

PEOPLE'S DEMOCRATIC REPUBLIC OF ALGERIA
MINISTRY OF HIGHER EDUCATION AND SCIENTIFIC RESEARCH



UNIVERSITY OF TLEMCCEN
FACULTY OF LETTERS AND LANGUAGES
DEPARTMENT OF ENGLISH

**Language as a Tool for Shaping Identity and Promoting Social
Progress in Shaw's *Pygmalion* and Walker's *The Color Purple***

Dissertation submitted to the department of English in candidacy for the degree of
Doctorate in "Studies in Language and Literature"

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Academic Year: 2018-2019

Declaration

I hereby declare that this submission is my own work and that, it contains no material previously published or written by another person nor material which has been accepted for the qualification of any other institution. I also certify that the present work contains no plagiarism and is the result of my own investigation, except where otherwise stated.

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Signature:

Dedication

I dedicate this work to my parents whom I owe everything, to the best father who accompanied me in my journeys to Tlemcen, helped me to chase my dreams and taught me that beneath the gloss of success there is hard work, commitment and determination.

To my beloved mother who showered me with indefatigable care, sincere prayer, endless love and unparalleled tenderness which pushed me further to complete this research.

Acknowledgments

First and foremost, I thank the Almighty Allah for blessing me with strength and determination to complete this dissertation. I am extremely lucky to be under the supervision of Prof. Ilhem Serir, a teacher with the perfect combination of innovation, originality and sagacity whom I consider my role model. I would love to thank her immensely for being a source of encouragement and motivation which I appreciate beyond measure, for always being available to answer my questions and for providing me with insightful guidance while conducting this research.

I give my sincere thanks to the honorable committee members, namely: Prof. Rahmouna Zidane from the University of Tlemcen, Dr. Mohammed Dib from the University of Mascara, Dr. Zohra Labeled from Oran High School, not only for their time, but also for their valuable comments which will certainly help to improve the quality of this research work.

My deepest gratitude and appreciation go for Dr. Wassila Mouro whom I found in times of need and who often responded to my queries so promptly. I thank her endlessly for always giving me positivity boosts and for her sense of altruism, gems of advice and ongoing support, which made her dwell permanently in my heart.

It gives me an immense pleasure to express heartfelt thankfulness to Prof. Hafida Hamzaoui for being so helpful, Prof. Amine Belmekki for his encouraging feedbacks, and Prof. Ghouti Hadjoui for his significant contribution and support.

I cannot forget to thank my adorable colleagues Miss Amina Azzouze and Mr. Mustapha Oussar with whom I shared precious moments. Thank you both for your love and support and for assuring me that friendship knows no distance.

I am also indebted to my dearest friend Miss Basma Betta, the one who stood by my side through the ups and downs along the journey of my PhD, her continuous encouragement was worth more than I can express on paper.

Thanks are due to my brothers and sisters as well as my closest friends whose emotional support and encouragement have been invaluable.

Abstract

This research work is based on the implementation of an interdisciplinary approach which combines methods of analysis from linguistic and literary stylistics, corpus stylistics, sociolinguistics, dialectology and discourse analysis so that to conduct a twofold analytical study of the language used in *Pygmalion* by Bernard Shaw and *The Color Purple* by Alice Walker. In fact, Shaw and Walker's linguistic intelligence enables them to craft believable characters whose social standing is revealed in their talk because certain sociolinguistic factors generate variability in their speech production, that is, characters with low ascribed statuses speak types of social dialects while those with a higher status in the social scale speak the standard variety. Hence, this dissertation intends to incorporate into the traditional descriptive approach a quantitative linguistic inquiry in order to investigate through statistical findings, corpora analyses as well as manual and electronic techniques the different dialectal variables of cockney dialect in *Pygmalion* and vernacular AAE in *The Color Purple* that deviate from the standard forms at the phonological, grammatical and lexical levels and then explore the miscellaneous extra-linguistic parameters that impact language use by characters in both literary masterpieces. Moreover, the ultimate goal of the current research is to use sociolinguistic and discourse analysis of the characters' language so that to determine the extent to which language can be an effective tool for shaping identity and promoting social progress in *Pygmalion* and *The Color Purple*. The findings show that sociolinguistic competence enables the main characters to develop new identities and improve their opportunities for social mobility, i.e., they undergo social metamorphosis by means of learning the verbal skills paving the way for them to join the high society and gain access to their codes of behavior.

List of Acronyms

RP	Received Pronunciation
AAVE	African American Vernacular English
AAE	African American English

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General Introduction



There seems to be consensus that language plays a paramount role in whetting the readers' appetite for literary texts. As such, authors often tend to render their works, in letter and spirit, realistic by making their characters' speech behavior indicative of their particular social class, regional origins and educational background. It is no surprise that literary rendering of non-standard language varieties is increasingly becoming a typical feature of literary composition in that writers purposefully attempt to add an artistic touch by painstakingly reproducing socially constructed speech properties that broadly exhibit their characters' social identities. Hence, it is plain to see that fictional narratives accumulate varied speech forms owing to the fact that authors aim to reflect various formal and informal levels of language usage and reveal the distinctiveness of lower and upper class shibboleths that pervade dialect and standard characters' talk.

The reasons that motivated the researcher to conduct a research about this topic are manifold; she had grown quite fond of studying literary language ever since she was preparing for the PhD contest, she felt that what she was reading differed a great deal from civilization and literature topics tackled in her Master's studies; this made it more appealing to her since it opened her eyes to the linguistic diversity that permeated different works of fiction written, particularly, by Mark Twain, Charles Dickens, Thomas Hardy, George Eliot and Bernard Shaw who enriched literature with divergent varieties of the English language. On the flip side, when the researcher travelled to Tlemcen to stay there for quite some time so that to attend her study seminars, she realized at first blush that the way she spoke differed a lot from the way people of Tlemcen spoke and she could conclude that these differences in speech patterns were ostensibly affected by the regional location, that, in the beginning, it was sometimes difficult for her to understand the dialect and the same thing happened with some of her Tlemcenian colleagues when they communicated since they could not understand what she meant by some expressions. In this respect, Llamas and Watt assert, "the differences in

regional and social-class dialects can only be obstacles to efficient conveyance of a message” (09). All of a sudden, the researcher developed quite an appetite for learning more about dialects and the way language can signal people’s identity, and, this has served as a signpost of an approaching curve in the avenue of thought as the researcher decided to choose a topic which couples language with social identity and found it well enough to write a whole dissertation about.

Simply put, this specialty offered the researcher an invaluable opportunity to plunge herself into other interdisciplinary areas in literary studies among which are linguistic and literary stylistics, corpus stylistics, sociolinguistics, discourse analysis and dialectology though, on some occasions, she found herself at a loss to proceed in her research work thinking that time would not permit her to read multiple fields of literary expertise, but then, the researcher realized that it takes a lot of pluck to carry out this research, and, in a more step-by-step manner, she could register some real progress which helped her to go ahead with this dissertation and work on it with an utter passion.

This dissertation focuses on two avant-garde literary giants who are renowned for their linguistic genius and artistic playfulness stemmed from their literary renderings of naturally occurring speech varieties, namely, the Irish dramatist George Bernard Shaw and the African American Pulitzer Prize winner Alice Walker in their works *Pygmalion* and *The Color Purple* respectively. The researcher’s choice has fallen on Shaw and Walker because both writers attempt to create vivid characters that are not easily predictable and because their literary masterpieces quench thirst for literary dialect reading and give an impression of reality touched vividly in the speech of dialect and standard characters in different patches of dialogues.

In fact, *Pygmalion* and *The Color Purple* are littered with colloquial expressions, slangy words, deviant spellings, incorrect pronunciations and anomalous grammatical constructions because both writers attempt to reflect in a wide spectrum of language patterns their characters' social background. Along this line of thinking, Llamas and Watt contend, "the relationship between the pronunciation and the identity is an *indexical* relationship; we can say that the pronunciation *indexes* the identity; the pronunciation can be called an *indexical* (or an index) when it serves this purpose" (31). Therefore, Shaw and Walker represent in their pieces of writing real speech varieties so that to provide a bona-fide portrait of their characters' social identities.

Furthermore, in quest of a more fully authentic characterization, Shaw and Walker tend to reflect in speech not only their characters' social statuses but also their regional and cultural affiliations because standard varieties usually carry prestige while non-standard varieties delineate the characters' regional roots and low social echelons as much as untutored speech reflects their lack of proper schooling. Consequently, Fromkin proclaims, "in many aspects, social boundaries and class differences are as confining as the physical barriers that often define regional dialects. It is therefore not surprising that different dialects of a language evolve within social groups" (439). In fact, some critics discuss the language choices made by both authors, for instance, Abbandonato argues that Walker has undertaken the task of creating an "alternative language" because she uses black folk dialect as a substitute for standard language (1108). Whereas, Harvey refers to the linguistic variation that marks Shaw's *Pygmalion*, he states, "the class associations of levels of language usage is an idea so blatant in the play [. . .] the controversy over standard and non-standard usage is predicted on the kind of social prejudice Shaw illustrates in the play" (1235). Thus, Shaw and Walker use literary dialect as a characterization technique because it enables them to create characters that add a touch of local color, i.e., Shaw uses cockney dialect to create humorous and vulgar

characters and Walker writes her novel in the black vernacular to represent black folk characters from the rural south.

This research presents a two-dimensional analysis of the language used in *Pygmalion* and *The Color Purple*. Firstly, the current dissertation aspires to explore Shaw and Walker's specific linguistic selections by examining the distinctive linguistic variables of cockney dialect in *Pygmalion* and vernacular AAE in *The Color Purple* along with investigating the varied social parameters that determine the way language is used by characters. To achieve this end, a statistical analysis is conducted to investigate the abnormal linguistic features of the two language varieties at the phonological, grammatical and lexical levels. Hence, samples subjected to the analysis will be taken from *Pygmalion* and *The Color Purple* because the analysis depends on dialect data collected and extracted from the speeches of different characters. The analysis is based on an objective approach to literature relying on studying corpora of data by means of manual and computer-assisted methods in order to quantitatively and qualitatively investigate the different dialect variants that deviate from the norms of the standard. Interpretation of data requires exploring the various extra-linguistic parameters that cause linguistic variance in the characters' speech in both literary works.

Equally important, in both pieces of writing, language is regarded as an effective tool for shaping identity and promoting social progress since linguistic education enables lowly born characters to develop new identities and gain social transformation because "to try to purge one's language is to try to change the individual; you thereby change his/her identity and make unnecessary and possibly detrimental demands on his or her culture and person" (Fishman 212). Correspondingly, Shaw and Walker depict characters that attempt to ascend the social ladder through mastery of the language substantiating that linguistic proficiency can be one of the factors that help to eliminate the shackles of social prejudice because

developments in the characters' language patterns enable them to break the barriers of class by giving them the opportunity to mingle with the high society members and acquire proper manners and etiquettes.

Hence, the proposed research aims at determining the extent to which language can be an effective tool for shaping identity and promoting social progress in *Pygmalion* and *The Color Purple* by examining how the characters' development of language helps them to construct new social identities.

This research intends to use the interdisciplinary approach since the analysis of this topic requires incorporating methods from various disciplines such as literary and linguistic stylistics, corpus stylistics, sociolinguistics, dialectology and discourse analysis attempting to fuse the advantages of each so that to ensure a comprehensive interpretation of both works. An interdisciplinary approach is "one in which two or more disciplines are brought together, preferably in such a way that the disciplines interact with one another and have some effect on one another's perspectives" (Rowntree 135). Therefore, the stylistic approach is adopted because the present research relies on linguistic and literary stylistics so that to spotlight Shaw and Walker's linguistic artistry by accounting for their linguistic choices at the phonological, grammatical and lexical levels and explore the beauty of formal and informal styles of language use in both works. Moreover, this dissertation intends to employ a corpus stylistic reading of *Pygmalion* and *The Color Purple* relying on the applications of corpus linguistic principles for the analysis of the actual language used in the play and the novel. In pursuit of this stated intent, the present research is based on the analysis of manual and computerized data in order to examine the dialectal forms used by Shaw and Walker using a computer database to study concordances for certain lexical items as well as phonological and grammatical structures in order to contextualize its linguistic occurrence because corpus

analysis tends to promote objective thinking through providing evidence that helps to delve deeply into a specific theory of language. In a similar fashion, Fischer-Starcke maintains, “corpus linguistic analyses generate data and evidence for claims which are inherently empirical, quantitative and probabilistic” (13). Hence, corpus analysis provides researchers with ammunition that enables them to get a better grip on a certain linguistic phenomenon to which this dissertation bears witness.

The sociolinguistic approach is also adopted since this topic relies on investigating the various social parameters that impact the characters’ language in *Pygmalion* and *The Color Purple* because “the social boundaries that give rise to dialect variations are numerous. They may be based on socioeconomic status, religious, ethnic or racial difference, country of origin, and even gender” (Fromkin et al. 439). The approach is dialectological because the analysis provides information about two language varieties and focuses on examining the deviant forms as compared to the standard norms. Moreover, this research uses the discourse analytical approach so that to conduct a conversational analysis based on the characters’ speech as well as trace the development of the main characters’ language, and, in the process, explore how linguistic aptitude enables lowborn characters to climb the ladder of prestige and construct new social identities because “language is used to explore and construct individual identities” (Montgomery 140). It also employs Michel Foucault’s discourse and power theories to elaborate on relations of power in Shaw’s play.

The study employs quantitative and qualitative methods so that to collect and analyze dialect data as well as examine the development of the characters’ language. The quantitative method is used to apply statistical investigation, calculate percentages and count the frequencies of certain dialect words, phonological features and grammatical structures. The qualitative method helps in analyzing and interpreting the quantitative linguistic findings.

New Criticism's reading of literature excludes authorial, historical and social aspects of the text because New Critics claim that meaning resides in the work itself relying only on "the use of concrete, specific examples from the text itself" (Tyson 135). However, their text-based analysis imposes restrictions on the interpretation of literary texts since it ignores many aspects that contribute in meaning-making.

To investigate how the main characters in *Pygmalion* and *The Color Purple* gain potential through language. This dissertation aims to answer the following questions of the study:

1. Why do authors tend to use literary dialect in their writings?
2. What are the linguistic features of cockney dialect in Shaw's *Pygmalion* and vernacular AAE in Walker's *The Color Purple* at the phonological, grammatical and lexical levels?
3. What is the difference between standard characters' speech and dialect characters' speech?
4. What are the different social parameters that determine language use by characters in in both literary works?
5. To what extent can language be an effective tool for shaping identity and promoting social progress in *Pygmalion* and *The Color Purple*?

This research attempts to find answers to the aforementioned questions and test the following hypotheses so that to provide evidence for the research topic:

1. Writers tend to reproduce non-standard language varieties in literary texts so that to enhance its authenticity and reach subtlety in characterization i.e. they represent authentic speech forms in order to make their characters sound real.

2. The linguistic variables of cockney dialect in Shaw's *Pygmalion* and vernacular AAE in Walker's *The Color Purple* include variations and deviations from the standard variety at the phonological, grammatical and lexical levels.
3. The difference between standard and dialect characters' speech is at the level of intelligibility as standard characters' speech is more intelligible than dialect characters' speech.
4. Language use by characters in *Pygmalion* and *The Color Purple* is exposed to certain extrinsic influences and affected by varied social parameters such as social status, educational level and regional origin which determine the way language is spoken.
5. In *Pygmalion* and *The Color Purple*, language is an effective tool for shaping identity and promoting social progress because linguistic refinement and acquisition of a more genteel way of speaking help the main characters to develop new identities and gain social metamorphosis.

This research is divided into three main chapters; the first chapter provides the reader with a theoretical framework of the study, it tracks the stages through which stylistics came into existence as a discipline and how it grew to be applicable to literary texts in order to “gain literary insight into it or, in a more general sense, to decode the meanings of the text” (Fischer-Starcke 39), focusing also on the stylistic approaches which guide the research such as linguistic, literary and corpus stylistics. Besides, this chapter highlights Bakhtin's discourse theories and elaborates on the methods of discourse analysis in handling literary texts. It focuses also on the theories and perspectives of different sociolinguists who claim that linguistic variation results from multifarious social factors and sheds considerable light on the relationship between language, dialect and social class as well as the different linguistic features of cockney dialect, Standard English and vernacular AAE. The remainder of this chapter sets the scene for the specificities of the British and African American societies in the

nineteenth and early twentieth centuries as a contextual background to the literary works that this research revolves around.

The second chapter includes the practical side of the study since it provides corpus and sociolinguistic analysis of dialect use in Shaw's *Pygmalion* and Walker's *The Color Purple*. It begins with defining literary dialect and conducts linguistic and literary stylistic analysis so that to examine the language used in both works by investigating the phonological, grammatical and lexical representation of cockney and black vernacular dialects. It also implements methods from corpus stylistics such as the use of a corpus-based approach and statistical analyses in order to count the number of occurrences of certain dialectal variables and explore via concordance lines the deviant forms of these two language varieties at the three linguistic levels. Moreover, this chapter employs a sociolinguistic analysis so that to explore the different social parameters that cause linguistic deviance and variability in the characters' speech.

The third chapter adds an interesting dimension to the study since it focuses on social transformation and development of identity through language in *Pygmalion* and *The Color Purple*. It employs a sociolinguistic analysis in order to examine the linguistic markers of social status in the main characters' talk and uses a discourse analytical approach to trace the development of their language and explore how linguistic competence enables characters with low social background to ascend the social ladder and gain new social identities substantiating that language can be an effective tool for shaping identity and promoting social progress in both literary works. Besides, this chapter highlights the similarities and differences of dialect use in *Pygmalion* and *The Color Purple* and discusses finally some of the stylistic elements present in Walker's novel.

This research focuses on studying the language used in *Pygmalion* and *The Color Purple*. It is limited in scope and makes no pretension to address the many aesthetic devices used in both works. Particularly, it is limited to investigating the linguistic variables of cockney and black vernacular dialects in the characters' different stretches of talk and exploring how their language is affected by various sociolinguistic parameters. It is also limited to examining the characters' development of language so that to determine the extent to which language can be an effective tool that helps to bring about social change and build the characters identities.

Chapter One



*Theoretical Perspective: Language and the Social
Parameters*

Chapter One:

Theoretical Perspective: Language and the Social Parameters

I.1. Introduction

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I.2.1. Stylistics

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I.2.3. Literary Stylistics

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I.7. African American Society in the Early 20th Century

I.7.1. The Status of African American Women

I.7.2. Messages of African American Women Writers

I.8. Feminist Literary Criticism

I.9. Conclusion

Language is not an abstract construction of the learned, or of dictionary-makers, but is something arising out of the work, needs, ties, joys, affections, tastes, of long generations of humanity, and has its bases broad and low, close to the ground.

Walt Whitman, “*Slang in America*”, 1885

1.1. Introduction:

This chapter is based on the underlying assumption that certain social parameters determine one’s linguistic behavior. The latter, in turn, may help to discern the traces of one’s identity and social status because language varieties are basically pointers to people’s social echelons. What if these varieties were dialects, beautifully woven within literary texts to evoke a vibrant linguistic *mélange* that accounts for certain social boundaries existing within the novel.

The interrelationship between language, dialect and social class is highly discussed in this chapter focusing on the views of different sociolinguists who stress the link between language and social stratification claiming that people’s social standing can be presented via linguistic means. For instance, Wardhaugh explains that for Bernstein “there is a direct and reciprocal relationship between a particular kind of social structure, in both its establishment and its maintenance, and the way people in that social structure use language” (336).

This chapter is a patchwork of different disciplines, it traces the roots of stylistics penetrating the particularities of ancient rhetoric from which the study of style originated and focuses particularly on linguistic, literary and corpus stylistics needed to approach literary texts in order to gain an understanding of its linguistic nature. It also discusses Bakhtin’s discourse theories and draws on the way discourse analysis provides new insights into the analysis of literary language.

1.2. Rhetoric and Stylistics:

Stylistics owes its modern acclaim to ancient rhetoric which laid the foundation for the study of literary style. It springs from the study of “the style of oral expression” which had been rooted in classical rhetoric prompted by Aristotle’s work *Rhetoric* (Norgaard et al. 2). In fact, *Techne rhetorike* is the ancient Greek term for rhetoric; it stands for “the art of speech” as it is interested in the skill of using language publicly so that to persuade (Bradford 2). As a result, William and Grimaldi refer to rhetoric as “the facile manipulation of language”, and argue further that, “Aristotle, Plato and Isocrates when they spoke of rhetoric and rhetorical study were speaking of the intimate articulation of matter and form in discourse” (1). Hence, rhetoric involves the combination of content and structure in the delivery of speech.

Kennedy states that the Greek pioneered rhetoric in the fifth century B.C.A because the need to have voice in governmental issues spurred people to practice public speaking (Aristotle, *On Rhetoric*, Introd. ix). Besides, the Greek Sicilian settlers were the first to lay the foundation for it as “a practical discipline” due to the political turmoil which gave rise to rhetoric as a lucrative activity (Bradford 2), and was first associated with “males” who depended on “oratory” to maintain political influence (Booth 4). Therefore, Kennedy argues that political assemblies were led by gifted speakers called “*rhētores*”, the latter played also a crucial role in Greece’s legal system inasmuch as they were authorized to act as solicitors representing people in courts (Aristotle, *On Rhetoric*, Introd. ix), because Athens’ judicial system was based on “deliberation in the form of speeches for and against a proposition” as they realized the authority of rhetoric to persuade “via the medium of the spoken word” (Jost and Olmsted 22). Accordingly, rhetoric came as a reaction to the political issues that featured the fifth century in Greece and then expanded to take part in most fields that rested upon the power of the word.

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Greek rhetoric came to the front with Aristotle and the Sophists¹ while Cicero and Quintilian initiated it thereafter in Rome (Habib 65). Moreover, Kennedy stresses the fact that due to the need to learn the techniques and norms of public speaking, students were taught by the Sophists to be active in “public life” by organizing gatherings as well as “dividing speeches into logical parts, and carefully choosing and combining words” (Aristotle, *On Rhetoric*, Introd. ix), because the Sophists pioneered the instruction of rhetoric for the purpose of using it “in the courts, the legislature, political forums, as well as for philosophical reflection and debate” (Habib 66-7). In Addition, Kennedy emphasizes that rhetoric had also taken part in the American independence because its leaders depended upon rhetoric’s “logical, ethical, and emotional power” (Aristotle, *On Rhetoric*, Introd. X).

Plato and Aristotle’s literary interests were politically oriented because literature was reckoned as “a public or state concern” (Habib 13). Thus, Aristotle’s work *Rhetoric* provides a distinct outlook on the analysis of literary texts, that is, Aristotle tends to focus not only on the “distinctive features and internal construction” of literary pieces but also on “their effective and political dimensions as forms of public speech” (Leitch 86), because he considers rhetoric an important technique as it helps in promoting “the causes of truth and justice” (Habib 72). Therefore, it is defined by Aristotle as “the counterpart of Dialectic”² (*Rhetoric* 3), and Cicero considers it as “speech designed to persuade” while Quintilian refers

¹*The Routledge Dictionary of philosophy* refers to Sophists as “a movement of itinerant professional lecturers on many topics, including philosophical ones, who flourished in Greece, mainly in the last half of the fifth century BC. They differed widely in outlook, though many shared a tendency to skepticism. They emphasized the study of human affairs rather than natural science or abstract metaphysics, and they were responsible for many initiatives in ethics and political philosophy, and also philosophy of language, philosophy of mind and epistemology” (380).

²Dialectic is defined in *Key Concepts in Literary Theory* as “argument whereby truth is arrived at by exposing contradictions in debate; systematic analysis” (Wolfrey et al. 31).

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to it as “the science of speaking well” (Cited in Booth 4-5). In fact, Aristotle goes further to say that the purpose of rhetoric is not “to succeed in persuading” but to realize “the means” of achieving that. Therefore, he refers to rhetoric as “the faculty of observing in any given case the available means of persuasion” (*Rhetoric*, 7). However, Plato argues against rhetoric because it does not reveal truth and usually “preying on the ignorance of an audience and merely pandering to its prejudices rather than seeking a moral and objective foundation” (Habib 16). In this sense, Plato implies that rhetoric was a tool used only to serve the speaker’s personal privileges without furnishing speech with truthfulness.

Chapman explains that “the study of *rhetoric* rested on a special kind of attitude to language as a faculty through which the recipient -reader or auditor- could be influenced in the manner desired by the writer or orator” (73). In this regard, Habib comes to find out that rhetoric “embraced a broad range of techniques whereby a speaker could compose and arrange the elements of a speech which would be persuasive through its intellectual, emotional, and dramatic appeal to an audience” (65). Hence, to make his work expressive, the rhetorician depends upon respecting “the norms of artful arrangement of words” and using “model sentences and prescribed kinds of ‘figures’ ” (Zhukovska 10). Accordingly, the art of rhetoric requires the rhetorician to display a high degree of linguistic dexterity with a good mastery of rhetorical devices and strategies.

In fact, Rhetoric is recently regarded as one of the remains of classical antiquity and at the same time part of modern literary criticism. As such, Hobbs observes, “*rhetoric* is a fossil word, silently impressing its premodern cast into our modern and postmodern discourses” (1). In the same way, Barthes points to rhetorical analysis as “an analysis whose project is not new, but to which recent developments of structural linguistics and of information theory afford renewed possibilities of exploration” (89). Moreover, Barthes speaks of rhetoric in

literature and declares that literature is “a double system, denoted-connoted; in this double system, the manifest and specific level, which is that of the signifiers of the second system, will constitute rhetoric; the rhetorical signifiers will be the connotators” (85). Correspondingly, rhetorical analysis involves exploring the explicit and implicit meanings embedded in literary texts.

Plett points out that rhetoric is no longer concerned with the way texts are produced, rather it primarily focuses on the way they are interpreted, or the so-called a text’s “hermeneutics” (Foreword xi). Accordingly, rhetorical analysis contributes to a text’s comprehensive interpretation because it blends with “other textual modes of analysis, notably thematic and psychoanalytical rhetorical analysis”, and therefore it arises as “a mode of reading which accounts not only for the separate elements of the text but also for their combination” (Logan 621). In fact, Plett emphasizes that rhetorical analysis is also based on the relationship between the text and its context as well as “the concrete social environment of the author of the text, his/her relationship to the predominant norms of argumentation and cultural environment of his/her time, and his/her choice of medial facilities in relation to the audience addressed” (58). Hence, Logan concludes that a rhetorical analysis in “the context of modern linguistic criticism” involves the analysis of a text’s “tropological and figurative devices” (621). Consequently, rhetorical analysis becomes a method of textual interpretation which explores of a text’s varied expressive devices.

1.2.1. Stylistics:

The second half of the twentieth century witnessed the advancement of stylistics as a discipline. It came to the front with an attempt to provide a definition of *style* and “to isolate the particular properties of authorial, period, or *group styles*” (Carter and Simpson 2). In fact, the word “style” has many definitions and connotations. For instance, former studies in

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“rhetoric and poetics” looked upon style as “a specific mode of expression, the proper adornment of thought” (Zhukovska 10). Besides, Leech and Short refer to one of the earliest definitions of style as “the dress of thought” which suggests that style is concerned with the embellishment of thought (13). Accordingly, style is related to the beauty of expression or the way speakers make an aesthetic use of language.

Recently, however, Leech and Short speak of the term “style” and associate it with the manner of language usage “in a given context, by a given person, for a given purpose” (9). Thus, style is related to the way speakers perform language (Chapman 11). Moreover, Vynogradov states that style in language is based on “the totality of the ways of using, selecting and combining the means of lingual intercourse” (Cited in Zhukovska 18).

Style comprises all types of language use including “spoken and written” as well as literary and conversational language, however, the study of style is mainly interested in “literary texts” (Leech and Short 10), and the so-called “genetic stylistics” studies each author’s particular style including his “biography, beliefs, interests” as well as other aspects that contribute in achieving creativeness in a literary piece (Zhukovska 14).

According to Leech and Short, there is a link between Saussure’s dichotomy “*langue* and *parole*” and style. *Langue* refers to “the code or system of rules common to speakers of a language” whereas *parole* includes “the particular uses of this system”, thus, style is related to the individual choices from “a total linguistic repertoire” (9). Correspondingly, style is as implied by Saussure “an individualization of the general language” (Bakhtin, *The Dialogic* 264). Moreover, Galperin explains that a writer’s personal style is related to a distinctive interface of “language units, expressive means and stylistic devices” (Cited in Zhukovska 18). Style is then a question of attitude rooted in exploring the potentialities of language in a specific way.

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Simpson asserts that stylistics has gained currency among modern disciplines and considers it as “a method of textual interpretation” that is basically dependent on language, investigating “the various forms, patterns and levels” that form a text’s “linguistic structure” (2). In the same spirit, Norgaard et al. explain that stylistics pertains to the study of “the ways in which meaning is created through language in literature as well as in other types of texts” (1). Hence, stylistics is an offshoot of linguistics concerned with “the entire system of expressive resources available in a particular language” (Zhukovska 10). Accordingly, stylistics is defined as “the linguistic study of different styles” (Chapman 11), because it is interested in explaining the ways of language use (Leech and Short 11).

Bakhtin deliberates the nature of stylistics in *The Dialogic Imagination*, he argues, “stylistics is transformed either into a curious kind of Linguistics treating individual languages, or into a Linguistics of the utterance” (264). However, according to Norgaard et al., stylistics is reckoned as “a sub-branch of literary criticism” due to its interdisciplinary outlook as well as its concern with literary texts, notably poetry (3). Therefore, stylistics investigates “all expressive possibilities and expressive means of a language, their stylistic meanings and colorings (the so-called connotations)” (Zhukovska 12).

Furthermore, stylistics is typically viewed as “a linguistic approach to literature” due to its analysis, for the most part, of literary texts (Norgaard et al. 1). In the same strain, Mills asserts that stylistics is based on “the analysis of the language of literary texts, usually taking its theoretical models from linguistics, in order to undertake this analysis” (3). Moreover, According to Leech, stylistics is considered as “the variety of discourse analysis dealing with literary discourse” (Cited in Carter and Simpson 12).

In fact, stylistics serves as a bridge between literature and linguistics (Simpson 3). Thus, stylistic practitioners consider heterogeneous approaches when handling texts, that is, some

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focus on the author's style while others perpetuate an interest in "the text itself" including its discourse. Whereas, the readers form the focus of other stylistic approaches due to their role in "meaning construction" (Norgaard et al. 1).

The discipline of stylistics was catalyzed by the work of the Russian formalists namely Jakobson and Shklovsky who sought to give "literary inquiry" a scientific mold, that is, by explicitly observing "the formal linguistic features of the texts" being examined (Norgaard et al. 2). As such, Bennett claims that the formalists stressed the significance of considering the form in literary texts because "the question of literature's specificity could be resolved solely with reference to the formal properties of literary texts" (20).

Furthermore, Chomsky's works during the 1960s fueled the study of stylistics, his interests in generative phonology as well as his work on transformational grammar influenced stylisticians who "sought to demonstrate the differences between a poet's grammar and underlying grammatical norms" which are considered as "simple kernel sentences in a basic declarative form", and therefore, style is related to the author's choice of specific transformations from the basic norms (Carter and Simpson 2).

Formalists' study was significantly characterized by its focus on the texts' literary aspects, as they tended to scrutinize the "phonological, lexical and grammatical" features including "parallelism and linguistic deviation" that create a poetic text. Consequently, they received appreciation for their contribution in "literary meaning-making" as well as for their work's "systematic and rigorous nature" (Norgaard et al. 2). Besides, the formalists hold that literature does not depict reality but refers to it through its system of signs in that literature is only "a particular, semiotically organized *signification* of it" (Bennett 21). However, the formalists' chief interest in studying the "linguistic form" was disapproved by critics who emphasized the significance of observing the functionality as well as the "effects of the

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formal features put up for examination”, they stressed also the inevitability of considering the text’s “contextual factors” (Norgaard et al. 2).

Stylistics advanced parallel to developments within “the field of linguistics” because during the 1970s, functionalists such as Halliday whose approach “*Systemic-Functional Linguistics*” enhanced “language analysis” because functionalism focused on the functions of the linguistic forms in “the language system” (Carter and Simpson 2-3).

Furthermore, Halliday studies language as a “social-semiotic”, he redefines “semiotics”, a concept developed earlier by de Saussure, as “the study of meaning” and points out that meaning is interpreted through “modes of cultural behavior” (Halliday and Hasan 3-4). Moreover, Chapman stresses that society determines the process of style-making by means of certain social factors such as class system, ethnicity and so on, thus, stylistics is linked to “sociolinguistics” which studies language “in relation to society” (11).

Stylisticians come to find out that “any methodology that encourages a rigorous perspective to look at form in combination with function, effect and interpretation will be a benefit” (Norgaard et al. 16). Therefore, unlike the formalist who focuses on the surface structure of the linguistic forms and tends to provide “cognitive explanations of examples of language, and often resorts to innatism by arguing that the brain is genetically pre-programmed to acquire an essentially unchanging linguistic order of things” (Carter and Simpson 3), the functionalist emphasized the inevitability of including the social contexts in describing the functions of the linguistic forms because “the forms are socially constituted and contextually determined and their meaning cannot be construed in isolation from such a social semiotic” (3). As a result, Leech points to the way functionalism and formalism differ in terms of language analysis, he argues:

Functionalism (in the study of language) an approach which tries to explain language not only internally, in terms of its formal properties, but also externally [. . .] what is significant is that functionalist explanations look for relations between language and what is not language, whereas formalist explanations look for relations between the elements of the linguistic text itself. (Cited in Norgaard et al. 26)

Norgaard et al. claim that Stanley Fish was one of the critics who argued against formalist stylistics due to its dependence on “scientific-objectivism” when studying literary texts and due to disregarding the reader’s role in “the identification of stylistic effects” (25). Consequently, Simpson draws attention to the “extra-linguistic parameters”, that is, the contextual aspects which combine with a text’s language to produce meaning (3), because stylistics is based on context and discourse analysis (Watson and Zyngier 3). Accordingly, Norgaard et al. point out that “stylistics is (ideally) characterized by an informed, systematic, retrievable, and (usually also) contextual analysis, which is rigorous, consistent and open to falsification” (1), they also emphasize that “no stylistic analysis can be totally objective” because stylisticians tend to have their own related methods and ways of approaching texts as well as their “individual preferences and foci” (2). Therefore, the formalists consider language as a static whole of linguistic constructions, while the functionalists emphasize the interplay of these constructions and their contexts.

1.2.2. Linguistic Stylistics:

It has been argued that the linguistic features do not of themselves make the meaning of a text, however, a description of a text’s linguistic structure “serves to ground a stylistic interpretation and to help explain why, for the analyst, certain types of meaning are possible” (Simpson 02). In fact, Ho asserts that stylistic analysis of literature cannot be conducted without examining the linguistic means upon which the text is built (5). Hence, Thornborrow and Wareing think that stylisticians “have usually chosen to start from a description of the

‘raw materials’ of texts — the linguistic structures out of which the text is composed” (4), because the authors’ recurred choice of specific linguistic properties — other than others — determine his texts’ aesthetic character (Ho 6). In this respect, Simpson goes to say that “stylistics is interested in what writers do *with* and *through* language, and in the raw materials out of which literary discourse is crafted” (98).

Thornborrow and Wareing draw on the function of stylistics in textual analysis as its methods involve the dismantling of texts to account for its components and to explore how they operate with each other in the mechanism of the text:

Stylistic analysis of a text allows us to do a similar kind of thing — to examine the workings of a text. This breaking down of the text into component parts enables us to analyse each component on its own terms, and understand how it fits together with other components. (41)

According to Simpson, language “is not a disorganized mass of sounds and symbols, but is instead an intricate web of levels, layers and links” (5). Consequently, Zhukovska argues that stylistics is related to “all language levels and investigates language units from a functional point of view” because it is made up of diverse offshoots that focus on developing types of stylistics based on each level including lexicology, morphology, phonetics and syntax which primarily study “the expressive potential of language units of a corresponding level” (11). As a result, Simpson elaborates on the different linguistic levels under scrutiny in the analysis of language and which help to conduct a systematic stylistic analysis of texts such as phonological and phonetic levels of language which are concerned with the study of speech sounds and pronunciation, morphological levels which delve into the constructions of words, syntactic levels which examine the grammatical structures of sentences, in addition to lexical levels which deal with the words of a language as well as semantic levels which explore meaning (5).

Syntax is the level which studies the lexical and the grammatical structures of sentences; it involves the choice of words from the language vocabulary as well as the choice of certain grammatical structures from the grammar of a language (Leech and Short 96). Accordingly, Fischer-Starcke emphasizes that “lexical and grammatical patterns contribute to the literary character of a text and analyzing them contributes to decode meanings in literary texts” (7). Therefore, Simpson contends that studying these language levels helps in the exploration of language and in the identification of style because “these levels are interconnected: they interpenetrate and depend upon one another, and they represent multiple and simultaneous linguistic operations in the planning and production of utterances” (5).

In fact, stylisticians depend upon applying their linguistic methods so that to explore the ways “a text works” and to find out how through a text’s words meaning is created. Thus, their analysis focuses “qualitatively or quantitatively” on studying how sound features, vocabulary, grammar structures, meaning, context or discourse combine to create texts, they bring also into focus “the cognitive aspects” which contribute in “the processing of those features by the reader” (Norgaard et al. 1). Hence, Thornborrow and Wareing stress the objective as well as the systematic nature of linguistic stylistic analysis, as it is neither based on the analyst’s intuition nor on a subjective methodology, being dependent on “observable facts, the language of the text”, and interpreted through the lenses of linguistics renders stylistics scientific (3).

1.2.3. Literary Stylistics:

Simpson draws a distinction between literary and linguistic stylistics; literary stylistics is regarded as an extension of literary criticism and linguistic stylistics is concerned with providing linguistic methods and patterns to describe the language used in texts (161). In this regard, Leech and Short contend that the purpose of literary stylistics is “to relate the critic’s

concern of aesthetic appreciation with the linguist's concern of linguistic description" (11). Accordingly, literary and linguistic stylistics help in conducting a comprehensive analysis of literary texts in order to get multiple textual interpretations.

Carter and Simpson come to find out that the study of literary style provides "a basis for fuller understanding, appreciation and interpretation of avowedly literary and author-centered texts" (6), because it focuses on exploring the "artistic expressiveness" of a piece of literature, literary movement or period as well as "factors which influence it" (Zhukovska 14). Thus, literary stylistics aims "implicitly or explicitly" at elucidating the link between "language and artistic function" (Leech and Short 11).

Simpson refers to the function of stylistics as it provides insights about language usage and enhances the capabilities of studying texts because "to do stylistics is to explore language, and, more specifically, to explore creativity in language use. Doing stylistics thereby enriches our ways of thinking about language and, as observed, exploring language offers a substantial purchase on our understanding of (literary) texts" (3).

Therefore, literary and linguistic stylistics provide important insights into a text's linguistic patterns and their functions. This research focuses on another branch of stylistics namely – corpus stylistics – so that to deliberate on its methods of handling literary texts as well as the way it interprets meaning.

1.2.4. Corpus Stylistics:

Corpus stylistics is a new branch in the realm of stylistics that applies the principles of "modern corpus linguistics" to the study of literature (Norgaard et al. 9), because corpus linguistics depends upon employing "a corpus quantitative approach" for the study of literary style as it "adds quantitative elements to qualitative linguistic analysis" and studies language

in corpora through implementing computational techniques for language study (Ho 6). In the same vein, Norgaard et al. state that:

Corpus Linguistics methods are increasingly acknowledged in Stylistics today as a practical tool for handling large amounts of text and identifying the style of particular texts, authors or genres – a tool which can qualify the analysts’ intuitions about the text and perhaps even make them aware of lexical and grammatical features and patterns which may not otherwise have come to their attention. (Norgaard et al. 4)

McEnery et al. define “corpus” as the compilation of a computerized, naturally occurring text samples intended for analysis so that to extract data that stands for a certain linguistic phenomenon (Cited in Ho 6). Therefore, corpus analysis provides an experimental approach to texts as it scientifically, through the use of corpora, explicates the way the text is constructed through investigating the various linguistic features involved in all the linguistic levels (Kennedy 4).

Ädel and Reppen point to the workings of corpus stylistics that rests upon studying “a reasonably representative sample of the population” and which can only be conducted had its methods been compatible with the posed research questions (1). Consequently, Terry Walker goes to say that “electronic corpora, which exemplify, for instance, a language variety or genre, are typically designed to be a representative sample of that variety or genre as a whole” (4). In fact, Ädel and Reppen explain the process of sampling as the selection of specific “search terms” which exemplify a whole “linguistic phenomenon” and which provide representative results (3). Besides, Ho argues, “by organizing huge amount of data, we can then observe patterns across long texts, which lie outside unaided human perception and no manual analysis could possibly discover” (7). In this sense, computerized data tends to be more scientific and less dependent upon human assistance.

Kennedy proclaims that computers play a key role in the development of corpus linguistics in that they facilitated the process of handling a considerable amount of textual data. He also adds that the use of corpora can explain certain linguistic mechanisms that are hard to pin down (2). Hence, According to Fischer-Starcke, “corpus stylistics also permits the analysis of longer works such as novels” and “utilizes software to aid in identifying language patterns which are objectively in the data” (6). However, Meyer observes that if corpus linguistics is regarded as “a methodology”, that is, “as a way of doing linguistic analysis” this means that “corpora are carefully created so that those analyzing them can be sure that the results of their analyses will be valid” (xiv). As a result, Ho emphasizes the trustworthiness of a corpus linguistic study because it provides “linguistic evidence” through a quantitatively conducted analysis as well as with less human interference (7). Correspondingly, Kennedy claims that corpus linguistics is “inextricably linked to the computer, which has introduced incredible speed, total accountability, accurate replicability, statistical reliability and the ability to handle huge amounts of data” (5).

Ho refers to the benefits and significance of a computer-based corpus analysis, which enables the analyst to extract data with great versatility owing to its varied functions, timesaving quality as well as flexibility:

Computerized corpora can be processed and manipulated rapidly and easily (e.g. searching, selecting, sorting and formatting) with great accuracy and consistency [. . .] corpus linguistic techniques provide useful tools to identify textual features that are not striking enough to be perceived or discovered by a human observer. (6-7)

Biber et al. claim that a considerable body of discourse-based analyses are qualitatively conducted because most studies do not employ quantitative techniques to describe the structures of discourse (Cited in Ädel and Reppen 1). Besides, Mahlberg comes to find out

that “a corpus linguistic theory accounts for the basic framework of a language description and provides the rationale that governs the steps on the way to developing the description” (32). Therefore, McEnery and Hardie assert that corpus linguistics and the quantitative method are compatibly interdependent because of the use of statistics to elicit data (48).

Ho contends that corpus stylistics is based on “actual occurrences in corpora” which are “the primary object of study, and analyses are firmly based on the accessible observational data” (7). Consequently, Fischer-Starcke speaks of keywords upon which a corpus stylistic analysis depends, and argues that they are considered as “pointers to literary meanings in a text” (69). In addition, Mahlberg explains what a concordance is in the study of corpora as it is “a way of displaying examples of a word form” she also adds that “concordance software lists all (or a specified number of) the occurrences of the ‘keyword’ or ‘node’ [. . .] with a specified amount of context to its left and to its right” (54). Whereas, Lindquist sums up it as “a list of all the contexts in which a word occurs in a particular text” (5). Accordingly, Concordances allow researchers to contextualize the linguistic occurrences of specific words in the corpus.

Corpus stylistics aims at investigating the way “meaning is encoded in language” and determining the convenient methods that help “to decode those meanings” (Fischer-Starcke1). This leads Mahlberg to say that “corpus linguistic approach regards meaning as a linguistic phenomenon: meaning is realized in text and it cannot be described without the context in which it occurs” (33). Moreover, corpus methods and computer-aided analyses enable researchers to gain new insights into textual features that were previously unexplored (Ho 7).

According to Ho, corpus stylistics should not deviate its main purpose vis-à-vis the investigation of the artistic potential of texts, rather, uses corpora to empirically underpin, a mere, described linguistic phenomenon:

To conduct a corpus stylistic study, we need to bear in mind that our primary concern should always be the artistic totality of style, a trait which transcends the mere counting of the components of the surface structure of the text. Quantification and statistics should always be utilized as a means rather than an end, to verify or refute our intuition-based analysis. (10-1).

McEnery and Hardie draw a clear-cut distinction between “corpus-based” and “corpus-driven” approaches to the linguistic analysis of texts; the former is concerned with the use of corpora “to explore a theory or hypothesis” in order to elicit data which “validate it, refute it or refine it”. Whereas, the latter considers the “corpus *itself*” as the only “source of our hypothesis about language” (6). Correspondingly, in corpus-based approach, hypothesis already exists, it needs only to be proved or refuted through corpus analysis, while in corpus-driven approach, hypothesis can only be formulated from the corpus studied.

Therefore, this research relies on investigating the views of different literary theorists whose perspectives add insights into the analysis of literary language and intends to discuss Mikhail Bakhtin’s discourse theories so that to explore through his perspective the way authors use discourse to serve their own literary objectives.

1.3. Bakhtin- Discourse Theories:

The Swiss linguist Ferdinand de Saussure laid the basis for structural linguistics. He begins his theory of language with investigating “the linguistic sign” which according to him is composed of two components “a signified (concept)” as well as “a signifier (sound-image)” (Cited in Allen 8). That is, as for Saussure the “linguistic sign” is a word which consists of “form and meaning” both of which are inseparable (Bertens 58). In fact, Saussure stresses the “arbitrary” quality of the linguistic sign, as its meaning cannot be derived from the objects to

which it signifies or refers but from the way it operates within the linguistic system (Allen 8-9).

Saussure's structuralist principles influenced many theorists such as Claude Lévi-Strauss, Ronald Barthes and others who sought to conduct a structural description of language examining the deep structures that constitute different linguistic phenomena (Habib 631-2). Moreover, the structuralists employ an anti-humanist method to the analysis of literature as they reject all types of literary criticism in which meaning is created by human subjects (Carter 41). In a similar vein, Habib declares, "since language is an institution, individual human agency is unprivileged, neither human beings nor social phenomena having essences" (632).

Barthes' theory of "the death of the author" marked the shift from structuralism to poststructuralism. He explains that any text contains multiple layers of meanings and is open to several interpretations on the part of the reader. He also argues against limiting the text only to the author's standpoint:

A text consists not of a line of words, releasing a single "theological" meaning (the "message" of the Author-God), but of a multi-dimensional space in which are married and contested several writings, none of which is original [. . .] once the author is distanced, the claim to "decipher" a text becomes entirely futile. To assign an Author to a text is to impose a brake on it, to furnish it with a final signified, to close writing. (52-3)

Poststructuralism comes as a reaction to structuralism since it undertakes some of its methods while simultaneously abandons others:

Poststructuralism is unthinkable without structuralism [. . .] it continues structuralism's strongly anti-humanist perspective and it closely follows structuralism in its belief that language is the key to our

understanding of ourselves and the world [. . .] it simultaneously undermines structuralism by thoroughly questioning — ‘deconstructing’— some of the major assumptions and the methods that derive from those assumptions. (Bertens 120)

Deconstruction is associated with Derrida who applies “a deconstructive approach” to the analysis of literature (Carter 109). That is, he criticizes structuralism for holding objective as well as structuralist methods for the study of language (Edgar and Sedgwick 46-7). Additionally, he argues that deconstruction of texts can show their contradictory nature in that “all texts, whether literary or not, can be deconstructed. This involves, in effect, dismantling texts, or parts of them, to reveal inner inconsistencies: where a text might appear to imply one thing, it can, in fact, be shown to imply its opposite” (Carter 111).

Allen contends that Bakhtin and Volosinov criticize formalism and *Saussure* for studying language in an abstract way by disregarding its social aspects because “language exists in specific social situations and is thus bound up with specific social evaluations . . . such an account actually loses sight of the social specificity of language and confines it to something as abstract as a lexicon or dictionary” (17-8). Consequently, Bakhtin claims, “language is not an abstract system of normative forms but rather a concrete heteroglot conception of the world” (*The Dialogic* 293). In addition, Kristeva emphasizes that Bakhtin addresses “the fundamental problems presently confronting a structural analysis of narrative” (35). Hence, Bakhtin looks upon language beyond its structure emphasizing the importance of the divergent social contexts that surround discourse.

Bakhtin explains that novelistic analysis has traditionally been based on “abstract ideological examination” focusing merely on observing the aesthetic devices featuring novelistic discourse and disregarding the novel’s stylistic elements:

The discourse of artistic prose was either understood as being poetic in the narrow sense, and had the categories of traditional stylistic (based on the study of tropes) uncritically applied to it, or else such questions were limited to empty, evaluative terms for the characterization of language, such as “expressiveness”, “imagery”, “force”, “clarity” [. . .] without providing these conceptions with any stylistic significance. (*The Dialogic* 260)

Yet, Bakhtin emphasizes that during the 1920s “novelistic prose” has taken part in stylistics and new outlooks aimed at determining “the stylistic uniqueness of artistic prose as distinct from poetry” (*The Dialogic* 261). As a result, Pechey points out that for Bakhtin the novel is “an empirical phenomenon and a transcendental category” (105), because it exposes an array of varied styles and voices, as stated by Bakhtin, the novel is “a phenomenon multiform in style and variform in speech and voice” (*The Dialogic* 261).

Bakhtin goes further to say that “literary language is a complex, dynamic system of linguistic styles” (*Speech* 65). Thus, he asserts that the analyst of the novel is expected to investigate diverse “stylistic unities” derived from “different linguistic levels”. Besides, he refers to the usefulness of treating the novel stylistically because it can provide new insights vis-à-vis novelistic discourse by revealing “a diversity of social speech types [. . .] and a diversity of individual voices, artistically organized” (*The Dialogic* 261-2).

Holquist speaks of “Bakhtin’s philosophy” and considers it as “a pragmatically oriented theory of knowledge” as well as “one of several modern epistemologies that seek to grasp human behavior through the use of human make of language” (13). In fact, Bakhtin observes that the way people speak can reflect heterogeneous social classes and personal traits (*Speech* 63). Moreover, he argues that discourse is intertwined with society, “verbal discourse is a social phenomenon” (*The Dialogic* 259), and he further explains that speech genres are in a

constant generative process due to the varied and never-ending social contexts in which speech is produced and from which a battery of speech forms is derived (*Speech* 61).

Hence, novelistic discourse contains divergent social voices that coexist within a single textual entity. Moreover, Bakhtin draws on other elements which contribute to the structure of the novel — one of which is dialogism.

1.3.1. Dialogism:

Bakhtin considers dialogue as “one of the compositional forms of speech” and claims that “any two utterances, if juxtaposed on a semantic plane” result in “a dialogic relationship” (*Speech* 117). Along the same line, Kristeva maintains that for Bakhtin “dialogism is inherent in language itself” (38), and Allen holds that Bakhtin stresses the idea that all languages are dialogic (21).

Kristeva speaks of two discourse types as she refers to “monological discourse” which involves the discourses of narration and description as well as historical and scientific discourses, she also points to “dialogical discourse” in which “writing reads another writing” (47). In fact, Bakhtin explains that any genre other than the novel is monologic and goes to say that “poetic forms like the epic and kinds of lyric are essentially monologic, they enforce a singular, authoritative voice upon the world” (Cited in Allen 26).

Holquist asserts that the word is a constitutive item in dialogism because “words in literary texts are active elements in a dialogic exchange taking place on several different levels at the same time” (66). Bakhtin also points out that “the dialogic orientation of a word among other words [. . .] creates new and significant artistic potential in discourse, creates the potential for a distinctive art of prose, which has found its fullest and deepest expression in the novel” (*The Dialogic* 275).

Holquist states that for Bakhtin, literary texts “depend not only on the activity of the author, but also on the place they hold in the social and historical forces at work when the text is produced and when it is consumed” (66). Moreover, Bakhtin brings into focus the significance of the text, he argues, “where there is no text, there is no object of study, and no object of thought either” (*Speech* 103), he also stresses that the text is not a stand-alone item because “every text has a subject or author” (104). Furthermore, Bakhtin, suggests that discourse of the novel cannot be dissociated from its context because they are dialogically interdependent:

The internal social dialogism of novelistic discourse requires the concrete social context of discourse to be exposed, to be revealed as the force that determines its entire stylistic structure, its “form” and its “content”, determining it not from without, but from within; for indeed, social dialogue reverberates in all aspects of discourse. (*The Dialogic* 300)

Kristeva comes to find out that “dialogism is coextensive with the deep structures of discourse” (44). Besides, Allen emphasizes the dialogic nature of discourse, and therefore:

No utterance exists alone [. . .] [it] may present itself as an independent entity [. . .] yet it emerges from a complex history of previous works and addresses itself to, seeks for active response from, a complex institutional and social context [. . .] all utterances are *dialogic*, their meaning and logic dependent upon what has previously been said and how they will be perceived by others. (19)

Bakhtin emphasizes that novels are characterized by dialogic subtexts as when he claims “any novel is generally filled with dialogic overtones” (*Speech* 112). Hence, Allen explains that for Bakhtin “dialogism does not concern simply the clash between different character-centered discourses; dialogism is also a central feature of each character’s own individual discourse” (24).

Bakhtin contends that texts are often dialogically dependent on other texts because “the text lives only by coming into contact with another text [. . .] only at the point of this contact between texts does a light flash, illuminating both the posterior and anterior, joining a given text to a dialogue” (*Speech* 162).

Therefore, Bakhtin gave a prime importance to dialogism within the novel as according to him no novel is monologic. Correspondingly, this research attempts to draw attention to another aspect of the novel discussed by Bakhtin namely — polyphony in the novel.

1.3.2. The Polyphonic Novel:

Bakhtin refers to polyphony as “the simultaneous combination of parts or elements or, here, voices” and argues that the characters of a polyphonic novel are independent of the author because they interact spontaneously with one another and their relations are revealed in the course of the story:

In the polyphonic novel we find not an objective, authorial voice presenting the relations and dialogues between characters but a world in which all characters, and even the narrator him- or herself, are possessed of their own discursive consciousness. The polyphonic novel presents a world in which no individual discourse can stand objectively above any other discourse; all discourses are interpretations of the world, responses to and calls to other discourses. (Cited in Allen 22-3)

Thus, polyphony in the novel goes hand in hand with dialogism, this leads to another concept brought into prominence by Bakhtin namely “heteroglossia” so that to draw on its aspects in the novel.

1.3.3. Heteroglossia:

Bakhtin asserts that the heterogeneous novelistic speech varieties related for instance to authors, narrators and characters are the novel’s basic “compositional unities” because “each

of them permits a multiplicity of social voices and a wide variety of their links and interrelationships”, that is, thanks to all these divergent voices the novel is featured by heteroglossia (*The Dialogic* 263). In this sense, the more varied the speech forms are the more the text is heteroglot, and this manifests that the novel projects a large-scale of socially stratified voices interwoven within its texts.

Heteroglossia is defined by Allen as “language’s ability to contain within it many voices, one’s own *and* other voices” (29), and Holquist considers it as “a way of conceiving the world as made up of a roiling mass of languages, each of which has its own distinct formal markers” (67). In fact, Bakhtin speaks of the multifaceted function of heteroglossia that is regarded as “another’s speech in another’s language, serving to express authorial intentions but in a refracted way”. Thus, it features the novel with “double-voiced discourse” as it is based on the interplay of the author’s “refracted intention” and his character’s “direct intention”, hence, it fuses “two voices, two meanings and two expressions” (*The Dialogic* 324).

Holquist declares, “heteroglossia governs the operation of meaning in the kind of utterance we call a literary text” (67). Whereas, Bakhtin claims, “stratification and heteroglossia widen and deepen as long as language is alive and developing” (*The Dialogic* 272), he also asserts that all languages are featured by heteroglossia and he sums up the way it operates:

At any given moment of its historical existence, language is heteroglot from top to bottom: it represents the co-existence of socio-ideological contradictions between the present and the past, between differing epochs of the past, between different socio-ideological groups in the present, between tendencies, schools, circles and so forth, all given a bodily form. (291)

Therefore, heteroglossia in the novel displays a network of speech voices and is related to another aspect existent in the novel and discussed famously by Bakhtin, that is, double-voiced discourse.

1.3.4. Double-voiced Discourse:

Bakhtin stresses that any story is typically characterized by the duality of its narration because the narrator enfolds within his story another implicit story — that of the author “who tells us how the narrator tells stories, and also tells us about the narrator himself” (*The Dialogic* 314). He also proclaims, “novels usually present completely final arguments summarized from the author’s standpoint” (*Speech* 112).

Bakhtin contends that the novelist usually articulates his thoughts without necessarily associating his own language in his novelistic discourse. That is, by means of other novelistic speech voices, the novelist can implicitly express “his own intentions”, and therefore, “the author does not speak in a given language [. . .] but he speaks, as it were, *through* language, a language that has somehow more or less materialized, become objectivized , that he merely ventriloquates” (*The Dialogic* 299).

Bakhtin explains how double-voicedness occurs in the novel, he argues that the speech of the characters is part of the novel’s story and though the author does not speak in the story, he implicitly determines the whole meaning of the novel:

The characters speak as participants in the depicted life, as it were, from private positions. Their viewpoints are limited in one way or another (they know less than the other does). The author is outside the world depicted (and, in a certain sense, created) by him. He interprets their world from higher and qualitatively different positions. Finally, all characters and their speech are objects of an authorial attitude. (*Speech* 116)

Bakhtin claims that double-voiced discourse occurs within novelistic dialogues and encompasses “the refracting discourse of a narrator, refracting discourse in the language of a character” as well as “the discourse of a whole incorporated genre” he adds “all these discourses are double-voiced and internally dialogized” (*The Dialogic* 324). Moreover, Bakhtin thinks that double-voiced discourse originates from the novel’s varied “socio-linguistic” discourses and “multi-languagedness”, he observes also that double-voiced discourse in the novel produces “double meaning” (326-7). Accordingly, double-voicedness is well embedded within novelistic dialogues.

Therefore, Bakhtin’s theories provide vital perspectives from which to analyze literary texts and open up new areas of literary research owing to the fact that he dived deeply into certain textual aspects embedded in patches of literary dialogues that enable analysts to have a better grip on literary chunks in a multitude of varied respects. Thus, interest in literary discourse leads to unraveling the ways literary language is investigated through the lens of Discourse Analysis.

1.4. Discourse Analysis:

Discourse analysis is related to the study of the particular way of language usage and its interactive relationship with society. In fact, Stubbs refers to discourse as “language above the sentence or above the clause” (Cited in Roy 10). Whereas, Fairclough considers it as “the whole process of social interaction” (24). Similarly, Jørgensen and Phillips relate discourse to the “different patterns that people’s utterances follow when they take part in different domains of social life” (1).

Fairclough speaks of the link between language and society, he states, “language is a part of society; linguistic phenomena are social phenomena of a social sort, and social phenomena

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are (in part) linguistic phenomena” (23). Consequently, Jørgensen and Phillips explain that for Fairclough “discourse is just one among many aspects of any social practice” (7).

Fairclough goes further to say that “linguistic phenomena are social in the sense that whenever people speak or listen or write or read, they do so in ways which are determined socially and have social effects” (23). Besides, Gumperz explains how this interaction occurs in discourse, “speakers in a conversation are engaged in an ongoing and immediate process of assessing others’ intentions and producing responses based on the assessment of those intentions” (Cited in Roy 13). Correspondingly, interpreting discourse requires the whole process of contextualizing the roots of a speech.

Jørgensen and Phillips stress that reality is entwined within discourse as when he claims, “reality can never be reached outside discourses and so it is discourse itself that has become the object of analysis” (21). In the same strain, Mills states, “discourse should be seen as a system which structures the way that we perceive reality” (55). Furthermore, Jørgensen and Phillips think that language is “not merely a channel through which information about underlying mental states and behavior or facts about the world are communicated” but also “a ‘machine’ that generates, and as a result constitutes, the social world” (9).

Halliday speaks of the text and refers to it as “language that is functional” (Halliday and Hasan 10). In addition, he comes to find out that “text is a process of making meaning in context” (Halliday 3). As a result, Van Dijk defines context as the “‘social situation’ of language use in general, or to the specific situation of a given (fragment of) text or talk” (2). Therefore, Halliday points out that a text is “an instance of social meaning in a particular context of situation” he also adds that the text is “a product of its environment, a product of a continuous process of choices in meaning that we can represent as multiple paths or passes through the networks that constitute the linguistic system” (Halliday and Hasan 11).

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For Simpson and Carter discourse analysis is “sociolinguistic in orientation” as it is interested in “describing instances of language use in context”, they also explain that the discourse analyst has to study language use in a real context (8). As a result, Baker and Sibonile assert that the context is “an important aspect of many strands of **Discourse Analysis** – which helps in the interpretative process of linguistic phenomena as well as providing explanations” (21). Therefore, Van Dijk argues that it is necessary to “distinguish between characteristics of situations that may directly and “objectively” cause specific- e.g., phonetic-properties of language use” (40).

According to Carter and Simpson, discourse analysis is an offshoot of linguistics interested in “the ways in which texts create contexts” (13). Besides, Roy explains that discourse analysis is concerned with “the methods and models they develop to understand language and human behavior” (9). Whereas, Brown and Yule emphasize that discourse analysis is interested in examining the way language is used (1). Moreover, Baker and Sibonile point to conversation analysis as “a form of linguistic analysis which focuses on transcripts of real-life spoken interactions” (22), because discourse analysis rests upon “verbal interaction” (Roy 10).

Brown and Yule elaborate on the way discourse is interpreted as they claim that the discourse analysis practitioner “has no access to a speaker’s intended meaning in producing an utterance, he often has to rely on a process of inference to arrive at an interpretation for utterances or for the connections between utterances” (33). Besides, they argue also that interpreting these inferences requires a “socio-cultural knowledge” (35).

Stubbs considers discourse analysis as “attempts to study the organization of language above the sentence or above the clause; and therefore to study large linguistic units such as conversational exchanges or written texts” (Cited in Baker and Sibonile 32). Accordingly,

linguistic discourse analysis aims at producing “accurate descriptions of the particular language studied” (Brown and Yule 19). In addition, Jørgensen and Phillips contend that discourse analysis practitioners focus on “exploring patterns in and across the statements and identifying the social consequences of different discursive representations of reality” (21). Hence, Brown and Yule come to the conclusion that “discourse analysis is, like descriptive linguistics, a way of studying language” (23).

Roy observes that the structuralists consider the analysis of discourse as “the search for units of language that demonstrate a relationship, that occur in predictable patterns, and have rules that govern the occurrence of these elements” (10). However, Brown and Yule assert that discourse analysis “cannot be restricted to the description of linguistic forms independent of the purposes or functions which those forms are designed to serve in human affairs [. . .] the discourse analyst is committed to an investigation of what that language is used for” (1). In this sense, discourse analysis covers all aspects of language use practically examining the language constructions and their functions in the interpretation of discourse.

Halliday draws on the idea that texts need to be studied in corpora through making selections of representative structures and he simultaneously highlights that these structures carry certain meanings:

We need to see the text as product and the text as process and to keep both these aspects in focus. The text is a product in the sense that it is an output, something that can be recorded and studied, having a certain construction that can be represented in systematic terms. It is a process in the sense of a continuous process of semantic choice, a movement through the network of meaning potential, with each set of choices constituting the environment for a further set. (Halliday and Hasan 10)

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In fact, discourse analysis is not based on certain specific methods of study and does not describe a particular theory as it is interested mainly in studying “language beyond the sentence” (Tannen 5). In this regard, Brown and Yule go to say that discourse analysis is “a set of techniques, rather than a theoretically predetermined system for the writing of linguistic ‘rules’” they also assert that “the discourse analyst attempts to *discover* regularities in his data and to *describe* them” (23). As a result, Baker and Sibonile stress that discourse analysis is for the most part a qualitative type of analysis (32), because the discourse analysis practitioner “will typically adopt the traditional methodology of descriptive linguistics. He will attempt to describe the linguistic forms which occur in his data, relative to the environments in which they occur” (Brown and Yule 23). Hence, Van Dijk brings into focus “those properties of the *communicative* situation that are *relevant* for discourse” (4). Moreover, Brown and Yule maintain that the practitioners of discourse analysis are concerned with investigating “the function or purpose of a piece of linguistic data and also in how that data is processed, both by the producer and by the receiver” (25).

Mills explains that Foucault considers discourse as a means of influence as he links it to “relations of power” (54), because Foucault declares that “discourse can be both an instrument and an effect of power [. . .] [it] transmits and produces power; it reinforces it, but also undermines it and exposes it, renders it fragile and makes it possible to thwart it” (101). As such, Mills concludes that for Foucault “discourse is both the means of oppressing and the means of resistance” (55).

Brown and Yule realize that a linguist who focuses mainly on the analysis of discourse is regarded also as “a sentence-grammarians” (20-1), because for them the practitioner of discourse analysis “may regularly work with extended extracts of conversational speech, for example, but he does not consider his data in isolation from the descriptions and insights

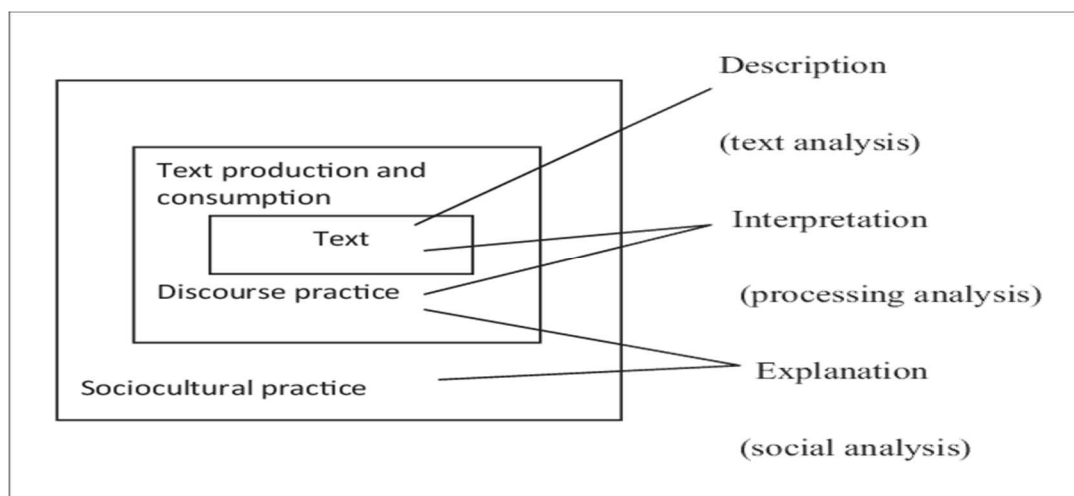
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provided by sentence-grammarians” (20). However, Halliday claims, “we cannot simply treat a theory of text as an extension of grammatical theory, and set up formal systems for deciding what a text is” he rather asserts, “it is by no means easy to move from the formal definition of a sentence to the interpretation of particular sentences of living language” (Halliday and Hasan 10). Moreover, Brown and Yule explain their way of analyzing discourse, “we certainly rely on the syntactic structure and lexical items used in a linguistic message to arrive at an interpretation” (223).

Baker and Sibonile speak of critical discourse analysis and consider it as “an approach to the analysis of discourse which views language as a social practice and is interested in the ways that ideologies and power relations are expressed through language” (26). Hence, Jørgensen and Phillips explain how critical discourse analysis functions, “critical discourse analysis engages in concrete, linguistic textual analysis of language use in social interaction” (62). Thus, critical discourse analysis brings into focus the study of language within its social context.

In fact, Fairclough is renowned for introducing his critical discourse analytical framework namely, “*three-dimensional framework*” that examines the relationship between language use and social context as illustrated in the following figure:

Figure 1.1: Fairclough's Three-Dimensional Framework for Discourse Analysis.



Source : https://www.researchgate.net/figure/Faircloughs-three-dimensional-framework-for-analysis-of-discourse_fig1_256188966

Fairclough's way of studying discourse is based on examining the inter-connection between three dimensions in spoken and written linguistic interaction so that to explore how the choice of particular linguistic structures is related to certain sociolinguistic dimensions. The first dimension is *Description* and is concerned with *text analysis* focusing on analyzing the linguistic selections made from different linguistic levels so that to gain an awareness of the linguistic mechanisms of a text. The second dimension is *Interpretation* and is related to *processing analysis* studying the relationship between “*text production and consumption*” which involves exploring how the text is produced and how it is received by the reader. The third dimension is *Explanation* and is based on *social analysis* explaining how the social context affects the processes of text production and consumption and how discourse is socially constructed.

Baker and Sibonile explain that the critical discourse analyst is concerned with the “issues of inequality, sometimes keeping in mind the question ‘who benefits?’ when carrying out analysis” (26). For a similar purpose, Jørgensen and Phillips emphasize, “in the name of emancipation, critical discourse analytical approaches take the side of oppressed social

groups”, they also argue that “critical discourse analysis does not, therefore, understand itself as politically neutral [. . .] but as a critical approach which is politically committed to social change” (64).

Therefore, according to all that has been discussed earlier, most of the discourse analytical approaches consider the social situation of discourse as a fundamental element for carrying out the analysis. Accordingly, this research sheds some light on how different scholars perceive the interrelationship between language and society through highlighting the way social stratification determines language use.

1.5. Language, Dialect and Social Class:

Language manifests the way the speakers think and perceive the world and exhibits different aspects of their social profile including age, gender, cultural background, roots and identity (Emerson 3). Similarly, Montgomery stresses the significance of language in marking people’s social standing as “whenever differences are registered between groups of speakers who use ostensibly the ‘same language’, these differences become a site for the interplay of social judgments as part of the intricate symbiosis between language and society” (64). In this respect, Agha emphasizes that language can provide information about the speaker’s personal idiosyncrasies as well as social standing and group affiliations:

In every human society certain uses of language make palpable highly specific kinds of social effects such as the indication of one’s relationship to persons spoken to or spoken about, or the presentation of self as belonging to some identifiable social group, class, occupation or other category of personhood. In such cases particular features of utterance appear to formulate a sketch of the social occasion constituted by the act of speaking. (14)

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In fact, some features of pronunciation are highly esteemed and regarded more prestigious than others as they are exquisitely articulated. However, other features carry social stigma due to the lack of refinement (Montgomery 64). Hence, Freeborn et al. focus on the idea that the more pleasant the social circumstances are the more properly language is used because “social class seems to stand in *inverse* relationship to regional accent. That is, the higher up the social and occupational ladder we look, the fewer regional features we find” (75). As a result, Wolfram et al. argue that certain social criteria determine the dominance of certain language patterns over others and that “these are often referred to in terms of the correct use of English, but correctness involves decisions based on social, not linguistic, acceptability” (8). Therefore, Montgomery goes to say that “for just as any one language encompasses a variety of ways of speaking it, so any one society encompasses a variety of ways of living within it — or on its margins” (64). Accordingly, language and social status are inextricably intertwined because each individual speaks a variety that reflects the social class to which he/she belongs.

Crystal asserts that speaking a particular dialect is related to certain regional and social conditions because “a particular blend of social and geographical backgrounds, increasingly common in a mobile society, may produce a distinctive accent or dialect” (394). Moreover, Beal refers to the social function of dialects as they are markers of familiarity, “dialect tends to be used in informal circumstances, when talking to people with whom the speaker is familiar” (21).

Williams emphasizes that during the nineteenth century in Britain classes of society were distinguished by speaking certain speech forms as “differences were also linguistic: pronunciation and vocabulary marked class origins” (316). Additionally, Mugglestone observes “images of ‘class’ and ‘status’, ‘vulgarity’ or ‘incorrectness’, frequently surround the

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act of speech” (50). Hence, according to Bernstein “linguistic differences, other than dialect, occur in the normal social environment and status groups may be distinguished by their forms of speech. This difference is most marked where the gap between the socio-economic levels is very great” (46). Correspondingly, Montgomery points to the linguistic differences that are linked to certain social classes, “members of the middle class have access to ways of organizing their speech that are fundamentally different from the ways habitually adopted by the working class” (135). Furthermore, Richard Hudson observes that people usually tend to “use the speech of others as a clue to non-linguistic information about them, such as their social background and even personality traits like toughness or intelligence” (Cited in Mugglestone 51). As a result, Beal considers the ‘h-dropping’ as a linguistic feature associated with people from a British lower social status and with a lower educational level (48).

According to Montgomery, language marks social stratification in that groups belonging to different social classes are characterized by the use of certain linguistic and pronunciation features (64). Besides, he further argues that “it is often presumed that certain patterns of pronunciation become preferred within a speech community because they are inherently more correct, or because they are intrinsically more pleasing to listen to” (68). Accordingly, Edwards and Jacobsen draw a distinction between standard and nonstandard speakers of language as according to them nonstandard speakers are considered more socially attractive than their standard counterparts and that standard varieties seem to delineate and promote “group bonding and solidarity” more than standard varieties do (372).

Montgomery contends that one of the features that distinguish middle class talk from that of the lower class is their organized patterns of speech, this suggests that stratification is also manifested through language as speech is produced distinctively each according to his class

(135). Besides, he further explains that “the social stratification of pronunciation has a curious twist to it, inasmuch as it will vary not only from speaker to speaker according to their respective positions within the overall social structure: it also varies for any one speaker from situation to situation” (66). Hence, language use varies also according to different contexts where the speaker is dropped.

Montgomery comes to find out that accent and dialect which “have more than a purely regional basis: they have come to act as indicators not only of one’s relationship to a locality but also of one’s social position” (134). Whereas, Beal argues, “accents are judged as prestigious or not according to what is judged to be the social profile of their speakers” (42). Therefore, William Phye claims, “since cultivated people are, in general, presumed to speak accurately, accuracy in pronunciation comes naturally to be regarded as a sign of culture, and there is, therefore, a tendency to imitate the pronunciation of the cultured classes” (Cited in Mugglestone 53-4).

Hence, according to the aforementioned, language and class are interdependently interrelated, that is, through the language patterns people’s social background can be delineated.

1.5.1. Dialect Defined:

Defining dialect requires elaborating on how different scholars account for the term dialect and relate it to people’s social echelon. Chambers and Trudgill claim that dialects are the products of the improper way of using language because they are regarded as “some kind of (often erroneous) deviation from a norm — as aberrations of a correct or standard form of language” (3). In the same context, Krauss and Chiu state that regional varieties which delineate the speakers’ geographic origins “often are thought to be degenerate variants of a standard version of a language” (33). Therefore, according to Haugen *language and dialect*

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are “ambiguous terms” and that for common people “a dialect is almost certainly no more than a local non-prestigious (therefore powerless) variety of a real language” (Cited in Wardhaugh 28). Besides, Chambers and Trudgill go further in their explanation and argue that dialect is “a substandard, low-status, often rustic form of language” that is connected with “the peasantry, the working class, or other groups lacking in prestige” (3). Moreover, Spolsky contends that dialects are related to social and regional variations (33). Accordingly, dialect is associated with the lowborn and the less fortunate as well as a form of language that exhibits people’s whereabouts and their familiarity with their environment.

In fact, Wolfram et al. define dialect as a language variety that is associated with a regional or social group (1). Moreover, Agha points out that dialects and sociolects refer to “forms of variation in the denotational system of a language community” (132). Furthermore, he defines a sociolect as “a set of linguistic features that mark the social provenance of speaker along any demographic dimension, such as class profession, gender, or age. A **dialect** is a special type of sociolect” (134-5). Hence, sociolects manifest different aspects of the character’s social background.

In fact, Wardhaugh asserts that no language variety is superior to another because every variety serves as a vehicle through which a particular group of people expresses specific needs in a certain way (335). Hence, According to Kreidler “a language varies from one place to another, from one era to another, from one occasion to another” he adds also, “the differences may be in choice of words to express a meaning, as with *petrol* versus *gas (oline)*” (1).

Gimson contends that accent and social status are closely correlated because accent is indexical of “class affiliation”. Thus, RP is linked to the upper as well as upper-middle classes while “a broad local accent is associated with the working class, and various intermediate

kinds of accent” (Cited in Wells 248). In fact, Chambers and Trudgill draw a clear-cut distinction between *Accent* and *Dialect*; accent is a variety that differs from other varieties in terms of pronunciation and speech sounds. Whereas, dialects are distinguished from other speech forms by their distinctive syntax, vocabulary and pronunciation (5). Thus, each dialect has linguistic particularities that distinguish it from other dialects.

1.5.2. Linguistic Features of Cockney Dialect:

Cockney is regarded as London’s working-class speech that is associated with the East Enders of London, and a true cockney is somebody born within the sound of Bow Bells, the church bells of St-Mary-Le-Bow (Richterová 19). Similarly, Cruttenden speaks of London’s cockney English and refers to it as a dialect that is related to class and featured by its distinctive lexis and rhyming slang (89). In fact, Matthews asserts, “of all the non-standard forms of English, cockney is the most generally despised and downtrodden” (Cited in Koudelková 16). Hence, cockney is a class variety associated with London’s underclass and figure 1.2 below provides a picture of St-Mary-Le-Bow church:

Figure 1.2: The Church of St-Mary-Le-Bow in the East End of London.





Map 1.1: Cockney and Other Bordering Dialects.

Map 1.1 shows the regions in which cockney and other bordering dialects are prevalent.

- Diphthongization:

One of the distinctive features of cockney dialect is its shifted diphthongs as well as the transformation that occurs on the long vowel [i:] which transforms into [əi] and [u:] which changes into [əu] as explained in table 1 and 2:

Table 1.1: Examples of Diphthong Shifts in Cockney Dialect. (Katalin 24)

	bee	bay	buy	bay
RP	[i:]	[eɪ]	[aɪ]	[ɔɪ]
Cockney	[əi]	[aɪ]	[aɪ] or [ɔɪ]	[ɔɪ]

Table 1.1 provides examples of the most striking diphthongs that exercise complete change in cockney dialect, the pronunciation of certain words containing these diphthongs may transform completely rendering them unintelligible as in the examples above.

Table 1.2: Other Examples of Diphthong Shifts in Cockney Dialect. (Katalin 24)

	You	No	Now
RP	[u:]	[əʊ]	[aʊ]
Cockney	[əʊ]	[nʊ]	[æʊ] [æ:]

Table 1.2 provides other examples of shifted diphthongs in cockney dialect including the shift of the diphthong [u:] to [əʊ] as in “you” and the alternation of [əʊ] to [nʊ] and [aʊ] to [æʊ] or [æ:].

- L-Vocalization:

It is also called dark- L [ɫ] and occurs in words which end in “l” or precedes another consonant in the end of words, it sounds as if an [o]-like vowel was inserted before it as in “milk [miɒɫ], shelf [ʃeɒɫf], feel [fi:ɒɫ]” and sometimes it disappears and occurs as [o] as in “milk [miɒk], shelf [ʃeɒf], feel [fi:o]”. (Katalin 24)

- H-Omission:

[h] omission occurs in the speech of England’s working class such as in the words “house, hit, hammer, happy” where the “h” sound is omitted and replaced instead by the vowel which follows it. (23)

- Replacement of /ə, ð/ by /f, v/:

In cockney, /f/ and /v/ are frequently replaced by /ə/ and /ð/ respectively such as in thousand /faʊzən/, brother /brʌvə/ (Wells 243).

- Replacement of final –ow by Schwa:

The diphthong “əʊ” which occurs at the end of certain words like “borrow, yellow, tomato” is replaced by /ə/ (Katalin 25).

- Schwa-insertion:

Example: the [vɪ] of *lovely* is broken up to yield [ɪʌvələɪ]; in spelling, this can be indicated by adding a letter <r> which is unpronounced: Loverly (26)

- T-Glottaling:

/T/ is realized as a glottal stop following vowels, laterals and vowels:

Examples: butter [bʌʔə], eat it [i:ʔɪʔ], not that [nɒʔðəʔ], benefit ['benɪfɪʔ], belt up [beʊʔ'ʌp] (Cruttenden 90)

- Replacement of /p,k/ before a following consonants:

Example: Soapbox ['səʊʔbɒks], technical [teʔnɪʔʊ] (90)

Therefore, cockney dialect speakers have a specific linguistic repertoire that distinguishes them from speakers of other varieties of the English language and cockney rhyming slang is one of the striking features of this dialect.

1.5.2.1. Cockney Rhyming Slang:

According to *The Oxford English Dictionary*, Slang is “language of a highly colloquial type, considered as below the level of educated standard speech, and consisting either of new words or of current words employed in some special sense” (Cited in Crystal 182). In addition, Todd refers to slang as “informal non-standard use of words” which comprises “the coining of words or the borrowing of foreign words” (66). In fact, *slang* is used pejoratively to refer to any language variety that is not standard (Wolfram et al. 67). Correspondingly,

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Spolsky defines it as “a kind of jargon marked by its rejection of formal rules” (35). In the same vein, Crystal points out that slang is connected to a specific social group or profession because “there is upper-class slang alongside lower class slang, the slang of doctors and of lawyers, the slang of footballers and philatelists, as well as the slang which cuts across social class and occupation, available to anyone as the most colloquial variety of language” (182). Furthermore, slang is an indicator of informality as it is “more metaphorical, playful, elliptical, and shorter-lived than ordinary language” (Fromkin 470).

Todd speaks of the rhyming slang that features cockney and relates it to the “finding a word or phrase that rhymes with the target word, and using this rhyme instead”, and he adds that the rhyming slang contributes in cockney’s unintelligible nature because it is “a way of obscuring meaning”. He further explains how the rhyming slang came into existence, that is, it was a misleading way of speaking used notoriously by criminals because “cockney rhyming slang was originally a criminal argot designed to allow thieves to communicate without their victims understanding” (67).

- Examples of Rhyming Slang:

Baked bean→ is the rhyming slang for queen

Adam and Eve→ is the rhyming slang for believe

Apples and pears→ is the rhyming slang for stairs

Brown bread→ is the rhyming slang for dead

Dog and bone→ is the rhyming slang for telephone

Frog and toad→ is the rhyming slang for road

Jam jar→ is the rhyming slang for car

Jam tart → is the rhyming slang for heart

Tea leaf → is the rhyming slang for thief (67)

Wright elucidates that cockney dialect is also characterized by its vocabulary for instance “*goin’ to the flicks*” means “yawning”, “*moggy*” means “cat”, and certain phrases also such as “*goin’ to the flicks*” which means going to the “cinema” (Cited in Richterová 20).

Therefore, cockney is a variety of the English language that has its own idiosyncratic linguistic features as well as deviant variants from the forms of the standard. Equally, this research attempts to elaborate on the linguistic characteristics of Standard English and how it differs from other non-standard varieties at varied linguistic levels.

1.5.3. Standard English:

Standard English is defined by Trudgil as the variety that is used in writing, taught in educational institutions and learnt by foreign language learners, it is associated with the well educated and used in televised speech. Besides, it is characterized by its “formal and colloquial” styles of speech because its speakers use swear words like non-standard speakers (Cited in Bex and Watts 70). In addition, Wolfram et al. provide a broad definition of Standard English as “a collection of the socially preferred dialects from various parts of the United States and other English-speaking countries” (17).

Bex and Watts state that Standard English is not a language but instead a variety of it, and is regarded as having the most prominence because it is the most used variety in different fields such as in education (118), and Standard English is a dialect much as other dialects like “Cockney” and “Yorkshire” (123). In fact, Edwards and Jacobsen assert that a standard variety is prestigious and high in “perceived competence” (369). Moreover, it is more recognized on the social level since it is labeled as a high status variety and provides its users

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with specific social privileges (Wardhaugh 335), because standard varieties are associated with people of high educational level, used mostly in written form and in the media, it is also the variety that is used at school (Edwards and Jacobsen 309). Therefore, Bauer sums up where Standard English is needed, “it is the kind of English you are expected to have to speak if you want to get a job in broadcasting, the kind of English you must be able to use in the professions, the kind of English the teachers expect you to write in schools” (1).

Bex and Watts claim that Standard English is a distinct variety because it is not linked to a certain accent (123), and they refer to it as “a social dialect” which differs from other varieties by its “*grammatical forms*” (125). In addition, they go further to say that “because of its unusual history and its extreme sociological importance, it is no longer a geographical dialect, even if we can tell that its origins were originally in the Southeast of England” (124). These are some features of Standard English:

- Standard English is not characterized by double negation as in the sentence “*we haven’t got no pets*”, and unlike other non-standard varieties, Standard English is featured by *done* and *seen* as the past participle forms not the past tense forms (Bauer 1).
- In Standard English, prepositions that occur at the end of sentences are tolerated such as in “*I’ve bought a new car which I’m very pleased with*” (Bex and Watts 125).
- Unlike others dialects, Standard English marks the morphological rules of the third person singular, for example in the present tense “s” is added to verbs with the third person pronouns such as in “he goes” (125).
- Standard English reflexive pronouns can be distinguished from that of the non-standard varieties, examples of standard possessive and objective pronouns are

“myself” and “himself”. Whereas, non-standard possessive pronouns take the form of “hisself” and “theirselves” (125).

- In Standard English, the verb “to be” is transformed in the present tense as “*am, is, are*” and in the past tense as “*was, were*”. Whereas, in non-standard varieties the verb “*to be*” remains the same with all pronouns such as in “*I be, you be, he be*” (126).
- Unlike non-standard dialects, Standard English is featured by the use of “have” in the past participle forms for instance in “*I have seen*” while the other dialects form the past participle as follows “*I seen*” (126)

Therefore, after considering the linguistic variables of the standard variety and cockney dialect, it can be noticed that the standard forms are more intelligible than the substandard, and that cockney dialect contains features that differ from the standard. Accordingly, this research draws also on the linguistic features of vernacular AAE so that to examine the deviant forms of this ethnic variety.

1.5.4. Linguistic Features of Vernacular AAE:

African American English is regarded as a social as well as an ethnic variety of English (Wolfram and Schilling-Estes 230), and Jones and Shorter-Gooden refer to it as “a rich and vibrant language variety, sophisticated in its construction and keen in its declaration” (98). In fact, Wolfram et al. refer to the different names that African American variety acquired through time such as African American English, Black English Vernacular, Vernacular Black English, African American Vernacular English (69). Whereas, Green explains that the speech of African Americans was categorized in a number of ways according to their prevalent status in society at a specific time:

From the early 1960s, the initial period of heightened interest in AAE, to the present, many different labels have been used to refer to this

variety, and the label has often been related to the social climate. For example, the period during which AAE was referred to as Negro dialect or Negro English was precisely the period during which African Americans were referred to as Negroes. (L. 5)



Map 1.2: The Spread of AAVE in the United States of America.

Map 1.2 shows that AAVE is prevalent in the southern regions of the United States of America.

AAVE is regarded as the most widespread variety in the United States due to its large number of speakers (Wolfram et al. 68). However, Lanehart proclaims that for a long time AAVE had been considered as an inferior variety in comparison with the white variety, and it was until the second half of the twentieth century that AAVE started to hold an equal position as that of the white (55). In fact, Fishman thinks that AAVE is stereotyped as a “bad” language variety (214), and Wolfram et al. point out that it was often “inaccurately called slang and broken English” (67). Hence, Wolfram and Schilling-Estes refer to the specificity that features African American English vis-à-vis its composition, “the uniqueness of AAE lies more in the particular combination of structures that makes up the dialect than it does in a restricted set of potentially unique structures” (218). Consequently, AAVE is a variety of the

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English language with a distinctive linguistic system (Fishman 2014). Therefore, these are some features of African American English:

- Multiple Negation:

To indicate a single negation, African American English is featured by the use of more than one negator like in the following examples:

(12) a. He *ain't* go no car.

a'. He *doesn't* have a/any car.

b. *Nobody* round here ain't never heard of him (at all).

b'. *Nobody* around here has ever heard of him (at all).

c. *Nobody* ain't gonna spend no time going to no doctor.

c'. *Nobody* is going to spend (any) time going to a/any doctor.

d. He went out into that storm *without* no coat or *nothing*.

d'. He went out into that storm *without* a/any coat or anything.

(Cited in Mufwene et al. 17-8)

- Absence of Copula:

-African American English is characterized by the absence of *be* in the sentence structure such as in 'He nice' → 'He is nice right now' (Wardhaugh 343).

-“be” is absent in sentences which express “habitual actions” such as in “John happy ‘John is happy’ ‘he working ‘he is working’ ‘he be working ‘he is always working’ (Katalin 74).

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- The Reduction of Final Consonant Sounds:

The final consonant sounds are omitted in African American English such as in *test* which is pronounced as *tes*. (L. Green 6)

- In African American English the auxiliary verb *be* is not conjugated:

Example: *She working until 9:00 tonight* → *She is working until 9:00 tonight* (6)

- In African American English some words have distinct pronunciations:

Examples: *thing* → *ting*, *this* → *dis*, *Bath* → *baff*, *brother* → *bruvver*, *nothing* → *nuffin*, *thread* → *tred* (Wardhaugh 342)

- *Ain't* is the negative form in past contexts:

Examples: *He ain't ate* → 'He didn't eat' (L. Green 39)

- The loss of "r" sound in words such as "car" and "cart", and some words ending in "d" like "cold" are marked by the loss of "d" in the end such as "col" and "bold" becomes "bow" (Wardhaugh 342).
- Certain irregular verbs keep the same form in the present tense and past participle for instance in "I ain't/ haven't ate" for "I haven't eaten" (Katalin 74).
- Lack of inversion in questions as in "who that is?" (74).
- Model doubling as in "I might could have gone" (74).

Therefore, AAVE has long been distinguished from other varieties of the language by its striking linguistic features, particularly, double negatives and absence of copula.

1.6. British Social Class in the 19th Century:

The nineteenth century in Britain was featured by class fluctuations because the period witnessed the decline of the aristocratic classes in contrast to the rise of the middle class and the struggle of the proletarians (Williams 305). In fact, Pat Hudson claims that industrialization precipitated a new social structure to the British society because “the acceleration of proletarianization, urbanization, technological and organizational change in both agriculture and industry may well have enhanced the formation of class in this sense during the industrial revolution” (Cited in Meddouri 11).

Mitchell points to the workings of the English class system that is based socially on strict codes of conduct because “Victorians believed that each class had its own standards, and people were expected to conform to the rules for their class. It was wrong, people thought, to behave like someone from a class above — or below — your own” (17-8). As a result, social class differences marked the nineteenth century and were “deeply embedded in the social fabric” (Williams 305). Thus, Mitchell explains further these aspects of difference, “class was revealed in manners, speech, clothing, education, and values. The classes lived in separate areas and observed different social customs in everything from religion to courtship to the names and hours of their meals” (17). In addition, Williams emphasizes that the classes benefited from the different social spheres in varying degrees:

Nineteenth century Britain was a class-based society because it was possible for acute social observers to recognize that the classes lived entirely different kinds of lives, married different kinds of spouses and had different aspirations, different possibilities and different limitations (316).

Mitchell elaborates on the kind of job linked to every social class and argues that laborious jobs were allocated to the underclass because “the working classes (both men and women) did

visible work. Their labour was physical and often dirty; it showed in their clothes and their hands [. . .] men of middle classes did clean work that usually involved mental rather than physical effort” (18). Besides, Williams speaks of education during the nineteenth century, “for the greater part of the century, schooling was a relatively costly commodity that had to be purchased in a diverse and often weakly regulated market-place” (353). In this sense, only the elite could afford to educate their children while the underclass was the less benefited.

Hence, social disparity was an undeniable fact in the British society during the nineteenth century as it created a large gap between people belonging to divergent social strata and described the society as class-conscious owing to the non-uniformity in the distribution of social privileges. Accordingly, this research focuses also on investigating the status of women in society during this period.

1.6.1. The Status of Women:

Women’s place during the Victorian period was featured by restrictions in most spheres owing to the masculine influence which imposed on women certain domestic responsibilities depriving them from enjoying equal privileges mostly in educational, political and occupational interests, as explained by Guy:

The history of Victorian gender relations has also become stereotyped: the division between public and private domains whereby women were confined to the home and men were sent into the world; gender discrimination in education, property, laws, the franchise, marriage and the workplace; the valorization of maternity above intellectual pursuits. (463)

Vicinus points to the traditional working prejudices that had been forced upon women, “a woman’s expectations for any life outside the home were narrowed, and the ambitions of the young who did work and were independent were curtailed” (xiii). Moreover, Gorham

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discusses the fact that women were convinced that their ideal role was in the home because “their duties were to be performed there, and because contact with the wider world would damage their ability to perform those duties” (6). Besides, Mill draws on the idea that restricting women’s freedom resulted in gender biases, “it is equally unavailing for me to say that those who deny to women any freedom or privilege rightly allow to men, having the double presumption against them that they are opposing freedom and recommending partiality” (5). In the same context, Basch observes, “when the woman is denied all capacity for creation, action and authority, her contribution in the masculine world becomes the emotional and moral guidance which are her vocations as wife and mother” (5). Hence, women were considered by their male counterparts as ineffective individuals who were inadequate for certain tasks.

Vicinus emphasizes that “the perfect lady under these conditions became the woman who kept to her family, centering all her life on keeping the house clean, the children well disciplined and her daughters chaste” (xiv). In addition, Basch maintains that women were regarded as the pillars of society because “the women, the very ideal of mother and wife, source of all virtue and purity, appeared as the good conscience of Victorian society” (8). As a result, Vicinus sums up the characteristics of the society’s archetypal woman:

The relatively simple enforcement of the model of the perfect lady was the work of many elements in society. Women were educated to believe that they were, on the one hand, morally superior to men in their lack of sexual drive and, on the other hand, inferior because of their weaker natures. (xiv)

Basch contends that in the nineteenth century married women had been subject to patriarchal dominance and were deprived of their previous statuses as autonomous individuals because “the girl who contracted a marriage — which the entire weight of nineteenth —

century ideology put forward as being the culminating point of a woman's life — lost at one stroke all her rights as a 'feme sole', that is to say a free and independent individual" (16). Moreover, Mill elaborates on the idea that marriage had a paramount importance in society and was the sole project that women could seek because "marriage being the destination appointed by society for women, the prospect they are brought up to, and the object which it is intended should be sought by all of them, except those who are too little attractive to be chosen by any man as his companion" (35). Furthermore, Basch declares that unmarried women led a miserable life:

In the middle classes the old maid led a withdrawn, melancholic, embarrassed existence. A contemporary saw her as a sad shadow who, having renounced all personal existence, consoled, listened, helped, and resigned herself to living through others and then effaced herself more and more, as if to excuse her existence. (105)

Therefore, women's opportunities in the British society were not equal to that of men because the society in the nineteenth century was mainly featured by patriarchy; this fact was not only particular in the British society but rather in other societies where women held a secondary position and were subject to men's dominance. Thus, this research attempts also to draw attention to the specificities of the African American society during the early twentieth century as well as to highlight the status of African American women during this critical period of history.

1.7. African American Society in the Early 20th Century:

The early twentieth century described the struggle of African Americans to secure themselves socially as many led an agrarian economy and were "forced into tenancy, sharecropping, and peonage. In other words, many ended up back on the same plantations their forefathers had worked for years" (Hornsby 315). In fact, McNeese asserts, "the fact was

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that, even in the early twentieth century, most white Americans still believed that blacks were inherently inferior” (35). As a result, many were confined to the working of the land because they were regarded as intellectually inferior in that “most whites thought that blacks were best suited for menial labor and other types of work that required little thought” (Hornsby 315).

Ciment stresses that the majority of African Americans were uneducated, which hindered their abilities to stand up for themselves (121). Correspondingly, Hornsby claims that African Americans recognized the value of education as a means of emancipation as well as integration in the American society, and therefore:

The history of education in the African American experience is one of unremitting struggle and perseverance; it is a history that details the determination of a people to use schools and knowledge for liberation and inclusion in the American social order. The collective strivings and educational history of African Americans in the south before and after enslavement epitomize this contention. (295)

Hornsby explains further that the African Americans considered education as a tool for asserting themselves as human beings with high potentialities because “their quest for book learning is arguably one of the better illustrations of their long struggle to affirm their humanity and to persevere amid overtly oppressive and dehumanizing conditions” (295), and therefore:

As in slavery, education was perceived as a means to progress and societal uplift: ex-slaves perceived book learning as an investment, a passageway to a better day for themselves and their children. It was considered a priority, a necessary investment for citizenship and the overall advancement of the emergent ex-slave community. (301)

McNeese comes to find out “the fact was that, even a century after the civil war, which began the process of freeing the south’s 4 million slaves, the average black Americans still

faced discrimination, an existence defined by poverty, misery, and racism” (8). Besides, McNeese adds that the blacks faced restrictions in most spheres and were subject to whites’ brutality and prejudice because “blacks, especially in the south, found themselves denied opportunities at every turn. It sometimes appeared that blacks had no rights, especially given the prevalence of lynching — the hanging of an accused black person by whites without the benefit of trial” (34-5). In addition, McNeese argues further that the blacks endured different kinds of oppression in every aspect of their lives as they were treated with subordination due to the fact that “many black Americans could expect to be treated as second-class citizens, facing discrimination in schools, at work, on the road, in the grocery store aisle, at the theatre, in the hospital, and even in church” (8).

Therefore, the early twentieth century reported the struggle of the African Americans to voice the disproportions as well as the social inconsistencies of the American society. Consequently, this research attempts to add the African American women to the equation and pore over their status in their black society.

1.7.1. The Status of African American Women:

The African American women were living on the margins of the American society because they were exposed to all kinds of victimization from their black male counterparts, as observed by Hooks, “black women are one of the most devalued female groups in American society, and thus they have been the recipients of male abuse and cruelty that has known no bounds or limits” (108). In fact, Hornsby maintains that the black society embraced the whites’ policy of the “separate spheres” which was “a belief system inscribed in the South’s racial and gender hierarchy, and which dictated distinct social roles for both sexes” (387).

According to Jones and Shorter-Gooden, African American women were regarded as having the ability to endure harsh conditions because “there is the myth that black women are

unshakable, that somehow they are physically and emotionally impervious to life's most challenging events and circumstances" (11). Besides, Jones and Shorter-Gooden explain further that Black women's femininity was not well defined in that they were considered as having masculine attributes of strength and endurance:

Black women are told that they are tough, pushy, and in charge rather than soft, feminine, and vulnerable. The image makes her someone to be feared rather than someone to be loved. These stereotypes render Black women as caricatures instead of the whole people with strengths and weaknesses, tender sides and tough edges. And ultimately they make Black women invisible because they are not seen for all that they really are. (18-9)

Hooks confirms that the black society was featured by sexism as women were subject to men's violence as well as contempt which suggests that "black men have been sexist throughout their history in America, but in contemporary times that sexism has taken the form of outright misogyny – undisguised woman – hating [. . .] Black men expose their hatred by increased domestic brutality" (102). Moreover, Jones and Shorter-Gooden point to the issue of sexual oppression against black children and argue that the abusers were mainly members of their families:

Childhood sexual abuse is a trauma that many African American girls must endure, and it often cripples their healthy development [. . .] African American girls were most vulnerable to abuse during the preadolescent years from ages 9 to 12, and the sexual offenders were often stepfathers, mothers' boyfriends, male cousins, and uncles. (49)

Furthermore, Jones and Shorter-Gooden claim that the African American women were forced into silence, as they were not able to protest their situation due to the fear of condemnation from their black society:

America's Black women are often compelled to keep quiet. They stay quiet not only because of the chasm between themselves and white women, and not only because of racism's ferocity, but also because they sense that others within the Black community may shame them for speaking out [. . .] in their silence, many African American women endure disrespect, sexual harassment, and physical and sexual abuse. (38-9)

According to Hooks, black males considered the use of violence as an effective way to maintain absolute masculine influence on their female counterparts because "in the 60s, black men disassociated themselves from chivalrous codes of manhood that at one time taught males to deplore the use of violence against women, and idolized those men who exploited and brutalized women" (106). Moreover, Jones and Shorter-Gooden contend that black women were also mistreated due to their language because the latter played a major role in asserting black women's place in the society:

Some women also change the way they naturally speak to fit in among other African Americans. Depending on their socioeconomic status and their politics, one circle of Black people may reject a Black woman who does not spout the King's English whereas another will ignore or mistreat her because she is neglecting the vocabulary, intonations, and mannerisms that are unique to Black English. (98)

Hence, speaking a proper Black English helped women to ameliorate their statuses in their African American society and it is a language used by African American writers so that to depict and simultaneously unravel in their literary works the various facets of this ethnic group's social conditions. Accordingly, this research casts some light on how African American women writers attempted to make women's voice heard through their works.

1.7.2. Messages of African American Women Writers:

African American women writers devoted their literature to the expression of black women's issues because they offered "full expressions of the complexity of contemporary African American life particularly as this life relates to the black woman" (Mitchell and Taylor 71). Hence, according to Walters "more than ever before, black women wrote about incest, rape, insanity, and Black male abuse of Black women" (113). Moreover, Mitchell and Taylor explain that "by 1970, black women writers, as they extended the beauty and breadth of the Black Arts movement, blossomed in their aggressive pursuit of their inquiries into black womanhood" (71). Therefore, through their writings, African American women attempted to bring black women's position into question, assert their rights as well as bring to the fore many issues related to silenced black women.

Guy-Sheftall argues that Julia Cooper reflected in her work "*A Voice from the South by a Black Woman of the South*", her own experiences and attempted to protest "myriad forms of violence and domination, and to insist upon the right of all marginalized people to self-determination and self-definition" (May, Introd 1). Besides, in her poems "*the Anniad*" of 1949 and "*in the Mecca*" of 1968, Brooks expressed the traumatic experiences of black women in their patriarchal society by describing the suffering of two black females (Walters 67).

Beaulieu explains that Angelou's works expressed African Americans' thirst for individuality because "a consistent theme is the struggle to maintain a healthy sense of individuality amid the unrelenting social terrors faced by black Americans from within a national machinery of racial and sexual oppression" (11). Moreover, Mitchell and Taylor speak of the *Bildungsroman* fiction of African American women writers like Morrison's *The*

Bluest Eye and Brooks's *Maud Martha* and argue that it recorded black women's different stages of struggle to assimilate themselves in a racist community:

***Bildungsroman* presents the realities of being black and female in a society in which she is doubly marginalized, all the while investigating the ways in which the protagonist's coming of age might best negotiate and accept her marginalized cultural past rather than adopt the culture of an other. (84)**

Furthermore, Bloom draws attention to Walker's black females who were subject to black males' brutality:

Drawing them to the centre of her fictional world, Alice Walker adds a third dimension to the two-fold invisibility of her female protagonists, who very often are reduced to the level of animals and insects. Dehumanization of Black women protagonists, being the lot of the oppressed, is a result of their sense of powerlessness against the structure of dominant society which they are unable to understand. (Alice 79-80)

Walters suggests that Morrison's *The Bluest Eye* which tells the story of Pecola Breedlove epitomized those black women who encountered racism and mistreatment from the society and described how women were psychologically abused:

Pecola's psychological trauma occurs as a result of familial-and communal-bred internalized racism. Constant emotional and physical abuse from family and members of the community, who project their own frustrations with poverty and self-hatred on to Pecola, lead Pecola to believe that if she had blue eyes she would be accepted and loved by her family and society at large. (99-100)

Hence, black women's works mirrored the ugliness of their own experiences which were deeply rooted in their struggle to assert their womanhood as well as to have voice within a

society which considered woman not less than a mere object. Correspondingly, this research attempts to draw attention to the role that Feminism as well as Black Feminism played to celebrate women's rights and shed light on their plight by elaborating on the feminist school of thought and its methods of literary criticism.

1.8. Feminist Literary Criticism:

The Feminist movement has traditionally been rooted in the “woman's rights movement” of the nineteenth century which came to assert women's potential; it emerged initially in the United States interested basically in middle and upper-class white women's concerns because lower class, immigrant as well as slave women were not included in this equation (Rooney 29). In fact, Carter claims that the term “feminism” started to be used in the 1890s (91), because men and women did not hold the same social position owing to the fact that women were typically confined to the upbringing of their children while men occupied certain influential roles in society (Brennan 3). Therefore, feminism's basic concern was to bring to the forth the things that women were deprived of, and to emphasize that women were living on the margins of a male-dominated culture (Guerin et al. 222-3).

According to Habib, “women were not only deprived of education and financial independence, they also had to struggle against a male ideology condemning them to virtual silence and obedience, as well as a male literary establishment that poured scorn on their literary endeavors” (667). Consequently, Habib goes further to say that feminist criticism grew into prominence in the twentieth century to voice several female anxieties including the recognition of their literary achievements, and to spotlight their vexed questions, one of which is sexism (667-8). Therefore, Guerin et al. consider feminism as “an overtly *political* approach” mainly interested in denying certain stereotypical views against women (223).

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Moreover, Habib claims that it was due to “women’s struggles in the twentieth century for political rights that feminist criticism arose in any systematic way” (667).

Rooney argues that black and white women had different spheres of interest when calling for recognition because “white female activists were concerned with the right of married women to own property”, whereas their black counterparts were interested in “the basic human right not to be literally owned as chattel” (30). In addition, Guerin et al. emphasize the conflict between the Black feminists and the White feminists in that the former group claim that they are the less privileged in comparison to the latter because “the majority of feminists want to become members of the power structure, counted as men and sharing in the bounties of contemporary capitalist culture, equal wages, child care, or other accepted social rights” (232).

Literary feminism flourished in the nineteenth century because of the emergence of many prominent European and American women writers such as Jane Austen, Mme. de Staël, George Eliot and Emily Dickinson. Whereas, Virginia Woolf, Gertrude Stein, Katherine Mansfield and Hilda Doolittle formed another generation of feminists in the modernist period (Habib 667). Besides, Belsey and Moore come to find out that “feminist criticism is characterized by its political commitment to the struggle against all forms of patriarchy and sexism” (120). In fact, Habib asserts that male writers attempted to render women purposefully speechless in their writings to maintain their “ideologies of gender” by restricting them to certain conventional roles as well as presenting them through the archetype of the submissive women. Accordingly, feminists regarded language as an effective tool through which they can criticize the idea of the gendered language by “appropriating and modifying the inherited language of the male oppressor” (667-8). Furthermore, Habib adds that Virginia Woolf played an important role in promoting feminist literary criticism as she

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tackled “the social and economic context of women’s writing, the gendered language, the need to go back through literary history and establish a female literary tradition, and the societal construction of gender – that remain of central importance to feminist studies” (671).

Feminist theory is composed of two waves of writers; the first wave includes Virginia Woolf and Simone de Beauvoir. Woolf is well known for her contribution to the feminist theory through her works “*A Room with a View*” of 1927 and “*Three Guineas*” of 1938 because she claims that females’ works should be expressions of women’s experience (Carter 91-2). Besides, Simone de Beauvoir is famed for her struggle for women’s cause especially through her seminal work “*The Second Sex*” of 1949 in which she has drawn distinctions between men and women’s interests and argued against patriarchal dominance (93).

The second wave of feminist writers of 1960s focused on “sexual difference” and attacked the male ideology that females’ inferiority resulted from their “biological difference to men”, in this sense; Kate Millett’s work “*Sexual politics*” of 1969 provides an expounded explanation of this ideology (Carter 93-4). Besides, Gilbert and Gubar’s work “*The Madwoman in the Attic*” explores stereotypical views against women in literary works (95). In addition, Belsey and Moore claim that Kristeva considers “femininity” as a question of “*position*” because the rules of patriarchy give women this label and confine them to a marginal place in society (126). Accordingly, the majority of women writers devoted their literary output to the expression of their feminist views.

1.9. Conclusion:

This chapter attempts to lend credence to the assumption that the way people use language can tell a lot about their identity, group affiliations, cultural and educational background as well as the place they hold in a society because people’s social profile can, to a great extent, be revealed in their talk. This idea is broadly reverberated in literature by authors who attempt

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to make their characters sound real by endowing them with speech that fits into their social environment. Thus, linguistic, literary and corpus stylistics espouse the task of looking into the pulp of literary texts to pore over the authors' specific stylistic choices.

Therefore, the fulcrum point of the following chapter is the investigation of the linguistic selections of two literary icons, who have been celebrated for their unparalleled linguistic excellence, namely, the Irish dramatist George Bernard Shaw and the African American novelist Alice Walker, in their works *Pygmalion* and *The Color Purple*, respectively, as well as the analysis of the sociolinguistic factors which affect the characters' language because Shaw and Walker attempt to make their characters' linguistic features match their genuine social matrix.

Chapter Two



*Corpus and Sociolinguistic Analysis of Dialect
Use in Pygmalion and The Color Purple*

Chapter Two :

Corpus and Sociolinguistic Analysis of Dialect Use in *Pygmalion* and *The Color Purple*

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The English have no respect for their language, and will not teach their children to speak it. They cannot spell it because they have nothing to spell it with but as old foreign alphabet of which only the consonants — and not all of them — have any agreed speech value.

George Bernard Shaw, Preface of *Pygmalion* 1912

2.1. Introduction:

The representation of naturally occurring speech varieties in literature has always been of perennial interest to many writers who endeavor to infuse flavor to their works by dint of multifarious dialectal idiosyncrasies. Hence, this chapter offers a ready laboratory specimen for investigating the different linguistic variables of cockney and black vernacular dialects used by Shaw and Walker as their characters' talk in *Pygmalion* and *The Color Purple* respectively.

This chapter attempts to conduct an analysis that accounts for Shaw and Walker's stylistic choices at the phonological, grammatical and lexical levels. A corpus-based approach is used to analyze dialectal data used by dialect characters in specific chunks of speech by means of computer-aided and manual analyses. Therefore, a large corpus of attested dialect data will be extracted and analyzed from a computer database so that to conduct an analysis based, more or less, on objective criteria. That is, data will be analyzed by means of qualitative and quantitative techniques so that to provide corpus evidence to test the research hypotheses. Then, the interpretation of data will open the door to a fresh look at the varied social parameters that determine language use by major characters in these two literary masterpieces. Correspondingly, the present research rests upon achieving the following aims:

1. Elaborate on the importance and purposes of the literary use of dialects.

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2. Examine the distinctive linguistic features of cockney dialect and vernacular AAE in the characters' speech in *Pygmalion* and *The Color Purple* at the phonological, grammatical and lexical levels.
3. Highlight the main dialectal deviations from the standard variety.
4. Explore the various social parameters that cause linguistic variation in the characters' speech.

2.2. Literary Dialect:

A literary dialect refers to a specific local or social variety chosen by an author as the language of his text for the purpose of reproducing certain forms of speech (Sternglass 201), because the characters' speech in literary dialogues helps, for the most part, in the manifestation of many aspects of their social profile such as "sex, age, education, geographic region, and general social status" (Walpole 191). Moreover, Zanger defines literary dialect as "the attempt to indicate on the printed page, through spellings and mis-spellings, elisions, apostrophes, syntactical shifts, signals, etc., the speech of an ethnic, regional or social group" (40). Therefore, literary dialect furnishes literature with a stamp of authenticity because authors typically delineate real language varieties associated with particular groups; this asserts that literary dialects constitute the raw material of literary texts through which authors can represent their works of fiction in a local color.

Leech and Short come to find out that the function of language is "truth-reporting" (121). Accordingly, Walpole asserts that a character's linguistic behavior goes in parallel with his social background because "if the character is from an inferior social class, if he is of an ethnic minority, if he is foreign, rustic, or ill-educated, or if he is from a few choice locations [...] his dialogue becomes branded as substandard by the use of colloquialisms, solecisms,

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and eye dialect” (193). In this sense, a character’s language is an indicator of his/her social status inasmuch as language is exposed to an array of external influences.

In fact, it was during the 1880s that the use of non-standard varieties as a literary language had a great popularity because it satisfied the literary requirements of authors (Kersten 92-3). Therefore, Ives points out that authors purposely render their characters speech which deviates from the standard at different linguistic levels in order to give their works an artistic touch:

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 that are used do not appear in the textbooks —except as awful warnings; and words are employed that are not commonly found in abridged dictionaries [...]the author is an artist, not a linguist or a sociologist, and his purpose is literary rather than scientific. (Cited in Sternglass 201-2)

Authors who use non-standard varieties as the literary speech of their texts possess usually “sociolinguistic competence” as well as linguistic repertoire that enable them to manipulate those varieties in an artistic way (Mair 108). Correspondingly, Kersten asserts, “writing in dialect provided opportunities for creative deviations from standard speech, generating opportunities for language experiments and linguistic innovation” (98). Therefore, Leech and Short focus on the importance of language as a means of generating certain expressive mechanisms, for instance, “to use a noun like *man* or a verb like *run* is to sum up in one term an indefinite multitude of biological or psychological or social facts” (122).

Ellis points to two privileges associated with the literary use of dialect. First, the use of dialects in literature helps in the availability of materials needed to conduct a linguistic

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investigation. Second, literary use of dialect helps in the preservation of dialectal features, and thus, reduces the prominence that the standard variety has in literature (128). Furthermore, Minnick asserts that the study of the literary use of dialect can equally contribute to the development of the linguistic theory as much as it contributes to literary study:

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 the linguistic study as it is to literary study. (xvi)

According to Mair, “nonstandard language is different; the very decision to transpose it into the written medium is stylistically significant” (108). That is, authors usually use dialects in order to manifest their characters’ social status as well as regional identity by means of certain literary techniques such as “pronunciation representation, vocabulary items and idioms, syntactic features, and the use of eye dialect” (Sternglass 202). Hence, Mair points out “the least remarkable use of nonstandard language is certainly direct quotations of characters’ speech. Here, dialect serves to create an atmosphere of realism and as a very efficient means of characterization” (106). Besides, Billups sums up the function of literary dialect, the latter is used by authors to portray certain dimensions related to their characters:

Holding in view the purpose of dialect, that is, characterization, we may set forth as a first principle that dialect must be representative, with no strained effort to reproduce the minute variations from standard English. The writer should constantly hold the reader in mind knowing that if this dialect fails to interest the reader, his work is all in vain. (106)

Walpole explains the process of reproducing the verbal speech sounds in literature and argues that authors generate different grammatical constructions to reproduce certain speech

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patterns and manipulate the punctuation to create “pause, pitch and stress”. Moreover, they can make certain word choices to “reflect large or limited vocabularies, informal colloquialisms, and regional idioms” (191-2). In addition, Leech and Short elaborate on certain “*syntactic anomalies*” which refer to particular deviations that occur on the syntactic level resulting in aberrational structures which “if they are not entirely ungrammatical, would nevertheless be regarded as awkward and unacceptable in written composition” (130). Furthermore, the use of “deviant forms” suggests not only the inferiority of the language used, but also its speakers because the way language is used is closely associated with its user’s social level (Kersten 96). Thus, Ellis speaks of the non-subject-verb agreement occurring in non-standard English in that literary dialects of the nineteenth century are characterized by the addition of “-s” to verbs with first person subjects for instance in “I knows” and “boys know” (131-2).

The literary representations of dialect in American literature started during the nineteenth century for the purpose of adding humor in writings (Minnick 3). Moreover, Lanehart contends that the speakers of the vernacular are the reason why their variety is stigmatized, and he further suggests that to decrease the stereotyping of African American English, the latter should be equally represented in literature as much as other non-standard European varieties are represented (36). Accordingly, Chesnutt is regarded as one of the African American authors who pioneered the representation of African American dialect in literature, because he considers dialect as an indicator of social status in that the characters’ talk in literature can mark the geographical and the socio-cultural level to which they belong, this occurs by means of the selection of a particular spelling system as well as certain syntactic structures that serve the characterization of texts (Minnick 15). Furthermore, Minnick points to Faulkner’s work “*The Sound and the Fury*” and argues that the use of dialect in his work is

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“ironic” used to “segregate and differentiate the African American character in relation to a white norm” (22).

Leech and Short bring into focus the fact that “one of the factors to be reckoned with is the distancing and stigmatizing effect of using non-standard forms of language, including deviant spellings. The very fact of using such forms implies that the character deviates from the norm of the author’s own standard language” (136-7). In fact, authors deliberately assign to each character a specific variety of speech so that to realistically serve in revealing the social hierarchy of his text because “degrees of social relationship can be revealed by the use of conventional signals which refer the reader to existing social attitudes or simply by the distance between the normal speech and the dialect speech, the distance being expressed by the density of orthographic cues” (Zanger 40).

According to Kersten, “as dialect writings multiplied tremendously in the two final decades of the nineteenth century, nonstandard language unfolded its innovative potential in various guises” (101). In addition, Leech and Short go further to say that “non-standard speech is typically associated with objects of comedy and satire; characters whom we see from the outside only” (137). Furthermore, Kersten contends that critics consider the use of dialect as a literary language as having “derogatory if not racist” implications and he explains further that “the use of dialect in literature bears a stigma of coarseness, vulgarity, and general inferiority” (95).

Kersten concludes that “the usage of nonstandard language in literature has established itself as an alternative type of discourse and set up the conditions for possible understanding along lines of reasoning that differed from those applicable to conventional writing” (97).

Hence, the use of nonstandard language varieties in literary expression enables writers to reflect a wide-range of speech types that suit the literary environment of texts, this leads to

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one of the most prominent writers, George Bernard Shaw, whose works are remarkable for their linguistic repertoire due to his literary renderings of non-standard varieties.

2.3. George Bernard Shaw:

Bernard Shaw is regarded as an avant-garde playwright, a social critic and a reformist whose ideas were widely contentious and exerted a profound influence on society due to his socialist orientations and his “indefatigable zeal to reform existing social conditions, sterile theatrical conventions and outworn artistic orthodoxies” (Bloom, *George* 131). In fact, Shaw served as a socialist, for more than sixty-five years, which played an important role in his success as a dramatist (Innes 8). Moreover, his successful theatre made him the second-most prominent dramatist after Shakespeare (Bloom, *George* 1).

Suleiman claims that Shaw’s early literary output was regarded as devoid of meaning and adopting no principled stance, eventually, however, is viewed “not only as a brilliant wit but also as a profound thinker [who] saw the truth and revealed it through art which in his opinion is the best vehicle of teaching” (4-5). In addition, Suleiman explains further that the complexity of its composition is the reason why Shaw’s early dramas did not appeal to audiences:

His early plays met with little success. They perplexed audiences with their analytic treatment of themes at the time considered inappropriate for the stage. Also puzzling was Shaw’s use of wit and paradox, which made the audience uncertain about his viewpoint and the seriousness of its intentions. (5)

Innes comes to find out that Shaw was “recognized as much for his wit and eccentric personality as for his writings” (3). Whereas, Bloom draws a clear distinction between Shaw and Shakespeare in style and argues that the former is remarkable for his simple style of

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writing as well as clarity of thought, the latter, however, is celebrated for his genius in characterization:

He was not a stylist, not a thinker, not a psychologist, and utterly lacked even an iota of the uncanny Shakespearean ability to represent character and personality with overwhelming persuasiveness. His dialogue is marred by his garrulous tendencies, and the way he embodied his ideas is too often wearisomely simplistic. (*George 2*)

Unlike the other authors of his time, Shaw tailored his writings to meet certain issues related to society, politics, economy and religion such as women's issues, religious imprudence as well as issues related to Britain's justice system (Bloom, *George* 48). That is, he criticized art, which had no constructive purposes and considered the theatre as having "a sacred trust" to help improve the society, reveal political corruption and bring about economic reform (Hadfield and Reynolds 13). Furthermore, Shaw considers "the stage as a proper place to teach people since the previous Victorian playwrights said nothing about the bleak world the audiences lived in" (Suleiman 11). Accordingly, Shaw grew dissatisfied with nineteenth century drama and criticized it for being conventional and for tackling trivial subjects, he, therefore, introduced "a drama of greater nuance and complexity. Replacing hackneyed situations and stock characters with complex turns of events and subtleties of characterizations, his dramas showed a marked departure from the conventions of his time" (18). In this sense, Shaw's drama is featured by a touch of originality and revealed his genius in experimenting with new situations as well as populating his stage with unconventional characters.

According to Conolly-Smith, Shaw is celebrated for advocating "women's rights" as he espoused the cause of improving their situation in society (127), because he came to prominence as a playwright at a time during which gender ideologies started to decrease in

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influence because of the rise of feminism. Henceforth, he was the first dramatist whose stage touched up women's vexed issues and was peopled by many female characters in that "both on stage and off, Shaw invested vast amounts of time and energy to thinking and writing about women—their legal status, their dramatic problems, and their relationships" (Hadfield and Reynolds 2). Moreover, Shaw's dramas revealed his support for women's education, which was a controversial issue in the Victorian society (2).

Suleiman refers to Shaw as "politically a Fabian, or social evolutionist, a member of the Fabian society" (32), because as a socialist, Shaw criticized the unproductive rich for exploiting the most disadvantaged class, the proletariat, who lived in utter destitution, misery and ignorance unable to have voice in government (10). Additionally, Suleiman goes further to say that due to his socialist mindset "Shaw believed in the equality of all people and he despised discrimination based on gender or social class" (66). Hence, he explains through the lenses of Bernard Shaw the ideal version of society, a society led by the gifted and based on guaranteeing the rights of the working class upon which society depends because "what Shaw wants above all is a society run according to the rational prescriptions of Victorian intellectuals — gentlemen, every one of them. His hero — naturally muted British version of the superman — is the 'efficient civil servant' who would do things right (11).

In fact, the Norwegian dramatist Henrick Ibsen's ideas appealed greatly to Shaw owing to his criticism of "the middle class conventionality and hypocrisy" (Suleiman 67), and therefore, Shaw's 1891 treatise of "*The Quintessence of Ibsenism*" reveals his overriding interest in the realistic plays of Ibsen who exerted a strong influence on Shaw's thoughts. His work embraces realistic ideals addressing his Fabian society, a group of socialist reformers, and exposing his interest in socialist drama (4). Correspondingly, Shaw holds Ibsen's dramas

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in great esteem because they precipitate “political and philosophical debate” and expose certain social ills (11).

Merriman refers to Shaw’s works as “artifacts of a sustained, unrivaled, public intellectual engagements with Ireland and the world” (216). Therefore, the entire corpus of Shaw’s works include five novels, short stories, extended political and economic treatises, three volumes of “music criticism”, four volumes of “theatre criticism” and a volume of “art criticism” in addition to a number of “book reviews” and a large number of “letters and postcards” (Innes 3). According to Suleiman, Shaw’s dramas promoted social reforms due to its concern with exposing certain social discrepancies causing him to be the winner of the Nobel Prize for literature in 1925 (4). Besides, Suleiman speaks of Shaw’s powerful social and political satire, which made him the most resourceful social commentator of his time:

As a satirist Shaw is outstanding. His sense of the absurd is brilliant and his effort to see all sides of the social and political picture is one of his virtues. With a bitter wit, and a good eye and ear for the behavior of the upper classes, Shaw is the foremost social critic of his time, and to be sure, the leading satirist. Even today he is eminent for his critical view of the upper class hypocrites. And he dramatizes them with subtlety, witty repartee, and with obvious flair and fun. Even the poor are derided for their stupidity and folly. (19)

Shaw’s dramas include “*How He Lied to Her Husband*” of 1904, “*Major Barbara*” of 1905, “*The Fascinating Foundling*” of 1909, “*Overruled*” of 1912, “*The Millionaires*” of 1934, and “*Shakes Versus Shar*” of 1949 (Innes 11-2). In addition to “*Pygmalion*” (1912), Shaw produced other influential plays including “*Heartbreak House*” of 1916, “*Back to Methuselah*” of 1921, “*Saint Joan*” of 1923 as well as “*Too True to be Good*” of 1932 (Bloom, *George* 17).

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Shaw organized his plays into two collections entitled “*Plays Pleasant*” and “*Plays Unpleasant*”. The volume “*Plays Pleasant and Unpleasant*” included Shaw’s first six plays which were published in 1898, and of which three were categorized as “*plays Unpleasant*” due to its unpleasant subjects which tackled social and political problems so that to make people aware of the oppression that the working class endured. These three plays included “*Widower’s Houses*” of 1892, which tackled the issue of slums, “*Mrs Warren’s Profession*” of 1893 criticized the way the Victorian government dealt with the issue of prostitution. Whereas, “*The Philanderer*” of 1898 discussed issues related to women and marriage (Suleiman 5).

The second collection “*Plays Pleasant*” included “*Arms and the Man*” of 1894, which humorously criticized love and war romantic attitudes. In addition, “*Candida*” of 1894 which tells the story of a woman who attempts to experience falling into disgrace but her sense of morality brings her back to the right path at the right moment. Besides, Shaw wrote other plays such as “*The Man of Destiny*” of 1895, “*You Never Can Tell*” of 1897, “*The Devil’s Disciple*” of 1897 as well as “*Caesar and Cleopatra*” of 1898 (Suleiman 6). Shaw’s work “*Common Sense about the War*” reveals his satiric view on WWI as he attacked both sides and advocated peace-making (Bloom, *George* 17). Besides, in his work “*The Apple’s Cart*” of 1929, Shaw deals with political issues and criticized the British government (Suleiman 12).

Shaw’s drama was called “The Drama of Ideas”, there are also other titles for this type of drama such as “Thesis play”, “Problem Play”, “Dialectical Drama” and “Drama of Discussion” because this theatre depends upon discussion to convey messages or ideas to the audience (Suleiman 18). Moreover, Shaw revolutionized English drama with his thought-provoking plays, unequalled sense of humor as well as original and contentious subjects:

His plays are witty discussions, with conflicts of ideas [...] in his more than fifty plays, he sought to provoke his audience intellectually by making them laugh. Critics, writers and theatergoers alike recognized Bernard Shaw as innovative, intelligent, humorous, audacious and controversial. (73)

Therefore, Shaw's works were of perennial interest owing to the fact that they dived deeply into a variety of social concerns and were intended to teach the common people the features of articulate speech. Correspondingly, Shaw wrote *Pygmalion* for this purpose as it examined the abnormal linguistic constructions of a vulgar cockney-speaking flower girl, the latter, was transformed into a society lady by a professor of Phonetics who taught her to speak more genteel.

2.3.1. *Pygmalion*- The Play:

Pygmalion is part of Shaw's successful oeuvre. The play was penned in 1912 and staged the following year thereafter, for the first time, in Berlin (Crane 881). It appeared for the first time in England in 1914 during which it had a great popularity owing to its story which revolves around the personal metamorphosis of a young flower girl who has been transformed into a "duchess" by a phonetic professor. Consequently, the play had been adapted into the musical "*My Fair Lady*" as well as a film (Bloom, *George* 69).

The title of the play refers to the Greek myth of Pygmalion, a king of Cyprus, growing dissatisfied with the women of his time as he realized that all women were indulged in vice. Therefore, he felt contemptuous of all females and refused to have any intimate relationship with them. Pygmalion, henceforth, found his peace in the art of sculpting. He started carving a statue of a woman out of ivory that no woman could be as beautiful as she could. His sculptured woman was the epitome of an ideal maiden that Pygmalion felt deeply in love with her and gave his piece of art the name of Galatea, taking considerable care of her and calling

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her his wife. Pygmalion begged the goddess Aphrodite to bring his statue to life and make her his wife and Aphrodite complies. Pygmalion then arrived home kissed Galatea, the latter came to life (Suleiman 39). In fact, the full myth of Pygmalion is famously found in “*Ovid’s Metamorphoses*” (Law 337).

According to Suleiman, “Shaw held that art should serve social purposes by reflecting human life, revealing social discrepancies and educating the common people [...] he was strongly against the credo of “art for art’s sake” held by these decadent aesthetic artists” (18). Therefore, Shaw blatantly points out that *Pygmalion* is highly “didactic” as the title of its preface “*A Professor of Phonetics*” indicates that the play is written for instructional purposes (Crane 881). Besides, Shaw refers through the title of *Pygmalion’s* preface to Henry Sweet who was a professor of phonetics at the University of Oxford (Bloom, *George* 18). Hence, Shaw elucidates in his preface to *Pygmalion* that he purposefully intended it to be didactic refusing the idea of art for art’s sake and asserting that art can be a source of adequate knowledge:

It is so intensely and deliberately didactic, and its subject is esteemed so dry, that I delight in throwing it at the heads of the wiseacres who repeat the parrot cry that art should never be didactic. It goes to prove my contention that great art can never be anything else. (Preface 9)

In fact, Shaw advocates the idea of teaching people to speak a proper language because it is regarded as an effective tool for social uplift (Bloom, *George* 58). Besides, Shaw was a devotedly language purist who concerned himself with improving English pronunciation and was renowned for the reproduction of English dialects in his plays and attempted to “find a precise one-character-one-sound system for transcribing English speech into writing” (Walpole 194). Hence, in *Pygmalion* Shaw focused on reproducing deviations occurring in standard English spelling through the character of Eliza Doolittle who unintelligibly speaks in

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non-standard phonetic alphabet (195), and attempted to criticize the many idiosyncrasies of the English language as well as the higher classes in society as he is well famed for his gifted and humorous way of language use (Fatima 42). Besides, Bloom explains that *Pygmalion* had been widely studied because “it demonstrates Shaw’s interest in the role of language in the English class system” (George 70).

Stafford comes to find out “the language of Shaw’s plays is so powerfully evocative that it can stand alone” (Foreword xi). Accordingly, Shaw’s genius use of language in his plays was a main factor which contributed to the success of his theatre because “the speeches in his plays have wit and rhetorical force even when they are dead wrong” (Hornsby 121).

Crane argues that the ending of the play sparked off a public controversy because it did not reveal the nature of the relationship between Higgins and Eliza and thus left a blur on Eliza’s future (882). Therefore, due to the play’s indecisive ending and to avoid ambiguity, Shaw denied in his play’s sequel of 1916 the marriage of Eliza and Higgins and refused the romanticization of the play because Eliza instead marries Freddy (Conolly-Smith 127). However, in the film version of Gabriel Pascal, Shaw approved the story to be a romance (Lauter 14).

Hence, Shaw attempts to assert through his play that personal metamorphosis can be possible through language, which helps lowborn individuals to be on the ladder of prestige. Accordingly, this research focuses on the story of *Pygmalion* so that to draw on the role that language retaining played in the social transformation of the protagonist Eliza Doolittle.

2.3.2. The Play’s Summary:

As the play opens, it is raining at night in London and people are running for shelter under the portico of St. Paul’s church at Covent Garden. A poor flower girl, Eliza Doolittle, selling

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flowers speaking an unintelligible cockney dialect “theres menners f’yer TΛ-oo bunches o voylets trod into the mad” (*Pygmalion*: Act 1, 15). The flower girl approaches a gentleman, Colonel Pickering, who joins people under the portico to cover from the rain, and tries to convince him to buy some of her flowers “Garn! Oh do buy a flower off me, captain. I can change half-a-crown. Take this for tuppence” (19). The gentleman gives her money without taking the flowers in return. In the meantime, her thick cockney accent catches the ear of a professor of Phonetics, Henry Higgins, who is taking notes of her speech and claiming that through people’s accent, he can identify their origins, even identifying the flower girl’s origin from “Lisson Grove” and she confirms it. Moreover, he makes a wager with Colonel Pickering, it turns out, is a linguist of Indian dialects, that in three months he can turn Eliza into an articulate speaker talking like a duchess at an ambassador’s garden party, Higgins says, “you see this creature with her kerbstone English: the English that will keep her in the gutter to the end of her days. Well, sir, in three months I could pass that girl off as a duchess at an ambassador’s garden party” (27).

The next day, in Higgins’ laboratory at his house in Wimpole Street, which is filled with instruments used by Higgins in his profession as a phonetic expert, the two gentlemen Higgins and Pickering are talking when Mrs. Pearce, Higgins’ housekeeper, interrupts them and declares that a common girl, Eliza Doolittle, wants to meet professor Higgins. The flower girl enters and claims that she has come to pay Higgins to teach her speech lessons so that she can speak a proper language that enables her to work in a florist shop “I want to be a lady in a flower shop stead of sellin at the corner of Tottenham Court Road. But they wont take me unless I can talk more genteel. He said he could teach me. Well, here I am ready to pay him — not asking any favor — and he treats me zif I was dirt” (*Pygmalion*: Act II, 38). Therefore, Higgins and Pickering decide to take the bet and teach Eliza to speak like a duchess and Pickering proposes that he will pay for all her lessons. Hence, Higgins asks Mrs. Pearce to

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take the girl away, burn her clothes and clean her up from dirt. The housekeeper criticizes him believing that Higgins has no right to take the girl but he asserts that he is going to improve her social status giving her a new way of life. Eliza's father, Alfred Doolittle, who is a dustman, appears at Higgins' house attempting to extort money from Higgins in return for letting his daughter stay at his house "[...] all I ask is my rights as a father; and you're the last man alive to expect me to let her go for nothing ..." (57). The professor is impressed by Doolittle's rhetoric and his moralistic attitudes that he gives him five pounds. When leaving Higgins' house, Doolittle does not recognize his daughter as she is now fine looking.

Higgins trains Eliza for months to speak articulately enough. Once, presumably, ready to have a proper conversation, Higgins brings Eliza to his mother's house, who is receiving the Eynsford-Hills family, the son Freddy, his mother and daughter Clara, so that to test Eliza's ability to speak more genteel like a lady. Freddy is, seemingly, attracted to her and all are pleased with her careful and correct speech, Eliza says, "how do you do, Mrs Higgins? [...] Mr Higgins told me I might come" (*Pygmalion*: Act III, 74). Later, Mrs. Higgins expresses her disapproval of Higgins and Pickering's wager which, according to her, will ruin the girl.

Months later, Eliza is successfully passed off as a duchess at an ambassador's garden party. Winning the bet, Higgins and Pickering are amused with Eliza's success to speak very properly like a society lady. Eliza, however, feels sad as the men are now bored with the matter and ignoring her feelings. Consequently, she, in exasperation, throws Higgins slippers at him worrying about what she will become after the bet is won "whats to become of me? Whats to become of me?" (*Pygmalion*: Act IV, 100).

The following day, Higgins, in bewilderment, arrives at his mother's house looking for Eliza who has supposedly run away from his house. However, he learns that Eliza is hiding at his mother's house. Meanwhile, Mr. Doolittle, looking like a gentleman, enters and accuses

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Higgins of ruining him by telling a rich man about Doolittle's original sense of morality. Consequently, this man left a large sum of money to Mr. Doolittle to deliver lectures giving moral lessons. He also comes to invite Eliza to his wedding. Later, Eliza enters acknowledging mostly that Pickering has taught her good manners and proper speech as well as transformed her into a lady provoking Higgins' outrage and threatening him that she will become a teacher of Phonetics working as an assistant to his rival Phonetician, Nepommuch. As a result, Higgins starts admiring Eliza and admitting that she is now an independent as well as a respectable lady acknowledging the success of her transformation and inviting her to return to his house at Wimpole Street and live with him and Pickering as "three bachelors", but Eliza refuses. However, Higgins feels sure that she will return to him. Finally, Eliza leaves with Mrs. Higgins for the church to attend her father's wedding.

Alice Walker is among the most popular writers who is well famed for the literary renderings of black folk dialect in her works, notably, *The Color Purple* so that to manifest that language can be an indicator of people's socio-cultural background.

2.4. Alice Walker:

Alice Walker is regarded as one of America's most popular and eminent writers whose fictional narratives and characters express a variety of her personal traumatic experiences. She emerged as a brilliant writer due to the different socio-economic problems of her time which preoccupied her and due to the cruelty that black women endured (Hajare 9). In fact, Walker discovered her one true gift of writing after the childhood incident that occurred to her when her brother shot her accidentally in one of her eyes with an air gun causing her to lose sight in her eye. Accordingly, this was the reason which made walker live in solitude and loneliness feeling rejected from the society in which she lived and causing her to be a subtle observer of all that is happening in her society giving "rise, in writing, to voices with tones of resentment,

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anger, and bitterness, on the one hand, and voices that articulate the desire to feel again like a little girl” (Royster 349). Moreover, Donnelly argues that the trauma had deep and damaging aftermath on her life in that “she lost sight in one eye and developed an unsightly blob of whitish scar tissue on the eye. But the effect on her perception of herself was worse than the vision loss” (13), because she changed from a stout-hearted young girl into a downcast and an unsociable girl keeping herself aloof from the rest of society and finding great comfort in reading books (14).

Alice Walker came into prominence during the 1970s; the need to give vent to her pain prompted the outburst of her creative energy. Her early writings were poems devoted to the expression of her emotions but her convictions that the miserable conditions in which she lived needed a better tool through which she can realistically portray images of black society gave rise to her novels (Hajare 12). Correspondingly, Walker is regarded as one of the literary giants and an activist who worked to promote black women’s literary output during the 1970s and early 1980s, she was also the coiner of the term “Womanism” which is associated with black females to distinguish them from their white counterparts who espoused the ideals of feminism (M. Harris 3). Therefore, Donnelly points out that Walker is the spokesperson for all the silenced and victimized black women who are deprived of their rights and unable to take control of their own lives in a male-dominated culture facing deeply misogynist attitudes and oppression:

Walker’s work gives a voice to those that have no voice: usually, though not always, poor, rural black women. Robbed of power and the right to make decisions about their own lives by a range of forces standing against them — their religious leaders; a brutal economic system; racial prejudice, which is often encoded into law; and the frequent misogyny of the men with whom they choose or are forced to share their lives. (7)

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LaGrone argues that Walker's Womanism helped to eliminate certain negative stereotypical views of black women that made their suffering perpetual in their patriarchal society (5). Therefore, Walker refers to a "womanist" in her work "*In Search of Our Mothers' Gardens*" as "a black feminist or feminist of color" who "values tears as [the] natural counter-balance of laughter" (quoted in Woodard 431). Accordingly, Donnelly emphasizes "the strength of her work lies in the interweaving of her concerns, her absolute insistence that all persons and the natural world want and demand justice. She is passionate and gifted advocate for their cause" (8). Besides, in her work "*In Search of Our Mothers' Gardens*", Walker defines her womanist doctrine and points to the ideals that constitute it. That is, Womanism is an African American version of feminism concerned mainly with empowering black women and developing their sense of identity, it stresses also the elimination of restrictions on black women's sexual life and recognizes the importance of black men at the heart of the black community:

Integral to Walker's creation of myth is her womanist ideology, a visionary and archetypal doctrine of African American feminism that privileges the following: sororal bonds; the possibility of sexual intimacy between women and the acceptance of sexual and non-sexual love for men; the preference for women's culture; the acknowledgment and affirmations of women's strength. (Cited in LaGrone 5)

According to Hajare, "Alice Walker has immersed herself in protests, civil disobedience, writing, speaking, travelling and film making on behalf of numerous causes" (20). In this regard, Donnelly contends that Walker was a brilliant activist in the 1960s Civil Rights Movement and a top-ranking member of the 1970s women's movement as well as an influential black feminist (64). Furthermore, Hajare comes to find out that "Walker is still writing in a politically engaged and socially responsible manner to give voice to the voiceless, she stands out as a pioneering literary figure, creating new voices and new visions of the role

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literature can play in shaping and critiquing society” (12). In this sense, being a political activist, Walker was a human right advocator whose writings intended to bring fresh attention to certain social inconsistencies and to raise black women’s voice.

Hajare states that Walker has enhanced the African American literary production owing, on the one hand, to the miscellaneous literary endeavors being a writer of short stories, novels, poems and essays, and, on the other hand, due to the audacious topics that feature her writings, her innovative way of character-creating, her narrative technique, her skillful depiction of the black folk dialect and her distinctive text composition (14). In fact, Walker’s corpus of works included five volumes of poetry, two collections of short stories as well as many essays such as “*In Search of Our Mothers’ Gardens: Womanist Prose*” of 1983 which focused on revealing the obstacles that an oppressed group of black women confronted during the process of trying to preserve their heritage (Martin 42). Hence, Walker’s literary works can also be reckoned as historical documents because they recorded and tackled the history of African Americans from several angles including social, racial and gender issues (Jones 656).

In 1968, Walker produced her first collection of poems entitled “*Once*” in which she focused on the psychological pain she endured after her abortion (Hajare 10). Besides, she published her first novel “*The Third Life of Grange Copeland*” in 1970 while her second semi-autobiographical novel “*Meridian*” was published in 1976. In 1982, Walker produced her influential novel “*The Color Purple*” and the following year she wrote a number of essays entitled “*In Search of Our Mothers’ Gardens: Womanist Prose*”. Moreover, other Walker’s works include her 1988 novel “*The World*” which shows her viewpoints on certain universal matters and her novel of 1989 entitled the “*Temple of My Familiar*” shows her interests in the history of her ancestors in addition to her novel “*Possessing the Secret of Joy*” which was published in 1992. Her contemporary works include “*Anything we Love Can Be Saved*” of

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1997 and the “*Way Forward with a Broken Heart*” of 2000 (11-2). Whereas, in her 1996 work “*The Same River Twice: Honoring the Difficult*”, Walker points to the experiences as well as the problems she confronted when producing the movie adaptation of her novel “*The Color Purple*” (Martin 42).

Hajare claims that Walker aims through her works at revealing “the predicament of women caused by their oppression, exploitation, twin affliction of racism and sexism, violence and their struggle for survival” (15). Therefore, Walker’s 1970s work “*The Third Life of Grange Copeland*” promotes feminist ideals and sheds light on many black women’s issues including their victimization so that to “undermine established, one dimensional, stereotypical American images of the Black woman” (Hogue 45-6). Moreover, Hajare explains that Walker’s female characters struggle to affirm their own identity and elevate their status in society, they act as representatives of all black women revealing their dilemma and Walker “does not keep them in confinement, rather makes them dynamic” (15).

Therefore, Walker’s novel *The Color Purple* was highly contentious because of a variety of different reasons. Hence, this research elaborates also on different issues that Walker tackled in her work causing her to be the winner of the Pulitzer Prize for fiction.

2.4.1. *The Color Purple*- The Novel:

Alice Walker is one of the twentieth century prominent American writers whose literary bulk perfectly touches upon several interesting topics vis-à-vis the impact of oppressive conditions on silenced individuals and the necessity for serious and purposeful strife (Donnelly 7). In fact, Walker’s works focused mostly on the relationship between black males and females and certain taboo topics such as incest that featured the black family and which triggered an angry response from her patriarchal community (Hajare 15). In this sense, Harris explains that Walker’s novel *The Color Purple* illustrated the various social ills that rotted the

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black community and described it as socially disintegrated and having no strong bonds of family:

Black fathers and father-figures are viewed as being immoral, sexually unrestrained. Black males and females form units without the benefit of marriage, or they easily dissolve marriages in order to form less structured, more promiscuous relationships. Black men beat their wives — or attempt to — and neglect, ignore, or abuse their children when they cannot control their wives through beatings, they violently dispatch them. (T. 157)

In fact, *The Color Purple* has received much critical response and public interest due to its portrayal of the black society's internal problems (Jones 661). As a result, Hite argues that *The Color Purple* “transformed Alice Walker from an industrially serious black writer whose fiction belonged to a tradition of gritty, if occasionally “magical” realism into a popular novelist, with all the perquisites and drawbacks attendant on that position” (257). Correspondingly, the success of *The Color Purple* was a turning point in the life of Alice Walker because the novel brought her much fame and literary reputation paving the way for her to be the first black woman winning the fiction Pulitzer Prize in 1983 (Donnelly 41). Besides. The novel made Walker financially independent because money gave her the potential to unleash her creative powers (43).

Walker has always been regarded as the voice and defender of all black women as she spoke on their behalf and brought their concerns to the fore in many of her writings. The females in her works could attain their autonomy and could be responsible for themselves as epitomized in her character Celie who is portrayed in *The Color Purple* as a young girl having no sense of her life being sexually molested by her father and victimized by her husband. However, in the end she could stand and liberate herself from the shackles imposed on her life (Hajare 16). In fact, Proudfit claims that Walker's *The Color Purple* has received great

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acclaim but attracted vitriolic criticism as well on the part of readers and literary critics (13). Therefore, LaGrone contends that Walker's novel has been criticized for tackling certain taboo issues such as "rape, incest and lesbianism" and for the story which, according to critics, is too exaggerated because "Celie's victimhood was too extreme and taken too far, that her transformation was too fantastical to be believed. Others felt the ending unrealistic" (xiii). Moreover, some black women disapproved Walker's bad depiction of black males and also criticized her for tackling the controversial issue of lesbianism in her novel (T. Harris 157).

Donnelly argues that in *The Color Purple* "through Celie, Walker articulate a view of an ideal society in which men respect women, women respect themselves, and justice must inexorably assert itself" (37). Furthermore, LaGrone comes to find out that "with *The Color Purple*, Walker sets forth a modern myth of empowerment for African American women, one that liberates them from their history of oppression, subordination and silence" (4). Besides, he explains further that "Walker proceeds to craft a narrative that ultimately transcends and transforms the socio-cultural pathologies and existential "dead-ends" that distinguish the black female experience" (5). Hence, Walker brought black women's tribulations to the forth in her work so that to voice their concerns, revolutionize and subvert the image of the silenced and submissive black woman.

Jones claims that "Walker's female characters have deep roots in the southern soil, and Walker enriches our understanding of their historical dimensions even as she offers alternatives to rigid gender roles" (654). Consequently, in her novel Walker focuses on attacking the issue of sexism against black women that features the patriarchal black society (Royster 348). Hajare speaks of the themes that characterize Walker's writings, which addressed the vicissitudes that black women experienced in their American society as well as the issues that were considered against the social customs and norms:

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In *The Color Purple* she has beautifully woven many themes together. A probe into the novel opens a wide vista of various themes. In this novel one can perceive the themes like estrangement and reconciliation, redemption through love, sisterhood, racism and sexism, oppression and suppression, political and economical emancipation, status of women, relation between men and women, gender discrimination, lesbianism etc. (14)

In fact, *The Color Purple* caused much contention and seemed to transcend all bounds of geography because its influence surpassed the black society and Steven Spielberg's adaptation of the novel into the film fueled more controversy (Donnelly 44). Besides, LaGrone asserts that Walker "grounds her novel in a culture and a collective experience that the female reader recognizes and inhabits" (5). Furthermore, he points to the role that her novel *The Color Purple* played in recording the history of black women's strife to survive in an oppressive world and to assert their autonomy and ability to be innovative:

***The Color Purple* is Walker's response to this history of silencing and oppression. The novel fulfills African American women's need for a "female hero", an African American "everywoman" whose condition speaks to that of many other African American women and who ultimately masters her world and claims her place within it as an autonomous, courageous and creative self. (4)**

Tucker states that *The Color Purple* is "a modernist text" characterized by its powerful language because Walker "demonstrated through this work what the nature of black women's discourse might be" (82). In fact, Walker writes her novel in black dialect so that to portray the main character Celie as uneducated and unable to talk properly using her "rural Georgia dialect" (Donnelly 97). As a result, Hajare brings into focus the fact that "Walker earned high praise for *The Color Purple*, especially for her accurate rendering of black folk idioms and her characterization of Celie" (17).

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According to Donnelly, *The Color Purple* is regarded as one of America's masterpieces due to "its unusual form and language, as well as the risky nature of the narrative, struck a chord for many critics, who lauded its creativity and liveliness" (97). Consequently, Oyunyemi speaks of the complexity and variability of *The Color Purple* in its composition due, in part, to Walker's use of the epistolary form as the letters in the novel were unusually addressed to a white and dominating male God who hearkened to the protagonist's tribulations (78). Moreover, Donnelly explains that "the letters in *The Color Purple* are generally organized by author and recipient: Celie to God, Nettie to Celie, Celie to Nettie. As such, they are first-person narratives told from particular characters' point of view, and thus limited first-person perspective" (96). Furthermore, Ogunyemi argues that *The Color Purple*'s epistolary style facilitated the depiction of the ordeals that the black women underwent in their male-dominated community:

Each letter in *The Color Purple* represents a patch in the quilt that puts the whole of southern life with its sexism, racism, and poverty on display. One distinct pattern in the enormous quilt, painstakingly stitched together, shows the black woman's development from slavery to some form of emancipation from both white and black patriarchy. (78)

Therefore, *The Color Purple* sheds considerable light on several different issues that influenced a wide array of criticism and Walker attempts also to substantiate through her work that language can contribute to the richness as well as the particular nature of literary texts. Accordingly, this research focuses on the story of Celie, a poor and uneducated black girl who went through different ordeals to assert her womanhood and gain potential through language.

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2.4.2. The Novel's Summary:

The novel unfolds when Celie a poor fourteen-year-old girl is writing letters to God telling him about a cruel thing that has happened to her. Living in rural Georgia, Celie's mother is bedridden suffering from illness and Celie is being abused and raped by a man, Alphonso, whom she thinks is her father (it turns out later that he is her stepfather) who forces her into silence "you better not never tell anybody but God. Ifd will kill your mammy" (Walker 1). As a result, being uneducated, Celie starts writing letters to God in her black folk dialect as she could not tell anybody but God about her secret "I am fourteen years old. I-aa I have always been a good girl. May be you can give me a sign letting me know what is happening to me" (1). Celie has already given birth to a baby girl whom Alphonso has taken away from her and she believes that he has killed her in the woods. Now Celie is pregnant for the second time. On her deathbed, Celie's mother is infuriatingly cursing and asking about the father of her lost baby "she ast me bout the first one whose it is? I say God's" (3). Celie's mother dies leaving all the responsibility of the house and children to her "back from the well, the water be warm. By time I git the tray ready the food be cold. By time I git all the children ready for school it be dinner time" (3). Alphonso marries again but continues treating Celie in a cruel way. Celie gives birth to her second child, a boy, whom Alphonso also steals from her "he took my other little boy, a boy this time. But I don't think he kilt it. I think he sold it to a man an his wife over Monticello" (4).

Celie writes her letters in a common and improper language, in part, because Alphonso prevented her from continuing her schooling and because she lacks confidence writing ungrammatical and short sentences. Celie has a pretty younger sister, Nettie, whom Alphonso lustfully desires but Celie intervenes and protects her "I keep hoping he fine somebody to marry. I see him looking at my little sister. She scared. But I say I'll take care of you. With God help" (Walker 4). Celie learns that a man called Mr— wants to marry her sister but

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Alphonso refuses and instead offers him Celie “Mr—??? Finally come right out an ast for Nettie hand in marriage. But he won’t let her go. He say she too young, no experience” (7). Hence, Celie is married off to Mr— (his name later revealed as Albert). Mr— treats Celie brutally as she is always raped, beaten and forced to take care of his children.

Nettie has soon found herself obliged to flee from Alphonso’s sexual advances and goes to live with Celie and Mr—. Meanwhile, Celie feels at ease because of her sister’s presence and Nettie tries to teach her from her textbooks attempting to make her sister well educated so that she can stand for herself through learning “I could figure out a way for us to run away. Us both be hitting Nettie’s school-books pretty hard, cause us know we got to be smart to git away. I know I’m not as pretty or as smart as Nettie, but she say I ain’t dumb” (Walker 10). Nettie carries on teaching her sister how to speak properly “helping me with spelling and everything [...] Nettie steady try to teach me what go on in the world. And she a good teacher” (17). However, Nettie finds herself once again obliged to leave Celie and run away because Mr— still desires her. Celie advises her sister to seek out the Reverend, a clergyman and his wife who adopted Celie’s daughter Olivia, and they agree to write to each other. Once gone, Celie receives no letters from her sister and believes that she is dead.

Harpo, Mr—’s son, marries a large and independent woman, Sofia, who refuses to submit to her husband and uses her physical strength to prevent Harpo’s attempts to subject her. As a result, Celie likes Sofia’s strength and they become friends. Mr— has a lover named Shug Avery, a blues singer, who comes to sing in the town’s bar. When she falls ill, Mr— takes her to his house and forces Celie to nurse her. At first, Shug does not seem to like Celie but later they develop a friendly relationship. Celie grows fond of Shug’s beauty and starts to have a sexual attraction to her. She knows Mr—’s name only when Shug calls him Albert. Infuriated of Harpo’s attempts to beat her, Sofia leaves taking her children.

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Harpo opens a bar in which Shug sings. At first, Celie is not allowed to go and see Shug singing but later Shug intervenes and Celie attends her performance. Celie feels jealous because Shug seems to care for Albert, but Shug makes Celie feel happy and special by dedicating a song to her. One day, Sofia returns and finds out that Harpo has a new girlfriend called Squeak whom Sofia beats brutally. Later, she conflicts with the white mayor's wife, when the mayor tries to beat her, Sofia knocks him down. As a result, she is sentenced to spend twelve years in jail, after few years she is forced to work as the mayor's maid.

Celie starts to build up her self-esteem, grow stronger and realize her feminine qualities with Shug's help who makes Celie realize her beauty. After making sure that Albert will not abuse Celie again, Shug leaves so that to make performances as a singer in the country. Years pass, Shug returns to stay for Christmas with a new husband, Grady. While Albert and Grady are staying out drinking all night, Celie tells her of how brutally Albert treats her. Feeling comfortable, Celie and Shug make love. Celie tells Shug how sad she feels as she believes her sister Nettie is dead because Nettie has promised to write letters but Celie never receives from her "naw, I say. Everyday when Mr?? come from the mailbox I hope for news. But nothing come. She dead, I say" (Walker 123). Shug remembers that she has once seen Albert hiding letters. They discover, eventually, after searching in Albert's trunk, numerous letters all from Nettie. Celie, feeling overjoyed upon discovering that her sister is alive, starts reading her letters. The letters now from Nettie to Celie, Nettie tells her about how she travelled to Africa as a missionary with the couple she had been with, Samuel and Corrine. Nettie tells her also that the couple has two children by adoption, Olivia and Adam, and that she lives with them in the Olinka tribe. Once reading the letters in order, Celie finds out that her sister has been constantly writing to her "there is so much to tell you that I don't know, hardly, where to begin? And anyway, you probably won't get this letter, either I'm sure Albert is still the only

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one to take mail out of the box” (122). Consequently, feeling outrage and extreme hatred towards Albert, she attempts to cut his throat but Shug prevents her.

Corrine suspects that Nettie has an affair with Samuel because she notices that her adopted children resemble Nettie. Later, Corrine falls ill and on her deathbed, she admits the truth. As a result, Nettie realizes that Olivia and Adam are her sister’s lost children because Samuel confirms that he had adopted them from Alphonso. Nettie, then, admits that she is their children’s aunt. She learns also that Alphonso is only their stepfather. Corrine dies and Nettie takes good care of her sister’s children and teaches them. She recounts also how she travelled to England with Samuel so that to try helping the Olinka and that she and Samuel have decided to marry there and return to Africa. Celie’s son Adam falls in love and marries Tashi, an African girl, the latter has her face scarred following African traditional ritual. Samuel, Nettie and the children decide to return to America.

Celie seems to lose her faith in God but Shug helps her spiritually by telling her that God is a power everywhere within and around us rather than to be pictured as a person as Celie previously has perceived him. Celie and Shug go for a visit to Alphonso wearing their new flower pants as a symbol of autonomy and emancipation. On their way, they enjoy seeing purple flowers everywhere in the fields. Alphonso confirms Nettie’s story concerning their parentage.

Celie now realizes many details in her life and starts to have a new sense of identity as a strong, confident and independent lady able to stand up for herself. She decides to leave Albert and accompany Shug to Memphis where she starts her hobby of sewing pants. Soon, she succeeds to develop her sewing into a profitable business. Celie returns to Georgia because Alphonso’s wife informs her that he is dead. Therefore, Celie inherits his house, land and business which are in fact the property of her father. Celie visits Albert and finds out that

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he has transformed into a courteous and respectful man. Accordingly, Celie and Albert become friends and even he engages in Celie's business. Shug engages in a new relationship with a man named Germaine and travels to make singing performances. Finally, Nettie, Samuel, Tashi and Celie's children return to America. Feeling extremely happy and excited, Celie reunites with her children and sister and the family live together in happiness.

2.5. Dialect Use in *Pygmalion* and *The Color Purple*:

Shaw and Walker have a commonly shared interest in language that is very apparent in their genius linguistic playfulness touched very saliently and vividly in their works *Pygmalion* and *The Color Purple* which they chose to write in dialect, that is, cockney and black vernacular dialects respectively. In fact, both writers depend on language so that to individualize their characters in that different characters' linguistic behavior is closely linked to the social echelons to which they belong. That is, in both literary works, dialect is associated with the lowly born individuals while refined language marks the speech of characters who have a higher status in the social scale. In this respect, Edwards and Jacobsen come to find out that:

The social position of standard speakers is reflected in the evaluations of their speech. Likewise, the fact that nonstandard speakers are less socially dominant — usually being members of the lower classes, less well educated, and so forth — gives rise to lower ratings of their speech along prestige and competence lines. (371)

In fact, dialect characters' talk is characterized by inaccuracy and inconsistency being unable to have a proper conversation where intelligibility is a primary condition. That is, their speech is characterized by many sub-standard features such as spelling and grammatical errors, lack of agreement between subject and verb, contraction, diphthong shifts etc. Therefore, within the framework of an in-depth text-centered analysis, the speeches of

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different dialect characters supply the voice sample for this study from which we extract different types of linguistic corpora and analyze the many phonological, grammatical and lexical anomalies so that to see the sub-standard versions of different standard variables. Thus, the analysis provides, more or less, a thorough look at Shaw and Walker's specific linguistic selections.

2.6. Dialect Data:

Dialect data will be collected from the dialogues of dialect characters with other dialect and standard speaking characters in the play and the novel so that to supply the sample population for this research.

2.6.1. Eliza Doolittle:

Shaw portrays the character of Eliza Doolittle as a vulgar cockney-speaking flower girl who belongs to London's underclass. A young Eliza lives on the fringes of society trying to make a living by selling flowers. Her crude nature, sullied appearance and unintelligible speech suggest that she has little or no schooling and reflect the squalid conditions in which she has been brought up, as described by Shaw:

She sits down on the plinth of the column, sorting her flowers [...]. she is not at all a romantic figure. She is perhaps eighteen, perhaps twenty, hardly older. She wears a little sailor hat of black straw that has long been exposed to the dust and soot of London and has seldom if ever been brushed. Her hair needs washing rather badly: its mousy color can hardly be natural. She wears a shoddy black coat that reaches nearly to her knees [...]. (Pygmalion: Act I, 15-6)

Eliza seems to be aware of the social stigma attached to speaking an unpolished language, and thus, she works towards social uplift through language training. Her heavy cockney

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dialect represents the speech of London cockneys who are stigmatized as vulgar and derogatorily looked upon, as explained by Ayers:

Cockney is full of vulgarisms now because it is full of things that the school masters of the eighteenth and nineteenth centuries, bent on ‘refining’ the language, chose to berate as vulgarisms; it sounds vulgar because in its coarsest form it is spoken by people who are just that, but it is the more despised because it is so like the standard speech that it sounds like a parody of it. (127)

Examples from Eliza’s dialect will be extracted from different dialogues in which she is part. First extract will be from Eliza’s dialogue with the Eynsford Hills when she collides with the son Freddy who ruins her flower bunches. Second extract will be from a dialogue between Eliza, the gentleman (Colonel Pickering) and the Note Taker (Mr. Higgins). Another extract will be from Act II in a dialogue between Eliza and Higgins when he starts teaching her how to pronounce the alphabets more properly, and one last extract will be taken from the speech of Alfred Doolittle, Eliza’s father.

2.6.2. Eliza and the Eynsford Hills:

It is in Act I that Eliza first speaks and reveals her inability to have a proper and intelligible verbal communication due to the nature of her talk which is hard to understand. Many cryptic features of her dialect are apparent in her first dialogue with the Eynsford Hills who speak more articulately that the difference between their speech and Eliza’s can be easily distinguished:

The Flower Girl: Nah then, Freddy: look wh’y’ gowin, deah.

Freddy: Sorry [he rishes off].

The Flower Girl: [...] Theres menners f’ yer! Tə-oo bunches o voylets trod into the mad.

The Mother: how do you know that my son's name is Freddy, pray?

The Flower Girl: Ow, eez yə-ooa san, is e? wal, fewd dan y'd-ooty bawmz a mather should, eed now bettern to spawl a pore gel's flahrzn than ran awy athaht pyin. Will ye-oo py me f'them? (Pygmalion: 15-6)

The Daughter: Do nothing of the sort, mother. The idea!

The Mother: Please allow me, Clara. Have you any pennies?

The Daughter: No. Ive nothing smaller than sixpence.

The Flower Girl: [...] I can give you change for a tanner, kind lady. (17)

Eliza and the Eynsford Hills belong to different social echelons as it is evident in their speech behavior. Eliza's unfriendly demeanor, crude expressions and slangy speech suggest her lowborn social background. Whereas, the Eynsford Hills' refined speech and mannerly behavior manifest the privileged middle-class to which they belong.

2.6.3. Eliza, the Gentleman and the Note Taker:

In spite of the fact that in this dialogue Eliza seems to pay attention to her language as she tries to sound more genteel and speak in an articulate manner with the apparently scholarly gentleman, still her language is improper and her manners are indelicate. In this dialogue, the gentleman seems to have courtly manners and an elegant way of speaking as Eliza tries to convince him to buy a flower from her. However, the Note Taker who turns out later to be a teacher of phonetics speaks disdainfully to her mainly because of her unpolished speech patterns:

The Flower Girl: Garn! Oh do buy a flower off me, captain. I can change half-a-crown. Take this for tuppence.

The Gentleman: Now don't be troublesome: theres a good girl [trying his pockets] I really havent any change –stop: heres three hapence, if thats any use to you [...]

The Flower Girl: [...] Thank you, sir.

The Bystander: [to the girl] you be careful: give him a flower for it. Theres a bloke here behind taking down every blessed word youre saying [...]

The Flower Girl: I ain't done nothing wrong by speaking to the gentleman. Ive a right to sell flowers if I keep off the kerb. [hysterically] I'm a respectable girl: so help me, I never spoke to him except to ask him to buy a flower off me. (Pygmalion: Act I, 19-20)

The Flower Girl: [...] oh, sir, dont let him charge me. You dunno what it means to me. Theyll take away my character and drive me on the streets for speaking to gentleman. They –

The Note Taker: [...] There! There! There! There! Who's hurting you, you silly girl? What do you take me for? [...]

The Flower Girl: [...] then what did you take down my words for? How do I know whether you took me down right? You just shew me what youve wrote about me.

The Note Taker: I can. [reads, reproducing her pronunciation exactly]

'cheer ap, keptin; n'baw ya flahr orf a pore gel' (Pygmalion: Act I, 22)

Therefore, there is a marked difference between the characters' speech, Eliza speaks her cockney dialect and seems to be struggling among other standard speakers attempting to express herself in the most appropriate way possible though slang words feature her speech in this dialogue.

2.6.4. Eliza and Higgins:

In this dialogue, Eliza is in Higgins' language laboratory encountering difficulty in pronouncing the alphabets in a proper way. Higgins tries very hard to rid Eliza of her heavy

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dialect and cryptic pronunciation so that she can acquire a genteel tongue that enables her to speak like a society lady. Eliza's language causes Higgins to give her derogatory remarks and treat her very badly:

Liza: oh well, if you put it like that – Ahyee, bəyee, cəyee, dəyee –

Higgins: [...] stop. Listen to this, Pickering. This is what we pay for as elementary education. This unfortunate animal has been locked up for nine years in school at our expense to teach her to speak and read the language of Shakespeare and Milton. And the result is Ahyee, bəyee, cəyee, dəyee [to Eliza] say A, B, C, D.

Liza: [almost in tears] but I'm saying it. Ahyee, bəyee, cəyee –

Higgins: stop.say a cup of tea

Liza: A cappətə-ee (Pygmalion: Act II, 64)

In this dialogue, it becomes more evident that the less proper Eliza speaks the more badly is treated as Higgins treats her according to the way she speaks and the manner she behaves. Eliza and Higgins represent two speech varieties the standard and the non-standard versions which can easily be distinguished from their language patterns.

2.6.5. Alfred Doolittle:

Shaw portrays the character of Alfred Doolittle, Eliza's father, as a poor and energetic old man whose appearance indicates his low social standing, described as “an elderly but vigorous dustman, clad in the costume of his profession, including a hat with a back brim covering his neck and shoulders” (Pygmalion: Act II, 53). Shaw attempts to reflect through speech each character's personal idiosyncrasies. Doolittle's use of dialect is different due to his rhetorical style and many dialectal features characterize his talk in the following dialogue extracted from Act II:

Doolittle: so help me, Governor, I never did. I take my Bible oath I aint seen the girl these two months past.

Higgins: Then how did you know she was here?

Doolittle: [...] I'll tell you, Governor, if youll only let me get a word in. I'm willing to tell you. I'm wanting to tell you. I'm waiting to tell you.

Higgins: Pickering: this chap has a certain natural gift of rhetoric. Observe the rhythm of his native woodnotes wild. 'I'm willing to tell you, I'm wanting to tell you, I'm waiting to tell you'. Sentimental rhetoric! That's the Welsh strain in him. It also accounts for his mendacity and dishonesty.

Pickering: oh, please, Higgins: I'm country myself. [to Doolittle] how did you know the girl was here if you didnt send her?

Doolittle: it was like this, Governor. The girl took a boy in the taxi to give him a jaunt. Son of her landlady, he is. He hung about on the chance of her luggage when she heard you was willing for her to stop here. I met the boy at the corner of Long Acre and Endell Street.

Higgins: public house. Yes?

Doolittle: the poor man's club, Governor: why shouldnt I?

Pickering: do let him tell his story, Higgins.

Doolittle: he told me what was up. And I ask you, what was my feelings and my duty as a father? I says to the boy, 'you bring me the luggage', I says - (Pygmalion: 55-6)

In this dialogue, Doolittle's cockney dialect seems less heavy than Eliza's due to his efforts to make an impressive discourse that distinguishes him from other speakers, and this reveals Shaw's genius use of speech as a means of characterization.

2.6.6. Celie:

Walker portrays the character of Celie as a naïve and downtrodden black woman living in rural Georgia, accustomed to submissive obedience and living on the margins of her male-

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dominated black society. Celie, having no voice and lacking self-esteem, finds herself forced to accept the supreme will of others around her. Being untutored, Celie speaks an unrefined language expressing her personal tribulations in letters written in her black folk dialect. At a young age, Celie has been deprived of schooling by her stepfather who frequently rapes and beats her and she finds herself holding the responsibility of a whole family, as described in the following passage:

My mama dead. She die screaming and cussing. She scream at me. She cuss at me. I'm big. I can't move fast enough. By time I git back from the well, the water be warm. By time I git the tray ready the food be cold. By time I git all the children ready for school it be dinner time. He don't say nothing. He set there by the bed holding her hand an cryin, talking bout don't leave me, don't go. (Walker 3)

Celie's dialect represents the speech of black folks who are considered as unrefined, ignorant and rustic. Lack of refinement in Celie's talk suggests that she belongs to the lowest rank of social hierarchy that contributes in preventing her from receiving any proper schooling because many sub-standard linguistic constructions and deviant spellings feature her speech. Therefore, examples of black dialect use by characters will be extracted from different passages and dialogues between characters; first passage will be extracted from Alphonso's speech when convincing Albert to marry Celie instead of Nettie, second extract will be taken from a dialogue between Celie and Shug, and one last passage will be extracted from Nettie's letter to her sister.

2.6.7. Alphonso:

Walker portrays Alphonso in *The Color Purple* as a victimizer and cruel black man who sexually molests his stepdaughter, Celie, and treats her very brutally. Hence, Celie tries to

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report in her own dialect whatever Alphonso says and seems to fail in making long sentences due to her fragmented language that reflects her disintegrated self as in the following extract:

Well, he say, real slow, I can't let you have Nettie. She too young. Don't know nothing but what you tell her. Sides, I want her to git some more schooling. Make a schoolteacher out of her. But I can let you have Celie. She the oldest anyway she ought to marry first. She ain't fresh tho, but I spect you know that. She spoiled. Twice. But you don't need a fresh woman no how. I got a fresh one in there myself and she sick all the time. He spit, over the railing. The children git on her nerve, she not much of a cook. And she big already. (Walker 8-9)

Celie seems to struggle very hard to report Alphonso's speech as it is apparent in the many pauses that feature her talk owing, in part, to her lack of proper education that enables her to make refined and proper speech and because of the oppressive conditions that hinder her ability to express herself in an articulate manner.

2.6.8. Celie and Shug:

Unlike Celie, Shug Avery is portrayed in *The Color Purple* as an independent black woman who is highly esteemed by all men and from whom Celie derives her strength and a sense of self-worth. In this dialogue, Celie reports also her conversation with Shug who is another dialect speaking character in the novel in that many of black dialect features characterize her talk:

One night in bed Shug ast me to tell her bout Nettie. What she like? Where she at?

I tell her how Mr.??? try to turn her head. How Nettie refuse him, and how he say Nettie have to go.

Where she go? She ast.

I don't know, I say. She leave here.

And no word from her yet? She ast.

Naw, I say. Every day when Mr.??? come from the mailbox I hope for news. But nothing come. She dead, I say.

Shug say, she wouldn't be someplace with funny stamps, you don't reckon? She look like she studying. Say, sometimes when Albert and me walk up to the mailbox there be a letter with a lot of funny looking stamps. He never say nothing bout it, just put it in his inside pocket. One time I ast him could I look at the stamps but he said he'd take it out later. But he never did. (Walker 123)

Celie and Shug's language is featured by sub-standard patterns of speech and represents many dialectal features at different linguistic levels. Ungrammatical sentence structures and lack of refinement in their talk reflect their low educational and social background.

2.6.9. Nettie:

Walker portrays Nettie's character as an intelligent and educated black girl who tries to teach her sister to acquire a genteel tongue and a good educational background that enable her to break the silence that has been forced upon her by the black males in her life as well as to stand for herself because "unlike Celie, who is deprived of education because of pregnancy, Nettie has a good command of standard English" (Hsiao 100). Therefore, in her letter to Celie, it becomes evident that Nettie's language is more refined than the other dialect characters because there are less deviant forms and non-standard language features:

I know you think I am dead. But I am not. I been writing to you too, over the years, but Albert said you'd never hear from me again and since I never heard from you all this time, I guess he was right. Now I only write at Christmas and Easter hoping my letter get lost among the Christmas and Easter greetings, or that Albert get the holiday spirit and have pity on you. There is so much to tell you that I don't know, hardly, where to begin? And anyway, you probably won't get this

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letter, either. I'm sure Albert is still the only one to take mail out of the box. (Walker 122)

This extract is taken from Nettie's letter to her sister, reveals the difference between Celie and Nettie's linguistic behavior as many of Celie's non-standard forms and spelling deviations can be compared with Nettie's standard forms and speech patterns, and thus, the difference can be easily marked.

2.7. Data Analysis:

This research rests upon dialect data collected from the speeches of main dialect characters in their spoken exchange in *Pygmalion* and *The Color purple*. On the one hand, Eliza Doolittle speaks her heavy cockney dialect, and therefore, is considered as the main character providing dialect data in *Pygmalion*. In addition to Mr. Doolittle who speaks less heavy cockney dialect. In *The Color Purple*, on the other hand, vernacular AAE is mainly represented by Celie who speaks her black folk dialect and reports other characters' talk mainly Shug Avery, Alphonso and Nettie.

The analysis is based heavily on extracting different linguistic features of both dialects at the phonological, grammatical and lexical levels as some of these features can be found among the documented features of cockney and vernacular AAE dialects while others cannot. Hence, the analysis relies on studying corpora of data by means of manual and computational methods so that to investigate the dialectal variables that supply linguistic evidence for this research. Lindquist explains that "the major advantages of corpora over manual investigations are speed and reliability: by using a corpus, the linguist can investigate more material and get more exact calculations of frequencies" (5). Therefore, dialect data analysis of *Pygmalion* will be manually conducted as it contains smaller corpora in comparison with *The Color Purple* which contains larger corpora and needs a computer database to collect dialect data and carry

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out the analysis. Accordingly, in addition to manual calculations, it is important to use concordancer “AntConc” so that to quantitatively investigate the number of occurrences of each variant and then indicate the main deviant forms as compared to the standard variables. Besides, selected concordance lines for specific dialect words and grammatical constructions from *The Color Purple* will be extracted so that to examine their occurrence in specific contexts.

2.7.1. Phonological Data:

Phonological data extracted from the characters’ talk in *Pygmalion* and *The Color Purple* are related to the distinctive ways these characters pronounce different variables as each dialect is characterized by deviations from the standard pronunciation because features of pronunciation are affected by certain extrinsic social factors.

Table 2.3 Phonological Data of Cockney Dialect in *Pygmalion*.

Feature	Number of Occurrences	Example	Standard Feature
-Shift of the diphthong [eɪ] into [aɪ]	2	awy py	Away pay
-Shift of the diphthong [aɪ] into [ɔɪ]	1	voylets	violets
-Shift of the diphthong [ɔɪ] into [oɪ]	1	spawl	spoil
-Shift of the diphthong [əʊ] into [æʊ] or [æ:]	3	Nah Ow now	No Oh know

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-Schwa-insertion	5	Cəppetee Bəyee Cəyee Yə-ooa Tə-oo	Cup of tea B C Your Two
-Replacement of [æ] with [e]	2	Menners keptin	Manners captain
-h-omission	8	Ow, <u>eez</u> ye-ooa san, is <u>e</u> ? Enry Iggins	Oh, he's your son, is he? Henry Higgins
-g-omission	3	Gowin Pyin sellin	Going Paying selling
-/r/ insertion	2	Orf dursnt	Of Doesn't
	Total number of Occurrences: 27		

A closer look at the phonological data of cockney dialect used by the two dialect-speaking characters in *Pygmalion* yields the following findings:

At first, it should be noted that one of the striking features of cockney dialect that is considered for investigation in the characters' speech data at this level is its shifted diphthongs. This feature is intensively marked in Eliza's speech that words which contain diphthongs such as [eɪ] changes into [aɪ] and other words containing, for instance, [əʊ] alternates to [æʊ] or [æ:] as in the examples shown above in Table 2.3, and thus, the words sound different and unintelligible. The total number of occurrences of the diphthong shift

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feature is seven out of the total 27 number of occurrences of all the phonological data features considered for analysis; it means diphthong shifts constitute about 25.92% of the data investigated at this level.

It is perhaps unsurprising to find that another striking phonological feature of cockney dialect in *Pygmalion* is the h-omission at the beginning of words starting with “h” sound; it occurs with the highest frequency of occurrences in Eliza and Mr. Doolittle’s speech with eight number of occurrences constituting about 29.62% of all the phonological data collected about cockney from the play. Moreover, features that occur at the level of vowels include the schwa-insertion and the replacement of [æ] with [e], and therefore, words undergoing such transformations are articulated in an improper way as in the examples shown above. Other two documented features selected for analysis at this level are the g-omission at the end of present participle form of verbs and the /r/ insertion in the middle of certain words mainly in Eliza’s speech rendering the pronunciation of such words incorrect and clumsy.

Table 2.4 Phonological Data of Vernacular AAE in *The Color Purple*.

Feature	Number of Occurrences	Examples	Standard Feature
-Final unstressed /n/ for /ŋ/ in present participle	2	Cryin lookin	Crying looking
-Other alternation of final unstressed /n/ for /ŋ/	7	somethin	something
-The Reduction of final consonant cluster	25	Fine Kine An Never mine	Find Kind And Never mind
-Vowel Deletion	46	gon	gone
-Merger of /ε/ and /ɪ/	150	git	get

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-Deletion of initial or medial unstressed syllable	204	Bout Spect Spose Cept Tween Sides nother	About Expect Supposed Except Between Besides another
	Total Number of Occurrences: 434		

Analyzing “AntConc” output at the phonological level yields the following results: apparently, there are six dialectal variants that are considered for analysis in dialect characters’ speech and that lend themselves to frequency counts; one of these features that is found more dispersed over the corpus is the deletion of initial or medial unstressed syllable in words, with the highest number of occurrences 204 in total. Hence, these words exercise reduction and seem to be articulated improperly (see Appendix I). Other deviant forms also impose themselves at this level including the alternation that frequently occurs to the verb “get” mostly in Celie’s speech and which alternates to “git” with 150 numbers of frequency occurrences and is selected for analysis in concordance lines. Still, among the features investigated by concordancer “AntConc” in dialect characters’ speech, Celie, in particular, is the vowel deletion as it occurs in “gon” in this corpus with 46 number of occurrences and it should be pointed out that the standard version “gone” occurs 26 times which means that the substandard “gon” occurs in the corpus more than its standard counterpart (see Appendix II).

Further analysis of the data reveals that certain words in vernacular AAE exercise final consonant cluster reduction such as “find, kind, and” which are reduced to “fine, kine, an” respectively and occur 25 times in total. Other transformations occur at this level, for instance,

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the alternation of final /n/ to /ŋ/ as well as the transformation of final unstressed /n/ into /ŋ/ in present participle as in the examples above.

Figure 2.3: Selected Concordance Lines for Merger of /ɛ/ and /ɪ/ in “git” in *The Color Purple*.

Concordance Results 2:	
Concordance Hits 150	
Hit	KWIC
1	, saying You better shut up and git used to it. But I don'
2	it. But I don't never git used to it. And now I
3	move fast enough. By time I git back from the well, the water
4	water be warm. By time I git the tray ready the food be
5	food be cold. By time I git all the children ready for school
6	looking at Nettie, but I always git in his light. Now I tell
7	. A girl at church say you git big if you bleed every month.
8	. She do more then that. She git a picture. The first one of
9	her. Sides, I want her to git some more schooling. Make a schoolteacher
10	spit, over the railing. The children git on her nerve, she not much
11	is, he say, I got to git rid of her. She too old
12	we got to be smart to git away. I know I'm not
13	. They h'ave guns too. Pa git up and follow 'em. The rest
14	look like nothing she say can git in my brain and stay. She
15	don't hit on much. Dust git all up the ladies dress. She
16	rump, /forsepitality, she say. And I git it and laugh. It feel like
17	our stepma, but she had to git out, maybe fine help for the
18	stay out his way. When they git big they gon fight him. Maybe
19	practice her handwriting, and try to git us to think. Most days I
20	on to me. After while I git to feeling pretty cute. Soon he
21	tell Kate what it mean. I git hot in the face and stutter.
22	a trifling nigger, she say. You git that bucket and bring it back
23	hardly beat them. He say, Celie, git the belt. The children be outside
24	, like he mad. Just trying to git some of the hick farmer off
25	, walk back to the house, go git him a cool drink of Water,
26	him a cool drink of Water, git 28 his pipe, sit on the porch
27	sick. Then he say, You better git on back to the field. Don'
28	than me. Every day his daddy git up, sit on the porch, look

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Observing the concordance for “git” in which there is a merger of /ɛ/ and /ɪ/, it is possible to notice that this deviant form of the verb “get” occurs mostly in Celie’s speech with 150 total occurrences. As can be noticed, the deviant verb “git” remains the same with the third person singular pronouns without –s addition. Considering “get”, the non-deviant form of the verb, we find out that it occurs 50 times in the corpus, that is, the total number of occurrences of this verb in both its deviant and standard version is 200 frequency occurrences. Therefore, “git” occurs about 75% whereas “get” 25%, and thus, the deviant form is prevailing in the corpus data.

Table 2.5 Deviant Spellings Used by Celie in *The Color Purple*.

Character	Deviant Spellings	Number of occurrences	Spelling in Standard
Celie	Two Berkulosis	1	Tuberculosis
	Teef	13	Teeth
	Fust	1	First
	Gal	4	Girl
	Ma’am	16	Madam
	Tho	4	Though
	Naw	48	No
	Rassle	1	Wrestle
	Yassur	1	Yes sir

Table 2.5 shows the most noticeable misspellings that occur in Celie’s speech along with their number of occurrences. Some exercise changes at the level of vowels and consonants such as the transformation of the consonant sound /θ/ into /f/ as in “teef” and the vowel transformation in words as “girl” which changes into “gal”, and the diphthong shift as in “no”

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which alternates to “naw” (see Appendix IV). Other dialectal forms exercise contraction and reduction as in “ma’am and tho”.

2.7.2. Grammatical Data:

Grammatical data analysis is based on examining the anomalous grammatical constructions produced by dialect characters when communicating with each other and investigating the main deviations that occur at this level as compared to the standard grammatical structures.

Table 2.6 Grammatical Data of Cockney Dialect in *Pygmalion*.

Feature	Number of Occurrences	Examples
-Simple past <i>done</i>	2	I done without them
-Double negation	17	I won't let nobody
-Subject-verb non-concord	10	You and me is men of the world
-Ain't is the negative form in past contexts	14	I ain't a duchess yet
- <i>been</i> as the perfective	1	I always been a good girl
- <i>ed</i> for the past participle of irregular verbs	1	She's growed big
	Total Number of Occurrences: 45	

Table 2.6 contains the six grammatical features that are selected for analysis at this level. Preliminary observation of the data reveals the occurrence of double negation and “ain't” as the negative form in past contexts with the highest number of frequencies; double negation occurs 17 times in total in Eliza and Mr. Doolittle's speech. Whereas, “ain't” occurs with 14

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number of occurrences. Other deviant forms strike us at this level such as the non-agreement that occurs between the subject and verb as in the example shown in the table above. Other dialectal variables include the use of “been” as the perfective and the ungrammatical addition of “ed” as the past participle of irregular verbs as in “she’s growed”, and thus, all these anomalous grammatical structures render Eliza and Mr. Doolittle’s speech lacking refinement.

Table 2.7 Examples of Deviant Grammatical Constructions by Dialect Characters in *Pygmalion*

Characters	Deviant Grammatical Constructions	Standard forms
Eliza	-I ain’t done nothing -you don’t care for nothing -I wouldn’t have <u>ate</u> it -I always been a good girl -I never done such a thing -you’ve wrote -he gev it to me	-I haven’t done anything -you don’t care for anything -I wouldn’t have eaten it -I have always been a good girl -I have never done such a thing -you’ve written -he gave it to me
Mr Doolittle	-I says -She’s growed big -I thought they wasn’t -I ain’t found her -Don’t you give me none of your lips	-I say -She has grown big -I thought they weren’t -I haven’t found her -Don’t you give me any of your lips

Table 2.7 provides more examples concerning the most striking deviant grammatical constructions by dialect characters in *Pygmalion*. It should be noted that most of the dialectal deviations are present in Eliza’s speech with fewer occurrences in Doolittle’s talk. The table makes comparisons between the different dialectal variables and their standard versions.

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Table 2.8 Dialect Deviant Prepositions/Pronouns/Adverbs Used by Eliza in *Pygmalion*.

Character	Dialect prepositions/pronouns/adverbs	Standard Version
Eliza Doolittle	F'	For
	Orf	Of
	Deah	There
	Dan	Then
	y'	Your
	yə-oo	Your
	em	Them

Table 2.8 shows examples of deviant prepositions, pronouns and adverbs used by Eliza Doolittle, some are contracted and reduced such as “f’,y’, em” and others exercise changes at the level of vowels and consonants, and thus, there is a marked difference between the substandard versions of these variables and their standard counterparts contributing in the unintelligible nature of Eliza’s speech.

Table 2.9 Grammatical Data of Vernacular AAE in *The Color Purple*.

Feature	Number of Occurrences	Examples
-Simple past <i>done</i>	27	I done learned a few things
-Double Negation	84	He don’t say nothing I don’t bleed no more
-Subject-verb non-concord	31	I wants, I loves, I feels, I sleeps, I haves, I is

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-Ain't is the negative form in past contexts	104	She ain't smart either
- <u>been</u> as the perfective	52	It been five years
- <u>ed</u> for past participle of irregular verbs	6	They throwed the rest.
-unconjugated auxiliary verb /be/	88	I be the one to cook
-Auxiliary and copula deletion	59	He a fine looking man She a good wife
-Possessive "they"	6	They legs, they minds, they wives, they attention, they bodies, they hair
- <u>s</u> for irregular plural nouns	22	Mens, womens
-s absence for 3 rd person singular	735	He do it to me anyway She do more than that He say I winked at a boy She don't look at him
-/kilt/ as past simple of <u>kill</u>	6	She was kilt by her boyfriend
-/ast/ as past simple of <u>ask</u>	249	She ast me who is my husband
-/shet/ as past simple of <u>shut</u>	2	I shet the window
-The use of /us/ instead of /we/ as personal pronoun	245	Us both be hitting Nettie's schoolbooks
	Total Number of Occurrences: 1716	

After observing "AntConc" output at this level, we find out that dialect characters produce several deviant grammatical constructions with high number of frequency occurrences. One of the features investigated in *The Color Purple* is the use of "done" as the simple past of the verb "to do" with 27 occurrences out of the total 44 number of occurrences particularly in

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Celie's speech (see Appendix V). Among the striking dialectal features of vernacular AAE is double negation, which occurs 84 times in Celie's speech. Many other features occur very often in the corpus data including the lack of concord between subject and verb which features Celie's non-standard language due to her poor educational level and is selected for analysis in concordance lines.

A particularly interesting observation is that "been" is used as the perfective, that is, instead of "have been" and "had been", Celie uses "been" in perfect tenses as in "I been five years" and it occurs with 107 number of frequencies (see Appendix VI). Among the features considered for analysis is the use of "ain't" as the negative form in past contexts and occurs in the corpus with 104 number of occurrences (see Appendix VII). There is a high number of occurrences in which auxiliary verb "be" is used without conjugation as shown in the extracted concordance lines. One of the striking features of vernacular AAE is the auxiliary and copula deletion that characterizes vernacular AAE from other varieties of the language.

Other deviant forms include -s addition for irregular plural nouns as in "mens, womens" and the -s absence for third person singular as in "he say I winked at him" (see Appendix VIII). Among the dialectal features analyzed by "AntConc" is the use of "they" as the possessive such as in "they legs, they attention" and other instances. Moreover, verbs as "kill, ask, shut" have deviant and ungrammatical past tense form "kilt, ast, shet".

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Figure 2.4: Selected Concordance Lines for Subject-Verb Non-Concord in *The Color Purple*.

1	I run git my pattern book. I sleeps like a baby now. 45 Shug
2	behind you, anyway, say Harpo. 288 289 And I loves every judgment you ever made.
3	, kinkest hair I ever saw, and I loves every strand of it. The
4	house. She let out her breath. I loves Harpo, she say. God knows
5	perk up, button gonna rise again. I loves to hug up, period, she
6	here, call adobe, so you know I feels right at home (smile). He
7	it hard to think bout them. I feels shame. More than love, to
8	git used to it. And now I feels sick every time I be
9	if I kill him, I say. I feels sickish. Numb, now.

Looking at extracts from concordances of subject-verb non-concord so that to see the contexts in which it occurs, reveals that this feature is most common in Celie's speech who is apparently unable to make correct syntactic concord due to the lack of proper schooling. The actual concordances show that there are 31 instances of this ungrammatical feature in the corpus.

Figure 2.5: Selected Concordance Lines for the Unconjugated Auxiliary Verb "be" in *The Color Purple*.

1	say. Don't kill, she say. Nettie be coming home before long. Don'
2	mama and that keep her alive. Mr. ??? be in the room with her
3	. But Harpo be in the outhouse, Mr. ??? be shaving. 34 35 Harpo went and brought
4	me do I know which part they be station in? France, Germany or
5	now I feels sick every time I be the one to cook. My
6	name it after me. 78 Pretty soon it be time for Shug to go.
7	the porch in his Sunday best. She be sitting there with me shelling
8	more us then us is ourself. She be tagging long hind a lady

Checking the frequencies in which the main dialect speaking character, Celie, uses the auxiliary verb "be" without conjugation in the corpus, reveals that there are 88 number of occurrences. Celie's use of the auxiliary is inconsistent as she fails to make correct conjugations of the verb with first and third person pronouns particularly in present tenses.

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Figure 2.6: Selected Concordance Lines for Auxiliary and Copula Deletion in *The Color Purple*.

1	. 81 And from what you tell me he a bully. Some things I love
2	didn't know he was married. He a fine looking man, she say.
3	on the truth. Sofia, he say. You still bothering Sofia? I ast. She
4	lean it up gainst the house. She wearing a old pair of Harpo
5	say. Spose my dress come undone? She wearing a skintight red dress look
6	get by without being a fool. It just like whiskey, I say. You
7	. You black, you pore, you ugly, you a woman. Goddam, ¶Goddam,
8	inside look like a wet rose. It a lot prettier than you thought,
9	a piece every chance I get. It a nice pattern call Sister's
10	? I don't know, I said. She a lot better now, always humming
11	girlfriend sulk, hanging over the bar. She a nice girl, friendly and everything,
12	your uncle. 98 Us dress Squeak like she a white woman, only her clothes

Analyzing concordance extracts of auxiliary and copula deletion in Walker's novel reveals that there are 59 instances of this feature in Celie's language as she drops the auxiliary and joins the subject directly to the predicate rendering her sentence structures incorrect. This feature occurs with first and third person pronouns in present tenses.

Table 2.10 Examples of Deviant Grammatical Constructions by Dialect Characters in *The Color Purple*.

Characters	Deviant Grammatical Structures	Standard Forms
Celie	She die screaming and cussing	She dies screaming and cussing
	The water be warm	The water is warm
	It be dinner time	It is dinner time
	By time I git all the children ready for school	By time I get all the children ready for school
Shug	She look like she studying	She looks like she is studying
	He never say nothing bout it	He never say anything about it
	Don't know nothing	Don't know anything
	She ain't fresh tho, but I spect you	She isn't fresh though, but I

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Alphonso	know that	expect you know that
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Table 2.10 provides examples of the varied deviations that occur at the grammatical level in different characters' talk. Celie speaks and reports other characters' speech including Shug and Alphonso. The table provides also standard examples of these deviant forms.

Table 2.11 Deviant Vernacular AAE Pronouns Used by Celie in *The Color Purple*.

Character	Dialect Pronouns	Number of Occurrences	Pronouns in Standard
Celie	'em	49	Them
	Us	245	We
	Ma	23	My
	Yourn	2	Yours
	Dis	3	This
	Dat	1	that

Table 2.11 provides list of the pronouns that exercised deviations in Celie's speech with their number of occurrences. The first thing noticed is that "us" is incorrectly used as a personal pronoun instead of object pronoun in most instances in the corpus particularly in Celie's speech and is selected to be examined in concordance lines. The contracted form "'em" of the object pronoun "them" occurs 49 times (see Appendix III). Whereas, other pronouns exercise transformations and occur with relative frequency of occurrences as shown in the table above.

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Figure 2.7: Selected Concordance Lines for “us” in *The Color Purple*.

Concordance Results 14:	
Concordance Hits 393	
Hit	KWIC
1	table, I saw coming slowly towards us, a large brown spiky thing as
2	us who become slaves, for how us act. Seem like us just wouldn'
3	to him neither. Well, what shesay? Us ain't never spoke. He duck
4	that this is possible strengthened by us ais people who also believe. There
5	they didn't bother to help us alight from the boat and ¢shore
6	they didn't bother to help us alight from the boat and actually
7	little white gal she raise. Yesterday us all had dinner at Odessa's
8	Mary Agnes. Some real black, like us. All in the same family though.
9	real still, strain real hard, fart. Us all laugh, but it sad too.
10	. But he got so many of us. All needing somethin. My little sister
11	house with Mr. Jimmy, he give us all quarters, say we sure do
12	. Tell Odessa I think about hen 95 Us all sit round the table after
13	, so they didn't see it. Us all stand round kissing and hugging
14	say. Nine or ten years. Sent us all to school as far as
15	. They throwed out the rest of 281 us, all us who become slaves, for
16	Tashi. Then I hug Samuel. ¢Why us always have family reunion on July 4
17	of his chair. He talk to us and fondle her arm. This Daisy,
18	house! A house big enough for us and our children, for your husband
19	the village take turns cooking for us, and some are cleaner and more
20	weaker, and unless she can believe us and start to feel something for
21	were also very eager to help us and white men and women; who
22	a white man who looks at us as if we cannot possibly be
23	the roofleaf, which Joseph interpreted for us as one of the villagers recited
24	did not buy, they looked through us as quickly as they looked through
25	for this, Sister Nettie, please forgive us. As soon as Samuel left the
26	seesus. They don't even recognize us as the brothers and ¢even seeus.
27	seesus. They don't even recognize us as the brothers and sisters they
28	without a light. How you manage? us ast. Every time they ast me
29	like he big. When it due? us ast. Harpo don't say nothing.
30	. What happen? us ast. ¢What happen? us ast. He saw the Hodges in
31	, he remembered me. What he say? us ast. Say, What you want? I
32	to eat over there in Africa? us ast. She sort of blush and
33	come off her shoe. What happen? us ast. ¢What happen? us ast. He
34	never failed (if they spoke to us at all) to express the sentiment
35	see it always ¢trying to please us back. Yeah? I say. 204 Yeah, she
36	plaits that cross over her head. Us bathe her so clean she smell
37	't like frogs, but let's us be friends, Shug write me she
38	. I read where the Africans sold us because they loved money more than

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39 down my dress. I feel like us been doing something wrong. I don'
40 . Seem like to me he smell. Us been driving all night, she say.
41 , Your Pa. I reckon to make us believe it better. Anyhow, his little
42 . A nice bright Sunday like this. 186 Us better leave then, I say, before
43 Olinka no longer ask anything of us, beyond teaching their children?because they
44 need love. Why us suffer. Why us black. Why us men and women.
45 way for us to run away. Us both be hitting Nettie's ƒschool-
46 funny. I laugh. She laugh. Then us both laugh so hard us flop
47 belonged to Corrine. The woman looked us both over, and said something else.
48 , do his business, in ten minutes us both sleep. Only time I feel
49 reckon it must be Adam. Then us both start to moan and cry.
50 ? How bout pants? she say. So us bung up the phone and rush
51 used to say the Olinka resented us, but I wouldn't see it.
52 act like she glad to see us, but she not: She got two
53 now Catherine feels like one of us. By one of us I mean me
54 trunk I have pictures donated to us by the missionary societies in England
55 , Miss Eleanor Jane, say Sofia. All us can do now is laugh. Look
56 smart too though, I think. Sometime us can git her away from her
57 ? ast Albert, looking up the road. Us can see the dust just a flying.
58 folks don't have to work. Us can spend the day celebrating each
59 ,too. Us kiss and kiss till us can't hardly kiss no more.
60 by God, us do the best us can to please him with what

Examining the concordance for “us”, we find out that there is a marked inconsistency in the use of the object pronoun “us” by Celie in *The Color Purple* because she improperly uses it as a personal pronoun in most instances, unlike her educated sister Nettie who uses it correctly as an object pronoun. That is, if you look at the actual concordance lines, you will find out that Nettie uses “us” as an object pronoun 85 times out of the total 393 number of occurrences, which means about 21.62%. Celie, however, uses “us” as a personal pronoun about 245 times out of the total number of its occurrences and this means 62.34%. Whereas, the remaining 63 occurrences of “us” in the corpus are used by other characters constituting about 16.03%. Therefore, according to the findings, Celie is unable to differentiate between certain personal and object pronouns due to her low educational level. Whereas, Nettie’s good educational background helped her to use the pronouns more correctly.

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2.7.3. Lexical Data:

Lexical data analysis rests upon extracting the main dialectal words and slangs used by dialect characters and indicating their standard equivalents so that to examine each dialect's lexicon.

Table 2.12 Cockney Rhyming Slang Data in *Pygmalion*.

Character	Slangs	Number of Occurrences	Meaning
Eliza Doolittle	Garn!	5	A response that expresses distrust
	Tanner	1	Money slang meaning sixpence
	Half-a-crown	1	Money slang meaning two shillings

The most important feature that distinguishes cockney dialect from other varieties of the English language is its rhyming slang that is interestingly investigated at this level and tends to occur frequently in Eliza's speech. Table 2.12 provides instances of the three mostly used slangs by the main dialect-speaking character in *Pygmalion* along with their number of occurrences. Eliza uses "Garn!" as a mocking response indicating distrust and occurs 5 times in the play. Whereas, the other money slangs occur once for each, and thus, slangy expressions render Eliza's speech vulgar and shows her crude demeanor.

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Table 2.13 Lexical Data of Cockney Dialect in *Pygmalion*.

Characters	Dialect words/expressions	Number of Occurrences	Words in Standard
Eliza Mr. Doolittle	Gal	2	Girl
	maam	7	madam
	Bettern	1	Better than
	Eed	1	He'd
	Mather	1	Mother
	d-ooty	1	Duty
	fewd	1	If you'd
	san	1	Son
	wal	1	Well
	afore	2	Before
	missus	3	Mrs
	flahrzn	1	Flowers
	athaht	1	Without
	gawd	1	God
	stead	1	Instead
	bout	1	About
	zif	1	As if
	youd	1	You would
	dunno	1	Don't know
	whood	1	Who would
reely	1	Really	
agen	2	Against	
cep	2	Cup	
pore	2	poor	

Table 2.13 provides list of the main dialect words and expressions used by Eliza and Mr. Doolittle at the lexical level data along with their frequency of occurrences. Certain words

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exercise complete change from the standard version of variables such as “without” which changes into “athahht” and expressions as in “don’t know” which is reduced to “dunno”. Other dialect words are featured by transformations in vowels and consonants such as in “san, wal” while others are reduced as in “zif and stead”. Some of the lexical items such as “maam and missus” occur with high relative frequency in the corpus.

Table 2.14 Lexical Data of Vernacular AAE in *The Color Purple*.

Dialect words/Slang Expressions	Number of Occurrences	Meaning in Standard
whup	2	hit
cuss	4	curse
darn	3	damn
Grits	4	Ground homing which is boiled and eaten
howdy	2	Used for greeting “how do ye”
okra	1	Plant grown for its edible pods
pack	4	carry
reckon	11	Guess/think
uppity	1	conceited
lick	2	Beat up
kin	3	family
yonder	2	Here/hither
yall	12	You all

Table 2.14 provides the most marked lexical items of vernacular AAE present in Walker’s *The Color Purple* along with their related standard meanings. Many dialect words and

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expressions that strike us at this level are considered as informal or colloquial. Whereas, other words are rooted in the south, for instance, the verb “whup” is a lexical variation of the verb “hit”, it is originated in the American south and occurs twice in *The Color Purple*. Other words which have southern roots include “reckon” which occurs with 11 number of occurrences as well as “yonder” which means “here or hither” and occurs twice in the corpus. Other words are “kin, okra, grit, pack” and occur with relative number of occurrences as shown in the table above.

Informal lexical items and slang words include “darn, cuss, lick, uppity” which mean respectively “damn, curse, beat up, conceited” and they also occur with relative number of frequencies. The table provides also certain dialect expressions such as “howdy”, an expression used for greeting which means “how do ye”. Other expressions include also “yall” which is a contracted form of “you all” with 12 number of occurrences.

Figure 2.8: Concordance for the Lexical Item “yonder” in *The Color Purple*.

Hit	KWIC
1	white folks been in Africa back yonder when all this happen. So these
2	children home. Wonder who that coming yonder? ast Albert, looking up the road.

The dialect word “yonder” is looked up in concordance so that to check the environments or contexts in which it occurs in *The Color Purple*. Alice Walker uses it twice, the word has southern roots and means “here or hither”.

2.8. Data Interpretation:

Cockney and vernacular AAE are two distinct language varieties which are masterfully represented in *Pygmalion* and *The Color Purple* through the characters’ different stretches of

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talk. Certain linguistic features characterize both dialects at the three different linguistic levels; diphthong and vowel alternations, consonant reductions and deletions at initial, medial and final positions as well as contractions of different dialectal variables characterize phonological level data. Whereas, features such as double negation, non-concord between subject and verb, the use of “been” as the perfective as well as the use of “ain’t” as the negative form in past contexts are related to grammatical level data. Furthermore, a closer look at lexical level data shows that many slang words and expressions, informal and regionally rooted words feature the speech of cockney and vernacular AAE speaking characters.

2.8.1. Language and the Social Parameters:

Language use by characters in *Pygmalion* and *The Color Purple* is apparently affected by certain extra-linguistic parameters which play a significant role in determining the way a character speaks because “a language is not uniform. Instead, it varies, corresponding to socio-cultural characteristics of groups of people such as their cultural background, geographical location, social class, gender, or age” (Wolfram et al. 1). Hence, dialect characters’ speech patterns in the two literary works tell a lot about their social background as well as personal traits. Correspondingly, it should be noted that phonological variation that occurs at the level of vowels and consonants, particularly, in Eliza and Celie’s talk, in which certain consonants are reduced and deleted whereas vowels and diphthongs exercise alternations is closely related to regional and social influences because “pronunciation differences occur in both regional and social dialects. Vowel pronunciation differences are particularly crucial in distinguishing regional dialects, and consonant differences tend to be significant in marking the social dialects” (43-4).

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In fact, there are many ungrammatical constructions featuring the speech of dialect characters one of which is double negation, a common feature in the two dialects investigated in this study, and thus, the use of double negations suggests that the characters are untutored and having a low level of intelligence. In this regard, Wolfram et al. declare that “the use of so-called double negatives, or two negative forms in a single sentence, is often cited as evidence that a particular language variety is illogical” (12). However, standard characters’ talk seems to lack multiple negation and is characterized by refinement due, in part, to their good educational background and high social ranking.

2.8.1.1. Social Class:

Shaw and Walker make an effort to reflect through language the social status to which their characters belong. In *Pygmalion*, Eliza is a cockney speaking flower seller belonging to the most downtrodden class in society, that is, the lower class which is apparent in her crude demeanor, vulgar nature and unintelligible speech patterns. Her father Alfred Doolittle is a poor garbage collector whose unrefined speech manifests his miserable conditions as according to Bernstein, “a particular kind of social structure leads to a particular kind of linguistic behavior and this behavior in turn reproduces the original social structure” (Wardhaugh 336). Eliza’s cryptic pronunciation, deviant grammatical structures and non-standard spellings are pointers to her poor social standing which causes her scholarly tutor Henry Higgins to call her a guttersnipe and threatens her to remain in the gutter because of her vulgarism, inaccurate pronunciation and unintelligible nature of her talk, and therefore, “the relative social status of groups may be a more important factor determining intelligibility than the actual language differences” (Wolfram et al. 18).

In fact, standard characters in *Pygmalion*, particularly, Professor Higgins and Colonel Pickering, speak socially dominant or prestigious language varieties, their standard patterns of

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speech and refined grammatical forms mirror their privileged statuses in society in that “standard accent or dialect speakers are rated more favorably along *competence* lines (on traits such as intelligence, industriousness, and ambition) and receive the highest status or prestige judgments” (Edwards and Jacobsen 369). Therefore, language in *Pygmalion* is a marker of different characters’ social echelons inasmuch as the social hierarchy is revealed in speech because “people who share important cultural, social, and regional characteristics typically speak similarly, and people who differ in such characteristics usually differ in language or dialect as well” (Wolfram et al. 1).

In *The Color Purple*, Celie is the main dialect character speaking her vernacular AAE representing the speech of black folks. Her language lacks refinement due to her inconsistent spellings and non-standard grammatical structures, her vernacular language suggests the low social status to which she belongs because “AAVE is not a high-prestige language in the view of mainstream society” (Fishman 2013). Moreover, other dialect characters in the novel including Shug Avery, the blues singer, and Alphonso speak their vernacular variety, many spelling errors and unrefined patterns of speech feature their talk.

2.8.1.2. Regional Origin:

Lexical items and pronunciation patterns of dialect characters specifically Eliza Doolittle and Celie suggest their birthplace or the regional environment in which they have been brought up owing to the fact that a character’s regional roots affect the way words are articulated, each region is also distinguished by a lexicon of geographical terms. In a similar fashion, Wolfram et al. suggest that “studies of various dialect groups generally indicate that regional dialects tend to be distinguished by pronunciation and vocabulary features, whereas social dialects show variation in these areas as well as in grammatical usage” (7). Celie in *The Color Purple* lives in the rural south, and therefore, many of her vocabulary and slang words

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have southern roots such as “whup, yonder, okra, grit”, in addition to phonological variation featuring her speech mainly in vowel deletions and reductions of final consonant clusters in words which are typical in vernacular AAE pronunciation. Whereas, Eliza Doolittle in *Pygmalion* belongs to London’s cockneys, rhyming slang expressions typically used by cockney dialect speakers feature her talk such as the use of money slangs as in “tanner, half-a-crown”.

2.8.1.3. Educational Background:

Level of education is also a major determinant of the way language is used by characters in the two literary works. Eliza and Mr. Doolittle’s improper language is also an indicator of their low educational background because “spoken or written words reflect the background, the education, and the spirit of a person” (Worthington 50). Therefore, Eliza speaks in an unintelligible manner and uses informal and slangy language, for instance, she uses the slangy expression “garn!” as an impolite or crude response and many ungrammatical mistakes such as “double negation, lack of agreement between subject and verb” feature her speech which suggests that she has no schooling as she is unable to form grammatically correct sentences. However, standard speaking characters in *Pygmalion* seem to have a higher level of education which is apparent in their standard language patterns; Henry Higgins is a professor of phonetics and Pickering is a teacher of Indian dialects, the two characters speak in a proper manner as their language lacks grammatical and spelling mistakes in addition to speaking with a high level of formality.

In *The Color Purple*, Celie, Shug and Alphonso speak their vernacular black dialect that is regarded as “a bastardized form of English that is spoken because the speakers do not know any better” (Fishman 213). Celie seems to have received no formal education, as she is unable to form long sentences or even to differentiate between personal and object pronouns as in “us

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sit looking at all the folks”. The absence or deletion of auxiliary and copula “be” feature most of her sentences such as in “he a fine looking man”. The use of informal words as well as the –s absence for third person singular are among the characteristics of her untutored speech. Nettie, however, seems to have a more refined language as she has received good schooling because “a striking feature about Nettie’s letters is the different language she uses. Whereas, Celie uses the dialect of her closed community, Nettie’s language is that of an educated woman. It’s a very different, more impersonal language that Celie has to translate into her own language to understand” (Schwartz 9), this is also evident in her speech which is characterized by less grammatical and spelling mistakes in comparison with the other dialect speaking characters in the novel.

2.9. Conclusion:

This chapter has been an attempt to peer into dialect use in *Pygmalion* and *The Color Purple*. The focus is set on investigating with a quantitative and qualitative linguistic inquiry the varied linguistic features of cockney dialect and vernacular AAE at the phonological, grammatical and lexical levels with examining the various extrinsic social parameters that cause linguistic variability in the characters’ speech. The study is based on statistical analysis using manual and computational techniques so that to count the number of occurrences of each dialectal variant. Therefore, the data collected from the play and the novel has been analyzed and interpreted so that to substantiate that language can mirror different aspects of the characters’ social life and even reveal the narrative’s social hierarchy.

In fact, reproducing language varieties in written text would not have been possible without Shaw and Walker’s linguistic intelligence that permeates their characters’ talk attempting to create polyphonic texts by means of an array of social voices. Hence, the following chapter sheds further light on another dimension related to language, that is, it

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focuses on the potential of language in bringing about social change and in helping to build one's identity because main dialect characters in both pieces of writing consider acquiring a genteel and refined tongue as an effective tool that enables them to develop new identities and ascend the social ladder.

Chapter Three



Social Transformation and Development of Identity through Language

Chapter Three:

Social Transformation and Development of Identity through Language

III.1. Introduction

III.2. Linguistic Markers of Social Status in *Pygmalion*

III.2.1. Development of Eliza's Language

III.3. Linguistic Markers of Character in *The Color Purple*

III.3.1. The Power of Writing

III.3.2. Development of Celie's Language

III.4. Eliza and Celie's Development of Identity

III.4.1. Eliza's Transformation

III.4.2. Celie's Personal Development

III.5. Comparison of Dialect Use in *Pygmalion* and *The Color Purple*

III.5.1. Similarities of Dialect Use in *Pygmalion* and *The Color Purple*

III.5.2. Differences of Dialect Use in *Pygmalion* and *The Color Purple*

III.6. Stylistic Elements in *The Color Purple*

III.6.1. The Epistolary Style

III.6.2. Dialogism

III.6.3. Polyphony

III.7. Feminist Perspective on *The Color Purple*

III.8. Conclusion

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It is impossible for an Englishman to open his mouth without making some other Englishman hate or despise him.

George Bernard Shaw, Preface of *Pygmalion* 1912

3.1. Introduction:

This chapter attempts to lay emphasis on the significance of language as a tool that enables the main characters in *Pygmalion* and *The Color Purple* to reach social metamorphosis and enhance identity development. In fact, it goes without saying that language is an efficacious identifier of social status inasmuch as it is exposed to a large-scale of extrinsic influences which, in turn, catalyze the production of variations in speech properties that indicate the various circumstances in which language is spoken. In this respect, Fishman proclaims, “language can be a means of solidarity, resistance, and identity within a culture or social groups. The language a person speaks is the language that person identifies with and is therefore very important to the individual” (212). Hence, *Pygmalion* and *The Color Purple* par excellence supply the material to substantiate that language is intertwined with one’s social echelon because the characters’ lack of linguistic refinement is a marker of their low social standing.

In both literary works, the protagonists realize that linguistic education can emancipate them from the social shackles as well as prejudice and even enable them to construct new identities and step on the ladder of prestige. In this regard, Llamas and Watt declare that “neither our identities nor our language are static, however, both are constantly shifting and being re-negotiated in response to the ever-changing contexts of our interactions” (1). Correspondingly, the characters’ attempts to speak more impeccably and to display proper manners and demeanor associated with the pretentious society have enabled them to eliminate social judgment based on their linguistic performance.

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3.2. Linguistic Markers of Social Status in *Pygmalion*:

It is of perennial interest to point to Shaw's vital contribution in achieving authenticity in literature by means of the use of colloquial language for the purpose of creating "a vivid setting and atmosphere" which give language "its human and cultural reality" (Suleiman 35). In fact, Hornby suggests that "one reason for Shaw's theatrical success; of course, is his brilliance with language, which is acknowledged even by his detractors. The speeches in his plays have wit and rhetorical force even when they are dead wrong" (121). In the same context, Fatima claims that Shaw is celebrated for his linguistic intelligence, word playfulness as well as his fascinating sense of humor (42).

In *Pygmalion*, Shaw attempts to substantiate that people's linguistic behavior can be an indicator of their social rankings and can also be a factor that determines the degree of acceptability at the social level (Mugglestone 375). Therefore, Bloom draws on the fact that "*Pygmalion* has received considerable scholarly attention because it demonstrates Shaw's interest in the role of language in the English class system" (George 70). Correspondingly, Suleiman explains that Shaw's *Pygmalion* criticizes the issue of class rigidity and elucidates that social class distinctions are based on certain criteria such as language, which is regarded as one of the major factors that produce class differences:

***Pygmalion* looks at the superficiality of upper class society, a society in which social status is determined by the language that one speaks, one's manners, and the clothes one wears. *Pygmalion* addresses the social ills in England at the turn of the century. Victorian England was characterized by extreme class division and limited social mobility. Language separates the elite from the lower class. (43)**

Mugglestone contends that language plays a significant role in conveying "social meanings" and in reflecting the categorization of such meanings (375). Furthermore, Fatima

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explains, “*Pygmalion* runs on many levels of pragmatics, as Shaw ventures to expose the hidden oddities and absurdities of his native language and its pretentious society” (42). Accordingly, Shaw intends to criticize class snobbery as well as the linguistic anomalies that feature their spoken English.

Crompton goes to say that “the real basis for our reaction to anyone’s dialect is our association of particular kinds of speech with particular classes and particular manners” (74). Consequently, Mugglestone asserts that for Bernard Shaw, language and the manner of articulation may “combine to work not only as a social determiner, but also, and more dangerously, as a social determinant, preventing the ‘equal rights and opportunities for all’” (377). Hence, language leaves a permanent imprint on society as it can affect and be affected by certain social factors.

In *Pygmalion*, Shaw attempts to authenticate that language can precipitate social class differences and can also be the result of these differences. As such, Eliza’s “kerbstone English” can simultaneously be the determinant as well as the outcome of her poor social standing (Mugglestone 379-80). As a result, Amkpa traditionally stratifies the society of *Pygmalion* into high and low classes that the difference between them is quite stark, for example, Higgins and Pickering are regarded as high-ranking individuals. Whereas, Eliza and her father Alfred Doolittle are “*informal* citizens who can only be recognized when they have been assimilated into the dominant culture” (297).

Shaw’s play focuses on the task undertaken by Higgins to teach Eliza the proper use of language, as she wants to pay him for lessons to improve the way she speaks. Therefore, Eliza’s linguistic training starts under the tutelage of Higgins and Colonel Pickering (Bloom, *George* 74-5). In fact, Pirnajmuddin and Arani speak of the widening social gap between different characters in the class-conscious society of *Pygmalion* which is determined by

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certain social factors such as social status and educational background because “on the lower side stands the uneducated-ragged flower girl defined in terms of the lower-class standards and on the upper side the professor of phonetics representing the power and ideology of the upper class” (*Discourse* 147). Besides, Pirnajmuddin and Arani argue further that social class and linguistic proficiency are regarded as important factors that determine the dominance of certain group of people over others exemplified in the relationship between Higgins and Eliza:

At the outset, the relations of power exercised by Higgins over Eliza figure as class-based. The class discourse determines that Higgins, an educated wealthy male from the upper-class, stands in a higher position in comparison to Eliza, an illiterate flower vendor from the working class. Higgins exercises his power over Eliza through dominating strategies which are, interestingly, mostly linguistic ones such as using an abusive-authoritative language, interrupting and forcing her to silence repeatedly. (148)

Social hierarchy in *Pygmalion* is based on certain levels of importance such as language, attire and parentage. Eliza is at the lowest rank because she is a lowly born flower girl and the daughter of a garbage collector, Alfred Doolittle, who is a drunkard engaging in relationships with women (Pirnajmuddin and Arani, *Discourse* 147). In fact, through the character of Eliza, Shaw lampoons the idea that class superiority is determined by birth, as observed by Salama:

The whole narrative of the play symbolizes a scathing scorn of the unscientific assumption that the upper classes were superior by virtue of their birth. Eliza plays a vital part in the English social structure. Members of her class are important only in that they perform distasteful but essential services for the rich. (227)

Shaw uses language as a means of characterization; Henry Higgins who is a phonetic teacher speaks his standard accent differing from other characters in the play especially the poor flower girl speaking her non-standard variety (Pirnajmuddin and Arani, *Play* 36).

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Besides, Shaw portrays Eliza as a cockney flower girl with a bedraggled appearance who is being afforded the opportunity to be taught how to speak English more properly by a famous phonetic scientist Henry Higgins. The latter, is portrayed as an inconsiderate character who continuously gives Eliza vitriolic remarks about her unrefined speech patterns and who often boasts his high sense of superiority due to the knowledge he affords to human beings (Suleiman 40). Moreover, Salama points out, “working on the expressible and literal level of language only, we can see Higgins as a free, uninhabited artist, as a codifier of language who is interested in generalities and principles. His code is the cold superhuman zeal to change the world” (225). Therefore, Higgins has a high level of expertise in language and often considers it as an effective means of social change.

Eliza’s circumstances of birth and her destitute family associate her with a disadvantaged working-class distinguished by its lifestyle as well as culture and identified with its vulgarity and cruelty that is in sharp contrast to the privileged upper class (Pirnajmuddin and Arani, *Discourse* 147). As a result, features of Eliza’s lower-class cockney dialect combine to make her language reflect her uneducated and low social background. Eliza’s first discourse informs the readers that she is a poor girl who sells flowers in London’s streets. She uses her dialect, or the only language that she knows, to do her work “theres menners f’yer! Tə-oo bunches o voylets trod into the mad” (*Pygmalion*: Act I, 15). Eliza is unable to speak intelligibly due to her poor educational level; incorrect pronunciation, grammar mistakes and bad choice of words feature her language “Ow, eez yə-ooa san, is e? wal, fewd dan y’de-ooty bawmz a mather should, eed now bettern to spawl a pore gel’s flahrzn than ran awy atbaht pyin. Will ye-oo py me f’them?” (16).

Eliza’s cockney dialect represents the unrefined as well as the unintelligible talk associated with all the lowly born individuals in England same as her indecent appearance is a pointer to

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the low social echelon of society to which she belongs (Bohman-Kalaja 120). Accordingly, her cockney is affected by certain social parameters and defined by Ammon as a sociolect stressing the idea that sociolects are “varieties of language determined by social environment or associated with a particular social group” (Cited in Emerson 3). In this sense, a sociolect is a language variety that delineates various social aspects of its speakers.

In fact, Emerson argues that Shaw makes an effort to portray Eliza’s sociolect in her different stretches of talk, he points out to the h-dropping which is regarded as a striking feature in her speech and which occurs, for instance, in the word “eez” which means “he’s”. The diphthong alternation is also striking in her talk as in the word “pay” which occurs as “py” changing the diphthong from /ei/ into / ai/. Long vowels also feature Eliza’s sociolect as in “ye-ooa” and “de-ooty” which mean “your” and “duty” respectively (5). Besides, Mugglestone stresses the importance of linguistic refinement and explains that the cockneys, for instance, are socially marginalized due to their inconsistent speech patterns:

A knowledge of the underlying social and linguistic contexts is again useful; the cockney, throughout the nineteenth century, is, for example not only seen as a kind of social pariah, but also becomes, in terms of the prevailing prescriptive ideology, a butt for all the linguistic sins of the age, the stereotype of every linguistic, and particularly phonemic, infelicity. (380)

Eliza’s non-standard spelling stresses her social inferiority in contrast to the prosperous life of her scholarly upper middle-class tutor Henry Higgins who criticizes her language as being inaccurate “there! That’s all you get out of Eliza. Ah-oh-ow-oo! No use explaining” (Pygmalion: Act II, 45). Besides, linguistic competence is an important aspect that determines Higgins’ relationship with other characters in the play and this appears blatantly in his friendly intimacy with the scholarly Mr. Pickering (Chen 337). Furthermore, Mugglestone explains that social variation between Higgins and Eliza is the outcome of language

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differences. Eliza's incorrect linguistic structures cause her to be socially rejected and identify her as a lower class individual:

The 'deep gulf' separating Eliza and Higgins in the beginning of the play is thus initially established in linguistic terms, Eliza's phonemic and grammatical divergence from the norms of Standard English working as a concise symbol of her social unacceptability [. . .] Eliza's social identity and attendant social ostracism, is hence determined by the linguistic shibboleths of /h/ dropping and double negation, by her realization of *paying* as *pyin*, and of *flowers* as *flahrz*, and by the connotative values which had come to attend such usages. (376)

Suleiman contends that Eliza and Higgins belong to distinct social backgrounds and have different levels of intelligence (47), because Eliza's poor living conditions prevented her from receiving any schooling and confined her to an underclass cultural identity characterized by the lack of all the comfortable means of a decent life (Pirnajmuddin and Arani, *Discourse* 147). Hence, Bohman-Kalaja explains that Eliza's language marks her social status because "her cockney is as tangible as the dirt that blackens her hair, face, and teeth", and he further suggests that "Eliza's speech functions as part of her costume" (119). In this sense, the way Eliza speaks forms an important aspect of her personality.

In *Pygmalion*, Higgins is a man with a considerable linguistic expertise as when he boastfully claims "phonetics. The science of speech. Thats my profession: also my hobby" (*Pygmalion*: Act I, 26). Hence, Chen points out that "the role that Shaw essentially sets for Higgins is one of the elite of the society, a man of the great tradition of science, language and poetry" (337). Correspondingly, Eliza and Higgins' lack of compatibility is the outcome of social class non-conformity which makes it difficult for them to mingle or socialize together (Suleiman 47).

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Leary comes to find out that “throughout the play Higgins continues to treat Eliza as a means of gratifying his professional vanity rather than as an end — as a person with her own spark of the divine fire” (12). Besides, Higgins considers Eliza as a mere “experiment” unworthy of respect and since he is aware of her low social origin, it becomes “difficult for him to make her parts fit together as a masterpiece that he respected” (Suleiman 44-5). Moreover, Higgins often seems to be contemptuous of Eliza and treats her badly as an uncivilized human being as when he threatens to beat her; “somebody is going to teach you, with a broom stick, if you don’t stop sniveling. Sit down” (Pygmalion: Act I, 40). Furthermore, Higgins expresses his disdain for Eliza’s unrefined speech patterns declaring that the way she speaks makes her a human being with no potential unable to build her self-esteem:

A woman who utters such depressing and disgusting sounds has no right to be anywhere –no right to live. Remember that you are a human being with a soul and the divine gift of articulate speech: that your native language is the language of Shakespeare and Milton and the Bible; and don’t sit there crooning like a bilious pigeon. (27)

Pederson stresses that Higgins does not attempt to use physical violence against Eliza but he always mistreats her by being very rude towards her as he often uses blunt language to criticize everything she does or says (33). Moreover, Higgins delights in referring to Eliza’s lowly birth and often makes her the subject of humor “it’s almost irresistible. She’s so deliciously low – so horribly dirty” (Pygmalion: Act II, 40). Furthermore, he treats Eliza inconsiderately calling her with different unpleasant names which manifests that she is not worthy of respect as in “bilious pigeon” and “squashed cabbage leaf” (Act I, 27). Consequently, Eliza oftentimes makes efforts to convince those around her that she is worthy of respect as she never ceases to tell others that she is a respectable flower seller (Bloom,

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George 74). However, Pederson states that Eliza seems to be unable to control herself because she often reacts impulsively and vulgarly once feeling insulted and offended (36).

According to Chen, Higgins “never regards Eliza as a human being worthy of any respect or special interest; instead, he calls her a baggage and guttersnipe, and threatens to throw her out, wrap her in brown paper, wallop her and put her in the dustbin, and once even lays a rough hand on her” (338). Moreover, Eliza’s unpolished language is considered even unbearable to hear for Higgins who often treats her with inferiority as when he seems to refuse receiving her in his house “woman: cease this detestable boohooing instantly; or seek the shelter of some other place of worship” (*Pygmalion*: Act I, 27).

Crompton explains that Higgins’s character reflects contradictory qualities and attitudes because sometimes he behaves brusquely and cruelly. Whereas, in other times he acts warmly, he is “an impish schoolboy and a flamboyant wooer of souls, a scientist with a wildly extravagant imagination and a man so blind to the nature of his own personality that he thinks of himself as timid, modest, and different” (79). Moreover, Chen refers to Higgins’ rhetorical style in language use which can be “identified with such masters as Shakespeare and Milton” and which can “justify his irresponsible treatment of Eliza” (33). Accordingly, linguistic competence can be an evidence of superiority and a means of social influence.

Crompton draws a clear distinction between Eliza and her father Mr. Doolittle in “morals and social attitudes” in that Eliza aspires to gain respect by being a member of the middle-class. Whereas, Doolittle is resentful of being a dustman because he considers it as “too low in the social scale to have any moral standards attached to it, realizes that he already has, in a sense, the prerogatives of a duke and is loath to rise” (77).

Gissing refers to Eliza’s inability to ascend the social hierarchy because she is not accustomed to the upper class’s refined manners and genteel talk, he states, “the London

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work-girl is rarely capable of raising herself, or being raised, to a place in life above that to which she was born; she cannot learn how to stand and sit and move like a woman bred to refinement, any more than she can fashion her tongue to graceful speech” (Cited in Mugglestone 373). In addition, Crompton elucidates that Shaw gives much importance to manners because they are associated with the genteel class and pretentious society. Whereas, he considers vulgarity as a lower-class trait. For this reason, he gives his characters different manners so that to mark the sharp contrast and the widening gap between different classes of the Victorian society:

Shaw’s attitude towards manners was not a simple one. Obviously, he preferred social poise and considerateness to mere crudity. He seems even to have harbored some limited admiration for the dignified code of manners of the Victorian period, though found its artificialities cramping. He gives Mrs. Hill, Mrs Higgins, and the colonel exquisite manners to contrast with the girl’s lack of them. (75)

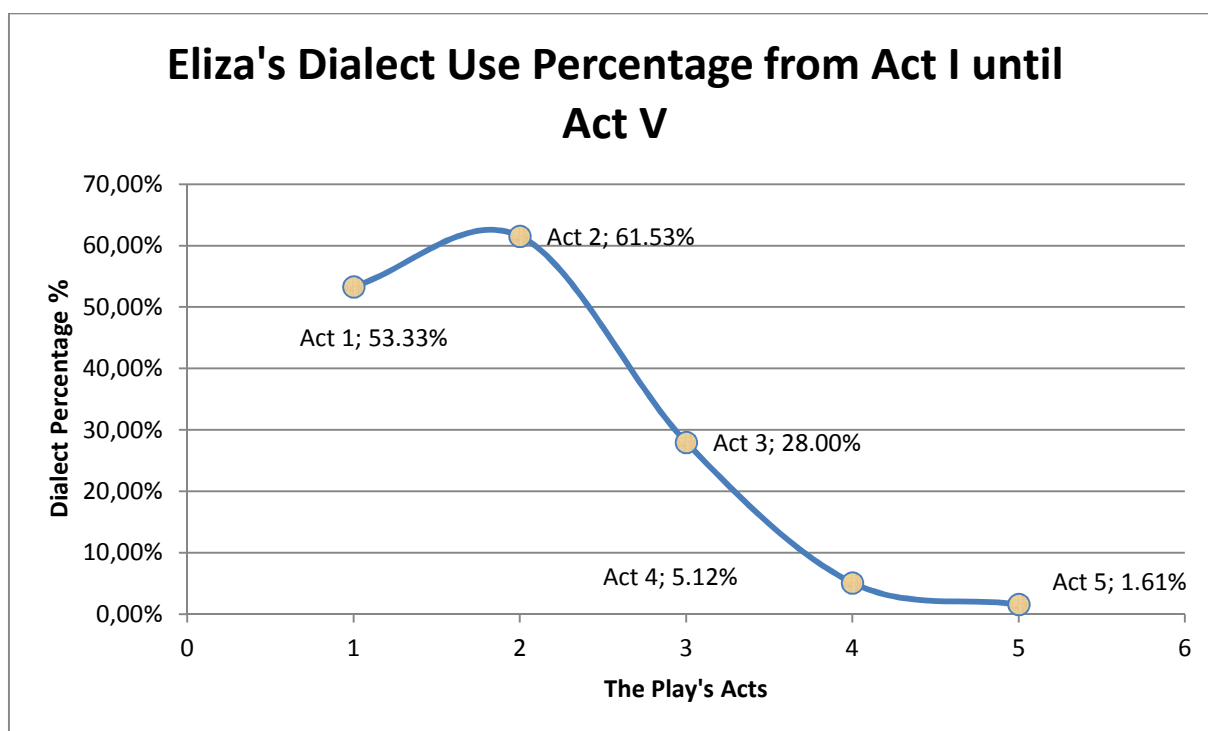
Crompton argues further that one of Shaw’s socialist aims was to promote a classless society by dint of criticizing the prevalent belief that people of the lower class are the source of trouble and the subjects of disdain (78), and thus, Shaw works towards granting social acceptance for the poor and asserting the possibility of social mobility.

3.2.1. Development of Eliza’s Language:

Eliza’s language develops remarkably throughout the play, her linguistic properties exercise complete change due to Higgins’ language lessons which have enhanced the piecemeal construction of a new linguistic identity for her giving her the opportunity to obtain social change because “education affects a subject’s social class and opens the way to other classes” (Pirnajmuddin and Arani, *Discourse* 148). Eliza’s transformed language patterns improve, arguably, her performance at the three linguistic levels because starting from Act III,

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she is able to correct her grammatical structures, adjust her pronunciation, and avoid the use of crude and vile slang words as well as control and rid herself of her former vulgarity by speaking more mannerly. Therefore, to substantiate Eliza's development of language, a calculation of her dialect use percentage in each of the play's five acts is required so that to examine the process of her language development.



Graph 3.1 Eliza's Dialect Use Percentage from Act I until Act V.

Graph 3.1 provides percentages of Eliza's dialect use according to each of the play's five acts. At first, it should be noted that there is a marked decrease in dialect use by Eliza owing to her linguistic education which starts in the second half of Act II contributing to her social transformation because "Eliza's second transformed self emerges from the upper-class training she receives from her teachers Higgins and Pickering" (Pirnajmuddin and Arani, *Discourse* 147). In fact, each act's dialect percentage is calculated according to the number of times in which Eliza uses her cockney dialect in dialogues out of the total number of times in which Eliza speaks in each act. For example, in Act I, before Eliza's linguistic training starts,

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there is a high percentage of dialect use by Eliza constituting about 53.33% because she uses her cockney dialect heavily 24 times out of the total 45 number of times speaking in this act. Whereas, in Act II, Eliza's dialect use reaches its peak with the highest percentage 61.53% in that she speaks in dialect 48 times out of the total 78 number of times. Act III is considered as the turning point in Eliza's language development because Higgins' language lessons have rendered her speech properties more refined, and thus, her dialect use has remarkably decreased as she starts to conform to standard pronunciation and grammatical rules. Therefore, in this act, Eliza makes less mistakes and her linguistic transformation begins since her dialect use percentage constitutes only 28% because she uses her cockney dialect only 7 times out of the total 25 number of times. Act IV and V contain the lowest percentage of dialect use consisting about 5.12% and 1.61% respectively, because in Act IV, Eliza uses her cockney only 2 times out of the total 39 number of times and in Act V, she speaks in dialect only once out of the total 62 number of times. Accordingly, because of Higgins' linguistic teaching, Eliza's language develops and she ultimately acquires a new linguistic identity.

This research focuses also on analyzing Eliza and Higgins' discourses by means of examining the process of "Turn-Taking" in the play based on their verbal interaction starting from Act I until Act V by statistically showing the number of turns taken by them in each act so that to explore relations of power between the two characters and investigate how Eliza's speech becomes increasingly dominant due to acquiring a genteel language that enables her to take part in the high class conversations.

Table 3.15 Turn-Taking of Eliza and Higgins in Act I

Speaker	Number	Percentage
Higgins	28	34.56
Eliza	18	22.22
Others	35	43.20
Total	81	100

Source: (Davud and Maghsoud 26)

In Act I, Eliza is a lowborn flower girl speaking her thick cockney dialect and Higgins is a professor of phonetics. The total number of turns taken in this act are 81; Higgins takes 28 turns, Eliza takes 18 and 35 turns are related to other speakers. Hence, Table 3.15 shows that in comparison with Eliza who gains little opportunity for speaking, Higgins takes the most turns due to his privileged status in society and his linguistic expertise which enable him to “exercise his power over Eliza through dominating strategies which are mostly linguistic ones such as taking more turns, interrupting and forcing her to silence repeatedly” (Davud and Maghsoud 26).

Table 3.16 Turn-Taking of Higgins and Eliza in Act II

Speaker	Number	Percentage
Higgins	67	34.41
Eliza	58	31.52
Others	59	32.06
Total	184	100

Source: (Davud and Maghsoud 26)

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In Act II, the total number of turns are 184. Higgins takes 67 turns, Eliza takes 58 and 59 turns are related to others. As can be noticed, Eliza's turn percentage has increased, this is due to her linguistic education which starts in this act allowing her new self to emerge and giving her the opportunity to be part in every conversation.

Table 3.17 Turn-Taking of Higgins and Eliza in Act III

Speaker	Number	Percentage
Higgins	4	8.33
Eliza	21	43.75
Others	23	47.91
Total	48	100

Source: (Davud and Maghsoud 26)

In Act III, the total number of turns are 48. Higgins takes 4 turns, Eliza takes 21 and 23 turns are related to other characters. Table 3.17 shows that Eliza has the longest turns in comparison with Higgins, which suggests that she is controlling the conversation without being interrupted because her linguistic transformation has boosted her sense of self-possession allowing her to speak with confidence, and even, become the center of attention.

Table 3.18 Turn-Taking of Higgins and Eliza in Act IV

Speaker	Number	Percentage
Higgins	38	50.66
Eliza	30	40
Others	7	9.33
Total	75	100

Source: (Davud and Maghsoud 27)

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In Act IV, the total number of turns are 75. Higgins takes 38 turns, Eliza takes 30 and other characters take 7 turns. As can be noticed, most part of the conversational exchange is between Eliza and Higgins, which denotes that Eliza's transformation is complete as she is able to initiate conversations with power and certainty and her speech becomes of equal importance to that of Higgins.

Table 3.19 Turn-Taking of Higgins and Eliza in Act V

Speaker	Number	Percentage
Higgins	50	34.96
Eliza	63	44.05
Others	30	20.97
Total	143	100

Source: (Davud and Maghsoud 27)

In Act V, the total number of turns are 143. Higgins takes 50 turns, Eliza takes 63 and other characters take 30 turns. In fact, Eliza's turn percentage is higher than Higgins', which suggests that her class-ascension, newly constructed identity and refined language patterns have made her speech central to every conversation, and thus, relations of power in the play shift from Higgins to Eliza.

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Table 3.20 Eliza’s Grammatical Structures before and after Education.

	Grammatical Feature	Before Education	After Education
Eliza	Simple Past <u>done</u>	I <u>done</u> without them	What I <u>did</u> was not for the dresses and the taxis
	Double Negation	I <u>dont want nobody</u> to see it	I <u>dont want</u> to hear <u>anything</u> more about it
	Subject-verb non-concord	Now I know why <u>ladies is</u> so clean	<u>It makes</u> him low-spirited
	Ain’t as the negative form in past contexts	I <u>ain’t done</u> nothing	I <u>didn’t sell</u> myself
	<u>Been</u> as the perfective	I always <u>been</u> a good girl	I <u>could have been</u> a bad girl

Table 3.20 provides examples of Eliza’s grammatical structures before and after education. It can be noticed that five striking grammatical features have exercised complete transformation in Eliza’s speech. After her linguistic training, Eliza uses “did” as the simple past instead of “done”. She learns also to avoid making double negatives and tends to make her subject agrees with its verb. Eliza avoids also using “Ain’t” as the negative form in past contexts and learns how to use the perfect tense adequately. Therefore, Eliza gains mastery of the verbal skills due to Higgins’ language lessons.

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Table 3.21 Eliza’s Dialect Words and Misspellings and their Transformed Forms.

	Dialect words and Misspellings before Education	Transformed Words and spelling after Education	Pages
Eliza	Deah	There	104
	Nah	No	101
	Wal	Well	124
	Bettern	Better than	122
	Gal	Girl	122
	Yə-oo	You	100
	Dunno	Don’t know	61
	Afore	Before	103
	Dursnt	Doesn’t	104
	Gawd	God	101
	Youd	You would	122
	Zif	As if	126
	Pore	Poor	129
	Agen	against	131
	Stead of	instead of	62

Table 3.21 shows examples of Eliza’s dialect words and misspellings and their transformed forms after education. It is blatantly apparent that Eliza’s deviant forms changed into standard after language training.

3.3. Linguistic Markers of Character in *The Color Purple*:

The Color Purple unfolds with Celie, a fourteen-year-old black girl, writing her first letter to god asking him why her step-father, whom she thinks is her father, often molests her sexually resulting in giving birth to two children whom he takes away from her (Babb 108). In fact, McDowell describes Celie as “a poor, visibly black, barely literate drudge devoted

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simply to avoiding and surviving the brutalities inflicted on her by every man with whom she comes into contact” (288), because Celie has always been forced into silence and is often “subjected to a cruel form of male dominance grounded in control over speech” (Bloom, *Alice* 3). Consequently, LaGrone refers to Celie as a lowly born and victimized black woman who has received no schooling and who is often devalued because of her skin color:

Celie was at the “bottom” of America’s social caste: she was ugly, not pretty; she was black, not white; she was female, not male; she was poor, not rich; she was bisexual/lesbian, not heterosexual; she was dark-skinned, not light skinned; she was uneducated, not educated. Her story illustrated how being passive about a negative condition creates victimhood. (Introduction, xiii)

Babb comes to find out that “oral expression is a large part of Celie’s writing, and though she records her experience in written form, she renders it in an oral manner. The spelling, syntax, and grammatical constructions all evoke the way Celie sounds” (116). Correspondingly, Butler-Evans explains that Celie’s language represents the speech of black folks and reflects her Afro-American roots as well as social background. Celie resorts to writing because she cannot voice her concerns owing to the silence imposed upon her:

The reader decodes this language as a representation of Black folk speech. As such, it delineates Celie’s racial and cultural status. The writing-speech signifies marginality and difference, allowing Celie to describe the oppressive conditions under which she lives and inviting the readers to analyze and interpret these descriptions. (Cited in LaGrone 302)

Babb asserts that any society is made up of different cultural groups speaking a common language. However, the standard variety of the language is spoken by the upper class culture so that to differentiate it from other cultural groups (113-4). As a result, Blount contends that Celie’s vernacular language and improper speech reflect the speech of the black people living

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in the rural south. Celie's writings record the different episodes and tribulations that she endures in her black society:

Celie's letters, sifted through the languages of her rural southern community, respond and give shape to many different voices, all steeped in the rhythms and complex variations of black vernacular speech. Whether she is registering her moral response to the insensitivities of men, describing the events of her idiosyncratic community, or telling us how it feels to make love to a woman, her letters tremble with life. We share in her suffering and pleasures. We enter her world. (122)

In fact, Celie discovers that her voice has no ears to listen especially after realizing that for a long period of time, her husband has been hiding letters from her sister Nettie (McDowell 290). In this regard, Bloom explains, "Celie's language exists through much of the book without a body or audience, just as she exists without a self or identity" (*Alice* 3).

Worthington suggests that "spoken or written" language manifests different aspects of a person's character including the social and educational levels along with delineating certain personal traits. Hence, *The Color Purple* reflects the experience of a black woman, Celie, whose language is an indicator of her poor social status and level of schooling (50). Thereupon, McDowell contends, "Walker reveals Celie's character completely from the inside. Everything we learn about Celie is filtered through her own consciousness and rendered in her own voice" (288-9). Accordingly, Celie often tries to refer to her low educational background and even finds learning a difficult task when her sister Nettie tries to teach her how to speak more properly. Her ungrammatical linguistic structures reveal her low level of schooling "I feel bad sometime Nettie done pass me in learning. But look like nothing she say can git in my brain and stay. She try to tell me something bout the ground not being flat. I just say, yeah, like I know it. I never tell her how flat it look to me (Walker 11).

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Worthington points out that “Alice Walker forces us to become a member of an oppressed race as we struggle to hear the rhythm and sway of Celie’s mind moving” (51). Thus, Celie’s weak personality is apparent in her utterances which lack self-assurance, her language is unrefined due to the many mistakes that feature her talk “he beat me today cause he say I winked at a boy in church. I may have got something in my eye but I didn’t wink. I don’t even look at mens. That’s the truth. I look at women, tho, cause I’m not scared of them” (Walker 6). Hence, Celie’s language mirrors different aspects of her personality and social standing.

3.3.1. The Power of Writing:

In *The Color Purple*, Celie and Nettie realize the significance of writing and consider it as an effective tool that enables them to effect positive change and to assure that literacy is not only the property of men and whites but can also be used by black females to voice their own concerns and chronicle their prolonged history of struggle (Babb 108). Correspondingly, at an early age, Celie starts writing letters to God whom she believes is the only one listening to her supplications and life vicissitudes endured in her male-dominated society. Celie realizes that writing is of great significance that the last thing she asks her sister to do before they separate is to write (McDowell 289).

According to Babb, “Walker is very aware of the power of writing, and by extension, literacy to preserve and value one culture while destroying and devaluing another. We also see that her concern focuses on the particular experience of black women under a system in which writing is used for cultural devaluation” (108). In fact, writing has a strong influence on Celie because it helps her to develop and externalize her own experiences and even accept and become aware of her own situation (Schwartz 4). Besides, Babb explains that writing enables Celie to introspect and be at peace with her own self, her written language develops on a par with her ability to give vivid descriptions of her experiences:

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In Celie's hands, an antagonistic device once used to conquer and repress her now becomes an instrument assisting in her deepest self-examination. As she creates her own writing form, she also becomes more artistically expressive. She no longer merely states situational facts, she invents metaphors for her feelings. Often, she speaks of her experiences in terms of nature, an element which, like Celie, also has been exploited by man. (111)

Writing is of paramount importance to both Celie and Nettie; it gives Celie a clear insight into the realities of her world and an awareness of her own self and provides Nettie the opportunity to portray in her letters certain autobiographical images of her life in Africa (Babb 109). Therefore, Nettie explains in her letters to Celie the reasons that led her to travel to Africa as a missionary and how she successfully managed to have education:

When Corrine and Samuel asked me if I would come with them and help them build a school [. . .] I said yes. But only if they would teach me everything they knew to make me useful as a missionary [. . .] they agreed to this condition, and my real education began at that time. (Walker 138)

In fact, Nettie's first letter is characterized by the use of the vernacular or colloquial speech because her writing lacks grammatical correctness "you know he do, you sure is looking fine, Miss Nettie, and stuff like that" (Walker 131). Yet, after a period of time, Nettie starts to conform to the standard grammatical and linguistic constructions and this is an indicator of her character development because when Nettie uses informal language, her writing is focused on her life in her black society before travelling to Africa, but when she writes in standard language, her concern shifts to include the life and culture of other people (LaGrone 300).

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Celie's awareness increases due, not only, to the writing process but also to her sister's letters which contribute to give her different realizations of her own life. With the aid of Shug Avery who has placed Nettie's letters in temporal order, Celie achieves tangible progress because her sister's letters give response to most of her queries (Babb 112). Moreover, McDowell states, "Nettie's letters shift from the personal to the social, the political, the historical. They assume the quality of lecture and oration" (294). Accordingly, Nettie's letters are instructional and her speech is full of rhetorical power.

Babb refers to the difference between Celie and Nettie's letters in terms of language and style, Celie who has a low educational background uses the style of spoken language. Whereas, Nettie who has received good schooling writes her letters in standard language (113). In this sense, McDowell points out, "no ornate and elevated speeches come trippingly to Celie's tongue. She speaks in black folk English" (288).

Babb comes to find out that "as Celie takes the written word and makes it her own, she is able to use it to crystallize her thoughts and come to realizations concerning her world. Such realizations spark the emergence of a stronger Celie" (112). Therefore, in most instances, writing becomes Celie's voice, for example, Shug's praise of her own lover causes Celie unpleasant feeling and makes her resort to writing to express her sense of resentment. Accordingly, what Celie is not able to express in verbal form, tries to better articulate in sustained writing:

I feel like shit. Hold it, I say. Shug, you killing me [. . .] I don't say nothing. I pray to die, just so I don't never have to speak [. . .] I went and got a piece of paper that I was using for cutting patterns. I wrote her a note. I said, shut up [. . .] he's a man. I write on the paper. Yeah, she say. He is. And I know how you feel about men. But I don't feel that way [. . .] spare me, I write. (Walker 256-7)

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Celie uses writing so that to repress anger and the painful moments of abuse suffered at the hands of men in her life. Without the process of writing, Celie's voice would have never been heard and her experiences would have never been recorded or valued (Schwartz 6). Consequently, Worthington claims that Celie makes the readers indulge in the unpleasantness of her world and strive to hear "the rhythm and sway" of her mind because Celie begins to communicate cruel situations that she constantly endures which makes the readers sympathize with her. However, her growing strength that appears in the middle of the novel makes them wonder at her (51). Hence, Celie, ultimately, learns to confront Albert by means of her strong words and language which enable her to have a powerful articulation:

He laugh. Who you think you is? He say. You can't curse nobody. Look at you. You black, you pore, you ugly, you a woman. Goddam, he say, you nothing at all. Every lick you hit me you will suffer twice, I say. Then I say, you better stop, talking. Shit, he say. I should have lock you up. Just let you out to work. The jail you plan for me is the one in which you will rot, I say. (Walker 213).

In fact, writing gives Celie the ability to learn and grasp all the things surrounding her and even attain mastery of her own world, and, recognizes that God exists everywhere including natural elements. Now she does not only write to God but also to her sister and to everything "Dear God. Dear stars, dear trees, dear sky, dear peoples. Dear everything" (Walker 292).

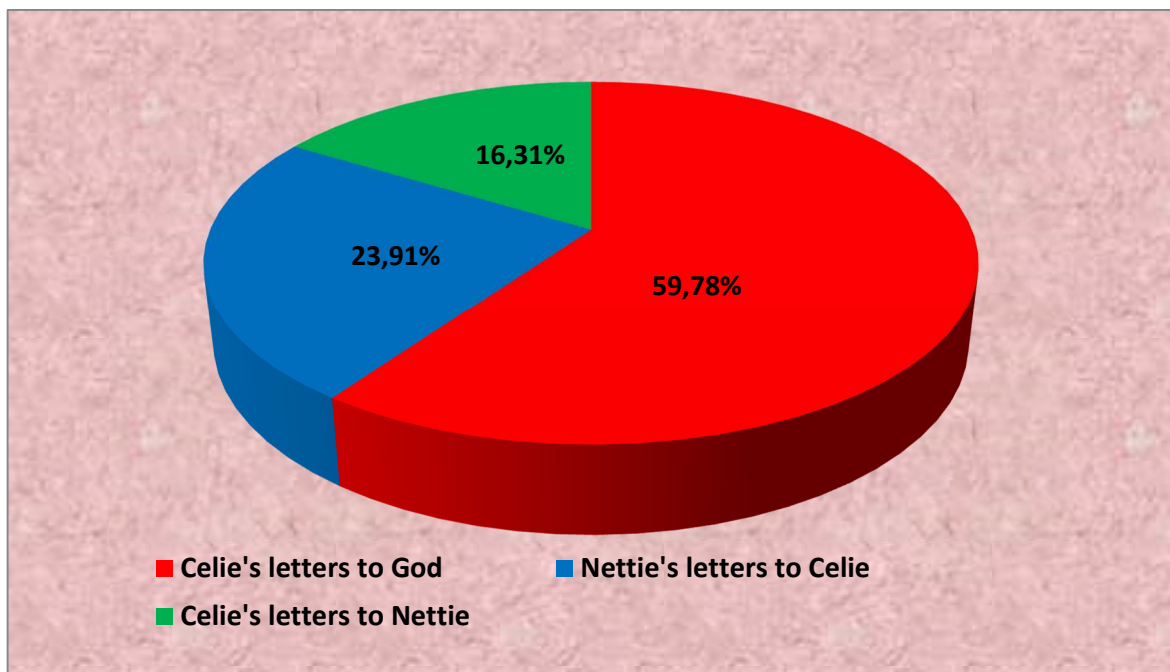
Babb declares, "it is Nettie's writing, the tool used to debase them, which ultimately frees the sisters from the confines of a world which tells them they have no history, and their culture is of little value" (114). In this respect, Schwartz stresses that "by writing Celie entered the public world, by which she originally was denied by her position. She has gained a self-consciousness and strength of will that enables her to liberate her from the oppressions she was exposed to all her life. Her struggle to communicate has led to her autonomy" (5-6).

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Correspondingly, writing changes the course of Celie's life because through writing Celie is able to gain momentum, achieve independence and be the center of her universe.

3.3.2. Development of Celie's Language:

In *The Color Purple*, the total number of letters are 92. At first, Celie writes 55 letters to God whom she believes is the only one listening to her and then she shifts the addressee of her letters to her sister Nettie after discovering, with the help of Shug Avery, that she is still alive. As Celie feels that she is no longer alone in the world, she writes 15 letters to Nettie out of the total 92 and Nettie writes 22 letters to Celie. Hence, the proportion of the letters constituting the novel and written from Celie to God, from Nettie to Celie and from Celie to Nettie is represented in the following graph:



Graph 3.2 Proportion of the Letters Constituting *The Color Purple*.

Graph 3.2 reveals the proportion of letters that constitute Walker's novel. As clearly shown, Celie's letters to God constitute a large part of the novel's text with the highest percentage 59.78% out of the total. In these letters, Celie expresses in short and fragmented sentences the

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abuse and misery she endures in her life reflecting her sense of insecurity. In Africa, Nettie writes 22 letters to Celie constituting about 23.91% of the whole text. She writes her first letters in her black folk dialect as many grammatical mistakes feature her sentences. After receiving good education from Samuel, Nettie's language starts to conform to standard rules. Upon discovering Nettie's letters, Celie feels secure because her sister is alive and starts writing back to her. Her letters to Nettie constitute about 16.31% and in these letters, Celie's growing strength is apparent in her language which becomes more complex and expressive.

Celie writes the letters in her black vernacular speech; her letters to God are featured by fragmentations, simple sentences and weak utterances reflecting her fragmented sense of selfhood, weak personality and lack of self-possession. In these letters, Celie expresses the shame and abuse to which she has been subjected, as in the examples below:

- My mama dead. She die screaming and cussing. She scream at me. She cuss at me. I'm big. I can't move fast enough. (Walker 3)
- He beat me like he beat the children. Cept he don't never hardly beat them. He say, Celie, git the belt. The children outside the room peeking through the cracks. It all I can do not to cry. I make myself wood. I say to myself, Celie, you a tree. That's how come I know trees fear man. (23)

Celie feels empowered after reading Nettie's letters which help her to reach internal peace, find her roots, develop an identity and grow in strength because she is ultimately able to articulate her thoughts and express her feelings by "taking control of the English language and molding it after her own preference" (Jørgensen 69). Celie is, ultimately, able to see the beauty of nature and give vivid descriptions because she feels more integrated, as shown in the following examples:

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- For the first time in my life I wanted to see pa. So me and Shug dress up in our new blue flower pants that match and big floppy Easter hats that match too, cept her roses red, mine yellow. (Walker 184)
- Pa's land is warm and ready to go. Then all along the road there's Easter lilies and jonquils and daffodils and all kinds of little early wild flowers. (185)
- The birds sing as sweet when us leave as when us come. Then, look like as soon as us turn back on the main road, they stop. (188)

Hajare argues that Celie's language "develops in complexity as Celie becomes stronger, more articulate and older" (18). Besides, Selvan declares, "language plays a key role in *The Color Purple* to show the process of growth of the female characters from nothing to a status [. . .] Celie's language becomes more creative and expressive" (102). Correspondingly, Celie's sentences become longer and more complex in comparison to her former sentences and her utterances become stronger as she develops a sense of self-esteem.

3.4. Eliza and Celie's Development of Identity:

In *Pygmalion* and *The Color Purple*, the protagonists Eliza and Celie's identity develops on a par with the development of their linguistic competency. The latter has enabled them to move up the social ladder and experience social and identity metamorphosis.

3.4.1. Eliza's Transformation:

Shaw gives in his play a vivid depiction of the unequal social relations, with Higgins and Pickering as the representatives of the elite culture. Whereas, Eliza is placed in a lower rank that her subjectivity is dominated and nearly denied (Amkpa 294). In fact, Higgins's linguistic expertise and his interest in identifying and teaching dialect speakers how to adjust their speech to have a more refined language demonstrate that people speak different varieties of

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the same language and that the widening social gap is caused by language which is a determiner of social stratification and people's advantageous status in society (Harvey 1235). Therefore, Suleiman declares that Shaw's play is based on the transformation of a lowborn girl into a "highly respectable lady, in which the socio-political force plays a fundamental role" (32).

Higgins's linguistic zeal makes him work to eliminate class distinctions through teaching people to master the proper use of language because he "indulges in a boastful bet of his technocratic and pedagogic abilities in providing just about anyone access to the values and status of bourgeois culture" (Amkpa 294). Therefore, Higgins proposes to teach Eliza in a period of six months the proper use of language so that to present her in the ambassador's party as a high society member concealing her cockney roots and asserting that Eliza will learn to speak more genteel and act in a very ladylike manner. As a result, he begins working on her pronunciation of English words, correcting her ungrammatical constructions and refining her speech features so that Eliza will be able to recognize her mistakes and learn from them. Consequently, few weeks later, not only has her language changed considerably, but her demeanor has ameliorated as well (Suleiman 40-1).

When the play opens, Eliza is not rude but unable to regulate her own emotions and behavior since she reacts badly once feeling offended, that, transforming her language patterns only without changing her poor attire and vulgar manners would not have made her transformation possible (Pedersen 36), because at the play's beginning, Higgins bluntly scolds Eliza for her detestable "boo-hooing" and unpolished speech patterns, "woman: cease this detestable boohooing instantly; or else seek the shelter of some other place of worship" (Pygmalion: Act I, 27). Correspondingly, once Higgins decides to embark on the arduous task of metamorphosing Eliza into a duchess, he begins to give Mrs. Pearce instructions about

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freeing Eliza of dirt by bathing her and even discarding all her clothes without her permission which demonstrates that Eliza, at this point, has no control over her decisions (Pedersen 33). Moreover, Higgins instructs Mrs. Pearce to use physical violence against Eliza if she makes any trouble and refuses to have bath, he says, “we want none of your Lisson Grove prudery here, young woman. Youve got to learn to behave like a duchess. Take her away, Mrs. Pearce. If she gives you any trouble, wallop her” (Pygmalion: Act II, 41).

When Eliza moves to live with Mr. Higgins and Colonel Pickering in Wimpole Street, her character begins to transform and she starts asking questions about everything. Despite his bullying, Eliza becomes aware of the fact that Higgins attempts to grant her social mobility by teaching her how to speak more articulately (Suleiman 33). In this regard, Pirnajmuddin and Arani explain, “on entering Higgins’ house, Eliza begins to pick up the upper-class’s free and easy way of life. By taking a bath in Higgins’s house, Eliza sloughs off her former vulgarity and her new ‘self’ starts to emerge gradually as her linguistic retaining starts” (*Discourse* 148). Accordingly, Eliza’s ability to mingle with people above her social class helps her to develop good manners and proper etiquette.

Green argues that Shaw wrote *Pygmalion* to support his belief that linguistic education can eliminate class rigidity because a cockney can be trained to speak like the genteel classes speak, and thus, social distinctions will be eliminated (G. 83). As a result, Mugglestone contends that Shaw considers Eliza as “more than capable of ‘being raised’” and of being educated in the social and linguistic mannerisms of ‘a woman breed to refinement’, perhaps most notably in the way in which she can, and does, ‘fashion her tongue to graceful speech’” (373). Furthermore, Suleiman comes to find out that “Shaw is searching for the ‘perfect woman’ in portraying Eliza Doolittle. Her dramatic behavior is determined by specific social forces, which push her to change her social position” (32).

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In fact, Eliza is a protagonist with an appealing character that charms the audience due to her poor social background. Despite her scruffy attire and crude demeanor, Eliza does change and her beauty appears more dazzling, attracting even her father's attention, "I never thought she would clean up as good looking as that" (Pygmalion: Act II, 61). Besides, Suleiman speaks of Eliza's strong personality, inherent shrewdness and willingness to learn which enable her to construct a self and make her capable of becoming:

Eliza's spirit is as much a part of her as her outward appearance. Instead of cowering under Higgins's biting comments and fiery temper she matches his with one equally as caustic. Her intelligence also helps her survive in the world, both the aristocracy and the slums. She shows a true perseverance and loyalty to both her lessons and her teacher. Eliza most likely gains most of her emotional appeal by her unfailing innocence and thirst for knowledge. (42)

Higgins starts with teaching Eliza how to pronounce the alphabets more properly:

**Liza: Oh well, if you put it like that – Ahyee, bəyee, cəyee, dəyee –
Higgins: [. . .] stop. Listen to this, Pickering. This is what we pay for as elementary education. This unfortunate animal has been locked up for nine years in school at our expense to teach her speak and record the language of Shakespeare and Milton. And the result is Ahyee, bə-yee, cə-yee, də-yee [to Eliza] say A, B, C, D. (Pygmalion: Act II, 64)**

After much training, Higgins resolves to experiment with Eliza's speech patterns to find out how effective the lessons have been to her language development, he takes Eliza to meet his mother, Mrs. Higgins, who is receiving the Eynsford Hills in her house, so that to test Eliza's ability to speak like a lady and to make sure whether Eliza has been able to get rid of her crude manners and vulgarism. Hence, Eliza's first attempt to speak more properly has been successful, as she does not drop the "h" sound in "Higgins": " [speaking with pedantic correctness of pronunciation and great beauty of tone] how do you do, Mrs. Higgins? [. . .]

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Mr. Higgins told me I might come” (Pygmalion: Act III, 73-4). Eliza attempts to assert that she is capable of impeccable speech when she continues to talk about the weather, “the shallow depression in the west of these islands is likely to move slowly in an easterly direction. There are no indications of any great change in the barometrical situation” (75).

Amkpa comes to find out that Eliza’s “return to a more rigorous regime of acculturation produces an outstanding result, making Eliza a highly desirable spectacle and object of upper class “culturedness” and assimilation” (295), because after their return from the garden party in which Eliza has gained momentum by speaking and behaving like a duchess, Pickering starts happily celebrating the success of their experiment and declares that language can be one of the factors that promotes a classless society because Eliza has been able to mingle with the high society only by learning to speak like them, he states, “it was a great success: an immense success. I was quite frightened once or twice because Eliza was doing it well. You see, lots of the real people cant do it at all: theyre such fools that they think style comes by nature to people in their position; and so they never learn” (Pygmalion: Act IV, 99).

When Higgins seems to belittle her efforts and the importance of her achievement, Eliza feels offended and infuriated, and, ultimately, has gained the strength to rebel against him, “because I wanted to smash your face. I’d like to kill you, you selfish brute. Why didn’t you leave me where you picked me out of – in the gutter? You thank God it’s all over, and that now you can throw me back again there, do you?” (Pygmalion: Act IV, 100). She also blames him for transforming her because her new identity has caused her a character confusion, “whats to become of me? Whats to become of me?” (100).

Eliza gets accustomed to the way of life of the high class and blames Higgins for transforming her that it is difficult for her to move down in social class or even come back to selling flowers, she confirms, “I sold flowers. I didn’t sell myself. Now youve made a lady of

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me I'm not fit to sell anything else. I wish you left me where you found me" (Pygmalion: Act IV, 103).

Eliza's mastery of the art of conversing at the play's end blatantly substantiates that her metamorphosis is complete (Reynolds 32), because Eliza's posh attire, proper manners and most importantly articulate speech have boosted her sense of self-possession and enabled her to bridge the gulf of social difference between her and other characters in the play:

[Eliza enters, sunny, self-possessed, and giving a staggeringly convincing exhibition of ease of manner. She carries a little work-basket, and is very much at home. Pickering is too much taken aback to rise] Liza: how do you do, Professor Higgins? Are you quite well? Higgins: [choking] Am I. [he can say no more] Liza: but of course you are: you are never ill. So glad to see you again, Colonel Pickering. [he rises hastily; and they shake hands]. Quite chilly this morning, isn't it?. (Pygmalion: Act V, 120)

Eliza expresses indirectly her exasperation at Higgins's way of treating her through acknowledging the great courtesy she has received from Pickering which has enabled her to change, "your calling me Miss Doolittle that day when I first came to Wimpole Street. That was the beginning of self-respect for me [. . .] and there were a hundred little things you never noticed, because they came naturally to you. Things about standing up and taking off your hat and opening doors" (Pygmalion: Act V, 122), contrary to Higgins who has often called her "a bilious pigeon" (Act I, 27), "squashed cabbage leaf" (27), "presumptuous insect" (Act IV, 100).

Once Eliza has acquired refined manners and proper language, she starts having a sense of self-worth and asks Higgins to call her Miss Doolittle as Colonel Pickering does, "Pickering: well, this is really very nice of you, Miss Doolittle. Liza: I should like you to call me Eliza,

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now, if you would. Pickering: thank you. Eliza, of course. Liza: and I should like Professor Higgins to call me Miss Doolittle” (Pygmalion: Act V, 122).

Eliza asserts to Mr. Pickering that she can no longer use her old slangy and vulgar speech because she has acquired the fine and genteel talk of the bourgeois class, “Pickering [laughing] why dont you slang back at him? Dont stand it. I should do him a lot of good. Liza: I cant. I could have done it once but now I cant go back to it [. . .]” (Pygmalion: Act V, 122).

Eliza and her father take advantage of the opportunities afforded to them to have social change, Eliza through acquiring a genteel tongue and Doolittle through financial support which enable them to join the bourgeois class acting as a lady and gentleman (Mugglestone 379). In fact, when Eliza’s father arrives at Wimpole Street, he does not identify her because she appears with a tidy presentable appearance (Suleiman 42). Therefore, Eliza and Mr. Doolittle have been socially transformed and taken on some of the middle class’s mannerisms because “both have moved up the social ladder [. . .] their climb up the social rungs was made by satisfying the requirements for acceptance set by the middle class” (Harvey 1237). In the same vein, Suleiman explains that after Eliza and her father have ascended the social hierarchy, their manners and demeanor have also changed because after her metamorphosis “Eliza has given up her former vulgarity and commonness and she has grown to a typical petite bourgeoisie who is no longer fit for “gutter” jobs” (34).

In Act V, Doolittle seems to resent his life transformation after having class ascension and draws a clear distinction between his life before and after being a bourgeois class member:

It’s making a gentleman of me that I object to. Who asked him to make a gentleman of me? I was happy. I was free. I touched pretty nigh everyone for money [. . .] same with the doctors: used to shove me out of the hospital before I could hardly stand on my legs, and nothing to

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pay. Now they finds out that I'm not a healthy man and cant live unless they looks after me twice a day. A year ago I hadnt a relative in the world except two or three that wouldnt speak to me. Now Ive fifty. (Pygmalion: 116).

Eliza's newly constructed self and her cognizance of the power of language allow her to gain a strong sense of power and dignity that help her to defy Higgins and stand up for herself, "I dont care how you treat me. I dont mind your swearing at me. I shouldnt mind a black eye: Ive had one before this. But [standing up and facing him] I wont be passed over" (Act V, 126).

Higgins stresses that he has made a self-dependent lady of Eliza who is able to realize her potentialities, "Liza: so you are a motor bus: all bounce and go, and no consideration for anyone. But I can do without you: dont think I cant. Higgins: I know you can. I told you you could" (Act V, 127).

Eliza develops a sense of self-worth and recognizes the value of maintaining a refined accent that enables her to perpetuate a sense of self-possession that she no longer accepts Higgins's bullying and deprecation of her, she asserts, "but dont you be too sure that you have me under your feet to be trampled on and talked down" (Act V, 131).

Eliza purposefully attempts to provoke Higgins's outrage by telling him that she is to marry Freddy, Higgins strongly resents the idea because he claims that by transforming her into a fine lady, Eliza deserves to be the wife of a king rather than of an ordinary man, "Freddy!! That young fool! That poor devil who couldnt get a job as an errand boy [. . .] woman: do you not understand that I have made you a consort for a king?" (Act V, 131). Thus, Higgins's transformation of Eliza has paved the way for her to gain social prestige.

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Eliza's new linguistic identity has boosted her potentialities at the professional level because it has given her the opportunity to obtain a decent job and reach her full potential as she claims that she can be a teacher, "I'll go and be a teacher. Higgins: what'll you teach, in heaven's name? Liza: what you taught me. I'll teach phonetics" (Act V, 131).

Eliza's language helped her to achieve autonomy, strive and live honorably in her society as when she asserts "I'll advertise it in the papers that your duchess is only a flower girl that you taught, and that she'll teach anybody to be a duchess just the same in six months for a thousand guineas" (Act V, 131-2). Furthermore, Higgins's recognition of Eliza as a tower of strength at the end of the play is a direct reference that language can turn low outcast people in society into high valued individuals with noble potentialities:

Higgins: by George, Eliza, I said I'd make a woman of you; and I have. I like you like this. Liza: yes: you can turn round and make up to me now that I'm not afraid of you and can do without you. Higgins: of course I do, you little fool. Five minutes ago you were like a millstone round my neck. Now youre a tower of strength: a consort battleship. (Act V, 132)

In fact, Higgins confirms that the gap between different social classes can simply be bridged through linguistic competence epitomized in Eliza's metamorphosis by means of linguistic training, he claims, "but you have no idea how frightfully interesting it is to take a human being and change her into a quite different human being by creating a new speech for her. It's filling up the deepest gulf that separates class from class and soul from soul" (Act III, 81-2). In this respect, Mugglestone emphasizes that acquiring the high society's posh manners and etiquettes can eliminate class distinctions and promote equality in a society:

Eliza's education in the behavioral norms of the English upper classes, and in the markers, and particularly the linguistic markers, of superior social status, is as a result used as a means of exploring not only the

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potential for individual advancement in an ‘age of upstarts’, but also, and more importantly, the very foundations of social equality and inequality, and the values and value judgments, the perceptions of worth and status, which come in turn to surround them. (373-4)

Despite being blunt and disdainful of Eliza, Higgins has absolutely fashioned the epitome of a perfect woman because he still holds firm to his belief that social mobility is possible though it needs an unwavering commitment to refashion or metamorphose a human being in terms of the mannerisms of speech and demeanor (Suleiman 41). Besides, Mugglestone, stresses that “Shaw’s transformation of not only a flower-girl, but moreover an undeniably cockney flower-girl, into a lady of such distinctions that she can be mistaken for a Hungarian princess thereby takes on added social force” (380). Furthermore, Salama argues that Eliza’s transformation is a perfect embodiment of the belief that linguistic aptitude can be a tool that enables lowborn individuals to ascend the ladder of prestige:

Eliza acquires independence and freedom through the aesthetics of language, through the beauty of her new linguistic identity. Her example is a social promise for those who speak the ‘Lisson Grove Lingo’, and for all the ‘draggletailed gutter’ Elizas of the nauseating low classes; it is a promise to defy their existing social position and to transcend their ugly decadent condition through linguistic education. (227)

Eliza, ultimately, develops a sense of selfhood and grows in strength. Due to her association with Higgins, Eliza’s character exercises transformation and she even “becomes overpowering to Higgins, her beauty becomes murderous as Higgins realizes that she is leaving” (Suleiman 33). In this sense, Pirnajmuddin and Arani confirm, “Eliza’s second transformed self emerges from the upper-class training she receives from her teachers Higgins and Pickering” (Discourse 147). Furthermore, Suleiman claims, “Higgins’s successful transformation of Eliza contradicts the class rigidity of Victorian and Edwardian society,

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demonstrating Shaw's belief in the highly subjective construction of social identities" (34). Therefore, Shaw is a strong believer in human potential and in his ability to maintain positive social change and build an identity.

Mugglestone declares that Eliza is no longer "a representative of 'kerbstone English' but instead the epitome of linguistic fashion" (379). Moreover, Suleiman declares that "Eliza has been transformed into 'one of them', a member of the exclusive bourgeois class in England, able to 'pass' at any social event she chooses [. . .] thanks to professor Higgins, Eliza can mingle with the 'snobs' of the elite class, and no one has any idea where she is originally from" (41). As a result, Harvey comes to find out that "the dramatic impact of Eliza's story comes from her emerging victorious in the struggle to free herself from the fetters of social prejudice that kept her chained to the gutter" (1237). Hence, Eliza's linguistic experience has rendered her as an individual with high potential capable of developing and ridding herself of the social constraints.

Mugglestone explains that cleanliness is like language, both are indicators of social status and background, and thus, Eliza's disheveled appearance causes her to be socially rejected that her linguistic and social transformation would not have been possible without freeing her from dirt. Eliza's exquisite appearance and her ability to talk more genteel make her the epitome of elegance and social poise (377-8). Accordingly, Crompton speaks of Eliza's newly developed identity as she has rid herself of her former vulgarity and not has she only acquired a socially acceptable language and manners but also a high social ranking:

The Eliza of this scene is far from the original Eliza of Covent Garden. There is a new dignity and calculation even in her emotional outburst. She has now mastered more than the pronunciation of the educated classes. When she meets Higgins at his mother's the next morning she is a model of poised reserve, even cuttingly cold in manner. Obviously her

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old commonness has forsaken her at the very moment that the experiment has ended and she must find her own way in life. (79)

Salama declares that “as a scarified scapegoat of the oppressed class for the pleasure of a playful higher oppressor bourgeois class, Eliza, now an aestheticized artwork, eventually passes the dehumanizing test of gaining aesthetic class ascension through the teachings of her master/creator” (228). Moreover, Crompton argues that “when the men fail to pet and admire her after her triumph, her thwarted feelings turn to rage, and, desperate to provoke an emotional response from Higgins, she needles him so she may enjoy the spectacle of a God in a vulgarly human fury” (79). Therefore, Eliza, eventually, realizes the power of language as she is able to stand up to criticism and fight back so that to maintain her dignity and sense of power.

Hornby proclaims, “Eliza then comes back to life, fully transformed into an independent woman, reaffirming the Pygmalion/Galatea story after all” (123). Moreover, Suleiman brings into focus the fact that “Eliza is a fresh new woman, and is capable of playing off the aristocratic role, to live a sophisticated and proper life of her own” (41). Furthermore, Salama comes to find out that “the main difference between a flower girl and a duchess was a matter of education and accent, a mere issue of form reflected on the degrees of verbal aestheticization” (227).

Eliza’s ascension from a state of absolute destitution to a member of the high society is due to her mastery of the language patterns and behavioral norms of the privileged classes (Harvey 1234). Therefore, Mugglestone stresses that “once Higgins’s bet is completed, Eliza belongs nowhere; no longer possessing her ‘kerbstone English’ she is ill-equipped to return to the gutter, and though possessing in abundance the social of a ‘lady’, she lacks the financial means to give them social reality” (383). Correspondingly, after going through complete

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transformation, Eliza finds herself unable to socialize with people below the middle class to which she now belongs.

3.4.2. Celie's Personal Development:

The Color Purple is an interesting and compelling novel owing to the near-defeat of the main character Celie, her struggle to survive and ultimately the significance of her triumph. Despite her loose grasp of grammar, Celie conveys messages and portrays vivid images that cannot be erased however poor her grammar appears (Worthington 51). In fact, Cutter asserts, “in the world Walker depicts, language is often an instrument of coercion and dominance, and is often used by men to silence women” (171). Therefore, *The Color Purple* begins with the prohibition against speech that Celie's stepfather exercises on her by preventing her from revealing the truth that he has raped and even impregnated her, and by extension, Celie starts confiding her predicament to a white male God, “you'd better not never tell nobody but God. It'd kill your mammy” (Walker 1).

Celie's subjugation to sexual abuse becomes not a means of prohibition against speech, but serves as a stimulus that allows her to embark on a quest to find voice and identity because in her writing Celie “begins to create a resistant narratological version of events that ultimately preserves her subjectivity and voice” (Cutter 166). In this sense, Abbandonato explains that Walker portrays her female protagonist, Celie, captured in cruel restraints and subjected to a harsh exercise of power. Celie spares no effort “to create a self through language, to break free from the networks of class, racial, sexual, and gender ideologies” (1107).

Celie's endurance of continuous sexual assaults and cruelty during her childhood make her feel that her body is the property of others that she begins writing a letter to God in which she asserts that she is a good girl denying her subjectivity by erasing the word “I am”, and saying “Iaa I have always been a good girl” (Walker 1), substantiating her uncertainty of her

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goodness and even identity (Pifer and Slusser 47). Correspondingly, LaGrone emphasizes that Celie's lack of certainty portrays her "inner struggle between her desire to hold on to her individual perception of self and her internalization of society's negative judgment about her self-worth" (7).

Walker focuses on Celie's exposure to rape so that to reveal how her stepfather attempts to deny her selfhood and how she gains awareness of her own fact transforming it into "spoken and written" form of events contrary to her earlier loss of all traces of identity (Cutter 167). In addition, LaGrone states that Celie's abuse by the man she believes is her father and from whom she expects love and security "disconnects her from the familial and moral dynamics on which she has previously depended and fragments her developing sense of self" (7). Furthermore, the abuse that Celie undergoes in her life makes her ignore and deny her humanity, "it all I can do not to cry. I make myself wood. I say to myself, Celie, you a tree" (Walker 23), and even claims that her main concern is to survive, "I don't know how to fight. All I know how to do is to stay alive" (18).

LaGrone comes to find out that "Celie represents the tragic heroine, whose journey to authentic selfhood is traditionally thwarted, leaving her proscribed of societal expectations of female passivity and submissiveness" (7). However, Celie's strength of character appears when she attempts to divert her stepfather's attention away from her sister so that he cannot sexually molest her and when she strongly wishes to escape along with her sister, in addition to her secret attempts to learn what Nettie has been taught in school (LaGrone 8), because both sisters realize that learning enables them to escape oppression and consider language as an important means of social mobility and emancipation, Celie states, "us both be hitting Nettie's school books pretty hard, cause us know we got to be smart to git away" (Walker 10).

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Abbandonato contends that Walker's novel is "about breaking silences, and appropriately, its formal structure creates the illusion that it is filled with unmediated "voices". Trapped in a gridlock of racist, sexist, and heterosexist oppressions, Celie struggles toward linguistic self-definition" (1106). Moreover, Tucker explains that Nettie's proficiency in language has helped her to run away from her father and then from Albert and "her years in Africa are not, however, an escape from oppression, for she discovers a history of white exploitation and the existence of a gender bias that transcends race" (90-1).

In her letters to Celie, Nettie reveals different aspects of the family's real story as she learns from Samuel that he has adopted her sister's children whom Celie thinks that her father has killed a long time ago. Nettie comes also to the realization that Alphonso is not their real father. Consequently, though these series of revelations have caused Celie complete bewilderment, they also have brought her a palpable sense of relief in that her children are not the product of an incestuous relationship. All these facts release Celie from all the constraints imposed on her and enable her to stand for herself and reduce male dominance on her own life which has long handicapped her attainment of social mobility (Tucker 91-2).

In fact, Celie adjusts the addressee of her letters from God to her sister Nettie which suggests "a critical point in both her psychological development and in her development as a writer" (McDowell 290). In this respect, Cutter claims, "Celie's alternative text, her letters to Nettie, leads to reconstruction, allowing Celie to craft an identity for herself as the heroine of her own story" (170). Moreover, Fifer asserts that throughout the novel "Celie moves from mere reporting towards psychological analysis and, eventually, even to humor" (Cited in Schwartz 4). In addition, McDowell draws a clear distinction between Celie's letters addressed to God and those addressed to her sister; Celie's letters to God manifest her

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struggle with identity, as she appears to be lacking a sense of selfhood. However, in her letters to Nettie, Celie seems to have a more integrated self:

It is further significant that none of the letters addressed to God is signed. In their anonymity, their namelessness, the letters further underscore Celie's lack of individuality. When she begins to write to Nettie, however, her inner and outer selves become connected. Her thoughts are fused with her feelings, her actions, her words, and the letters assume a quality of force and authority. (291)

According to LaGrone, "Celie has been beaten down, but she is not wholly broken. What she lacks at the beginning of her *Bildung* are alternative options for her "being" and her "becoming" (8). In fact, Celie is aware of the fact that language can play an important role in promoting social status because Nettie's linguistic proficiency has enabled her to escape her stepfather and Albert's dominance and even travel to Africa, and once reading Nettie's letters, Celie is astonished at the different language used by her sister which indicates to "a different self that is expressed by language" (Schwartz 8-9).

LaGrone claims that despite Celie's language lacks grammatical correctness, it is filled with "communicative power" as well as "subtle humor which reflects her perseverant personality" (302). Moreover, Gates explains that Celie's language develops in parallel with her own character development because "by learning to use language skillfully, she learns to use it as a powerful weapon that eventually serves to liberate her" (Cited in Schwartz 4). Correspondingly, Worthington explains that the readers of *The Color Purple* register Celie's gradual acquirement of a strong sense of empowerment and notice her awareness of the power of language:

As Celie's narration moves, so does her mind. We slowly shift with her, feeling her fighting spirit evolve, watching her mind click and cheering her victories perhaps more emphatically because her grammar needs

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cleaning up. Celie's own understanding of the spirit of language itself rings loud and clear. We hear the spirit of words from the mind rhythms of another person. Though settled in our own prejudices, Celie unsettles us. (51)

LaGrone points out that despite Celie has been prohibited from articulating her tribulations to the outer world, her epistles are “an affirmation of her being and of her refusal to have her story told by anyone other than herself” (9). Besides, Pifer and Slusser stresses that “Shug’s arrival marks Celie’s first opportunity to look, both literally and figuratively, at herself” (48). As a result, Celie, ultimately, experiences an awakening in that she recognizes and takes control of her body which was owned by men in her life, asserts her selfhood and “learns to love herself and others and to address even her written language to a body, her sister Nettie, rather than to the disembodied God she has blindly inherited from white Christian mythology” (Bloom, *Alice* 3-4). In this sense, Ross explains that Celie’s cognizance and love of her own body enables her to express her feelings for herself and for other people in her life because “the repossession of her body encourages Celie to seek selfhood through spoken language” (Cited in Pifer and Slusser 48).

Celie’s ability to sign her last letters is a pointer to her identity development in counterpoint to her earlier hesitancy to refer to herself as “I am”. It is only in the latter part of the novel that Celie’s identity starts to be shaped as she ceases writing letters to God and addresses them to her sister instead (Cutter 170). Accordingly, McDowell contends that Celie attempts, in a myriad of ways, to assert her selfhood and personal development inasmuch as she oftentimes signs letters she writes to her sister, Nettie, and tries to manifest that her own worth lies in the power of her words:

These letters addressed to Nettie are alternately signed “your sister, Celie” and “Amen”, expressions of ratification, of approval, of assertion, of validation. The suggestion is clear: Celie is now ratifying,
[189]

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asserting, and validating her own words, her own worth, and the authority of her own experience. Celie's validation of her linguistic experience is specially important, for it is so critical to the establishment of her own literary voice. (291)

In the process of her transformation, Celie's way of behaving with Albert is also transforming because when she prepares to travel to Memphis with Shug, she starts cursing him reminding him of all the misery she endured at his hands (LaGrone 301). Moreover, Celie gains the strength which enables her to confront her husband and her language develops on a par with her sense of empowerment, "you a lowdown dog is what's wrong. It's time to leave you and enter into the creation. And you dead body just the welcome mat I need [. . .] but Nettie and my children coming home soon, I say. And when she do, all us together gon whup your ass" (Walker 207). Therefore, Albert is no longer having influence over Celie because when he starts treating her with scorn, she unleashes a barrage of curses upon him:

He laugh. Who you think you is? He say. You can't curse nobody. Look at you. You black, you pore, you ugly, you a woman. Goddam, he say. You nothing at all. Until you do right by me, I say. Everything you even dream about will fail. I give it to him straight, just like it come to me. And it seem to come to me from the trees [. . .] shit, I say. I should have lock you up. Just let you out to work. The jail you plan for me is the one you will rot, I say. (213)

Blount points out "in one deft moment of verbal aggression, Celie sends her years of being silent scurrying off in search of her former self. The woman who remains will teach women within and without the literary enterprise that they have the *right* to speak and the authority to shape their own meanings" (120). Correspondingly, Celie makes her voice heard and her sense of selfhood begins to take shape.

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Celie travels with Shug and leaves her past that was filled with injuries behind her learning how to set herself free and build a decent life (Pifer and Slusser 48). In fact, Shug has a positive influence on Celie's life, she contributes in her development because she helps her to realize and believe in her abilities. As a result, Celie starts the business of sewing pants which soon turns her into a society lady (Schwartz 12-3). Besides, Celie's introspectiveness and self-reliance increase when Shug travels with her new lover giving Celie the opportunity to construct a self (Pifer and Slusser 48).

Worthington points to Celie's development and transformation from a vulnerably submissive to a strong-willed striver for love and freedom. She begins to assert her personal autonomy and build a strong self, which appears in developing her pants business and her talent for sewing (50). Hence, LaGrone declares, "the negative spaces Celie has been forced into, first by her stepfather and then her husband clearly have shaped her identity" (196).

After Celie is able to earn her own living by starting up her pants business, she begins to enjoy a high degree of autonomy and her identity begins to shape in her own mind. Celie, therefore, learns to close her last letters in a different way, "Amen, your sister, Celie Folkspants, unlimited. Sugar Avery Drive Memphis, Tennessee" (Walker 221). Besides, as a businesswoman, Celie learns how to manage her time, control her pants business and unleash a flurry of creative activity differing from most of the other subjugated black females who are only confined to domestic chores (Jones 663-4). Accordingly, Cutter argues that Celie finds another way of expressing herself, viz. sewing which is considered as "an alternative methodology of language that resists more standard or formal discourses" (174).

After Celie's travel, Albert changes and feels regretful for all the pain he caused for her. After her return, Celie and Albert develop a friendly relationship; he starts helping her in her own business and even proposes to remarry her (LaGrone 301). In addition, by the novel's

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end, Celie begins to address Albert by his name in place of Mr— “oh, I say, a little something Albert carve for me” (Walker 291). Thus, Celie’s achievement of autonomy helps her to be of equal rank with Albert and to identify him with his name instead of considering him as “a nameless authority” that dominates her (LaGrone 301).

By the end of the novel, Celie achieves personal triumph, becomes a successful and independent lady running her business and having employees. Celie, now, can give orders, instruct others and be in control of her life (Hamilton 381). As a result, LaGrone comes to find out that “through imponderable twists of fate — specifically rejuvenation in the arms of her husband’s mistress, the recovery of lost loved ones, and a reconciliation with her estranged husband Albert — Celie not only survives, she thrives” (196).

Celie’s assistants in her own business of “Folkspants” try to teach her how to speak in an articulate manner which suggests that language plays a key role in manifesting Celie as a woman of higher social caste (McDowell 291). However, Tucker declares that despite Celie is “urged to become educated; to learn to talk as the books do, she refuses to change her speech patterns by submitting to white language” (Cited in Proudfit 32). Therefore, Worthington brings into focus the fact that “by the end of the novel Celie not only accepts her grammar but also accepts her physical limitations, and she learns to accept herself [. . .] Celie’s words become a medium for her spirit” (51).

Fifer claims, “Shug inspires Celie to get rid of the burden of her past and to live again in her old house, which they transform into a comfortable home” (Cited in Schwartz 14). Hence, Celie welcomes victoriously the return of her beloved sister, “now you can come home cause you have a home to come to” (Walker 253). Accordingly, LaGrone states that Celie “creates an identity that embodies her unique perceptions of self and privileges her individual experiences within the social order” (6).

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Cutter asserts that Celie's pen knits together the narrative threads of the text "re-marking the individual relationships and roles, replacing the violence of patriarchal discourse with a language that re-members and remarks" (173-4). Furthermore, Abbandonato claims that "with Celie we undergo a metamorphosis of experience [. . .] her own language is indeed so compelling that we actually begin to think as Miss Celie [. . .] because by participating in her linguistic processes, we collaborate in her struggle to construct a self" (1108).

The Color Purple ends with the union of all the characters and Celie builds an identity and a strong self because her story is "a story of female love, female work, female song, and, most importantly, female bonding, which does not, finally, exclude the males at all, but accommodates, redeems, even celebrate them" (Tucker 93). In addition, LaGrone argues that Celie and Nettie learn how "to live, fight, mature and struggle in their own ways. Yet, despite their experiences, the two sisters reunite and the whole family comes together" (302). Thus, Jones concludes, "by the end of the novel, then, all parts of Celie's life have converged to form a coherent, if fantastic, whole. Her business prospers, she and Nettie inherit their father's store and house, she enjoys the love of Shug and the respect of Mister, and she celebrates a tearful reunion with her sister and children" (664). Hence, Celie's life experiences a complete transformation and an identity development as she becomes a society lady having a family and business to run.

LaGrone states that "the lessons are invaluable to Celie; internalizing and acting on them aid in her growth from a voiceless victim to a self-asserting individual" (196). Besides, Jones claims that "Celie's journey to spiritual liberation, a linear odyssey of small triumphs, parallels her escape from economic dependence on men [. . .] Her metamorphosis from cotton picker to self-sufficient Folkspants entrepreneur is as heartwarming to the reader as it is

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unusual from a historical perspective” (663). Accordingly, Celie’s journey towards spiritual emancipation and her subsequent victory leads to her financial autonomy.

Schwartz suggests, “Celie’s development is complete, when in her last letter she addresses God, the stars, the trees, the sky and the people, i.e. everything and finishes with *Amen*. Celie is happy and in harmony with herself and everybody around her” (15). As a result, Babb declares that “by joining her abstract emotions to the more concrete elements of nature and the universe, elements which man has abused, Celie creates company for herself and no longer feels like a completely isolated entity” (112). In this respect, LaGrone explains the process of Celie’s life metamorphosis going through different phases and entering, ultimately, its final phase of her quest for happiness, autonomy and family life:

Celie’s journey takes her through a series of domestic dwellings: from a site of perverted relationships (stepfather’s control); to a socially sanctioned, but no less exploitative connection (marriage); to a tender, but tenuous partnership (Shug is not committed to Monogamy); to a personal home that is self-defined [. . .] she comes full circle, returning to a transformed family home purged of the perversion and the violence, and a transformed family that is expanded and connected by love, not hostility. (196)

According to Jones, “*The Color Purple* achieves its literary greatness through the aching intensity of Celie’s lament; here, compressed into a series of short letters to God, is a story of renewal and triumph, one that transcends the constraints of history” (669). In this sense, Celie’s experience exemplifies a successful revolt against a system of oppression as she frees herself from the shackles of culture and society ending up victorious and independent.

Celie, eventually, overcomes the barriers of oppression, breaks the silence and realizes her own inner self, “I’m pore, I may be ugly and can’t cook, a voice say to everything listening. But I’m here” (Walker 2014). In a similar fashion, Jones argues that by the end of the novel,

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Celie becomes the epitome of success despite all the difficulties and victimization encountered in her community at the hands of men, she succeeds to survive and rebel against the social conventions and even becomes a model of personal development for other black women:

Celie is no longer dependent on black men, nor is she exploited (apparently) by whites or their “system” [. . .] Celie’s sublime sense of completeness at the end of the novel—her economic independence enfolded within a rich associational life—mocks the snare of subordination that trapped most black women in the rural south, at home and in the workplace. (664)

Tucker stresses the fact that “in spite of a new home, a new career, and a new self, at the end of the novel, Celie has held onto one precious possession, her language. Although urged to become “educated”, to learn to talk as the books do, she refuses to change her speech patterns by submitting to white language” (92). Therefore, Celie learns to accept herself, feel proud of her roots and consider her language as an inseparable part of her own identity.

3.5. Comparison of Dialect Use in *Pygmalion* and *The Color Purple*:

Shaw and Walker represent in their literary works two distinct varieties of the English language, cockney dialect in *Pygmalion* and vernacular AAE in *The Color Purple*, delineating two different contexts. In *Pygmalion*, there are three dialect characters out of ten, namely, Eliza, Mr. Doolittle and the Bystander who speaks only in the beginning of the play. Eliza speaks her thick cockney accent heavily in the first two acts of the play and then shifts to use the standard after she receives Higgins’ language lessons. The three dialect characters belong to London’s lower class. The other seven non-dialect characters belong to London’s upper-middle class distinguished from the other non-standard characters by their proper speech and mannerly behavior.

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In *The Color Purple*, the total number of characters are sixteen; there are fifteen dialect-speaking characters whose speech is reported mostly by one major dialect character, namely, Celie. The remaining one character is, Nettie, who uses her vernacular speech only in the beginning and then shifts to speak the standard after receiving good schooling from Samuel in return for serving as a missionary in Africa. Hence, Walker relies heavily on using black folk dialect which makes her novel a dialect speaking novel and the depository of vernacular African American speech.

3.5.1. Similarities of Dialect Use in *Pygmalion* and *The Color Purple*:

Shaw and Walker share a myriad of similar points in their use of dialect as in the following:

- The aim of both authors in their literary rendering of real language varieties is to make a realistic characterization i.e. they reproduce substandard speech forms so that to make their characters sound real.
- In both literary works, language is a medium utilized to reveal their narratives' social hierarchy.
- Inaccurate spellings, incorrect pronunciations and deviant grammatical structures feature the speech of characters with low level of education.
- Both authors use regional varieties, vernacular AAE is spoken in the rural south. Whereas, cockney dialect is spoken by cockneys who live, particularly, in the East End of London.
- In both literary works, certain sociolinguistic parameters determine language use by characters.
- Both authors represent formal and informal styles of language use relying on colloquial expressions, slangy words and unusual spellings in dialect characters' talk.

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Whereas, they rely on the use of formality, standard language patterns and accurate spellings in standard characters' talk.

3.5.2. Differences of Dialect Use in *Pygmalion* and *The Color Purple*:

Shaw and Walker's use of dialect diverges in certain points as in the following:

- Shaw and Walker use two different language varieties and reflect two different social contexts.
- Walker represents black folks' life in provincial rural Georgia. Whereas, Shaw represents working-class life in industrial and urban London.
- *Pygmalion* and *The Color Purple* reflect two different cultures; Walker mirrors in her novel the black folk culture using their black folk language. Whereas, Shaw delineates the British high and low class culture.
- Walker depends heavily on using vernacular AAE in her text including only one standard-speaking character. Whereas, Shaw relies more on linguistic variation by using three cockney dialect-speaking characters and seven standard-speaking characters.
- Walker delineates the life of an ethnic group i.e. Afro-Americans. Whereas, Shaw delineates the life of a social group i.e. working-class Londoners.

3.6. Stylistic Elements in *The Color Purple*:

In *The Color Purple*, Walker makes a vital blend of novelistic conventions and experimental techniques so that to construct the basic structure of her work of fiction and prove its literariness. She uses the conventional epistolary style because she writes her novel entirely in letters and experiments with one of the remarkable features of the modernist novel, namely, the narrative double-voiced discourse so that to manifest her novel's dialogic and polyphonic nature.

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3.6.1. The Epistolary Style:

The Color Purple is typically subsumed under “the private paradigm” due to its epistolary style. The novel is written in letters that revolve around Celie’s personal life (McDowell 289). That is, in *The Color Purple*, Walker uses the structure of the epistolary novel so that to depict the life of an early twentieth century black woman (LaGrone 287). Correspondingly, Gates suggests, “the letters are a very specific way of looking at Celie’s life. They are like windows through which the reader peers at everything that happens” (Cited in Schwartz 7).

An epistolary novel is a novel written in letters by a character or several characters each in his point of view and Walker’s *The Color Purple* is comprised of ninety-two letters, fifty-five written by Celie to God, fifteen from Celie to Nettie and twenty-two from Nettie to her sister Celie (LaGrone 288). In fact, Blount explains that women have traditionally communicated their concerns by means of letters which afforded genuine portraits of their predicaments and Walker’s novel gives voice to her female characters because “it allows Celie, right from the novel’s beginning, to speak to us as readers, even though she must learn through experience to proclaim her identity to the people with whom she lives” (120). Therefore, Tucker argues that the epistolary narrative has traditionally been regarded as a female genre used by women who have received little schooling:

The epistolary form is a convention that is mostly used by women and only rarely by men. It is a semi-private genre, which is used primarily by women because of their inferior education and because such writings were generally not expected to be published. Men, who used to be exposed to classical education usually preferred a writing style that was patterned after classical models. Letters, on the contrary, do often contain descriptions of domestic life, they are more informal and artless. (Cited in Schwartz 6)

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LaGrone asserts that the structure of the epistolary novel “enables the letter writer, as a first person narrator, to exercise more freedom to shift in space and time than a traditional first person narrator” (303). In fact, Babb claims that *The Color Purple* is not only a novel which records black women’s struggle to have voice and survive in a patriarchal environment, it is also an epistolary narrative in which “black women take a form traditionally inhospitable to oral cultures, the written word, and transform it, making it, too responsive to their needs” (107). In this regard, McDowell comes to find out that *The Color Purple* “elevates the folk forms of rural and southern blacks to the status of art. In a similar fashion, it elevates the tradition of letters and diaries, commonly considered a “female” tradition (and therefore inferior), from the category of “non-art” to art” (295). Accordingly, Ogunyemi stresses that *The Color Purple* is characterized by unity of thought as it records all the transgressions endured by the black females in a society controlled by men and records a black woman’s prolonged struggle towards liberation:

Each letter in *The Color Purple* represents a patch in the quilt that puts the whole of southern life with its sexism, racism, and poverty on display. One distinct pattern in the enormous quilt, painstakingly stitched together, shows the black woman’s development from slavery to some form of emancipation from both white and black patriarchy. (78)

After Celie has been forced to marry Albert whom treats her brutally and separates her from her beloved sister, Nettie, Celie starts expressing her feelings and concerns in letters to God. Years later, Celie discovers with the help of Shug Avery that her sister has been sending her letters but Albert has hidden them from her. In her letters, Nettie describes her life and experiences in Africa and how she has become a missionary there. As a result, Celie has not only lost the opportunity to communicate with her sister but also to receive a useful cultural knowledge (Babb 109). In her first letter, Nettie refers to Albert’s attempt to prevent any

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contact between them. When Nettie has resisted his sexual advances, Albert decides to take revenge and prevents her correspondence with her sister. Nevertheless, Nettie continues writing letters to Celie and imagines her reading them “always, no matter what I’m doing, I am writing to you. Dear Celie, I say in my head [. . .] and I imagine that you really do get my letters and that you are writing me back: Dear Nettie, this is what life is like for me” (Walker 161). Besides, Celie is, ultimately, able to reply to her sister’s letters and even learn from her experiences. She changes the addressee of her letters from God to Nettie “dear Nettie, I don’t write to God no more, I write to you” (199).

Babb speaks of *The Color Purple*’s transforming epistolary structure in relation to its “function and form” because “in the first half of the work, Celie uses writing to effect self-actualization [. . .] in the second half of the novel, Nettie uses writing to record the oral history of Africa and Afro-Americans, and its function as a cultural element” (107). Accordingly, Ogunyemi refers to the complexity and variability of Walker’s novel vis-à-vis its epistolary composition and contends that the sisters’ letters mirror different aspects of black women’s lives in their patriarchal community:

Alice Walker’s *The Color Purple* is also complex and variable in its structure. The first addressee in its epistles is a power-wielding God. White, patriarchal, he acts the role of the indifferent voyeur [. . .] also included in the book is the correspondence of two loving and trusting sisters. Like rural, sequestered women, some of their letters remain unopened, hidden in a trunk by an interfering male. Walker then brings the truth of their lives to the world. (78)

Therefore, Walker has a two-fold purpose in writing her text in letters, that is, to make her novel stand as an example of the conventional epistolary composition and to develop a dialogic process between Celie and her sister Nettie by means of the letters.

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3.6.2. Dialogism:

The Color Purple is written in letters alternating between Celie's letters to God, Nettie's letters to Celie and Celie's letters to Nettie. Celie feels lonely and finds vent in writing letters to God about her predicaments. Whereas, Nettie writes to her sister about life in Africa among the Olinkas and also about the missionaries Samuel and Corrine and her children Olivia and Adam. As a result, the sisters develop a dialogic process by means of their epistles (Worthington 52). In fact, Celie's experiences in her rural south bear a close resemblance to what her sister has witnessed in Africa because Nettie often describes life in a male-dominated culture and focuses on the relationship between men and women (McDowell 293). Correspondingly, Bloom asserts that Celie succeeds to contrive an imaginary dialogic correspondence with her long lost sister although she receives no response from her:

Celie's resistant voice is enabled by her creation of an alternative conception of her audience and by a reconfiguration of the rhetorical triangle of sender-receiver message [. . .] In most rhetorical situations, after all, the sender expects that the receiver will actually receive the message and shapes the message accordingly. But Celie subversively reconfigures her audience so that an imagined, rather than actual, person is the receiver of the message, and this allows her to shape her messages in such a way that it cannot be erased or silenced, in such a way that it can exist despite Albert's attempt to deny both the communication and the communicator. (Alice 151)

Despite the fact that Nettie has never received any of Celie's letters, she still feels as if she is engaged in correspondence with her "I imagine that you really do get my letters and that you are writing back" (Walker 161). Likewise, Celie realizes that she can communicate with her sister although she gets no response, and even believes that her sister is not dead "I don't believe you dead. How can you be dead if I still feel you?" (267). Moreover, Nettie preserves

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what she has learnt about African culture in her letters to Celie trying to teach her about a new culture and even new vocabulary “we left right away for Olinka, some four days march through the bush. Jungle, to you. Or may be not. Do you know what a jungle is? Well. Trees and trees and then more trees on top of that” (156).

According to Cutter, “Celie’s letters to Nettie create an imagined linguistic persona with whom she can speak “differently”. By doing so, Celie finds an alternative conception of the communicative process that allows her to bypass Albert’s invalidation of her discourse and enables her survival” (169). Therefore, LaGrone asserts that the characters of *The Color Purple* make a dialogic process through letters and the scenes are shown vividly in their epistolary communications that no quotation marks feature Celie’s epistles (297). Besides, LaGrone explains further that dialogism is regarded as one of the constitutive elements of a polyphonic text:

Due to the polyphonic structure of *The Color Purple*, the reading of the work is similar to listening to dialogues between the two sisters. The dialogues might be trivial, repetitive, fragmented, or even unconventional, but they serve one coherent theme throughout the work. The whole structural thread is assimilated to the principle of the polyphonic musical work. (303)

McDowell comes to find out that “in the structural arrangement of the letters – Celie’s first, then Nettie’s, then alternation of the two – she shows that self-development and corporate mission are not mutually exclusive but can be consonant with each other” (296). Hence, the sisters interact with each other and achieve correspondence by means of their epistles creating a dialogic process and contributing to the novel’s double-voicedness.

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3.6.3. Polyphony:

The Color Purple is a double-voiced narrative in which Celie and Nettie's voices coexist reflecting two contexts, two different perspectives and stories. Celie, on the one hand, captures her daily activities and records her painful life experiences. Nettie, on the other hand, flees her stepfather and Albert's sexual advances and travels to Africa as a missionary, she never ceases to write to her sister although she receives no response to her letters believing that Albert has been hiding them. Hence, Nettie records in her letters multifarious experiences of her life in Africa, particularly, her life in the Olinka tribe portraying their cultural practices as well as their resistance of colonialism (Blount 121). Therefore, McDowell suggests that *The Color Purple* is a polyphonic novel in that two different voices are inextricably interwoven within the text fabric because the two sisters tell, each in her own point of view, various stories which are fused to compose a carefully crafted piece of work:

Although Celie and Nettie are separated by a continent, by their lifestyles— one ordinary, the other exceptional— and by the style of their epistles— oral and literate— these separate realities became integrated in the novel and held in sustained equilibrium. Each sister is allowed to exist as an independent entity; each, through her letters, allowed to speak in her own voice without apology, mediation, or derision. (294)

Nettie's letters present many chronicles of her years spent in Africa in which she has led an eventful life. Comparing Celie's letters with Nettie's, reveals the simultaneous occurrence of double vision, because the world is perceived either from Celie or Nettie's perspectives, even the co-existence of two language varieties, the standard and the substandard, is marked in *The Color Purple* (Blount 121). As a result, Abbandonato contends that Celie's vernacular speech contrasts strikingly with Nettie's standard language in terms of expressiveness and vibrancy because while Nettie's writing conforms to the "rigid linguistic codes" of her standard speech,

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Celie's letters are written in her folk dialect, and thus, "Celie's vitality is privileged over Nettie's dreary correctness" (1108).

Nettie's letters form another larger text within Walker's novel because they reveal another narrative voice that contributes to establish the whole text. Celie provides in her letters a portrait of her life and of other people surrounding her apart from her sister. However, once introduced, Nettie's letters seem to fill the lacuna of the text because they communicate the other missing pieces of the story (Schwartz 8). Correspondingly, Tucker speaks of the polyphonic nature of *The Color Purple* which includes two narrative voices describing two contextual situations from different angles. Celie and Nettie's voices interact to give the text a narrative power:

Nettie's letters [. . .] add substantially to the depth and variety of the entire novel, for in them Nettie reveals a world beyond the limited one that Celie knows. They take Celie out of her rural environment and help her gain an awareness of African life, of a land where blackness carries multiple images [. . .] to her description of her travels, Nettie also adds other stories that become part of a larger text. Not surprisingly, she brings to her letters her own reading about Africa – a black woman's view. (91)

Though Celie and Nettie have experienced similar conditions in different contexts, they vary in other aspects such as in the voice and style of their letters because while Celie writes her letters and records her personal idiosyncrasies in the colloquial black speech, Nettie uses a more "formal language" and delineates in her letters the trials and tribulations of another cultural group (McDowell 293). That is, Nettie describes in her letters the way of living among the Olinkas including "their primitive but resilient mores and ideology; the deteriorating living environment caused by the invasion and the exploitation by the whites; the happy family she enjoys with Samuel, Adam and Olivia" (LaGrone 299-300). However,

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according to Gates, “Celie actually never speaks. She just writes down her speaking voice in a free indirect discourse, during which it sometimes is not clear, who actually speaks, as there are, for instance, no quotation marks” (Cited in Schwartz 7). As a result, Tucker argues that polyphony resides within Walker’s epistolary narrative because Celie’s narrative voice is not the only authoritative voice inasmuch as Nettie’s letters allow her voice to enter the novel, help to shape its meaning, and grant her voice an authority equal to that of Celie:

Since a discourse is an enunciation that requires a speaker or narrator, and a listener or reader, the use of the epistolary form is especially effective. First it sets up within the smaller (con) text two speakers, Celie and Nettie, who are also the addressees. Their texts combine to make a larger text in which we, as readers, view the disruption between speaker and listener [. . .] the larger text displays the weaving of more than one woman’s voice and demonstrates the means by which women have been silenced and their linguistic powers appropriated. (82)

Nettie’s character and “narrative voice” diverge markedly from her sister’s in a variety of different ways because Nettie is portrayed as a smart woman with good educational level differing from Celie who is characterized as having an intense personality and who has always been subjected to ill-treatment. Unlike Celie, Nettie seems to have overcome her terrible childhood experiences (Proudfit 30-1). Furthermore, Schwartz explains, “Nettie’s letters move the story beyond the borders of the microscopic world of Celie. Her telling about Africa and the destruction of a whole culture creates a larger context of pain” (8).

In the course of writing to her sister, Nettie grows to maturity and succeeds to become a well-educated woman who has found her own voice and developed an awareness of her own world (LaGrone 300). Moreover, Harris stresses the fact that “Celie’s voice in the novel is powerful, engaging, subtly humorous, and indecisively analytic at the basic level of human interactions. The voice is perfectly suited to the character, and Walker has breathed into it a

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vitality that frequently overshadows the problematic areas of concern in the novel” (T. 156). Hence, the world is perceived through Celie’s perspective acting as the mouthpiece of all the abused black women.

Tucker suggests that *The Color Purple* is characterized by the occurrence of two different layers or authoritative voices within the same text, all black women’s concerns are given voice represented in Celie and Nettie’s letters because “the two sisters, separated for years, first write in a vacuum; yet in spite of their inability to communicate, their letters – those Celie writes to God, those Nettie writes to Celie (withheld by Albert), those Celie writes to Nettie [. . .] eventually comprise an emerging black woman’s text containing within it several voices” (83). In this regard, Cutter refers to the tangling of voices that feature Walker’s novel as Celie incorporates her sister’s letters into her own creating a double-voiced narrative which helps to make a polyphonic whole:

Rather than allowing Nettie’s letters to remain as separate blocks of narrative fabric, Celie weaves them into her tapestry by interspersing her own voice into them [. . .] Celie’s narrative voice, then, is not just another square in a quilt, equal to all the other squares. Rather, in the text as a whole narrative voices are interwoven, imbricated, threaded together, and interconnected by the needle, pen of the spinner, Celie herself. (172-3)

Abbandonato draws a distinction between Celie and Nettie’s voices in that “the apparently impoverished and inarticulate language of the illiterate turns out to be deceptively resonant and dazzling rich” because by interweaving the two sisters’ letters in one text “Walker illuminates the contrast between Celie’s spare suggestiveness and Nettie’s stilted verbosity” (1108). Correspondingly, the complex interplay of two voices in a single text demonstrates the inherent musicality of Walker’s novel.

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3.7. Feminist Perspective on *The Color Purple*:

In *The Color Purple*, the women live in dreadful conditions and go through several tribulations. They are subjected to racism, sexual discrimination, cruelty and male dominance. They are almost enslaved and not permitted to seek freedom and social status (Hajare 35). In fact, Talebian et al. argue that Walker sheds considerable light on gender issues, sexism and rape, she also exhibits “how gender discrimination can influence black women’s subjectivity and lead them into misery” (1328). Therefore, Hajare explains that women are treated in their black society as mere objects having no feelings and aspirations. They are always subjected to sexual coercion, alienated from the rest of society and forced into submission:

They are mere puppets fallen badly in the hands of men and mere objects of sex though it is against their will. The men suck them till they die and bring home another teenager to gratify their sexual desire [. . .] they are estranged so that they should not find solace in the company of another. The women are as if toys that are born only to be played by men in whatever way they want. (35)

Blount asserts that Walker “has chosen to dramatize the process whereby a female character comes into her own and acquires a voice she can use to define and express her identity” (119). That is, *The Color Purple* is about a young girl, Celie, who endures physical violence and sexual aggression at the hands of her stepfather, Alphonso, who marries her off to a cruel widower named Mr. Albert forcing her to look after his children (Hajare 37). In fact, Abbandonato explains, “the marriage negotiations take place entirely between the stepfather and the husband: Celie is handed over like a beast of burden, identified with the cow that accompanies her. Physically and psychologically abused by stepfather and husband alike” (1111).

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Walker gives Celie the opportunity to make her voice heard and articulate the unpleasant experiences that she has endured. Celie believes that she has to be silent and submissive to her husband so that to ensure survival because she does not know how to fight for herself and stand up to violence (Talebian et al. 1328). Moreover, Abbandonato comes to find out that Celie “is an ‘invisible woman’, a character traditionally silenced and effaced in fiction; and by centering on her, Walker replots the heroine’s text” (1106).

In *The Color Purple*, the men attempt to eliminate all traces of identity for women by prohibiting them from using language and articulating their personal experiences. Celie is forced to remain speechless and not allowed to talk about the sexual abuse to which she has been subjected at the age of fourteen (Talebian et al. 1329-30). In this sense, Cutter argues “Celie is silenced by an external source and experiences the nullification of subjectivity and internal voice” (164). Correspondingly, Abbandonato declares that Walker’s novel is about “a woman’s struggle towards linguistic self-definition in a world of disputed signs: Celie is imprisoned, alienated, sexually abused and driven into semiotic collapse” (1106). As a result, Talebian et al. assert, “the reader can perceive Celie’s private emotions from her tongue and through the letters she addresses to God. As these letters provide a personal diary for the reader, the reader can hear Celie’s personal emotions” (1329).

Celie has often been reduced to silence and prohibited from articulating her miseries to the outer world. However, she starts feeling more confident as soon as she builds sisterhood relationships with other females giving her the opportunity to verbalize her concerns, express her inner voice and reveal her traumatic life experiences (Talebian et al. 1329). Besides, Proudfit suggests that the presence of the female bonding in Celie’s life enables her “to get in touch with her feelings, work through old traumas, and achieve an emotional maturity and a firm sense of identity” (13-4).

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In *The Color Purple*, the women support each other to lead an honorable life and pursue their dreams as when Shug Avery decides not to leave Celie until she makes sure that Albert will not beat her again and when she tries to make Celie love her own body by making her enjoy her femininity (Talebien et al. 1330). Therefore, Proudfoot claim that Shug has a great influence on Celie's growth as a person because she helps her to improve herself and find emotional balance in her life:

Shug's facilitating Celie' sensual awakening to adult female sexuality and a healthy life. This "female bonding", which occurs over an extended period of time, enables Celie – a depressed survivor – victim of parent loss, emotional and physical neglect, rape, incest, trauma, and spousal abuse – to resume her arrested development and continue developmental processes that were thwarted in infancy and early adolescence. (13)

Due to the support of other females, Celie develops self-knowledge, realizes and pursues her aspirations and seeks a respectable position in society. She also struggles to attain subjectivity and personal development (Talebian et al. 1329). Furthermore, Celie's cognizance of her own sexual desires with the help of Shug and her appreciation and love of her own body enable her to find a voice, express her desires and gain a sense of identity (1330).

Celie's newly constructed identity helps to liberate her from the shackles of patriarchy, break the silence imposed on her and form bonds with other females. Celie learns also to stand up for herself, to be self-dependent and to rebel against male subjugation (Bloom, *Alice* 6). Moreover, with Shug's help, Celie is able to realize her sewing talent and transform it into a successful business. Correspondingly, Celie acquires a strong sense of empowerment and confidence that helps her to confront Albert and decide to leave him travelling with Shug to Memphis so that to run her own business (Talebian et al. 1331). Therefore, in the end, not

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only Celie has gained personal development and liberation from male dominance, but also financial independence that has paved the way for her to be a successful society lady.

3.8. Conclusion:

This chapter has been an attempt to provide a thorough look at how civilized speech and the linguistic potentialities of the protagonists have given them the opportunity to join the high society and gain access to their codes of behavior. As such, language is one of the factors that impact on the process of socializing because “in addition to personal identity, we are also social beings with social identities. The variations in our dress, appearance and behavior, and the constant variability in our language use, mark us out as belonging to social groups” (Llamas and Watt 1). Thus, in *Pygmalion* and *The Color Purple*, language is a vital indicator of the characters’ social background.

The present chapter has elucidated how the main characters have undergone social transformation by means of learning the verbal skills and acquiring a genteel tongue as well as high-class mannerisms. Accordingly, language can be regarded as an effective tool in that linguistic proficiency has given the protagonists the opportunity to climb the social ladder and develop new linguistic and social identities

General Conclusion



Language and literature have affinities with one another because language is the building block of literature. As such, authors are more inclined to write in dialect so that to depict different speaking styles and give a truthful delineation of everyday language. Admittedly, Shaw and Walker represent in *Pygmalion* and *The Color Purple*, respectively, real speech forms which delineate their characters' social identities. In fact, both writers attempt to substantiate that language can expose non-equivalent relationships between characters belonging to different social classes because "equality and inequality in social terms are thereby proven to be both extrinsic and subjective" (Mugglestone 379). Hence, Shaw and Walker's linguistic brilliance has enabled them to reproduce varied class shibboleths because unpolished linguistic properties, informal expressions, abnormal phonological features and aberrational grammatical structures characterize the speech of characters occupying the lowest possible rank in the social hierarchy. Whereas, the speech of characters occupying the highest social stratum is featured by refinement, prestigious language patterns and genteel talk.

This research has conducted an analysis which has a twofold aspect; it has implemented linguistic, literary and corpus stylistics in order to examine the linguistic nature of Shaw's *Pygmalion* and Walker's *The Color Purple* using corpus-assisted methods to elicit dialect data and make phonological, grammatical and lexical description of cockney dialect and vernacular AAE used as the characters' speech in the play and the novel exploring both authors' recurrent selections from the language system. The analysis has been based on computer and hand calculations so that to investigate the linguistic variables which occur with greater frequency. Data interpretation has revealed the sociolinguistic variation that is present in both works because varied social parameters produce linguistic variance in the characters' talk.

Our research work being, the investigation of the extent to which language can be an effective tool for shaping identity and promoting social progress in *Pygmalion* and *The Color Purple*. In the first place, a sociolinguistic analysis of the characters' speech has revealed that language has a significant role in delineating different characters' social ranking, and, most importantly, in substantiating that a high level of linguistic proficiency is a marker of social prestige. Furthermore, an examination of the main characters' development of language has shown that linguistic refinement can be regarded as a stepping-stone towards class ascension, identity construction and social change. Accordingly, several findings can be drawn from this research confirming a previously stated set of hypotheses:

- Writers provide realistic renderings of naturally occurring speech varieties in order to give their works a touch of reality by creating vivid and genuine characters because language can be a powerful medium that manifests a variety of authentic social contexts and voices represented through fictitious characters and narrative. Hence, in *Pygmalion* and *The Color Purple*, both authors tend to define their characters through the use of language and reflect the social stratification in their stretches of talk.
- In both literary works, dialect characters' speech includes variations and deviations from the standard variety at the phonological, grammatical and lexical levels because Shaw and Walker attempt to show how the substandard language patterns deviate from the standard versions reproducing formal and informal levels of language usage relying on colloquial expressions, slangy words, and unusual spellings in dialect characters' talk. Whereas, they rely on the use of formal language, standard language properties and accurate spellings in standard characters' talk.
- Unlike non-standard characters, the language of standard characters in *Pygmalion* and *The Color Purple* is featured by intelligibility because clear pronunciations and comprehensible language patterns characterize their speech.

- The characters' language is affected by certain sociolinguistic parameters such as social class, educational background and regional location because in both literary works, language indicates the characters' social statuses in that the speech of characters belonging to low social echelons is characterized by improper language patterns, grammatical mistakes and misspellings. However, the speech of characters belonging to high social classes is featured by proper language patterns and correct grammatical structures. Besides, both authors rely on speech variations based on geographical differences i.e. Walker represents the dialect of the rural south. Whereas, Shaw's play is populated by urban dialect speakers.
- Language can to a great extent be an effective tool for shaping identity and promoting social progress in *Pygmalion* and *The Color Purple* because an analysis has shown that linguistic training has enabled the main characters to develop their linguistic performance and acquire a more refined language which paved the way for them to build new identities and enhance their opportunities for social uplift.

Regarding the findings, this research has several limitations and shortcomings that time does not permit us to deal with. One of the limitations is source unavailability, as there seems to be little work that investigates with a corpus-based approach and quantitative research enquiry dialect data at large in both pieces of writing. Besides, electronic text editions of the play *Pygmalion* contain incomplete scenes making it difficult for us to conduct a computational analysis limiting it to a manual analysis using the print book of the play. In fact, this research does not claim to conduct an ideal analysis of all the dialectal variables due to the lack of enough knowledge about the two language varieties under investigation in this dissertation. Dialect data at the lexical level has been difficult to investigate owing to the lack of references that explain the meaning of certain dialect words and lexical items. Being aware that certain shortcomings are inevitable in a research, this work does not tackle the cultural

aspects of literary dialect due to restrictions of time which limited further work on this area. However, being aware also that these shortcomings can be areas of improvement and opportunities for new researchers who are hopefully interested in pursuing a further research about literary dialect and its cultural dimensions.

The result of this study is hoped to contribute to the development of research in language and literature studies because it provides interesting insights into literary language and draws attention to the specific purposes that make authors resort to certain linguistic selections. It also contributes to literary studies about language and identity and hopes to give a useful reference for those who have an interest in reading about dialect use in literature because the current research conducts an analysis of the linguistic features of two striking English varieties, namely, cockney dialect and vernacular AAE, represented by Shaw and Walker in *Pygmalion* and *The Color Purple* respectively. The study is of perennial interest to those interested in investigating sociolinguistic variation in literature attempting to examine the relationship between the characters' linguistic behavior and a specific social structure in different literary writings.

A Research about literary language proves to be a very wide area of investigation and being aware that this paper does not conduct a complete and comprehensive analysis of all the aspects related to dialect use in literature, it hopes to open the window for other researchers to explore new insights vis-à-vis literary language.

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Appendices



Concordance for Deletion of Initial Unstressed Syllables in *The Color Purple*

1 nothing but what you tell her. Sides, I want her to git some
 2 or not? We got other customers sides you. She say, Yes sir. I
 3 her glass of water. Somehow or nother her eggroll come unravel. But I
 4 . I don't 39 40 know when they spect to conclude. I ease on back
 5 got a child tween her knees, cept the two driving the mules, and
 6 floppy Easter hats that match too, cept her roses red, mine yellow, and
 7 look sort of like a barn. Cept where you would put hay, she
 8 it feel just like old times. Cept the house new, down below the
 9 in my room purple and red cept the floor, that painted bright yellow.
 10 . Could be the mailman, I say. Cept he driving a little fast. 293 Could
 11 my bloomers. Stick the looking glass tween my legs. Ugh. All that hair.
 12 of my arm, it stick out tween her teef like a piece of
 13 ast. They all fine, say Harpo. Tween Odessa and Squeak, they git by.
 14 of me and cram me up tween his legs. I lay there quiet,
 15 against that. But what was good tween us must have been nothing but
 16 I almost die. I stand swaying, tween Albert and Shug. Nettie stand swaying
 17 Albert and Shug. Nettie stand swaying tween Samuel and I reckon it must
 18 . Annie Julia was a nasty 'oman bout the house. She never want to
 19 don't say nothing. I think bout Nettie, dead. She fight, she run
 20 lit up with them. He got bout five dozen in his trunk. Shug
 21 and start to chop. He chop bout three chops then he don't
 22 . But mostly never move. Harpo complain bout all the plowing he have to
 23 look her up and down. She bout seven or eight months pregnant, bout
 24 bout seven or eight months pregnant, bout to bust out her dress. Harpo
 25 't know. Keep talking. I think bout this when Harpo ast me what
 26 still whistle and sing. I think bout how every time I jump when
 27 keep trying. 39 Just when I was bout to call out that I was
 28 . I open the door cautious, thinking bout robbers and murderers. Horsethieves and
 29 I can before Mr. ? '??start complaining bout the price of kerosene, then I
 30 some milk. Then I'd think bout counting fence post. Then I'd
 31 fence post. Then I'd think bout reading the Bible. What it is?
 32 know it. I never know nothing bout her family. I thought, looking at
 33 ? she ast. Five, I say. How bout in your family? Six boys, six
 34 Mr. ??? head open, she say. Think bout heaven later. Not much funny to
 35 ladies and they mens. I scurry bout, doing, this, doing that. Mr. ??? sit
 36 know who he mean. He talk bout a strumpet in short skirts, smoking

Concordance for Vowel Deletion in “gon” in *The Color Purple*

Concordance Results 1:	
Concordance Hits 46	
Hit	KWIC
1	't know but she say she gon fine out. She do more then
2	't here. She say like she gon cry. Who ain't? I ast.
3	way. When they git big they gon fight him. Maybe kill, I say.
4	she got to go. ♪Where she gon go? I ast. I don't
5	, good enough or no. Where yall gon stay? They got a big place,
6	, No need to think I'm gon let my boy marry you just
7	, Mr. ??? say. I think my heart gon fly out my mouth when I
8	the steps, crying like his heart gon break. Oh, boo-hoo, and boo-
9	stay with him. Else, what you gon do? My sister husband caught in
10	to sleep on the floor. You gon let her go? I ast Harpo.
11	go, he say. How I'm gon stop her? Let her go on,
12	know where to look. What Sofia gon say bout what you doing to
13	the children come back. Where they gon sleep. They ain't coming back,
14	, you right there. Mr. ??? say, We gon tell her she crazy too, if
15	more of Sofia sisters. Sofia not gon last, say Mr. _____. Yeah, say Harpo,
16	good dean floor. What I'm gon say? she ast. Say you living
17	can't tell us, who you gon tell, God? He took my hat
18	mad. But what good being mad gon do? She not evil, she know
19	she don't know, but us gon find out. Usseal the letter up
20	. Some open, some not. How us gon do this? I ast Shug. She
21	it? ast Shug. How I'm gon keep from killing him, I say.
22	they is, say Shug. What us gon make 'em out of, I say.
23	when she do, all us together gon whup your ass. Nettie and your
24	to marry you, neither. What you gon do? Hire yourself out to farm?
25	mother, say Harpo. But still. You gon help us or not? say Sofia.
26	or not? say Sofia. What it gon look like? say Harpo. Three big
27	dog. I don't think she gon make it, he say. Great goodness
28	own a drygood store. What us gon sell? ♪What us gon sell? How
29	. What us gon sell? ♪What us gon sell? How bout pants? she say.
30	now really, she say, what they gon look like in Panama? Poor Mary
31	to laugh again. You know he gon hurt me worse than I'm

Appendix III

Concordance for the Deviant Pronoun “em” in *The Color Purple*

Concordance Results 17:	
Concordance Hits 49	
Hit	KWIC
1	him he force a bunch of 'em back home with him to wait
2	too. Pa git up and follow 'em. The rest of the week I
3	nary one of them. Just give 'em everything they ast for, is the
4	too nasty to touch. I touch 'em. Say Kate. And cook. She wouldn'
5	over the place? Do she miss 'em? Questions be running back and forth
6	a look at her. I see 'em coming way off up the road.
7	like children. You have to let 'em know who got the upper hand.
8	a dollar for letting me use 'em. They yourn, I say, trying to
9	ones on the behind to make 'em behave, but not hard enough to
10	with Mr. ???children. Trying to drag 'em to the church, trying to keep '
11	to the church, trying to keep 'em quiet after us get there. They
12	, I had to go. You miss 'em? I ast. Naw, she say. I
13	up on my land, I chop 'em up. Trash blow over it I
14	eat cause food taste good to 'em. Then some is gluttons. They love
15	giving the children ꝑthey baths, getting 'em ready for bed. He sposed to
16	. Stead of washing plates, he cleaning 'em with his mouth. Well maybe he
17	all the little ones together, tell 'em to Say Good-bye to Daddy.
18	and Swain got Mr, ??? to give 'em some of Shug old announcements from
19	in Harpo's of ___ plantation. Stuck 'em on trees tween the turn off
20	about having the babies was feeding 'em. Albert and Harpo coming, she say.
21	carrying ole Sofia home. I see 'em all as clear as day. Angels
22	love her, say Harpo. She let 'em do anything they want. Oh-oh,
23	in a car, when one of 'em wasn't showing the other one
24	half of one song, you got 'em. You reckon that's the truth?
25	, say Shug. What us gon make 'em out of, I say. We have
26	is. The key to all of 'em is money. The trouble with our
27	fact is, you got to give 'em something. Either your money, your land,
28	just right off offer to give 'em money. Before I planted a seed,
29	, I made ꝑoff offer to give 'em money. Before I planted a seed,
30	. And when you know God loves 'em you enjoys 'em a lot more.
31	know God loves 'em you enjoys 'em a lot more. You can just
32	, he say, I wouldn't give 'em to you. You two of a
33	if she want to sing in 'em and wear 'em sort of like
34	to sing in 'em and wear 'em sort of like a long dress,
35	make it up in cigarettes, sell 'em for a dime. It rot your
36	table and light up. I show 'em how to suck in they wind.
37	crazy sisters. Nothing yet could get 'em to budge. I wonder what they ꝑ
38	me. No matter how you kiss 'em, as far as I'm concern,

Appendix IV

Concordance for the Diphthong Shift as in “naw” in *The Color Purple*

Concordance Results 1:	
Concordance Hits 48	
Hit	KWIC
1	on her arm again. She say Naw, I ain't gonna. Can't
2	done change your mind. He say, Naw, Can't say I is. Mr. ???
3	say. You need thread? She say, Naw suh. ♀He say, You can't
4	. You want something gal? I say, Naw Suh. I trail long behind them
5	I call her oleLivia. She chuckle. Naw. Olivia, she say, patting the child
6	purple. Plenty red but she say, Naw, he won't want to pay
7	, he say. It not! It not! Naw, I say. It not. Everybody say
8	pretty, he tell me. Bright. Smart? Naw. Bright skin.She smart too though,
9	you done got yourself in trouble. Naw suh, she say. I ain't
10	the street I guess. She say, Naw. I ain't living in the
11	up to come too. She say, Naw, Harpo, you stay here. When you
12	. Harpo look down at his hands. Naw sub, he say low, embarrass. ♀Well
13	mama. She under my daddy thumb. Naw, she under my daddy foot. Anything
14	go. You miss 'em? I ast. Naw, she say. I don't miss
15	got a tape worm? She frown. Naw, she say. I don't think
16	whole pan of biscuits by himself. Naw. I say. He sure did. And
17	, say Sofia. Daddy coming? she ast. ♀ Naw, say Sofia. How come daddy ain'
18	not coming? he say. Harpo say, Naw. Child go whisper to the baby
19	, Miss Celie, he say. I say, Naw thank you. Mr. ??? sometime walk down,
20	might git big again. She say, Naw, not with my sponge and all.
21	, I just loveit. Don't you? Naw, I say. Mr. ??? can tell'you,
22	you never seen it, have you? Naw. And I bet you never seen
23	chin, maybe smuggle in a file. Naw, say Odessa. They just come after
24	word from her yet? she ast. Naw, I say. Every day when Mr. ???
25	been keeping your letters, say Shug. Naw, I say. Mr. ___ mean sometimes, but
26	rattling, safe door open and shut. 151 Naw, I think I feel better if
27	say. I feels sickish. Numb, now. Naw you won't. Nobody feel better
28	I'm dead. But she say, Naw, just being mad, grief, wanting to
29	so quiet, nobody home, I guess. Naw, say Shug, probably in church. A
30	I really believed it, till now. Naw, he never told them, say Shug.
31	got one? I ast. He say, Naw. The birds sing just as sweet
32	time worrying bout God, I say. Naw, that ain't it, she say.
33	your God look like, Celie. Aw naw, I say. I'm too shame.
34	't think it dirty? I ast. Naw, she say. God made it. Listen,
35	. You saying God vain? I ast. Naw, she say. Not vain, just wanting

Appendix V

Concordance for Simple Past “done” in *The Color Purple*

Concordance Results 2:	
Concordance Hits 44	
Hit	KWIC
1	, Well Sir, I sure hope you done change your mind. He say, Naw,
2	work. And she clean. And God done fixed her. You can do everything
3	fat. I feel bad sometime Nettie done pass me in learnin. But look
4	. The woman he had helping him done quit. His mammy done said No
5	helping him done quit. His mammy done said No More. He say, Let
6	. By ten o'clock I'm done. They cry theirselves to sleep. But
7	what he doing to me he done to Shug Avery and maybe she
8	one night in bed, Well, us done help Nettie all we can. Now
9	, good cook. Brother couldn't have done better if he tried. I think
10	question. He say, Look like you done got yourself in trouble. Naw suh,
11	, you buy. He say, Your daddy done threw you out. Ready to live
12	. A little voice say, Something you done wrong. Somebody spirit you sin against.
13	, I say. And the Lord he done whip me little bit too. The
14	after Mr. ??? and Shug and me done gone to bed, I heard this
15	on. He say, Miss Celie, I done learned a few things. One thing
16	a song. The part where everybody done gone home but you. Twelve years
17	just think justice ought to be done, yourself. But make sure he know
18	I haves in seeing justice is done. What you say you want? he
19	scream. What the trouble? I ast. Done stab his foot with a rusty
20	, you know, cause 128 nature had already done it. Nature said, You two folks,
21	said ꝑbecause of what I'd done I'd never hear from you
22	high hopes for what can be done in Africa. Over the pulpit there
23	sell us? How could they have done it? And why do we still
24	universe and that everything that is done is done for them. The Olinka
25	that everything that is done is done for them. The Olinka definitely hold
26	mealtimes just as she'd always done and was always full of talk
27	, he say. Any man would have done what I done. Maybe not, say
28	man would have done what I done. Maybe not, say Shug. 188 He look
29	you, and you ain't never done nothing for him? I mean, not
30	was born. Everything you need I done provided for. I need to sing,
31	, Anything you do to me, already done to you. Then I feel Snug
32	like this the way it always done. I love folks. Amen 229 The first
33	a medal for what we have done. That wants to be appreciated. And
34	that the initiation ceremony isn't done in Europe or America, said Olivia.
35	often resist. So the carving is done by force, under the most appalling
36	head. After all the evil he done I know you wonder why I
37	know, say Sofia, what that girl done put me through. You know how
38	out his hand. Miss Eleanor Jane done told me so much about you.
39	't know what we would have done without her. Well, say Stanley Earl,
40	. Miss Eleanor Jane just that quick done put Reynolds Stanley on the floor

Appendix VI

Concordance for “been” as the Perfective in *The Color Purple*

Concordance Results 1:	
Concordance Hits 107	
Hit	KWIC
1	the bedroom, but it must have been a furniture salesman. I don't
2	old. I-aa I have always been a good girl. Maybe you can
3	love, ♪Your sister, Nettie 161 It has been a long time since I had
4	't penetrate, For one thing, it been a long time since I thought
5	Corrine through his aunt who had been a missionary, along with Corrine's
6	to speak also. It must have been a pathetic exchange. Our chief never
7	his old running buddy had always been a scamp, and took me in
8	Pa. She say long as she been a teacher she never know nobody
9	, causing burns aplenty. I have never been able to bring myself to wear
10	pants down home, I ain't been able to stop. I change the
11	began at that time. They have been as good as their word. And
12	together, said Samuel, laughing. They'd been attacked by lions, stampeded by elephants,
13	I'm in the field. I been chopping cotton three hours by time
14	girls. The girls hair ain't been comb since their mammy died. I
15	lashi. Their minds seem to have been completely riveted on each other. I
16	not good enough for. her. Harpo been courting the girl a while. He
17	. Say what? I ast. Your stepdaddy been dead over a week, she say.
18	to the poor and helpless. He been dead two weeks but fresh flowers
19	either. And this house ain't been dean good since my 213 first wife
20	The Olinka hunting territory has already been destroyed, and die men must go
21	this time of the year have been destroyed. And the white men sat
22	178 This whole year, after Easter, has been difficult. Since Corrine's illness, all
23	my dress. I feel like us been doing something wrong. I don't
24	like to me he smell. Us been driving all night, she say. Nowhere
25	wearing. Most looked like they'd been drug across the yard by the
26	say. I'm sorry. I just been dying to tell somebody, and you
27	laugh. But did I say it been easy? If I did, God would
28	for rubber, but the Olinka have been eating yams to prevent malaria and
29	hats alone they would not have been enough to hold all the donations
30	? I say, Yes ma'am. It been five years. ♪I say, Yes ma'
31	. ♪I say, Yes ma'am. It been five years. She say, That's
32	tombsfrom all the countries they have been. From Africa they have thousandsof vases,
33	father! Oh, Celie, this thing has been gnawing away at her all these
34	minutes with my children. And she been going on for months bout how
35	don't know how long this been going on. I don't 39 40 know
36	to get our stuff together. Squeak been going round to a lot of

Concordance for the Use of “Ain’t” as the Negative Form in Past Contexts

Concordance Results 2:	
Concordance Hits 104	
Hit	KWIC
1	. ¶It? I ast. Yeah, It. God ain't a he or a she,
2	look like nothing, she say. It ain't a picture show. It ain'
3	. Henrietta act like Miss Eleanor Jane ain't alive, but both of us
4	, chase women, hunt niggers, and that ain't all, That enough, say Shug.
5	know why? she ast. ¶Cause you ain't all the time worrying bout
6	. What that? I ast. Why we ain't already kill them off. Three
7	one look a little small. ¶It ain't bad, say Shug. But I
8	work hard for you too. He ain't beat me much since you
9	started making pants down home, I ain't been able to stop. I
10	and two girls. The girls hair ain't been comb since their mammy
11	a cook either. And this house ain't been dean good since my 213
12	ast. Yes, she say. Home. You ain't been home or seen your
13	. It not my house. Also I ain't been told nothing. They git
14	is ugly, she say, like she ain't believed it. 49 Ain't nothing
15	if yellow is a name Why ain't black the same Well, if
16	to hear me speak up she ain't chewed for ten minutes. That'
17	and fever. They hungry. They hair ain't comb. They too nasty to
18	is come and gone and she ain't come back. And I try
19	. ¶Naw, say Sofia. How come daddy ain't coming? another one ast. Daddy
20	back. Where they gon sleep. They ain't coming back, say Harpo, nailing
21	because all I'm telling you ain't coming just from me. Look
22	on earth. And your daddy here ain't dead horse's shit. Mr. ???
23	smart as Nettie, but shesay I ain't dumb. The way you know
24	being deaf, I reckon. But it ain't easy, trying to do without
25	??? water. 57 Why, say Old Mr. ???, she ain't even clean. I hear she
26	you hungry. Harpo eat when he ain't even hungry. What, force it
27	a notion taking care of children ain't even yourn. And look what
28	. And this here by the bed ain't fresh. She hold out her
29	. She ought to marry first. She ain't fresh tho, but I spect
30	kept me laughing. How come he ain't funny no more? she ast.
31	going on strike. On what? I ain't going to work. 36 And he

Concordance for –s Absence in Third Person Singular in *The Color Purple*

1	beat me for dressing trampy but he do it to me anyway. Mr. ???
2	county. White or ♀black, she say. He do look all right, I say.
3	his chin over the paper like he do . Remind me of Pa. Harpo
4	. He try to slap her. What he do that for? She reach down
5	his head leant to the side. He come right to the point. Just
6	. Hand me his glass. Next time he come I put a little Shug
7	. Oh, she say. Anyway, next time he come here, notice if he eat
8	bout it? ast Mr. _____. One time he come by the house with Mr.
9	know. That a fact? he say. He come from behind his desk, lean
10	, I say. And somehow or other, she do . 152 Iksleep like sisters, me and
11	home soon, I say. And when she do , all us together gon whup
12	say. But Sofia cry quick, like she do most things. ♀But Sofia cry
13	things. ♀But Sofia cry quick, like she do most things. Who going? she
14	. Look at him, she say. And she do laugh. He can't even
15	the matter is? The matter is, she don't know how to do
16	money. She make so much money she don't know what to do
17	Agnes say, Now. She think cause she don't sing big and broad
18	the world to me. 125 Shug say she don't know, but us gon
19	razor in my hand, I think. She don't say nothing else, just
20	, I say, listening to him chew. He don't say nothing. Eat. I
21	. I don't love Mr. ??? and he don't love me. But you
22	is how to make me mind. He don't want a wife, he
23	ast. Well, just look at her, she say sort of impish, turning to
24	her oleLivia. She chuckle. Naw. Olivia, she say , patting the child hair. Well,
25	. Well, here come the Reverend Mr. ???, she say . I see a wagon and
26	. What can us do? ast Squeak. She look a little haggard with all
27	now. Plus her nose red and she look mad and frustrate both. I
28	the front. Brand new, she say. She look at Mr. ???, take his arm,
29	all this going on? Amen corner, he say . 25 Shug Avery is coming to
30	happening? I ast. What you mean? he say , like he mad. Just trying
31	woman be proud. You think so? he say . ♀First time he ast me.
32	cause I think he sick. Then he say , You better git on back
33	say. You here, ain't you? He say this nasty. Harpos feeling be
34	been courting the girl a while. He say he sit in the parlor
35	. My place is with my children. He say , Whore, you ain't got
36	not her fault somebody kill her, he say . It not! It not! Naw,
37	out the house no other way, he say . Mr. ??? won't let us

ملخص:

يعتمد هذا البحث على تطبيق المنهج المتعدد الأساليب الذي يجمع بين أساليب التحليل اللغوية والأدبية والكمية بالإضافة إلى أساليب تحليل اللسانيات الاجتماعية وعلم اللهجات والخطاب وذلك من أجل إجراء تحليل مزدوج للغة المستعملة في مسرحية بجماليون للكاتب المسرحي برنارد شو ورواية اللون أرجواني للكاتبة أليس ووكر. لذلك تعمل هذه الأطروحة على دمج المنهج الوصفي التقليدي مع المنهج الكمي اللغوي من أجل بحث المتغيرات اللهجية المختلفة لهجة الكوكنية في بجماليون والأمريكية العامية الإفريقية في اللون أرجواني وهذا من خلال نتائج إحصائية وتحليل مدونات واستعمال تقنيات يدوية وإلكترونية لمعرفة المتغيرات اللهجية التي تحيد عن النماذج المعيارية على المستوى الصوتي والنحوي والمعجمي ومن ثم اكتشاف العوامل المتنوعة الخارجة عن نطاق اللغة والتي تؤثر على طريقة الشخصيات في استعمال اللغة في كلتا الروايات الأدبية. علاوة على ذلك، يهدف البحث الحالي إلى استخدام تحليل لغوي اجتماعي وخطابي للغة الشخصيات من أجل تحديد مدى إمكانية اللغة أن تكون أداة فعالة لبناء الهوية وتعزيز الإرتقاء الاجتماعي في بجماليون واللون أرجواني. تبيّن نتائج الدراسة أن الكفاءة اللغوية الاجتماعية تمكن الشخصيات الرئيسية من تطوير هويات جديدة وتحسين فرص الحراك الاجتماعي أي أنهم يخضعون لتحول اجتماعي من خلال تعلم المهارات اللفظية ممهدة لهم الطريق من أجل الانضمام إلى المجتمع الراقي وإكتساب قواعدهم السلوكية.

الكلمات المفتاحية: اللغة، الهوية، العوامل الخارجة عن نطاق اللغة، الإرتقاء الاجتماعي، الكفاءة اللغوية الاجتماعية، التحول الاجتماعي.

Résumé:

Ce travail de recherche est basé sur l'exécution d'une approche interdisciplinaire qui combine des méthodes d'analyse de la stylistique linguistique et littéraire, stylistique de corpus, sociolinguistique, dialectologie et l'analyse du discours pour conduire une étude analytique double de la langue utilisée à *Pygmalion* par Bernard Shaw et *La Couleur Pourpre* par Alice Walker. Par conséquent, cette thèse a l'intention d'incorporer dans l'approche descriptive traditionnelle une enquête linguistique quantitative pour examiner par des résultats statistiques, des analyses de corpus aussi bien que des techniques manuelles et électroniques, les variables dialectales différentes de dialecte de Cockney dans *Pygmalion* et la vernaculaire AAE dans *La Couleur Pourpre* qui dévie des formes standard aux niveaux phonologiques, grammaticaux et lexicaux et explore ensuite les paramètres extralinguistiques divers qui impactent l'utilisation de langue par des caractères dans les deux chefs-d'œuvre littéraires. De plus, le but ultime du recherche actuel est d'utiliser sociolinguistique et l'analyse du discours de la langue des caractères pour que déterminer la mesure à laquelle la langue peut être un outil efficace pour former l'identité et promouvoir le progrès social dans *Pygmalion* et *La Couleur Pourpre*. Les résultats montrent que la compétence sociolinguistique permet aux personnages principaux de développer de nouvelles identités et améliorer leurs occasions pour la mobilité sociale c'est-à-dire, ils subissent la métamorphose sociale au moyen de l'apprentissage des compétences verbales frayant la voie pour eux pour joindre la haute société et obtiennent l'accès à leurs codes de conduite.

Mots clé : La langue, l'identité, les paramètres extralinguistiques, le progrès social, la compétence sociolinguistique, métamorphose sociale.

Abstract:

This research work is based on the implementation of an interdisciplinary approach which combines methods of analysis from linguistic and literary stylistics, corpus stylistics, sociolinguistics, dialectology and discourse analysis so that to conduct a twofold analytical study of the language used in *Pygmalion* by Bernard Shaw and *The Color Purple* by Alice Walker. Hence, this dissertation intends to incorporate into the traditional descriptive approach a quantitative linguistic inquiry in order to investigate through statistical findings, corpora analyses as well as manual and electronic techniques the different dialectal variables of cockney dialect in *Pygmalion* and vernacular AAE in *The Color Purple* that deviate from the standard forms at the phonological, grammatical and lexical levels and then explore the miscellaneous extra-linguistic parameters that impact language use by characters in both literary masterpieces. Moreover, the ultimate goal of the current research is to use sociolinguistic and discourse analysis of the characters' language so that to determine the extent to which language can be an effective tool for shaping identity and promoting social progress in *Pygmalion* and *The Color Purple*. The findings show that sociolinguistic competence enables the main characters to develop new identities and improve their opportunities for social mobility i.e., they undergo social metamorphosis by means of learning the verbal skills paving the way for them to join the high society and gain access to their codes of behavior.

Keywords: Language, identity, extra-linguistic parameters, social progress, sociolinguistic competence, social metamorphosis.

Summary:

Language plays a paramount role in whetting the readers' appetite for literary texts. As such, authors often tend to render their works, in letter and spirit, realistic by making their characters' speech behavior indicative of their particular social class, regional origins and educational background. It is no surprise that literary rendering of non-standard language varieties is increasingly becoming a typical feature of literary composition in that writers purposefully attempt to add an artistic touch by painstakingly reproducing socially constructed speech properties that broadly exhibit their characters' social identities. Hence, it is plain to see that fictional narratives accumulate varied speech forms owing to the fact that authors aim to reflect various formal and informal levels of language usage and reveal the distinctiveness of lower and upper class shibboleths that pervade dialect and standard characters' talk.

This research focuses on two avant-garde literary giants who are renowned for their linguistic genius and artistic playfulness stemmed from their literary renderings of naturally occurring speech varieties, namely, the Irish dramatist George Bernard Shaw and the African American Pulitzer Prize winner Alice Walker in their works *Pygmalion* and *The Color Purple* respectively. The researcher's choice has fallen on Shaw and Walker because both writers attempt to create vivid characters that are not easily predictable and because their literary masterpieces quench thirst for literary dialect reading and give an impression of reality touched vividly in the speech of dialect and standard characters in different patches of dialogues.

In fact, *Pygmalion* and *The Color Purple* are littered with colloquial expressions, slangy words, deviant spellings, incorrect pronunciations and anomalous grammatical constructions because both writers attempt to reflect in a wide spectrum of language patterns their

characters' social background. Along this line of thinking, Llamas and Watt contend, "the relationship between the pronunciation and the identity is an *indexical* relationship; we can say that the pronunciation *indexes* the identity; the pronunciation can be called an *indexical* (or an index) when it serves this purpose" (31). Therefore, Shaw and Walker represent in their pieces of writing real speech varieties so that to provide a bona-fide portrait of their characters' social identities.

Furthermore, in quest of a more fully authentic characterization, Shaw and Walker tend to reflect in speech not only their characters' social statuses but also their regional and cultural affiliations because standard varieties usually carry prestige while non-standard varieties delineate the characters' regional roots and low social echelons as much as untutored speech reflects their lack of proper schooling. Consequently, Fromkin proclaims, "in many aspects, social boundaries and class differences are as confining as the physical barriers that often define regional dialects. It is therefore not surprising that different dialects of a language evolve within social groups" (439). In fact, some critics discuss the language choices made by both authors, for instance, Abbandonato argues that Walker has undertaken the task of creating an "alternative language" because she uses black folk dialect as a substitute for standard language (1108). Whereas, Harvey refers to the linguistic variation that marks Shaw's *Pygmalion*, he states, "the class associations of levels of language usage is an idea so blatant in the play [. . .] the controversy over standard and non-standard usage is predicted on the kind of social prejudice Shaw illustrates in the play" (1235). Thus, Shaw and Walker use literary dialect as a characterization technique because it enables them to create characters that add a touch of local color, i.e., Shaw uses cockney dialect to create humorous and vulgar characters and Walker writes her novel in the black vernacular to represent black folk characters from the rural south.

This research presents a two-dimensional analysis of the language used in *Pygmalion* and *The Color Purple*. Firstly, the current dissertation aspires to explore Shaw and Walker's specific linguistic selections by examining the distinctive linguistic variables of cockney dialect in *Pygmalion* and vernacular AAE in *The Color Purple* along with investigating the varied social parameters that determine the way language is used by characters. To achieve this end, a statistical analysis is conducted to investigate the abnormal linguistic features of the two language varieties at the phonological, grammatical and lexical levels. Hence, samples subjected to the analysis will be taken from *Pygmalion* and *The Color Purple* because the analysis depends on dialect data collected and extracted from the speeches of different characters. The analysis is based on an objective approach to literature relying on studying corpora of data by means of manual and computer-assisted methods in order to quantitatively and qualitatively investigate the different dialect variants that deviate from the norms of the standard. Interpretation of data requires exploring the various extra-linguistic parameters that cause linguistic variance in the characters' speech in both literary works.

Equally important, in both pieces of writing, language is regarded as an effective tool for shaping identity and promoting social progress since linguistic education enables lowly born characters to develop new identities and gain social transformation because "to try to purge one's language is to try to change the individual; you thereby change his/her identity and make unnecessary and possibly detrimental demands on his or her culture and person" (Fishman 212). Correspondingly, Shaw and Walker depict characters that attempt to ascend the social ladder through mastery of the language substantiating that linguistic proficiency can be one of the factors that help to eliminate the shackles of social prejudice because developments in the characters' language patterns enable them to break the barriers of class by giving them the opportunity to mingle with the high society members and acquire proper manners and etiquettes.

Hence, the proposed research aims at determining the extent to which language can be an effective tool for shaping identity and promoting social progress in *Pygmalion* and *The Color Purple* by examining how the characters' development of language helps them to construct new social identities.

This research intends to use the interdisciplinary approach since the analysis of this topic requires incorporating methods from various disciplines such as literary and linguistic stylistics, corpus stylistics, sociolinguistics, dialectology and discourse analysis attempting to fuse the advantages of each so that to ensure a comprehensive interpretation of both works. An interdisciplinary approach is "one in which two or more disciplines are brought together, preferably in such a way that the disciplines interact with one another and have some effect on one another's perspectives" (Rowntree 135). Therefore, the stylistic approach is adopted because the present research relies on linguistic and literary stylistics so that to spotlight Shaw and Walker's linguistic artistry by accounting for their linguistic choices at the phonological, grammatical and lexical levels and explore the beauty of formal and informal styles of language use in both works. Moreover, this paper intends to employ a corpus stylistic reading of *Pygmalion* and *The Color Purple* relying on the applications of corpus linguistic principles for the analysis of the actual language used in the play and the novel. In pursuit of this stated intent, the present research is based on the analysis of manual and computerized data so that to examine the dialectal forms used by Shaw and Walker using a computer database to study concordances for certain lexical items as well as phonological and grammatical structures in order to contextualize its linguistic occurrence because corpus analysis tends to promote objective thinking through providing evidence that helps to delve deeply into a specific theory of language. In a similar fashion, Fischer-Starcke maintains, "corpus linguistic analyses generate data and evidence for claims which are inherently empirical, quantitative and probabilistic" (13). Hence, corpus analysis provides researchers with ammunition that enables

them to get a better grip on a certain linguistic phenomenon to which this dissertation bears witness.

The sociolinguistic approach is also adopted since this topic relies on investigating the various social parameters that impact the characters' language in *Pygmalion* and *The Color Purple* because "the social boundaries that give rise to dialect variations are numerous. They may be based on socioeconomic status, religious, ethnic or racial difference, country of origin, and even gender" (Fromkin et al. 439). The approach is dialectological because the analysis provides information about two language varieties and focuses on examining the deviant forms as compared to the standard norms. Moreover, this research uses the discourse analytical approach so that to conduct a conversational analysis based on the characters' speech as well as trace the development of the main characters' language, and, in the process, explore how linguistic aptitude enables lowborn characters to climb the ladder of prestige and construct new social identities because "language is used to explore and construct individual identities" (Montgomery 140). It also employs Michel Foucault's discourse and power theories to elaborate on relations of power in Shaw's play.

The study employs quantitative and qualitative methods so that to collect and analyze dialect data as well as examine the development of the characters' language. The quantitative method is used to apply statistical investigation, calculate percentages and count the frequencies of certain dialect words, phonological features and grammatical structures. The qualitative method helps in analyzing and interpreting the quantitative linguistic findings.

New Criticism's reading of literature excludes authorial, historical and social aspects of the text because New Critics claim that meaning resides in the work itself relying only on "the use of concrete, specific examples from the text itself" (Tyson 135). However, their text-

based analysis imposes restrictions on the interpretation of literary texts since it ignores many aspects that contribute in meaning making.

To investigate how the main characters in *Pygmalion* and *The Color Purple* gain potential through language. This dissertation aims to answer the following questions of the study:

1. Why do authors tend to use literary dialect in their writings?
2. What are the linguistic features of cockney dialect in Shaw's *Pygmalion* and vernacular AAE in Walker's *The Color Purple* at the phonological, grammatical and lexical levels?
3. What is the difference between standard characters' speech and dialect characters' speech?
4. What are the different social parameters that determine language use by characters in in both literary works?
5. To what extent can language be an effective tool for shaping identity and promoting social progress in *Pygmalion* and *The Color Purple*?

This research attempts to find answers to the aforementioned questions and test the following hypotheses so that to provide evidence for the research topic:

1. Writers tend to reproduce non-standard language varieties in literary texts so that to enhance its authenticity and reach subtlety in characterization i.e. they represent authentic speech forms in order to make their characters sound real.
2. The linguistic variables of cockney dialect in Shaw's *Pygmalion* and vernacular AAE in Walker's *The Color Purple* include variations and deviations from the standard variety at the phonological, grammatical and lexical levels.

3. The difference between standard and dialect characters' speech is at the level of intelligibility as standard characters' speech is more intelligible than dialect characters' speech.
4. Language use by characters in *Pygmalion* and *The Color Purple* is exposed to certain extrinsic influences and affected by varied social parameters such as social status, educational level and regional origin which determine the way language is spoken.
5. In *Pygmalion* and *The Color Purple*, language is an effective tool for shaping identity and promoting social progress because linguistic refinement and acquisition of a more genteel way of speaking help the main characters to develop new identities and gain social metamorphosis.

This research is divided into three main chapters; the first chapter provides the reader with a theoretical framework of the study, it tracks the stages through which stylistics came into existence as a discipline and how it grew to be applicable to literary texts in order to “gain literary insight into it or, in a more general sense, to decode the meanings of the text” (Fischer-Starcke 39), focusing also on the stylistic approaches which guide the research such as linguistic, literary and corpus stylistics. Besides, this chapter highlights Bakhtin's discourse theories and elaborates on the methods of discourse analysis in handling literary texts. It focuses also on the theories and perspectives of different sociolinguists who claim that linguistic variation results from multifarious social factors and sheds considerable light on the relationship between language, dialect and social class as well as the different linguistic features of cockney dialect, Standard English and vernacular AAE. The remainder of this chapter sets the scene for the specificities of the British and African American societies in the nineteenth and early twentieth centuries as a contextual background to the literary works that this research revolves around.

The second chapter includes the practical side of the study since it provides corpus and sociolinguistic analysis of dialect use in Shaw's *Pygmalion* and Walker's *The Color Purple*. It begins with defining literary dialect and conducts linguistic and literary stylistic analysis so that to examine the language used in both works by investigating the phonological, grammatical and lexical representation of cockney and black vernacular dialects. It also implements methods from corpus stylistics such as the use of a corpus-based approach and statistical analyses in order to count the number of occurrences of certain dialectal variables and explore via concordance lines the deviant forms of these two language varieties at the three linguistic levels. Moreover, this chapter employs a sociolinguistic analysis so that to explore the different social parameters that cause linguistic deviance and variability in the characters' speech.

The third chapter adds an interesting dimension to the study since it focuses on social transformation and development of identity through language in *Pygmalion* and *The Color Purple*. It employs a sociolinguistic analysis in order to examine the linguistic markers of social status in the main characters' talk and uses a discourse analytical approach to trace the development of their language and explore how linguistic competence enables characters with low social background to ascend the social ladder and gain new social identities substantiating that language can be an effective tool for shaping identity and promoting social progress in both literary works. Besides, this chapter highlights the similarities and differences of dialect use in *Pygmalion* and *The Color Purple* and discusses finally some of the stylistic elements present in Walker's novel.

This research focuses on studying the language used in *Pygmalion* and *The Color Purple*. It is limited in scope and makes no pretension to address the many aesthetic devices used in both works. Particularly, it is limited to investigating the linguistic variables of cockney and

black vernacular dialects in the characters' different stretches of talk and exploring how their language is affected by various sociolinguistic parameters. It is also limited to examining the characters' development of language so that to determine the extent to which language can be an effective tool that helps to bring about social change and build the characters identities.

Our research work being, the investigation of the extent to which language can be an effective tool for shaping identity and promoting social progress in *Pygmalion* and *The Color Purple*. In the first place, a sociolinguistic analysis of the characters' speech has revealed that language has a significant role in delineating different characters' social ranking, and, most importantly, in substantiating that a high level of linguistic proficiency is a marker of social prestige. Furthermore, an examination of the main characters' development of language has shown that linguistic refinement can be regarded as a stepping-stone towards class ascension, identity construction and social change. Accordingly, several findings can be drawn from this research confirming a previously stated set of hypotheses:

- Writers provide realistic renderings of naturally occurring speech varieties in order to give their works a touch of reality by creating vivid and genuine characters because language can be a powerful medium that manifests a variety of authentic social contexts and voices represented through fictitious characters and narrative. Hence, in *Pygmalion* and *The Color Purple*, both authors tend to define their characters through the use of language and reflect the social stratification in their stretches of talk.
- In both literary works, dialect characters' speech includes variations and deviations from the standard variety at the phonological, grammatical and lexical levels because Shaw and Walker attempt to show how the substandard language patterns deviate from the standard versions reproducing formal and informal levels of language usage relying on colloquial expressions, slangy words, and unusual spellings in dialect

characters' talk. Whereas, they rely on the use of formal language, standard language properties and accurate spellings in standard characters' talk.

- Unlike non-standard characters, the language of standard characters in *Pygmalion* and *The Color Purple* is featured by intelligibility because clear pronunciations and comprehensible language patterns characterize their speech.
- The characters' language is affected by certain sociolinguistic parameters such as social class, educational background and regional location because in both literary works, language indicates the characters' social statuses in that the speech of characters belonging to low social echelons is characterized by improper language patterns, grammatical mistakes and misspellings. However, the speech of characters belonging to high social classes is featured by proper language patterns and correct grammatical structures. Besides, both authors rely on speech variations based on geographical differences i.e. Walker represents the dialect of the rural south. Whereas, Shaw's play is populated by urban dialect speakers.
- Language can to a great extent be an effective tool for shaping identity and promoting social progress in *Pygmalion* and *The Color Purple* because an analysis has shown that linguistic training has enabled the main characters to develop their linguistic performance and acquire a more refined language which paved the way for them to build new identities and enhance their opportunities for social uplift.

Regarding the findings, this research has several limitations and shortcomings that time does not permit us to deal with. One of the limitations is source unavailability, as there seems to be little work that investigates with a corpus-based approach and quantitative research enquiry dialect data at large in both pieces of writing. Besides, electronic text editions of the play *Pygmalion* contain incomplete scenes making it difficult for us to conduct a computational analysis limiting it to a manual analysis using the print book of the play. In

fact, this research does not claim to conduct an ideal analysis of all the dialectal variables due to the lack of enough knowledge about the two language varieties under investigation in this dissertation. Dialect data at the lexical level has been difficult to investigate owing to the lack of references that explain the meaning of certain dialect words and lexical items. Being aware that certain shortcomings are inevitable in a research, this work does not tackle the cultural aspects of literary dialect due to restrictions of time which limited further work on this area. However, being aware also that these shortcomings can be areas of improvement and opportunities for new researchers who are hopefully interested in pursuing a further research about literary dialect and its cultural dimensions.

The result of this study is hoped to contribute to the development of research in language and literature studies because it provides interesting insights into literary language and draws attention to the specific purposes that make authors resort to certain linguistic selections. It also contributes to literary studies about language and identity and hopes to give a useful reference for those who have an interest in reading about dialect use in literature because the current research conducts an analysis of the linguistic features of two striking English varieties, namely, cockney dialect and vernacular AAE, represented by Shaw and Walker in *Pygmalion* and *The Color Purple* respectively. The study is of perennial interest to those interested in investigating sociolinguistic variation in literature attempting to examine the relationship between the characters' linguistic behavior and a specific social structure in different literary writings.

A Research about literary language proves to be a very wide area of investigation and being aware that this paper does not conduct a complete and comprehensive analysis of all the aspects related to dialect use in literature, it hopes to open the window for other researchers to explore new insights vis-à-vis literary language.

International Journal of Academic Research and Reflection

(IJARR)

Volume 6 Number 1, 2018
ISSN 2309-0405

Progressive Academic Publishing, UK
www.idpublications.org

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Publisher's Address: Progressive Academic Publishing, Somerset House, Birmingham Business Park, Birmingham, United Kingdom, Post Code: B37 7BF.

Website: www.idpublications.org

Email: editor@idpublications.org

International Journal of Academic Research and Reflection

Volume 6 Number 1, 2018
ISSN 2309-0405

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LITERARY USE OF DIALECT: CASE OF WALKER'S THE COLOR PURPLE

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ABSTRACT

There seems to be consensus that representation of naturally occurring speech varieties in literature has always been of perennial interest to many writers who endeavor to infuse flavor to their works by dint of multifarious dialectal idiosyncrasies. This idea is broadly reverberated in literature, inasmuch as authors often tend to render their works, in letter and spirit, realistic through endowing their characters with speech, which arguably, fits into their social environment. Hence, this paper offers a ready laboratory specimen for investigating different linguistic features of vernacular African American English (AAE) used by Walker as her characters' talk in *The Color Purple* (1982). In pursuit of this stated intent, the present paper attempts to conduct a rigorous analysis that accounts for Walker's linguistic choices, particularly, at the phonological and grammatical levels. Correspondingly, a corpus-based approach is used to analyze dialectal data used by dialect characters in specific patches of dialogues by means of computer-aided analysis. Therefore, this paper intends to extract and analyze a large corpus of attested dialect data from a computer database "AntConc" which will enable us to conduct an analysis based on objective criteria and also account for the purposes that made Walker cling on to the use of literary dialect in her masterpiece *The Color Purple*. Accordingly, this paper attempts to answer the following questions: Why do authors tend to use literary dialect in their writings? And what are the linguistic features of vernacular AAE in the characters' speech in the *Color Purple*?

Keywords: Dialect data, literary dialect, the *Color Purple*, vernacular AAE, Walker.

INTRODUCTION

It is blatantly apparent that language plays a paramount role in whetting the readers' appetite for literary texts. Admittedly, authors usually opt for the use of dialects, which can be beautifully woven within literary texts, so that to evoke a vibrant linguistic mélange that accounts for certain social boundaries existing within the novel. Along this line of thought, the present study opens the door to a fresh look at dialect use in literature by means of analyzing the varied dialectal variables used purposefully by Walker so that to enable her make a vivid and subtle characterization.

Literary Dialect

A literary dialect refers to a specific local or social variety chosen by an author as the language of his text for the purpose of reproducing certain forms of speech (Sternglass, 1975), because the characters' speech in literary dialogues helps, for the most part, in the manifestation of many aspects of their social profile such as "sex, age, education, geographic region, and general social status" (Walpole, 1974, p. 191). Moreover, Zanger (1966) defines literary dialect as "the attempt to indicate on the printed page, through spellings and misspellings, elisions, apostrophes, syntactical shifts, signals, etc., the speech of an ethnic,

regional or social group” (p.40). Therefore, literary dialect furnishes literature with a stamp of authenticity because authors typically delineate naturally occurring language varieties associated with particular groups; this asserts that literary dialects constitute the raw material of literary texts through which authors can represent their works of fiction in a local color.

In fact, it was during the 1880s that the use of non-standard varieties as a literary language had a great popularity because it satisfied the literary requirements of authors (Kersten, 2000). Therefore, Ives (1950) (as cited in Sternglass, 1975) points out that authors purposely render their characters speech which deviates from the standard in different linguistic levels in order to give their works an artistic touch:

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 that are used do not appear in the textbooks —except as awful warnings; and words are employed that are not commonly found in abridged dictionaries [...] the author is an artist, not a linguist or a sociologist, and his purpose is literary rather than scientific (p. 201-202)

According to Mair (1992), “the least remarkable use of nonstandard language is certainly direct quotations of characters’ speech. Here, dialect serves to create an atmosphere of realism and as a very efficient means of characterization” (p. 106). Besides, Billups (1923) sums up the function of literary dialect, the latter is used by authors to portray certain dimensions related to their characters:

Holding in view the purpose of dialect, that is, characterization, we may set forth as a first principle that dialect must be representative, with no strained effort to reproduce the minute variations from standard English. The writer should constantly hold the reader in mind knowing that if this dialect fails to interest the reader, his work is all in vain (p. 106)

Leech and Short (2007) elaborate on certain “*syntactic anomalies*” which refer to particular deviations that occur on the syntactic level resulting in aberrational structures which “if they are not entirely ungrammatical, would nevertheless be regarded as awkward and unacceptable in written composition” (p. 130). Hence, Ellis (1994) speaks of the non subject-verb agreement occurring in non-standard English in that literary dialects of the nineteenth century are characterized by the addition of “-s” to verbs with first person subjects for instance in “I knows” and “boys know” (p. 131-132).

Therefore, in quest of a more fully authentic characterization, writers tend to reflect in speech their characters’ social and ethnic affiliations because standard varieties usually carry prestige while non-standard varieties or untutored speech delineates the character’s low social echelon and educational level. Correspondingly, Alice Walker is among the most popular writers who is well famed for the literary renderings of black folk dialect in her works, notably, the *Color Purple* so that to manifest that language can be an indicator of people’s socio-cultural background.

DIALECT USE IN THE COLOR PURPLE

Walker is regarded as one of America’s most popular and eminent writers whose fictional narratives and characters express a variety of her personal traumatic experiences. She

emerged as a brilliant writer due to the different socio-economic problems of her time which preoccupied her and due to the cruelty that black women endured (Hajare, 2015).

Walker has shown an interest in language that is very apparent in her genius linguistic playfulness touched very saliently and vividly in her work the *Color Purple* which she chose to write in dialect, that is, Vernacular black dialect. In fact, Walker depends on language so that to individualize her characters in that different characters' linguistic behavior is closely linked to their educational level and the social echelons to which they belong. Therefore, Edwards and Jacobsen (1987) come to find out:

The social position of standard speakers is reflected in the evaluations of their speech. Likewise, the fact that nonstandard speakers are less socially dominant — usually being members of the lower classes, less well educated, and so forth — gives rise to lower ratings of their speech along prestige and competence lines (p. 371)

In fact, dialect characters' speech is characterized by many sub-standard features such as spelling and grammatical errors, lack of agreement between subject and verb, contractions, etc. Therefore, within the framework of an in-depth text-centered analysis, the speeches of different dialect characters supply the voice sample for this study from which we extract different types of linguistic corpora and analyze the many phonological and grammatical anomalies that allow us to see the sub-standard versions of different standard variables.

DIALECT ANALYSIS

This study rests upon data collected from the speeches of dialect characters in their spoken exchange in the *Color Purple*. In fact, Vernacular AAE is mainly represented by Celie who speaks her folk black dialect and reports other characters' talk mainly Shug Avery, Alphonso and Nettie. Correspondingly, the analysis is based heavily on extracting different linguistic features of black dialect at the phonological and grammatical levels. For this reason, the analysis relies on studying corpora of data by means of computational methods of analysis so that to investigate dialectal variables which supply linguistic evidence for this study. Lindquist (2009) explains "the major advantages of corpora over manual investigations are speed and reliability: by using a corpus, the linguist can investigate more materials and get more exact calculations of frequencies" (p. 05).

The *Color Purple* contains large corpora and needs a computer database to collect data and carry out the analysis. Therefore, it is important to use concordance "AntConc" so that to quantitatively investigate the number of occurrences of each variant and then indicate the main deviant forms as compared to the standard variables. Besides, examples of selected concordance lines for specific dialectal constructions from the novel will be extracted so that to examine their occurrence in specific contexts.

Phonological Data: Phonological data extracted from the characters' talk in the *Color Purple* are related to the distinctive ways these characters pronounce different variables.

Table 1. Phonological Data of Vernacular AAE in the Color Purple.

Feature	Number of Occurrences	Examples	Standard Feature
-Final unstressed /n/ for /ŋ/ in present participle	2	Cryin lookin	Crying looking
-Other alternation of final unstressed /n/ for /ŋ/	7	somethin	something
-The Reduction of final consonant cluster	25	Fine Kine An Never mine	Find Kind And Never mind
-Vowel Deletion	46	gon	gone
-Merger of /ɛ/ and /ɪ/	150	git	get
-Deletion of initial or medial unstressed syllable	204	Bout Spect Spouse Cept Tween Sides nother	About Expect Supposed Except Between Besides another
	Total Number of Occurrences: 434		

Analyzing “AntConc” output at the phonological level yields the following results: apparently, there are six dialectal variants that are considered for analysis in dialect characters’ speech and that lend themselves to frequency counts; one of these features that is found more dispersed over the corpus is the deletion of initial or medial unstressed syllable in words, with the highest number of occurrences 204 in total as in the examples shown in Table 1 above. Hence, these words exercise reduction and seem to be articulated improperly. Other deviant forms also impose themselves at this level including the alternation that frequently occurs to the verb “get” mostly in Celie’s speech and which alternates to “git” with 150 numbers of frequency occurrences. Still, among the features investigated by concordance “AntConc” in dialect characters’ speech, Celie, in particular, is the vowel deletion as it occurs in “gon” in this corpus with 46 number of occurrences and it should be pointed out that the standard version “gone” occurs 26 times which means that the substandard “gon” occurs in the corpus more than its standard counterpart.

Further analysis of the data reveals that certain words in Vernacular AAE exercise final consonant cluster reduction such as “find, kind, and” which are reduced to “fine, kine, an” respectively and occur 25 times in total. Other transformations occur at this level, for instance, the alternation of final /n/ to /ŋ/ as well as the transformation of final unstressed /n/ into /ŋ/ in present participle as in the examples provided in Table 1.

Table 2. Deviant Vernacular AAE Pronouns used by Celie in the Color Purple.

Character	Dialect Pronouns	Number of Occurrences	Pronouns in Standard
Celie	'em	49	Them
	Us	393	We
	Ma	23	My
	Yourn	2	Yours
	Dis	3	This
	Dat	1	that

Table 2 provides list of the pronouns that exercised deviations in Celie's speech with their number of occurrences. The first thing noticed is that "us" is incorrectly used as a personal pronoun instead of object pronoun in most instances in the corpus particularly in Celie's speech and it is selected to be examined in concordance lines. The contracted form "'em" of the object pronoun "them" occurs 49 times. Whereas, other pronouns exercise transformations and occur with relative frequency of occurrences as shown in Table 2.

Figure 1. Examples of Selected Concordance Lines for "us" in the Color Purple.

1 feather. Don't nobody come see **us**. She got sicker an sicker.
 Finally
 2 But he got so many of **us**. All needing somethin. My little sister
 3 could figure out a way for **us** to run away. **Us** both be
 4 way for us to run away. **Us** both be hitting Nettie's school-
 5 school-books pretty hard, cause **us** know we got to be smart
 6 understand. I don't neither. All **us** notice is I'm all the
 7 me and my daddy. Like more **us** then us is ourself. She be
 8 my daddy. Like more us then **us** is ourself. She be tagging long
 9 I thank you kindly, she say. **Us** sit looking at all the folks
 10 a fool fer? Nettie here with **us**. She run way from home. She
 11 her handwriting, and try to git **us** to think. Most days I feel
 12 I want dat. Our Mama let **us** have it. He don't say
 13 say one night in bed, Well, **us** done help Nettie all we can.
 14 hate to leave me is all. **Us** fall on each other neck When
 15 little red in it too. But **us** look an look and no purple.
 16 say, You do? He say, Yeah. **Us** plan to marry. Marry, I say.
 17 to him neither. Well, what she say? **Us** ain't never spoke. He duck
 18 three hours by time he come. **Us** don't say nothing to each
 19 out in the field all day. **Us** sweat, chopping and plowing. I'm
 20 smart too though, I think. Sometime **us** can git her away from her

Examining the concordance for "us", we find out that there is a marked inconsistency in the use of the object pronoun "us" by Celie in the Color Purple because she improperly uses it as a personal pronoun in most instances, unlike her educated sister Nettie who uses it correctly as an object pronoun. That is, if you look at the actual concordance lines, you will find out that Nettie uses "us" as an object pronoun 85 times out of the total 393 number of occurrences, which means about 21.62%. Celie, however, uses "us" as a personal pronoun about 245 times out of the total number of its occurrences and this means 62.34%. Whereas, the remaining 63 occurrences of "us" in the corpus are used by other characters constituting about 16.03%. Therefore, according to the findings, Celie is unable to differentiate between

certain personal and object pronouns due to her low educational level. Whereas, Nettie's good educational background helped her to use the pronouns more correctly.

Table 3. Deviant Spellings used by Celie in the Color Purple

Character	Deviant Spellings	Number of occurrences	Spelling in Standard
Celie	Two Berkulosis	1	Tuberculosis
	Teef	13	Teeth
	Fust	1	First
	Gal	4	Girl
	Ma'am	16	Madam
	Tho	4	Though
	Naw	48	No
	rassle	1	wrestle

Table 3 shows the most noticeable misspellings that occur in Celie's speech along with their number of occurrences. Some exercise changes at the level of vowels and consonants such as the transformation of the consonant sound /θ/ into /f/ as in "teef" and the vowel transformation in words as "girl" which changes into "gal", and the diphthong shift as in "no" which alternates to "naw". Other dialectal forms exercise contraction and reduction as in "ma'am and tho".

Grammatical Data

Grammatical data analysis is based on examining the anomalous grammatical constructions produced by dialect characters when communicating with each other and investigating the main deviations that occur at this level as compared to the standard grammatical structures.

Table 4. Grammatical Data of Vernacular AAE in the Color Purple.

Feature	Number of Occurrences	Examples
-Simple past <i>done</i>	44	I done learned a few things
-Double Negation	47	I don't say nothing I don't bleed no more
-Subject-verb non-concord	33	I wants, I loves, I feels, I sleeps, he come
-Ain't is the negative form in past contexts	104	She ain't smart either
- <i>been</i> as the perfective	107	It been five years
- <i>ed</i> for past participle of irregular verbs	6	They throwed the rest.
-unconjugated auxiliary verb /be/	284	I be the one to cook
-Auxiliary and copula deletion	18	He a fine looking man She a good wife
-Possessive "they"	5	They legs, they minds, they wives, they attention, they bodies
- <i>s</i> for irregular plural nouns	22	Mens, womens
-s absence for 3 rd person singular	674	He do it to me anyway She do more than that He say I winked at a boy She don't look at him
-/kilt/ as past simple of <i>kill</i>	6	She was kilt by her boyfriend
-/ast/ as past simple of <i>ask</i>	249	She ast me who is my husband
-/shet/ as past simple of <i>shut</i>	2	I shet the window
-The use of /us/ instead of /we/ as personal pronoun	393	Us both be hitting Nettie's schoolbooks
	Total Number of Occurrences: 1994	

After observing “AntConc” output at this level, we find out that dialect characters produce several deviant grammatical constructions with high number of frequency occurrences. One of the features investigated in the Color Purple is the use of “done” as the simple past of the verb “to do” with 44 occurrences particularly in Celie’s speech. Among the striking dialectal features of Vernacular AAE is double negation, which occurs 47 times in Celie’s speech. Many other features occur very often in the corpus data including the lack of concord between subject and verb which features Celie’s non-standard language due to her poor educational level.

A particularly interesting observation is that “been” is used as the perfective, that is, instead of “have been” and “had been”, Celie uses “been” in perfect tenses as in “I been five years” and it occurs with 107 number of frequencies. Among the features considered for analysis is the use of “ain’t” as the negative form in past contexts and occurs in the corpus with 104 number of occurrences. There is a high number of occurrences in which auxiliary verb “be” is used without conjugation 284 times as shown in the example in Table 4. One of the striking features of Vernacular AAE is the auxiliary and copula deletion which characterizes Vernacular AAE from other varieties of the language and table 4 provides some instances of its occurrence.

Other deviant forms include –s addition for irregular plural nouns as in “mens, womens” and the –s absence for third person singular as in “he say I winked at him” and as in the other examples in table 4. Among the dialectal features analyzed by “AntConc” is the use of “they” as the possessive such as in “they legs, they attention” and other instances. Moreover, verbs as “kill, ask, shut” have deviant and ungrammatical past tense form “kilt, ast, shet”; many other features are investigated with their frequency counts in the table 4 above.

DATA INTERPRETATION

Vernacular AAE is a language variety which is masterfully represented in the Color Purple through different characters’ talk, mainly, Celie. Hence, a closer look at the phonological and grammatical data, we find that certain linguistic features characterize black dialect such as consonant reductions and deletions at initial, medial and final positions, contractions of different dialectal variables, double negation, the use of “been” as the perfective as well as the use of “ain’t” as the negative form in past contexts.

Dialect characters’ speech patterns in the Color Purple tell a lot about their social profile as well as personal traits because “a language is not uniform. Instead, it varies, corresponding to socio-cultural characteristics of groups of people such as their cultural background geographical location, social class, gender, or age” (Wolfram et al, 1999, p. 01). Correspondingly, it should be noted that phonological variation that occurs, for instance, at the level of consonants, particularly, in Celie’s speech, in which certain consonants are reduced and deleted is closely related to social influences because “consonant differences tend to be significant in marking the social dialects” (Wolfram et al, 1999, p. 44). Celie’s language lacks refinement due to her inconsistent spellings and non-standard grammatical structures; her vernacular language suggests the low social status to which she belongs.

In fact, there are many ungrammatical constructions featuring the speech of dialect characters one of which is double negation which suggests that the characters are untutored and having a low level of intelligence because “the use of the so-called double negatives, or two negative forms in a single sentence, is often cited as evidence that a particular language variety is

illogical” (Wolfram et al, 1999, p. 12). Celie seems to have received no formal education, as she is unable to form long sentences or even to differentiate between personal and object pronouns. The use of informal words as well as the –s absence for third person singular are among the characteristics of her untutored speech. Nettie, however, seems to have a more refined language as she has received good schooling because “a striking feature about Nettie’s letters is the different language she uses. Whereas, Celie uses the dialect of her closed community, Nettie’s language is that of an educated woman. It’s a very different, more impersonal language that Celie has to translate into her own language to understand” (Schwartz, 1998, p. 09), this is also evident in her speech which is characterized by less grammatical and spelling mistakes in comparison with the other dialect speaking characters in the novel.

CONCLUSION

This paper has been an attempt to peer into dialect use in the *Color Purple*. The focus is set on investigating with a quantitative and qualitative linguistic inquiry the different linguistic features of vernacular AAE at the phonological and grammatical levels with examining the purposes of the literary use of dialect as epitomized in Walker’s *the Color Purple*. The study is based on statistical analysis using computational methods so that to count the number of occurrences of each dialectal variable. Therefore, the data collected from the novel has been analyzed and interpreted so that to substantiate that literary dialect can serve different purposes as it can, for instance, mirror different aspects of the characters’ social life and thus furnishes literature with a high level of authenticity.

ACKNOWLEDGEMENTS

I would like to thank my supervisor professor Serir Mortad Ilhem for her invaluable support, indefatigable patience, and for providing me with guidance throughout this research.

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International Journal of Academic Research and Reflection

Volume 6 Number 1, 2018
ISSN 2309-0405

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