joe's order are noticed even by people.

Joe's sense of superiority turns to be against her wife's dream, no love, no communication and no respect. He scolds her before the public. In one incident, he speaks to her in a violent and disrespectful way: "I god, Ah don't see how come yuh can't. 'Tain't nothin' atall tuh hinder yuh if yuh got uh thimble full uh sense. You got tuh. Ah got too much else on mah hands as Mayor. Dis town needs some light right now" (Hurston 45). In this quote, Joe renders the first person singular pronoun "I" instead of "ah", which he produces in other conversations, Minnick notes that he links "I" with "god" to assert his image as the "god" in his community and to assert his masculinity, voice, godlike image and literacy (137). As a mayor, his pride is over his wife's desires. He neither cares about her opinion nor her rest. Eventually, "de mule uh de world" reappears and marks the end of this marriage.

Denial, disrespect, and silencing of Janie by her husband cause many problems between the couple. He sees himself superior and treats her as if he is her master. He complains about her age disrespectfully: "T'ain't no use in getting' all mad, Janie, 'cause Ah mention you ain't no young gal no mo'. Nobody in heah ain't lookin' for no wife outa yuh. Old as you is" (Hurston 79). His gendered stance appears clearly however; she replies proudly and breaks long years of silence to defend herself:

> "Naw, Ah ain't no young gal no mo' but den Ah ain't no old woman neither. Ah reckon Ah looks mah age too. But Ah'm uh woman every inch of me, and Ah know it. Dat's uh whole lot more'n you kin say. You big-bellies round here and put out a lot of brag, but 'tain't nothin' to it but yo' big voice. Humph! Talkin' 'bout me lookin' old! When you pull down yo' britches, you look lak de change uh life" (Hurston 79).

Both Joe and Janie attempt to molest each other by assaulting each other's sexuality, age and physical appearance. When reminding her of her age, he connotes that she has lost her prettiness and she is no more young and desired. Janie counters by explicitly offending Joe's masculinity and uncovers his sexual inability. Therefore, she humbles his pride before his companions. Her defensive response communicates plainly her sexuality and womanhood. She speaks and her words are mightier than those of Joe. Her idiomatic language is intelligent and meaningful. Joe's pride of his masculinity is belittled by Janie's response to his offending words. Eventually, her femininity is maintained by her voice.

After a long separation between the couple, Joe died because of kidneys' illness and Janie enters another phase in her life. Now, she is a rich widow, more desired by men and much envied by women. She encounters a man called Tea Cake; he is different and young. He has another perception of women and men's roles. Tea Cake treats men and ladies moderately equally. He thinks they both have the privilege and the knowledge to play similar roles. Janie is seduced by his physical charm and his unusual intuition makes him considerably more appealing to her. In contrast to her former man, Tea cake treats Janie in good and different ways. He lets her play checkers with him and shows her that she is capable to learn:

> "Yuh can't beat uh woman. Dey jes won't stand fuh it. But Ah'll come teach yuh agin. You gointuh buh good player too, after while."
> "You reckon so? Jody useter tell me Ah never would learn. It wuz too heavy fuh mah brains."
> "Folks is playin' it wid sense and folks is playin' it without. But you got good meat on yo' head. You'll learn" (Hurston 96).

Tea Cake's words separate him from Joe when guaranteeing Janie that ladies are similarly as shrewd as men and have the same amount of potential to develop and grow important. Gender in Tea Cake's vision tends to equality. This is a source of enjoyment and surprise for Janie because; she is accustomed to Joe and Logan's perception that women are "de mule uh de world" able to bear weights and have no sense or intelligence and no right to speak their hopes.

4.6.7 Adulthood's Experience vs. Innocence's Love

Although Tea Cake's tasteful treatment alludes to affection, Janie proceeds joyfully with her widowhood. But, she regularly excludes him from the other admirers in the town. His conduct separates him from the other self-consumed and self-righteous men and offers Janie an opportunity to experience the affection she has sought all her life. After a while, language of expression between the two lovers is distributed in an equal way. Thus communication is finally established in Janie's life. Class and formality do not matter for Tea Cake who invites Janie to call him by his name without using a title:

> "Thankyuh, Mr. Tea Cake. It is kinda strainin' fuh me".
> "Who ever heard of uh teacake bein' called Mister! If you wanta be real hightoned and call me Mr. Woods, dat's de way you feel about it. If yuh wants tuh be uh lil friendly and call me Tea Cake, dat would be real nice" (Hurston 98).

Here, Tea Cake asks Janie to get rid from formal titles when conversing which denotes the trespassing of certain social boundaries. He wants a warm communication between them. Thus, language of Tea Cake is the initial way to open more social integrity by breaking down the formality between them. Furthermore, he trusts that this enables him to get more close to Janie.

Contrary to Tea Cake, Janie's language seems more attentive for many reasons. First, he is a stranger. Second, he is much younger than her. Then, she is afraid to experience the same fate as her former relations. This consciousness marks Janie's maturity and alludes to the loss of her innocence after two unsuccessful marriages. It also hints to her alert about social conventions.

Janie's mindset is striving against her heart for; she is cautious about age difference between her and Tea cake. However, he reassures her:

> "Ah done thought all about dat and tried tuh struggle aginst it, but it don't do me no good. De thought uh mah youngness don't satisfy me lak yo' presence do".

> "It makes uh whole heap uh difference wid most folks, Tea Cake".
> "Things lak dat got uh whole lot tuh do wid convenience, but it ain't got nothin' tuh do wid love".
> "Well, Ah love tub find out whut you think after sun-up tomorrow. Dis is jus' yo' night thought" (Hurston 105).

Janie converses her worries obviously because she is afraid of people's opinion and Tea Cake's reaction to their criticism. Yet, Tea Cake does not think about social regulations over such trivialities like age disparities in front of a genuine love. Furthermore, his strength and boldness to converse such a delicate matter to Janie add a lot to his charm. Language, another time, displays a very important tool to converse love matters and to transgress social barriers. Both Janie and Tea Cake's voices call for the change and liberation. In many occasions in the novel, Tea Cake listens to Janie's voice and never silences her even when she scolds him. Conversely, his behavior is completely the opposite of her former husband.

Eventually, she finds love and pleasure; she shares happiness with a man. Tea Cake directness and honesty make him close to Janie's thoughts and emotions; he endeavors to communicate his opinion about their matters and listens to her worries and queries. Moreover, he reads her thoughts and facial expressions and speaks them out loud:

> "Naw, you ain't sleepy, Mis' Janie. You jus' want me tuh go. You figger Ah'm uh rounder and uh pimp and you done wasted too much time talkin' wid me."

> "Why, Tea Cake! Whut ever put dat notion in yo' head?"
> "De way you looked at me when Ah said whut Ah did. Yo' face skeered me so bad till mah whiskers drawed up" (Hurston 104).

Janie's hesitation to converse her ideas with Tea Cake is faced by his direct communication and truthfulness. Rather, he precisely peruses her feelings and articulates them. His straightforwardness and franc method to talking reality stand out forcefully from the other two men Janie has been with before. Therefore, this makes her more seduced by Tea Cake's character.

Love and affection are very important issues in Janie's life which she has looking for all her life through her marriages and experiences with men. With Tea Cake, Janie experiences her childhood's innocence again; she meets the pleasure of playing, laughing and loving. She confines her friend Phoeby about her feelings and her perspective about new things she acquaints with Tea Cake:

> "Ah'm older than Tea Cake, yes. But he done showed me where it's de thought dat makes de difference in ages. If people thinks de same they can make it all right. So in the beginnin' new thoughts had tuh be thought and new words said. After Ah got used tuh dat, we gits 'long jus' fine. He done taught me de maiden language all over. Wait till you see de new blue satin Tea Cake done picked out for me tuh stand up wid him in. High heel slippers, necklace, earrings, *everything* he wants tuh see me in. Some of dese mornin's and it won't be long, you gointuh wake up callin' me and Ah'll be gone" (Hurston 115).

Tea Cake and Janie's considerable age distinction is criticized by their community and seen as improper however; he takes Janie back to something of an adolescence stage, when everything seems new and tempting. This stage is a kind of renewal in her life which requires new consideration as she declares: "tuh be thought and new words said". While her spouses (Logan and Joe) deprived Janie of her purity, Janie's existence with Tea Cake makes her experience her childhood, her purity and womanhood anew. They are regained as she confines to Phoeby when she says that

he taught her the "maiden language". This language provides her the pleasure to appreciate her beauty and to meet love.

Phoeby advises and warns Janie about her relation with Tea Cake and reminds her about what happens to her neighbor Annie Tylor, at the same time, she reports the community's opinion about such issue but, Janie is quite sure about herself and about Tea Cake's personality:

> " It sho is. Still Ah ain't Mis' Tyler and Tea Cake ain't no Who Flung, and he ain't no stranger tuh me. We'se just as good as married already. But Ah ain't puttin' it in de street. Ah'm tellin' *you."* "Ah jus lak uh chicken. Chicken drink water, but he don't pee-pee." "Oh, Ah know you don't talk. We ain't shame faced. We jus' ain't ready tuh make no big kerflommuck as yet" (Hurston 114).

Janie maintains her choice to stay silent about her love with Tea Cake since she refuses to declare it to the entire town for that moment. Her decision reflects her fear of people's gossips because she wants to consolidate her relationship with Tea Cake and refuses any intrusion which spoils her stability. Though Janie seems careless about the talk of the people, she is affected and conscious about its impact. Eventually, she obviously shows her maturity and adulthood.

4.6.8 Masculinity vs. Janie's Self-fulfillment

For Tea Cake, gender differences matter but in different ways; he wants to be the man who feeds his woman and provides her with financial support even if Janie is rich. He wants to confirm his masculinity and power as a responsible man:

> "Put dat two hundred back wid de rest, Janie. Mah dice. Ah no need no assistance tuh help me feed mah woman. From now on, you gointuh eat whutever mah money can buy yuh and wear de same. When Ah ain't got nothin' you don't git nothin'." "Dat's all right wid me" (Hurston 128).

Tea Cake shows his solid feeling of manliness by affording his wife a financial aid and making her reliant on him. He is delighted by his capacity to accommodate a lady who has lived such a favored life (as rich woman). In fact, Janie never appears clashed about carrying on poor life with Tea Cake. Moreover, she consents to live

by the little he gives her without humbling his pride. Her femininity and womanhood do not need money to be gained because for her, love and care are enough.

Though Tea Cake lets Janie play checkers with him and they have fun together, he prevents her to deal with other people from a lower class. This issue causes a trouble between them because Janie wants to take profit from everything around her. In this conversation Tea Cake is telling Janie about his time with the people in the muck: "Dem wuzn't no high muckty mucks. Dem wuz railroad hands and dey womenfolks. You ain't usetuh folks lak dat and Ah wuz skeered you might git all mad and quit me for takin' you 'mongst 'em." Janie's response is violently expressed because she wants to enter into everything with Tea Cake and to enjoy simple life with simple people whatever their class is. She says: "Looka heah, Tea Cake, if you ever go off from me and have a good time lak dat and then come back heah tellin' me how nice Ah is, Ah specks tuh kill yuh dead. You heah me?" (Hurston 124).

Tea Cake wants to shield Janie from being annoyed by individuals mediocre compared to her. However, according to Janie, Tea Cake is depriving her from entertainment and joy. From Janie's point of view, being one of the privileged means having no joy in life, not going to parties and not having fun with her spouse. Janie's perception of marriage is shared another time and she confirms that economic well-being is not very imperative like love, entente and freedom are.

Contrary to her former husband, Tea Cake misses Janie when he is working all day and keeps going to see her. She noticed that he is neglecting his job for her. Thus, she accepts to work with him only to stay by his side all the time. His actions denote his love and her engagement acknowledges his love and shows hers:

"Now, naw, Janie. Ah *know* better'n dat. But since you got dat in yo' head, Ah'll have tuh tell yuh de real truth, so yuh can know. Janie, Ah gits lonesome out dere all day 'thout yuh. After dis, you betta come git uh job uh work out dere lak de rest uh de women—so Ah won't be losin' time comin' home."

"Tea Cake, you'se uh mess! Can't do 'thout me dat lil time."
"'Tain't no lil time. It's near 'bout all dat" (Hurston 133).

In Tea Cake and Janie's life, love and respect of each other reign all the time. Though sometimes Janie is afraid of Tea Cakes' jealousy which springs from his masculine nature, she takes the initiative to express her thoughts with him and voice her love and faithfulness. When he left the work to see her, she asks him whether he has a doubt about her love: "'Tain't no boogerman got me tuh study 'bout. Maybe you think Ah ain't treatin' yuh right and you watchin' me" (Idem).

Janie also is jealous, because of a girl who is messing with her husband. Yet, her behavior is violent and out of the usual behavior of a betrayed black woman of her community. She breaks out the gender norms, which subjugate women and limit their reactions to such conjugal problems; she slaps him. However, Tea Cake's love for Janie is great and well expressed in this passage:

"Whut would Ah do wid dat lil chunk of a woman wid you around? She ain't good for nothin' exceptin' tuh set up in uh corner by de kitchen stove and break wood over her head. You'se something tuh make uh man forgit tuh git old and forgit tuh die" (Hurston 138).

Tea Cake consoles Janie with his affection which he feels for her only. He glorifies her prettiness as being hypnotizing enough to make a man forgets to grow older and forgets to die. Her femininity is appreciated and praised by Tea Cake. Her affective femininity influences Tea Cake and makes him forget aging and mortality. Therefore, he fulfills his masculinity in a different way. Though he flirts with the young girl and Janie slaps him violently, they forgive each other at the end because their love is greater than their jealousy.

4.6.9 Intra-Community Racism vs. Janie's Blackness

Since her childhood, Janie suffers from people's jealousy and molestation, women in particular, because of her beauty and mainly because she physically looks different from the other children in the neighborhood. She frequently endured racist behaviors, not from the Whites but from the black people. Janie recounts her discomfort about people's behavior and teasing:

> "Dere wuz uh knotty head gal name Mayrella dat useter git mad every time she look at me. Mis' Washburn useter dress me up in all de clothes her gran'chillun didn't need no mo' which still wuz better'n whut de rest uh de colored chillun had. And then she useter put hair ribbon on mah head fuh me tuh wear. Dat useter rile Mayrella uh lot. So she would pick at me all de time and put some others up tuh do de same. They'd push me 'way from de ring plays and make out they couldn't play wid nobody dat lived on premises. Den they'd tell me not to be takin' on over mah looks 'cause they mama told 'em 'bout de hound dawgs huntin' mah papa all night long" (Hurston 9).

Janie is considered as a spoiled girl by the black community. Her whitish looking is a source of envy which accompanies her all along her life. She is rejected and deprived from playing with the other children because; she is better dressed than them. Intra-racial segregation issues are found in the black community among the black people themselves and they manifest in different forms.

Another time, racism manifests in Janie's life which causes troubles and jealousy's scenes which pervade by the end of the novel. This time, Mrs. Turner meets Janie and wants to introduce her to her brother. Mrs. Turner sees that Janie is much beautiful and classy for Tea Cake. She is racist and feels that she and Janie are fair skinned women who do not fit the black community. However, Janie speaks about her love and passion to Tea Cake. Furthermore, she does not care about money, class or even about her whiteness:

> "Why you, Mis' Woods! Ah don't b'lieve it. You'se jus' sorter hypnotized, dat's all."

> "Naw, it's real. Ah couldn't stand it if he wuz tuh quit me. Don't know whut Ah'd do. He kin take most any lil thing and make summertime out of it when times is dull. Then we lives offa dat happiness he made till some mo' happiness come along" (Hurston 141).

Mrs. Turner attempts to change Janie's passion and idea about Tea Cake. She supposes her affection for Tea Cake is a kind of trance and infatuation which are compelling on the grounds that Janie has not yet met a man of genuine quality. In any case, she is firm in her affection and faithfulness to her man and she expresses love with confidence and pride.

Mrs. Turner's racist stance is reflected when she praises her whiteness. She disregards the black folk of her community and tries to stand apart from them. She also tries to warn Janie about her whiteness and urges her to behave according to this perspective. She glorifies her physical difference and looks to be classed off:

> "Look at me! Ah ain't got no flat nose and liver lips. Ah'm uh featured woman. Ah got white folks' features in mah face. Still and all Ah got tuh be lumped in wid all de rest. It ain't fair. Even if dey don't take us in wid de whites, dey oughta make us uh class tuh ourselves" (Hurston 142).

Her words reflect that she despises the fact she has white treats in this all-black community. Her stance reflects racism amongst Blacks themselves this is mainly because she lives in a racially-oriented society, in which race defines class and social recognition. She does not expect that the presence of a racial progressive system will change things for her therefore; she needs another race, or another class, in order to have better horizons and chances in life. Yet, Janie has no worries about her racial character since; she does not hold materialistic objectives and she is well accustomed with her blackness and wants to confirm it in her community, not outside. Rather, her ambitions comprise love and affection which she ultimately finds with Tea Cake.

Mrs. Turner rejects her race and holds biased perception of black people. Therefore, she tries to affect Janie's relation with her husband and her community as well. However, Janie is astonished of her point of view and still tries to defend her folk. Mrs. Turner embodies the intra-racial segregation and she is the type of persons who glorifies the Whites' model in the novel and her talk is reflecting her racially-oriented point of view. In this conversation with Janie, she is expressing her vision of the Blacks' culture and her position vis a vis the Whites:

> "Us can't *do* it. We'se uh mingled people and all of us got black kinfolks as well as yaller kinfolks. How come you so against black?"
> "And dey makes me tired. Always laughin'! Dey laughs too much and dey laughs too loud. Always singin' ol' nigger songs! Always cuttin' de monkey for white folks. If it wuzn't for so many black folks it wouldn't be no race problem. De white folks would take us in wid dem. De black ones is holdin' us back" (Hurston 141).

Mrs. Turner's vision of class and race is based on skin color, for her, the more a person is black the more he is detestable and cast inferior. Thereby, she relates superiority to skin color, thus Whiteness means high and blackness means low. Since she has a lighter skin, she trusts that she can be categorized in a superior class and longs to be in the Whites' community. Linguistically speaking, Mrs. Turner speaks the black dialect similarly to other individuals who have no problem with their blackness. Her utterance connects her directly to the black community from which she persistently tries to cast herself off. Eventually, her racist stance casts her out of the black community.

Janie, again, has no consideration of Whiteness, the contrary; she hopes to gain a better place within her racial group instead of looking outside. She calls attention that black people have an exceptionally blended cultural legacy. Thus, a lighter skin color is not important to her.

4.6.10 Free Will, Self-confirmation and Empowerment

In another scene, both Tea Cake and Janie prove to each other their fidelity and love when they decide to stay together to overcome the hurricane. Janie exercises her free will to stand by her husband's side without regret or remorse:

> "Thanky, Ma'am. But 'sposing you wuz tuh die, now. You wouldn't git mad at me for draggin' yuh heap?"
>
> "Naw. We been tuhgether round two years. If you kin see de light at daybreak, you don't keer if you die at dusk. It's so many people never seen de light at all. Ah wuz fumblin' round and God opened de door" (Hurston 159).

She refuses to let her husband alone against the terrible hurricane; her faithfulness and love are practiced in free will. She accepts her fate and consoles him by reminding him of God's will and generosity. Janie's sacrifices and free decisions continue to pervade in the remaining scenes of the story. Now, she refuses to leave her husband after he falls ill although, he is struck by rabies and he becomes very aggressive.

Eventually, in one of his crises of rage, he wants to shoot her yet; she defends herself by shooting him down. After the doom of being compelled to bring down her beloved man, Janie sorely mourns his passing. However, she considers herself fortunate for being in love and being loved. She aspires to be loved and she hopes that she can give love to someone she chooses; a man who perceives her beauty and innocence with love and respect when she feels her age and feebleness. She sadly declared to Tea Cake: "Ah jus' uh ole woman dat nobody don't want but you." he responds with encouraging and consoling words loaded of love:

> "Now, you ain't neither. You only sound ole when you tell folks when you wuz born, but wid de eye you'se young enough tuh suit most any man. Dat ain't no lie. Ah knows plenty mo' men would take yuh and work hard fuh de privilege. Ah done heard 'em talk… God made it so you spent yo' ole age first wid somebody else, and saved up yo' young girl days to spend wid me" (Hurston 180).

While trying to praise Janie, Tea Cake comments that she is youthful to him since; she appears to have all her energetic abundance and intuitive trust about herself. His words are real because Janie lived her calamities and adulthood with Logan and Joe and spared her innocent purity and childhood to her real romantic partner Tea Cake. Furthermore, love frees Janie from the social, gendered and racial confinement and helps her to realize her identity and femininity.

Janie thinks that God saves her and gives her the opportunity to experience love. Her faith is apparent with her satisfaction which she expresses to Tea Cake: "Ah ain't never tried tuh find out. Ah jus' know dat God snatched me out de fire through you. And Ah loves yuh and feel glad" (idem). Through these words, Janie recapitulates her content with God because God's will interfere through Tea Cake and spares her from despair.

After Tea Cake's passing, Janie returns to Eatonville and tells her friend Pheoby about her story with Tea Cake. This time, she seems mature enough, free and well experienced to speak about love. Furthermore, she gives her friend her notion of it. Her words about what love is hold a lot of meanings which are opposite to those of her community:

> "Pheoby, tell 'em. Dey gointuh make 'miration 'cause mah love didn't work lak they love, if dey ever had any. Then you must tell 'em dat love ain't somethin' lak uh grindstone dat's de same thing everywhere and do de same thing tuh everything it touch. Love is lak de sea. It's uh movin' thing, but still and all, it takes its shape from de shore it meets, and it's different with every shore" (Hurston 192).

This quote is full of figures that Janie uses to explain her vision about love. They reflect her maturity which she voices her appropriately and freely. Janie teaches Pheoby that affection is not a static notion; it changes from one person to another. Then, it is as fluent and adaptable as the sea's water, just molded by the shores, in other words, it is shaped by people it comes across. However, her community has regularized and resoluted thoughts of how love should be.

Janie's experience in life, especially, with her beloved man makes her stronger and mature more than any time before. She discovers life and other horizons by herself without a tutor. Now, she voices her actions to her sole friend. This time, her voice is fulfilled; she communicates her opinion freely without regards to people's opinion or gossips:

> "It's uh known fact, Pheoby, you got tuhgo there tuh *know* there. Yo' papa and yo' mama and nobody else can't tell yuh and show yuh. Two things everybody's got tuh do fuh theyselves. They got tuh go tuh God, and they got tuh find out about livin' fuh theyselves" (Hurston 192).

She speaks her ability to discover life without assistance, instead of sitting on the porch and gossiping with the other women who have no will to communicate their needs and strive for their happiness. They satisfy themselves by criticizing others' deeds. Janie places in emphasis the essential distinctions amongst speaking and doing. She describes the gossipers as unimportant since; they live dependably as faultfinders, never having the courage to fight for themselves and endeavor to live instead of discussing others' life.

4.7 Folklore's Cultural Consolidation in *Their Eyes Were Watching God*

Hurston employs folklore in her novel to achieve many ends. Its elements are interwoven to complete the thematic and the linguistic purposes of the story. Then, they define the fictional world of the novel. Thereby, the development of the thematic lines of the novel through Janie's search of freedom and self-assertion works together with folklore.

4.7.1 Storytelling as a Verbal Competence

Storytelling is one of the most important elements of folklore which is acquired by Janie after she develops her verbal competence. Not only at the level of the artistic realization of telling her story but also at the level of her individual assertion and cultural identity. Folklore in *Their Eyes Were Watching God* works as

an identifier of the Blackness of the cultural properties of the African American communities which stand distinct from the rest of the American society. Through storytelling, Hurston accomplishes the fictional narration and language productions which are the most appreciated cultural exercises in the novel.

Storytelling is significant at the personal level such as Janie's ability to tell her story to her friend Phoeby and at the judgmental one since telling stories in Eatonville is generally held by the porch sitters who are always gossiping about people. One of the instances of value judgment is launched on the character Mrs. Turner when Janie tells Tea Cake about her criticism. Tea Cake replies: "Sop, Ah don't think it's half de money as it is de looks. She's color-struck. She ain't got de kind of uh mind you meet every day. She ain't a fact and neither do she make a good story when you tell about her" (Hurston 149). He ridicules Mrs. Turner and her way of thinking and argues that she does not deserve to be a topic of a story.

Storytelling dominates the narrative atmosphere of the novel. Moreover, it portrays the conditions in which the black people live. Storytelling in the afternoon is the daily emancipating aspect of the black folk. These oppressed, silenced and judged inferior people find refuge in telling stories about each other and about their past histories. Each afternoon people sit on their porches and tell stories about other people either to laugh or to give more humanized aspects to their life. While the outside and inside worlds compete each other to rob the black folk their human state and their voices, storytelling accords these people the chance to move on and avoid being robotized by their monotonous life system. It does not only change their perception but it helps them to produce a personal universe through their mouths using their personal expression.

Storytelling in the novel is an instrument good for self-pride security; it offers the black people the ability to defend and assert themselves in their community circle. This instrument is utilized to show Janie's acquirement of the ability to tell her story and her strength to shape it and put her words into action. Eventually, through storytelling, Janie can speak up her strife and success. In the community of Eatonville, storytelling is known as a way to preserve the cultural life

yet; it is crucial for Janie to frame her own story which sways between rejection and assimilation in her social environment.

In the very beginning of the novel, Janie returns from the muck after Tea Cake's death; as usual the porch sitters eagerly want to know her story. They ask each other many questions at the moment when Janie is passing before their eyes:

> "What she doin coming back here in dem overhalls? Can't she find no dress to put on? Where's dat blue satin dress she left here in? Where all dat money her husband took and died and left her?—What dat ole forty year ole 'oman doin' wid her hair swingin' down her back lak some young gal?—Where she left dat young lad of a boy she went off here wid?—Thought she was going to marry?—Where he left *her* ?—What he done wid all her money?—Betcha he off wid some gal so young she ain't even got no hairs—why she don't stay in her class? —" (2).

Janie is indifferent and does not accept to answer their questions. On one hand, her refusal is put in contrast to their will to feed their eagerness about her story. Her indifference resists the community conventions and displays her strength, maturity and authority to handle her life freely. On the other hand, the porch sitters need to know her story because Janie's life has always been a good story for their gossips. Their desire to hear her story is analogous to their desire to see her disappointed and sad. Before she left the town, they anticipated her destiny just like they witness the destiny of Anny Taylor who by coincidence lived the same story as Janie. The former left with a younger man and came back alone desperate and sad.

Furthermore, her refusal to answer is an answer itself. First, to show them that she is not a gossiper like them, good for speaking and criticizing people's life. Second, she does not share her story because she believes that her story is a personal property. As far as the porch sitters are concerned, Lulu Moss tries to hide people enthusiasm to hear Janie's story by assuming that: "She ain't even worth talking after" because she knows that Janie is a good story to tell. Later on, Janie tells her story to her friend Phoeby whose "hungry listening helped Janie to tell her story. So she went on thinking back to her young years and explaining them to her friend in soft, easy phrases" (Hurston 10). She narrates her life story from the early

beginning in details and tells also other stories related to her story among which her grandmother's suffering in the aftermath of slavery.

In *Their Eyes Were Watching God,* storytelling works doubly, firstly it enhances Janie's story to be shaped in accordance to other characters' stories. Secondly, it permits Hurston to incorporate other characters' contemplations and to survey or comment on the characters' actions and role in the novel as a whole. There is, moreover, a personal component which allows Hurston to show that she has double viewpoints. On one hand, she has an insider cognizance of the black community culture since she is a member of it and on the other hand, she employs the anthropological knowledge acquired form her training for the white professor Franz Boas who is considered as an outsider.

These two main sources of storytelling and folk aspects enhance the story elements and narratives which allow Hurston herself to remain at long last the pro storyteller, and mark the novel as the story of Janie's acclaimed dominance of the artistic skill of storytelling as a representation of female improvement and emancipation. This representation is consistent with women's activist conventions of the connection between self-identity and self-liberation, which focuse on women's requirement to recuperate their misplaced and cheapened voices and allow them to see the world from their own vista. Thus, they help them to voice truly their vision.

4.7.2 Black Community's Playing the Dozen, Checkers and acting-out Courtship

Hurston's case is particularly piercing since her scholarly career was, to a great extent, beneath the preservation of the white critics and the issue of how to render her race and culture appropriately was a progressing wrangle among Harlem Renaissance writers and critics alike. Therefore, Hurston wrote beneath the same confusing directs, the included desires that, on one hand, as a prepared anthropologist and folklorist, her compositions ought to be insightful and "true". On the other hand, as African American writer, her representation of the black folk

should serve their case. In the line of these numerous competing requests, the smoothness of Hurston's work *Their Eyes Were Watching God* and her capacity to "change the joke and slip the yoke" (Hathaway 173) are the more noticeable and inviting features which carry on the reader to experience more minutely its elaboration.

As it is observed by Hathaway, Hurston did an exceptionally cognizant exertion to depict the African American culture, to some extent, aptly. Furthermore, the reductive idea that Hurston's work is created exclusively for the instructional and self-centered plans to represent a whole culture, in any case, are weakened by the novel itself. Though some critics considered her novel's depiction as a minstrel one, Hurston's linguistic rhetoric and artistry in employing both dialect and folklore claim the contrary of what the critics argue about.

The riches of folkloric elements are implemented by the author to give the audience an intriguing paradigm of the African American culture, at the same time; she defensively restrains the completeness of the story. Since, she has recourse to the ethnographic folklore she collected in Florida to implement in *Their Eyes Were Watching God*; it is easy to expect that in light of the material's evidence observed in real life, the novel is ethnographically depictive of the African American culture in the South.

Lawrence (2000) goes further is arguing about the presence of folklore in Hurston's novel by assuming that the mixtures of folklore with fiction in a text like *Their Eyes Were Watching God* "function not just as snap-shot photos recording specific moments, but as predictive simulations which enable us to understand the possibility of when and where a particular kind of folkloric element might be employed over a long period of time" (125-6). For instance, discerning the act of entertaining through "playing the dozens" in the imaginary world of Eatonville, which Hurston defines as an "age-old black ritual of graceful insult, as, among other things, a verbal defense of the sanctity of the family, conjured through ingenious plays on words" (quoted in H. L. Gates 1990 202), mirrors both the importance of Janie's future attendance of such kind of verbal play to the completion of the main

themes which are self-liberation, self-assertion and voicing. It also offers the reader a conception of who, when, where and how such a practice might happen in the genuine world of the southern black community.

Another instance of folk-life tradition which is directly mentioned in the novel is "acting-out courtship" which black people throw themselves in for fun. Though it is not a real courtship, people engage themselves in only to arouse laughter and funny moment. Charlie Jones and other porch sitters try to take up and act-out courtship with girls who walk lazily around Joe and Janie's store:

> "A pushing, shoving show of gallantry. They all beg the girls to just buy anything they can think of. Please let them pay for it. Joe is begged to wrap up all the candy in the store and order more. All the peanuts and soda water—everything! "Gal, Ah'm crazy 'bout you," Charlie goes on to the entertainment of everybody. "Ah'll do anything in the world except work for you and give you mah money" (Hurston 67).

"Acting- out courtship" is another verbal play in Eatonville's community which is utilized by Hurston to discern to peculiarities of this community and how its people entertain themselves. The narrative voice in the above excerpt tries to explain this act to the reader through the standard language yet; the characters' voices are introduced in dialect. Hurston continues to explain the mood of the moment by focusing on the fact that this only an entertaining act: "The girls and everybody else help laugh. They know it's not courtship. It's acting-out courtship and everybody is in the play" (Idem).

The novel comprises other examples of folklore such as "paying the checkers" which is a popular play known as an entertaining act. Mortad Serir (2014) defines playing the checkers as: "a feature of folk culture inherited from generations to another. It is exposed in the novel at the meeting of porch sitters gathered around the table for the game but also playing is a leisure time to talk and tease" (39).This play is generally performed by the black men who converse and bother each other in order to demonstrate their skill in playing such difficult game which requires intelligence, however the black women are merely watchers.

Janie experiences this play with her second husband Joe Starck who excludes her from it and strains her from speaking up her desires to play it; because for him Janie or all the women are not smart enough to play and to speak. Her first marriages reflect the patriarchy of her world. She is not permitted to talk her intellect and she is anticipated to involve herself with banished obligations only. Therefore, she cannot inter in the numerous checkers diversions which men are enjoying.

Yet, Tea Cake's assistance is a tremendous step for Janie; since he energizes her to express herself in numerous distinctive ways. One of these ways is permitting her to play checkers, and playing it with her. Playing checkers is noteworthy as an indication of the autonomy she longs for. Moreover, sharing this game with Tea Cake symbolizes equality between her and her husband; a fact that was not acknowledged in her community at all. Playing checkers with Tea Cake helps Janie to be engaged in conversations, at the same time, she learns how to play this game. Hurston narrates:

> He set it up and began to show her and she found herself glowing inside. Somebody wanted her to play. Somebody thought it natural for her to play. That was even nice. She looked him over and got little thrills from every one of his good points. Those full, lazy eyes with the lashes curling sharply away like drawn scimitars. The lean, over-padded shoulders and narrow waist. Even nice! (96)

This excerpt shows how Janie was happy to learn and play with her husband, the first person who believes that she can do it. Hurston narrates the scene in Standard English because she wants to transmit Janie's feelings to her readers and wants to show that even a black man allows to her wife to share and participate in funny and joyful moments.

Even though, Hurston is considered as an ethnographer and a folklorist, since she studied these streams at the university, she employs the folkloric element for literary purposes which long for a realistic depiction and not for a scientific one. Dolby-Stahl (1992) confirms that Hurston's objective is to forward, to a greater extent, her literary objective of simulation of the reality and "She wants her readers

to experience the 'reality' of folkloristic contexts and authentic folklore materials" (56). Therefore, the author is conscious about her strategies which are put to achieve the fictional and the realistic ends of her novel.

The issue of the clearness between "reality" and "fiction" is cert a working topic in Hurston's work, and Dolby-Stahl is right in perceiving the progressive nature of Hurston's capacity to omit these modes and mix them together in her fictional text. This omission and blending are triple-edged strategies, apparently, planned by Hurston. Firstly, to sketch the social intricacy of the black community, secondly, to supply her audience with a resourceful literary text in terms of folklore and culture and finally, to show that literary works can employ folklore to deconstruct social stereotypes and racially-oriented judgments and her depiction longs for more acceptance and acknowledgment of a different culture. Eventually, Hurston's utilization of folklore diverts from other black contemporaries' writings which called for social integration and endeavored to embellish the black character's image for the white reader. Her story was written about the Blacks and for the Blacks; yet it was well received by the Whites.

4.8 Conclusion

In this chapter, other sides of literary dialect's representation in the novels of E. Bronte and Hurston have been revealed. *In Wuthering Heights*, the thematic implications of literary dialect are related to the character Joseph. The servant Joseph appear in crucial moment of the story in which he plays a role of mood shaper, either in serious or in comic ways. The intensity of the area's weather and people's rudeness are depicted through the difficulty of his speech. The resistance shown in Josephs' dialect displays the resistance of the social class division in the area of Yorkshire. No change in the utterance of this character no variation is noticed; he speaks in the same manner with all the characters, except of few instances in which he uses certain formality with his masters. Religious stance is also displayed through Joseph; he refers to the bible each time he sees that the other

members of the estate are straying from the religious convections which he strongly and stubbornly believes in. Through Joseph, E. Bronte conveys the general social and religious perception of the nineteenth Britain. Finally, her exhibition is done in a realistic way.

Contrary to Joseph, Nelly's language is different; she speaks Standard English and understands the Yorkshire dialect as well. The utterances of Joseph are narrated by Nelly whose language shows variation. This variation is depicted by E. Bronte to show that even servants can learn the language of their masters to look for respectability and assimilation in the society as literate persons. Joseph is shown as a comic person with humorous interference yet; as a tragic character at the same time. Language change in *Wuthering Heights* is a marker of social mobility and Joseph's unchangeable dialect shows his social immobility and separation. *Wuthering Heights* records the employment of folkloric elements such as balladry and ghosts which the author wants to demonstrate as parts of the current cultural heritage of Britain and not as a traditional legacy of bygone eras. The author depicts these elements to contrast the contemporary folklorists who documented them as related to the naïve people of the rustic area. Since folklore is not depicted through dialect-speaking characters or by characters of one social class only, the author exhibits her stance that this folklore is a British property and it is not linked to specific community or class. Thus, she longs for the *Britishness* of folklore rather than a mere regional belonging.

For *Their Eyes Were Watching God*, dialect is depicted as a social marker of the black community; all the characters speak the same dialect even those of different social class like Janie and Joe Starcks who is wealthier and powerful. Therefore, dialect in Hurston's novel is not used to demonstrate characters according to their social classes but to show the black people speaking their dialect without referring to the Standard English except in important moments. In Janie's trial, she uses the Standard English to explain her acts with Tea Cake. She endeavors to comprehend the judges and the white audience at the same time; she shows her ability to speech making in a different language to a distinct community

which is the white one. Themes treated in the novel are shown through dialect-speaking characters and generally related to the female character Janie. Self-assertion and voicing of this character in her traditional community, which puts women at the margin and the men at the center of agency, are depicted through a journey of liberation achieved by Janie whose concerns are love and free will. Moreover, intra-racial issues are undertaken by Hurston through the character Mrs. Turner who looks to class herself and Janie off the black community because they have fair complexions yet; Janie looks for her Blackness without trying to cast herself off her community.

In *Their Eyes Were Watching God* folklore takes also a considerable place. It is specific to the black community and portrayed trough the linguistic utterance of this community. Storytelling is a folkloric abstract materiel held by the black community members as a way of entertainment and as a liberating means to get rid of the robotized life they are entrapped. The novel is based on storytelling; Hurston tells the story of Janie though storytelling and Janie fulfills her voice through telling her story at the end. Other folkloric elements like playing the dozen and acting-out courtship are both verbal acts played by the black people to entertain themselves. Acting-out courtship is held by both men and women because the woman is an essential element in this verbal game however; playing the dozen is devoted to men. Black men see that women are not smart enough to participate in this game and their normal activities are related to home shores. Hurston utilized both games to show that women are capable to play checkers through Tea Cake who accords to Janie the opportunity to be engaged in the game with him. In brief, voicing, storytelling, playing the checkers and acting-out courtship are all employed by Hurston through dialect-speaking characters to picture the black community in its real status. She aspires to render her communities' matters in a realistic way and looks for the acceptance of her people's culture and traditions.

General Conclusion

General Conclusion

The relationship between language and literature is undeniable; each of them has served the other to suit the communicative objectives which they desire to maintain. In a literary text, contact between the reader and the author is sustained through language. However, to convey a suitable communication, the author is compelled to use a language which to corresponds her readers' inclinations,and at the same time, is beneficial to his literary ambitions. Along centuries of literary writings, authors sought to reconciliate between the audience demands and their depictive fiction. Nineteenth century's British authors oriented their literary creations to cope with the novelties of their society and to escape the entrapment of Romanticism. Consequently, the literary style changed to conform to the realistic novel which depicted the everyday life through ordinary characters speaking ordinary language in true to life stories.

The new requirements of the realistic novel lie both in the form and the content. To fit these requirements, authors started to incorporate dialects and colloquial speech to reflect and depict the linguistic, social and cultural peculiarities of the represented population. The quirks of dialect are regularly the characterizing elements of a community, and communicating vernacular in a composition has different aims which are summarized in these points. First, it is used to catch the singularity of a given dialect of a region or a community. Second, it also used to pass on the distinctions amongst one of these communities or ethnic groups. Then, it is one of the recipients employed to protect and preserve the oral culture and people conventions in specific area and era. Finally, it captures the ways of speaking in a limited historical period. Therefore, the dialect in literary representation serves many ends that are literary, linguistic, social and cultural.

This research is structured in four interrelated chapters; each one tries to clear the ground before the other to fulfill a homogenous investigation of literary dialect in Emily Bronte's *Wuthering Heights* and Zora Neale Hurston's *Their Eyes*

Were Watching God. The first chapter endeavors to define concepts such as the Standard and the Nonstandard English with concluding notes on their connectedness. It gives a description of dialect and its properties from linguistic lenses besides the assignment of literary dialect as a literary style. It also displays authors' strife to render dialects in conventional literature to fit their representation and to cope with the terms dictated by realism. This chapter describes the shades of the spoken language and the written one setting the similarities and the differences between these language modes which are likely to be presented in literature. Eventually, this chapter ends up with an anthology of literary dialects' authors and their representations in British and American literature. It shows how literary dialect's manifestations in fiction change from dialect as special guess to dialect which figures out in considerable stretches with more serious and depictive objectives.

Chapter two is designed to speak about E. Bronte and Z. N.Hurston's social and literary backgrounds and how they choose to depict special communities using their social and linguistic properties in which dialects ascertain a significant share. This chapter tries to discern the distinct characteristics of Yorkshire dialect and the African American vernacular English employed in the target novels. This discernment is accomplished through an investigation of their linguistic and social evolution through history and how they acquire their position as spoken dialects in their communities. Characters of both novels are scrutinized too; this part of the research provides a needful analysis of major characters with focus on the dialect-speaking ones since their speech is the data investigated in the next chapters.

The practical side of this research starts with the third chapter in which a range of quotes from both novels are analyzed in terms of their linguistic qualities. Therefore, all the selected excerpts are thoroughly examined in terms of grammar structures and the phonological respellings of words and dialectal vocabulary items employed by the authors are also specified. The examination of dialectal features is done by calling up their equivalent ones in Standard English and by referring to the rules that govern them which are previously set apart in chapter three. Each part of

the analysis, of either Yorkshire dialect or the African American vernacular English ends with notes concerning the accuracy of the authors' recreations of their dialects besides remarks on some linguistic inconsistencies and the reasons behind them.

Chapter four comprises an investigation of dialects' implications in the thematic representations of the novels. Each of the target novels represents a set of themes related to dialect-speaking characters and to the depicted communities. These themes differ from one novel to another since the authors represent two distinct communities from different societies and in different eras. Each novel depicts the social properties of its individuals which are conversed through dialects. Culture and folklore take a significant share in this chapter since both authors render folk elements and cultural aspects of the represented communities. They implement them to achieve many ends in their novels. These elements are examined with reference to the most telling critical reviews about the depiction of these cultural elements and the aims of the authors.

The main findings drawn from this research are summarized as follows:

- Literary dialect is a linguistic tool which enriches literary representations and enlarges their scopes and audience. It is also a literacy tool to render a story and a person in realistic ways.
- Using literary dialect approaches the author to his audience and grants him/her more credibility in voicing particular communities or cultures.
- Both E. Bronte and Z. N. Hurston masterfully employ dialects together with the Standard English. They exploit the quirks of dialects in speech and the rhetoric of the Standard English in narration.
- Dialectal speech in *Wuthering Heights* is put in sharp contrast with the non-dialectal speech and the narration as well since the narrators of *Wuthering Heights* are standard-speaking characters. However, in *Their Eyes Were Watching God*, all characters speak dialect. The Standard English is used for narration and in many occasions dialect is mixed with the Standard English in narration or what is known the free indirect speech since narrators of Hurston's novel are dialect-speaking characters.

- Dialect in *Wuthering Heights* conveys specific themes such intensity, violence, humor, religious extremism, remoteness and others which are related either to the area's climate or to people's conventions. Remoteness of the area is conveyed through the lack of communication and entente between Joseph and the other characters; just as the remote, unknown and untamed Yorkshire moors are in comparison to the other areas of Britain.

- In both novels literary dialects are utilized to forward the speech peculiarities of the Yorkshire area and those of the black community of Eatonville. Yet, it is also utilized in *Wuthering Heights* to fortify the emotional mood delivered by Joseph's speech which is infiltrated in critical moments of the novel. It is also used to trace the distinction between dialect and non-dialect speakers social class and literacy.

- Hurston uses dialect to converse the cultural properties of her community in an authentic way and to depict them in their localities as they are practiced by their people. However, Bronte does not relate the cultural aspects like folksongs or ballads and ghost spirits to dialect-speaking characters because she longs for the *Britishness* of folklore. For her, folklore is not connected to a specific region or dialect; it is a British heritage which is practiced by people from distinct classes and with their distinct language varieties.

- In *Their Eyes Were Watching God*, all characters speak dialect, thus class distinction is not fulfilled through dialect use because there are other parameters such as the materialistic belongings and the physical appearance which defined people according to their classes. Logan Killicks and Joe Starks are classed off because they are rich and Janie is classed off because she is beautiful and her skin color is lighter. However, dialect in *Wuthering Heights* is used to display class and regional distinctions because Joseph and Zellah are servants at Wuthering Heights originally from the moors of Yorkshire. Hareton speaks dialect because he is pulled down to the lower class by Heathcliff. It is also employed to show uneducated characters like Hareton who loses his dialectal utterance when Cathy instructed him the

Standard English and after he regained his social status after Heathcliff's demise.

- Dialects in both novels represent paradigms of empowerment and voicing which both authors follow to empower disfavored characters and their speeches and render their communities authentically for; they see that these communities can speak for themselves with using others' languages.

- Both novels are not confined to the literary canons of the academia of their eras. This diversion caused them many troubles; E. Bronte's novel is deemed to be a story written by an immature young woman who promotes coercion, violence and ancient beliefs which do not serve the virtues of the Victorians. Likewise, Hurston's novel is said to be not serious fiction and does not promote current issues of her era and holds no ambition of the black community.

- Commentators contend that *Wuthering Heights* and their *Eyes Were Watching God* ought to be perused with regards to the Victorian literature and the American Southern writings with their rustic settings, dialect, folklore and their emphasis on the connections amongst man and nature. Yet, the progression of human connections, gender issues, protagonists' hunting for freedom and the promotion of women issues which are conveyed through the novels' female heroines lead to perceiving these novels from a feminist angle as well.

The main conclusions drawn from this research demonstrate that though these writers come from different cultural milieus, they share the same aspirations and they utilize language to fulfill them. Dialects, in both novels, are not fulfilled as an act of chance rather an act of linguistic awareness and cognizance of the important functions of speech to depict a true to life character in a fictional sphere. Both writers defied the preset notions of gender roles, class and patriarchy, along with their novels and spread the sense of consciousness of women's roles through their protagonists. Speech is displayed as a realistic linguistic tool and a social marker to sustain the voice of characters to expressing their quest for freedom and

continue to resist the conventions of higher classes, different gender or ethnic group.

Conclusively, by becoming experts in literary writings, women authors strove to guarantee themselves a position in male-dominated academia and societies. Their literary works voice alienated and disfavored people in their own language varieties. Thus, either ethnic groups like the Black community of Eatonville in *Their Eyes Were Watching God* or a people from a lower class as shown in *Wuthering Heights* are given the opportunity to speak up their issues and desires through the authors' employment of literary dialect. Therefore, they act as models to other writers who tend to continue their strife to represent their communities and cultures in different ways which transgress the boundaries set by other writers or theorists. Both stories comprise romance but the main focus trespasses the mere objective of love stories to a higher stance that is self-fulfillment, voicing, free will and personal choices.

Bronte represents a multiplicity of styles through the use of Yorkshire dialect in sharp contrast with the Standard English. The latter is given to the majority of her characters and to the general narrative sphere, in opposition to dialect which is devoted to a minority of her characters Zellah, Hareton and primarily to Joseph whose dialectal speech is present in almost all chapters of *Wuthering Heights*. Moreover, the employment of the black dialect in *Their Eyes Were Watching God* is presented by the all characters yet; Standard English is restricted to the narration and in occasions it is blended together with dialect. Consequently, the authors show their competence and kin awareness of the linguistic diversity present in their societies and emphasis dialects' rhetoric in voicing up ethnic groups and remote regions realistically.

Both novels record the aspect of dialect-speaking characters' resistance of Standard English since both Joseph and Janie continue to converse in their dialectal speech all along the stories. While Janie longs to voice herself in her community and asserts her Blackness inside her social surrounding without looking for horizons in the outside world, Joseph resists the changes which occur in his environment, his

utterance marks no variation and so his class and character do. Therefore, Janie grows mature, strong and free in her own terms and Joseph stands proud and authentic to his social class and disputes the impacts of gentility.

The realistic depictions of E. Bronte and Hurston comprise another aspect which is purely cultural. Folklore is implemented as a representative feature of the Yorkshire community and the southern black community of Eatonville. Contrary to the Victorian folklorists who depicted folk elements as society's cultural residues of the old circumstances, Bronte's utilization of folklore in *Wuthering Heights* enfolds diverse implications. They are not set apart as bygone cultural components yet; they suggest a resuscitating beat of the remote societies which were buried in obscurity for quite a while. Folk elements seem to go up against the regular meanings and bias with which Victorian folklorists had identified them. Another time E. Bronte seems to confront and transgress the conventions set by the Victorians by highlighting folklore as part of the British society with its diverse classes and linguistic properties. Eventually, *Wuthering Heights* records differences at many levels which represent folklore and dialect ostensibly appealing.

Although, a critic like Wright argued that Hurston uses the folk's "odd" or "quaint" cultural life to stimulate the ironic compassion of the white audience alluding to the minstrel quality of her depiction which pulls down the black character anew to the outer edge of the literary representation and shows him inferior and primitive again, the conclusions of this research show that Hurston's portrayal was not interested in the aspects of primitive life of her community. Yet, she voices the shrewdness of the blacks and influences the profound levels of human life. Hurston planned to store folklore and outlined the social specificity of her community in an authentic literary text. Meanwhile, she deconstructed the biased perceptions of the blacks' cultural heritage without seeking to embellish or distort this legacy. Hurston's goals are put to promote, to a more noteworthy degree, her artistic aim of refreshment of realities. Therein, she needs her audience to encounter of the folkloristic text realistically and in authentic manner. In this way,

she is cognizant of her techniques which are set to accomplish the fictional sphere of the story and its true to life aspirations.

It is accepted that the blending of old folklore with fiction in novels like *Their Eyes Were Watching God* and *Wuthering Heights* does not works similarly as preview photographs recording particular minutes in a story yet; folk aspects function as prescient reproductions which empower our comprehension of the possibility of when and where a specific sort of folkloric component may be utilized in previous times in different cultures and how they occupied considerable moments of people's everyday life.

This research has been hindered by a set of limitations which in crucial moments have impeded the analysis of data collected from *Wuthering Heights* because the electronic texts available in many sites comprise different versions of the novel in which dialectal parts are written in different ways. This is mostly due to the lack of the original script of Emily Bronte's *Wuthering Heights* and perhaps because of her sister's emendations which though they were done in hope for easy readability, they caused troubles for further publications. Although electronic sources supply researchers with countless documents and books, the most important ones are put for purchasing however; e-payment is quite difficult in Algerian bank system. Besides, a considerable shortage of documents about the Yorkshire dialect in opposition to the African American Dialect's documents which are plainly offered. Consequently, this issue led to a kind of misbalanced research in which dialect in *Their Eyes Were Watching God* is better investigated.

Due to time limitations and scope of research specificity, many shades linked to dialect in literature are overshadowed. Topics like translation of literary dialect and the different theories which govern this realm of language and literary studies, intrigue me as a researcher. I kindly recommend them to other researchers to undertake in their further studies. Another point also arouses my curiosity about the beauty of Yorkshire dialectal speech and the artistic tendency of its speakers characterized by alliterated chunks of speech. E. Bronte incorporates these features in *Wuthering Heights* for instance: "fahl, flaysome devil", "nor noan on 'em, not

he!", "Minching un' munching!", "seed a seeght", "Thear, that's t'father!" and many other examples are available in the novel. These poetic aspects are interesting subjects when investigating dialectal artistic values and its poetic expression which students concerned with literary studies would like to see in other research.

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Appendices

Appendix A: Speech and Writing Discrepancies

- Speech is time-bound, dynamic, and changeable. It is part of an interaction in which both participants are usually present, and the speaker has a particular addressee (or several addressees) in mind.

- Writing is space-bound, static, and permanent. It is often the result of a situation in which the writer is usually distant from the reader, and often does not know who the reader is going to be. Vigotsky (1962) and Fillmore (1981) agree and put respectively: "Writing is addressed to an absent or an imaginary person or to no one in particular" (99) and "written communication is derivative of the face- to- face conversational norms" (1953).

- The spontaneity and speed of most speech exchanges make it difficult to engage in complex advance planning. The pressure to think while talking promotes looser construction, repetition, rephrasing, and comment clauses. The intonation and the pause divide long utterances into manageable chunks, but sentence boundaries are often unclear.

- Writing allows repeated reading and permits analysis at hand; it promotes the development of careful arrangement and condensed expression, with often elaborate sentence structure. Units of discourse (sentences and paragraphs) are usually easy to identify through punctuation and forms design.

- Because participants are typically in face- to-face interaction, they can depend on pointers such as facial expressions and gestures to support meaning (feedback). The lexicon of speech is often characteristically vague, using words which refer directly to the situation (ostensive expressions, such as 'that one', 'in here', 'right now').

- Lack of visual contact means that participants can neither rely on the context to make their meaning clear; nor is there any immediate feedback. Most writers, therefore, avoid the use of deictic (ostensive) expressions, which are likely to be ambiguous. Writers must also

anticipate the effects of the time-lag between the production and the reception, and the problems posed by having their language read and interpreted by many recipients in diverse settings.

- Unique features of the speech include most of the prosody. The many nuances of intonation, loudness, tempo, rhythm, and other tones of the voice cannot be written down with much efficiency. (some may be replaced by punctuation)

- Unique features of the writing include pages, lines, capitalization, spatial organization and several aspects of punctuation. Only a few graphic conventions relate to prosody, such as question marks and underlining for emphasis. Several written genres (e.g. timetables, graphs, complex formulae) cannot be read aloud efficiently, but have to be assimilated visually.

- Many words and constructions are characteristic of speech (especially informal). Lengthy coordinate sentences are normal, and are often of considerable complexity. Nonsense vocabulary is not usually written, and may have no standard spelling ('whatchamacallit').Obscenity may be replaced by graphic euphemism (f ***). Slang and grammatical informality, such as contracted forms (isn't, he's ain't) may be frowned upon.

- Some words and constructions are characteristic of the writing form, such as multiple instances of subordination in the same sentence, elaborately balanced syntactic patterns, and the long (often multi-page) sentences found in some legal documents. Certain items of vocabulary are never spoken, such as the longer names of chemical compounds.

- Speech is very suited to social or 'phatic' functions, such as passing the time of day, or any situation where casual and unplanned discourse is desirable. It is also good at expressing social relationships, and personal opinions and attitudes, due to the vast range of nuances which can be expressed by the prosody and accompanying non-verbal features.

- Writing is very suited to the recording of facts and the communication of ideas, and to tasks of memory and learning. Written records are easier to keep and scan; tables demonstrate relationships between things; notes and lists provide mnemonics; and text can be read at speeds which suit a person's ability to learn.

- There is an opportunity to rethink an utterance while it is in progress (starting again, adding a qualification). However, errors, once spoken, cannot be withdrawn; the speaker must live with the consequences, interruptions and overlapping speech are normal and highly audible.

- -Errors and other perceived inadequacies in our writing can be eliminated in later drafts without the reader ever knowing they were there. Interruptions, if they have occurred while writing, are also invisible in the final.

Appendix B: Alien Forms of Verbs' Past Tense in AAVE

Dialect Verbs' Past Form	Standard English verbs' Past Form		
Bornded	Born		
Broked	Broke		
Blowed	Blew		
Brung	brought		
Beated	Beat		
Chaw	Chew, chewed.		
Crope	Crept		
Clum	Clam		
Druv	Drove		
Drapt	dropped		
Dove	Dived		
E't	Ate		
Fotch	fetched		
Flew'd	Flew		
Flopy	flopped		
Fit	fought		
Guv	Gave		
Hurted	Hurt		
Hilt	Held		
Hove	heaved		

Hope	Helped		
Knowed	Knew		
Lope	Leaped		
Retch	reached		
Run'd	Ran		
Rid	Rode		
Sont	Sent		
Shot	Shet		
Scrope	scraped		
Strak	Struck		
Skunt	skinned		
Squoze	squeezed		
Seed	Saw		
Strowed	Strew		
Strak	Struck		
Sot	Sat		
Shuck	Shook		
Turnt	Turned		
Tuck	Took		
Thunk	thought		
Wunk	winked		
Wrop	wrapped		
Writ	Wrote		
Wokened, woked	woke.	(Billup. 119)	

Appendix C: Some Directions to Write AAVE in Fiction

For the direction of the individuals who may wish to portray to the African American vernacular in fiction, a concise synopsis of these general standards is offered with the expectation that it might be useful:

(1). The chief purpose of dialect is to portray the character of the negro. The use of dialect is only a means to that end; it should never be an end in itself

(2). Become familiar with the different varieties of dialect and do not confuse them. Know especially the dialect used by Uncle Remus and that of the present-day Negro.

(3). The dialect should not be represented in minute de-tail; it should not be phonographic, but representative.

 (4). Spelling should be phonetic only when the dialect word differs in pronunciation from the Standard English word. It should be as simple as possible, and care should be taken not to introduce to the reader unfamiliar words.

(5). Be thoroughly familiar with the negro's vocabulary. Do not confuse dialect words with slang words, or with other non-standard forms of speech.

(6). Become familiar with the principal phonetic prin-ciples underlying Negro pronunciation.

(7). Study the grammar of the Negro. Pay particular attention to the negro's plural». Note also his use of verbs, especially with reference to tense formations.

(8). Know the dialect of the Negro. No attempt should be made by anyone to write Negro dialect unless he is thoroughly familiar with (Billup. 121-122).

Summary

Realistic novelists are supposed to depict societal realities through a set of techniques and styles amongst which literary dialect has gained much interest. Its manifestation in literary texts is recorded in the British and the American popular literature. It is mainly used to verbalize and voice characters from specific class, locality and ethnicity which cannot be articulated through the Standard English. The existence of dialects in the novel is the result of the authors' awareness of its necessity to render their stories authentically. The use of dialect manifests as a linguistic transgression of the pre-set literary standards. Yet, literary dialect helps the reader to construct knowledge about its speakers, their speech habits and cultural performances. This research looks to examine the use of dialects and their nuances in E. Bronte's *Wuthering Heights* and Z. N. Hurston's *Their Eyes Were Watching God*. It endeavors to cover their linguistic and literary functions and the critical responses to such literary novelty.

Key words : realistic novelists, literary dialect, British and American literature, authenticity, linguistic transgression

Resumé

Les romanciers réalistes sont censés représenter les réalités de la société à travers un ensemble de techniques et de styles parmi lesquels le dialecte littéraire a gagné beaucoup d'intérêt. Sa manifestation dans les textes littéraires est enregistrée dans la littérature populaire Britannique et Américaine. Il est principalement utilisé pour verbaliser et exprimer des personnages d'une classe, d'une localité et d'une ethnie spécifiques qui ne peuvent être articulées à travers l'anglais standard. L'existence de dialectes dans le roman est le résultat de la conscience des auteurs de sa nécessité de rendre leurs histoires authentiquement. L'utilisation du dialecte se manifeste comme une transgression linguistique des normes littéraires prédéfinies. Pourtant, le dialecte littéraire aide le lecteur à construire des connaissances sur ses locuteurs, leurs habitudes de discours et leurs performances culturelles. Cette recherche vise à examiner l'utilisation des dialectes et leurs nuances dans *Wuthering Heights* d'E. Bronte et *Their Eyes Were Watching God* de Z. N. Hurston. Il s'efforce de couvrir leurs fonctions linguistiques et littéraires et les réponses critiques à cette nouveauté littéraire.

Mot clés : romanciers réalistes, dialecte littéraire, littérature Britannique et Américaine, authentique, transgression linguistique

الملخص :

يصور الروائيون الواقعيون الواقع الإجتماعي استنادا إلى مجموعة من الأساليب و التقنيات من بينها اللهجة الأدبية التي حازت على اهتمام بالغ، و تستعمل بصفة بارزة في نصوص الأدب الشعبي البريطاني و الأمريكي . وتتجلى وظيفتها الرئيسة في التعبير عن شخصيات تنتمي إلى طبقات و مناطق و أعراق معينة و التي لا يمكن للانجليزية القياسية أن تعبر عنها بوضوح .إن إقحام اللهجات في الرواية ما هو إلا نتيجة لوعي الروائيين بضرورة تقديم قصصهم علي نحو أصيل، إلا أن استخدام اللهجات يعد خرقا للمعايير اللغوية الأدبية المحددة آنفا ومع ذلك تساعد اللهجة الأدبية القارئ علي معرفة المتحدث و عاداته الخطابية و مميزاته الثقافية و عليه تهدف هذه الدراسة إلي تقصي استخدام اللهجات الأدبية في رواية ايميلي برونتي " مرتفعات وذرينج" ورواية زورا ريل هيرتسون "كانت أعينهم تراقب الله " و محاولة الوقوف عند الوظائف الأدبية و اللغوية و النقدية الموجهة لهذا النوع الأدبي الحديث.

الكلمات المفتاحية:

الروائيون الواقعيون، اللهجة الأدبية، الأدب البريطاني و الأمريكي، الأصالة، خرق المعايير اللغوية.