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An Exploration of Black English Vernacular Use through Harriet Beecher Stowe's *Uncle Tom's Cabin* and William Wells Brown's *Clotel.*

A Sociolinguistic Approach

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

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June, 2020

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I, Yamina ILES, declare that this thesis entitled as **"An Exploration of Black English Vernacular Use through Harriet Beecher Stowe's *Uncle Tom's Cabin* and William Wells Brown's *Clotel. A Sociolinguistic Approach*"** is of my own work, and that it includes no material previously published or submitted for the honor of any other academic degree. Also,the research presented in this thesis has no plagiarism and is the product of my own examination, except where otherwise affirmed.

June, 2020

Ms. Yamina ILES

Dedication

-In memory to my dearest father

-To my lovely mother

-To my marvelous family

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Abstract

Abstract

This dissertation attempts at basically exploring the use of Black English Vernacular (BEV) through Harriet Beecher Stowe's *Uncle Tom's Cabin* and William Wells Brown's *Clotel* that were selected as a corpus of study. These novels are believed to constitute a productive, rich and interesting references to deal with the necessary and targeted sociolinguistic elements displayed by the different chosen characters. Therefore, the present investigative work falls into four main distinctive chapters. The first one tries to expose a review of some of the key-concepts related to sociolinguistics and literature as a hybrid discipline, which reveals how sociolinguistic paradigms may influence literary dialect. The second chapter deals with the representation of some theoretical background mentioned in Harriet Beecher Stowe's work, which is described as slavery and the relationship between the slaves and their masters. The third one, however, is mainly concerned with the literary analysis of *Clotel*'s novel by treating the data at both phonological and grammatical levels. The last chapter includes the comparative analysis of dialect use in *Uncle Tom's Cabin*'s novel and *Clotel*'s novel which demonstrates the similarities and the differences between the two literary works. Thus, the focus is purposefully directed towards linguistic and sociolinguistic concern. In this sense, the data gathered from both novels have been analyzed and interpreted in order to provide and reflect a vivid image of the novels' fictional characters with a purpose to enhance dialect awareness among readers of literary dialect. In short, the study of the implementation of dialectal elements in American literature seems not only to extract the enjoyable side about the character's social background, but also offers a special glamour and beauty to American literary works.

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List of Acronyms

U.T.C: *Uncle Tom's Cabin*

B.E.V: Black English Vernacular.

S.E: Standard English.

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

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General Introduction

General Introduction

The implementation of vernacular in literary work has always been thought to be as unfashionable, odd and an off-the-cuff way of speaking. It was also viewed as peculiar when dealing with the study of the vernacular or dialect as a science in relation to an artistic discipline as that of *literature*.

Language is said to empower literary works and viewed as crucial to everything in the interpretation of literary texts; it facilitates the communication of ideas, express feelings, persuade, and present matters to different audiences. In this line of thought, sociolinguistics is therefore an ideal complement to literature, where an understanding of how they are joined together is worth revealing. Therefore, in current times, scholars began to change their minds by recognizing that people can learn variety of distinctive sorts of language just by reading a piece of writing

Hence, it is methodologically interesting enough to consider that there is a wide range of different varieties related to non-standard English, as Black English Vernacular (BEV) which is often employed in American literary works since it enables novelists to portray their own experiences and adventures by painting, a more or less, an authentic picture for readers to become much more involved through an interactive process. In addition, it appears to have greatly contributed to the outstanding success of American literary works.

Dialect use is may be one of the secrets which makes of American literary works richer, more complex and, therefore, more interesting and attractive. Also, it is very effective in depicting the American society, and remains almost quite faithful to its spirits. Besides, it can provide much pleasure to readers while exploring the vernacular language, and helps push them to better appreciate American literature.

As mentioned previously, this area of research spotlights on the importance of dialect use in literature by highlighting various characteristics of dialectal elements, providing social parameters and norms that condition the speakers' dialect. This research work also tends to reveal the artistic relationship that can be systematically established between two distinctive disciplines namely, *Sociolinguistics* and *Literature*

where a set of scientific inquiries at more than one level of analysis. Henceforth, the subsequent research questions that can be fundamentally depicted as far as our problematics is concerned, may be listed in the following ones:

- Why do Harriet Beecher Stowe and William Wells Brown make use of Black English Vernacular (BEV) side by side with Standard Language in their novels Uncle Tom's Cabin and *Clotel*?

- What are the main distinctive occurences and functions of such a variety that Standard English (SE) cannot eventually afford?

- Do the authors Harriet Beecher Stowe and William Wells Browns in their novels *Uncle Tom's Cabin* and *Clotel* employ this vernacular to fulfill similar purposes?

In an attempt to realize practical answers to the aforementioned research questions, a comparative analysis of *Uncle Tom's Cabin* (1852) and *Clotel; or, The President's Daughter* (1853) by Harriet Beecher Stowe and William Wells Brown is carried out for the sake of revealing the aim of making use of Black English Vernacular in their novels. At this level of research corresponding hypotheses are suggested as follows:

- Harriet Beecher Stowe and William Wells Brown seem to have used Black English Vernacular as a variety side by side with standardl Language in their novels Uncle Tom's Cabin and *Clotel* to effectively mirror the natural and authentic forms of the so-called mulatto or slave characters.

- The occurrences and functions of dialect may be referred to the following objectives: to engage the reader in the background or the context the author attempts to pictorize and emphasize on a particular character's educational background.

- Harriet Beecher Stowe and William Wells Browns employ in their novels *Uncle Tom's Cabin* and *Clotel* the same linguistic variety noted as Black English Vernacular to portray and depict an accurate and adequate image of slave characters to the audience.

  It is also suggested that this kind of investigation should rely at least on two sample novels, and for this account our selection falls on two American novels, *Uncle Tom's Cabin* and *Clotel; or, The President's Daughter* by Harriet Beecher Stowe and William Wells Brown which are thought to be enough rich and full of with dialectal elements written and portrayed in a vernacular variety recognized as Black English Vernacular. Moreover, a lot of data are collected from slave characters' speeches, and largely from non-dialect characters, in terms of their formal linguistic behaviours.

As a matter of fact, it is also assumed that a lot of varieties exist in both narratives *Uncle Tom's Cabin and Clotel; or, The President's Daughter* as demonstrated by the authors. Yet, it sounds very difficult and almost impossible to cite all these various linguistic forms of speech or vernaculars since our concern is highly related to some selected slave characters in both novels. That's why, the research methodology adapted to this study is heavily depending on a comparative approach through which data are gathered, analysed and discussed respectively.

Literary approach*: Uncle Tom's Cabin* and *Clotel; or, The President's Daughter* by Harriet Beecher Stowe and William Wells Brown have been chosen as the targeted corpuses. These novels have been selected as samples since they are viewed as a fertile scope of exploration, enough rich with folkloric elements used by some slave characters which are subject to study.To do so, a more or less detailed description of both novels in order to expose the setting and main events, is thought to be methodologically somewhat compulsory.

Sociolinguistic approach: at this stage, there will be an attempt to highlight and underline the characters' use of the dialect in relation to such sociolinguistic variables,

such as: age, gender, social status, and cultural backgrounds, within the two American literary works.

Linguistic approach: as another layer of analysis, the main interest of this study will be the focal point on two linguistic levels phonological and grammatical in Harriet Beecher Stowe and William Wells Browns' novels.

Henceforth, this thesis outlines four essential chapters. The first one constitutes of a theoretical framework of some key-concepts with close relation to dialect use in literature.Whereas, a close examination of the general concept of dialect and Black English in particular is carried out, including of course, the notion of Sociolinguistics and Literature, and how they are gethered handled as one hybrid discipline. Then, approaching some other key-words systematically linked to Linguistics, Language, Anthropology and Dialectology.

The second chapter tackles directly some theoretical background mentioned in Harriet Beecher Stowe's work, which is described as slavery and the relationship between the slaves and their masters, then, with a biographical description of the author Harriet Beecher Stowe and by portraying her experience of motherhood and also as a mother slave.

The third chapter is mainly concerned with the literary analysis of *Clotel*'s novel by treating the data at both phonological and grammatical levels. Consequently, by including an investigation to the different dialectal features employed in *Clotel'*s novel in terms of phonology and grammar by providing an illustration of some slave characters' speech which is characterized as Black English Vernacular dialect.

The fourth chapter seeks to join between the study of the two novels *Uncle Tom's Cabin* and *Clotel* written by Harriet Beecher Stowe and William Wells Brown through highlighting their use of dialect and by depicting the similarities and discrepancies of the use of vernacular which is employed in the two fields of study. Hence, interpretations of these dialectal elements will be depicted. Likewise, it also aims at revealing the

portrayal and the representation of some dialect characters in the two novels as well as the description of non-dialect characters used in *Uncle Tom's Cabin* and *Clotel* as a chosen scope of research. Moreover, to examples and illustrations of literary dialect used in the two novels to disclose the various forms of vernacular spoken by distinguished slave characters.

Chapter One

Sociolinguistics and Literature : *A Hybrid Discipline*

Chapter One: Sociolinguistics and Literature: *A Hybrid Discipline*

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1.1.Introduction

The employment of vernacular has always been thought to be as unfashionable, odd and an off-the-cuff way of speaking. It was also viewed as bizarre when dealing with the study of the vernacular or dialect as a science in relation to an artistic discipline which is literature. Therefore, Language empowers literary works and is crucial to everything in the interpretation of literary texts. It facilitates the communication of ideas, express feelings, persuade, and present matters to different audiences. Sociolinguistics is therefore an ideal complement to literature, where an understanding of how they are joined together is important.

In current times, scholars began to vary their minds by recognizing that folks can learn variety of distinctive sorts of language just by reading a piece of writing as it will be shown through this chapter which attempts to provide a theoretical description of some key concepts concerning dialect use in literature. But before, a close examination at the general concept of dialect and Black English in particular shall stand.

Therefore, this chapter is structured as follows, starting with a title on Sociolinguistics and Literature and how they are joined together, then dealing with some concepts linked to Linguistics, Language, Anthropology and Dialectology.

1.2. Sociolinguistics and Literature: *An Emerging Discipline*

Sociolinguistics as an emerging discipline of the twentieth century is considered as linguistics regarded and examined at a micro cosmic scale the language. It was labelled so by Labov and others as dealing with societal matters that might affect the way people talk or produce utterances. By the same token, these are represented in texts as dialogues between distinct characters. The way these personas communicate in fictitious setting reflects their ethnic, geographical and social stratum within the same speech community or society. The speech is, in fact, represented in terms of typographic illustrations. In other words, the way they are typed, refracts utterances of a specific dialect. And therefore, the investigation should be narrowed down on morphology of

words that are key-components of dialect recognition within the literary language, if so to consider. The latter is another talk to catch up later.

Roman Jakobson puts forward three main features in his morphological research; the first point might not be of significance in the present endeavour, however. It deals with the linguistic analysis of aphasia that has undermined and triggered the development of modern aphasiology. It underlined the profound analogy between natural language and the genetic code. The second feature consists in **" the most general and abstract formulation of linguistic problems-and their solutions based on the most concrete and specific material" (180)**. This feature is primarily concerned with the very essence of language; the **connection "between the semantico-logical nature of grammatical categories and the linguistic means used for their expression"** (idem). In the same way, Jakobson (1935) highlights '**Zero signata'** as an enigma which examines the interdependence of different levels of language. Their independence from each other opens up the gap for the literary language to be defined as one language specific to that discipline in particular if it is deemed one among other disciplines. The style of author affects the texture of language and how the words are organised to fulfil an implied meaning.

Here, the semantics and its relation with logical comprehension are transgressed in literature. Some of the passages might seem to convey no meaning if the reader is a pragmatic one with no pre-requisite awareness of the specificities of literary figures and symbolic nature of language. The meaning is this case is spoiled because of the non contribution of this readership to a centripetal endeavour; the one that prevents the meaning to be spoiled. The manner they are linguistically expressed is, to a great extent, different from what is conventional. Units of the same pattern are not in the conventional order, and neither are they in terms of the frequency and occurrence in the same utterance.

The third features reads that Jakobson draws **"the maximally tight link with the best linguistic traditions- and the maximally bold innovativeness of theoretical breakthroughs" (108).** It stresses the predecessors works on linguistic representations in the speech of a specific speech community and what has been theorized and advanced

by newly researchers in the field such as those associating the discipline of sociolinguistics and literature. By the same token , Jakobson introduces two universal distinctions;

- Speech itself Vs the narrated matter
- The event itself Vs any of its participants

If the narrated matter is considered, an inner and outer narrative frames should be raised as components within and through the literary work, for their intertwining relationship with the speech itself. The perception of the speech by the readership in terms of cognitive semiotic determines the frame as well as the linguistic presentation of matters or different patterns offered in a peculiar utterance. The readership, in fact, is a key component in the understanding or more advanced a judgemental value interpretation which does not exclude the reader as active participant in the phenomenon.

The events as being components of the plot of the narrative depends also of some of its participants which leads to a close examination of what is told and the telling of it in Bakhtin's terms when considering the narrative and more precisely the novel as being a system of language on its own (05). This means that the latter can exist in relation to and within a co-existence with its readership. Therefore, no linguistic predetermination shall control the levels of language in any literary work.

1.3. Linguistics, literature and Anthropology

In order to cope with and analyze the different tackled matters in this so called new discipline or rather a combination of anthropology and Linguistics, many concepts and theories shall be taken into consideration and put under scrutiny. Scholars thought of deciphering the speech individuals with each others, discourse with all that is held within; lack of standard grammatical structures, false starts, hesitation and other psychological factors that have a crucial role in guiding a conversation and an effect upon the resulting impressions on each other.

For this, many theorists and language properties should be examined and described so as to wind up with concrete data base analysis and sustain what would be advanced as clues and evidences to the threshold as it presents, to a certain extent. If

one looks backward to the 1960's or less, many trends came back and forth to provide a systematic definition and study of language, though many of them had started much earlier. However some scholars could attract the world view toward the modern linguistic paradigm.

For Chomsky defined language in terms of linguistic competence and linguistic performance; competence is about what a person knows about the rules of grammar of his language, performance is about the way he uses this infinite number of words and phrases, to be more clear and accurate, utterances. But not that far from the performance which was still a subject matter of arguing. He set aside the latter opening thereby further studies by Dell Hymes in 1974 and before him William Labov in 1968. Hymes in this respect worked on performance to wind up with the fact of developing a communicative competence for a successful performance, whereas, Labov distinguished to levels of performance in a primary school of African Americans using both the Black English Vernacular (BEV) and the standard language taught at school; they used the BEV inside and outside school walls and used the RP in their written productions. Yet, the characteristics of language, as natural is, are common for all the languages of the world.

Language is defined as being a set of speech sounds, a set of systems that culminates with discourse as spoken utterances that are considered as the gist of this research paper. It is said also that language is creative. However, the linguistic channel must be considered in this case; setting up the two main components of the conversation 'sender-receiver', wherein the sender encodes the message and send it via utterance to the receiver who decodes it as demonstrated by David Crystal in his **Encyclopedia of Language** updated in **2010**.

Getting back to Chomsky, he has offered a combination of structures(deep and surface) wherein, he asserts that each sentence has a deep structure and two surface structures, the fact, which stresses the point of diversity in speech and unpredictability of answers and comments to one another. In fact, Linguistics tries to explain all aspects of human communication from description of speech sounds to how thoughts are expressed. Nevertheless, the latter not had been given enough credit and concern in early studies.

Linguistic analysis, therefore, begins with the identification of speech sounds, shows how these are combined into contrasting groups and meaningful elements and examines the structures of words and their relationships in larger structures. Moreover, language is intertwined with culture, anthropology, and sociology. They have helped a lot in learning about the nature and development of culture, languages, as language is a social phenomenon that is central to the culture in particular.

Thus, the relevance of Anthropological linguistics as interdisciplinary ground for the understanding of discourse expands the premises in the study of the language. Once more, Structuralism is considered within the avent of Functionalism with Bloomfield's **Language** 1933**,** because they gave importance to the functions of language.

1.3.1. Theories as Background to the Study of Conversation and Discourse

Stork and Widdowson (1974:91) describe the two concepts brought by Desaussure as follows: "**Langue is the sum total of the grammatical System whereas parole is the use made of that system in actual utterances, in individual speech."**

A similar distinction has been made by Chomsky previously cited in the frame work. As a result, of these developments, linguists in the twentieth century began to use a more scientific and descriptive approach to language analysis recognizing the primacy of a spoken language, i.e. description of language in an objective way based on observation of it is actually used.

Generativism is usually presented as having developed out of, and in reaction to particular version of structuralism. Yet Chomsky stresses the fact of Universal Grammar but asserts and ascertains that language is free from **stimulus-control,** this is what he meant by creativity; the utterance that someone produces on any occasion is in principal unpredictable and cannot be described as a response to linguistic and non-linguistic stimulus as opposed to what **Skinner** advances in his **Verbal Behavior 1957**, the same year Syntactic Structures gave credit to what Chomsky has been defending.

As far as competence is concerned, **J. Lyons (1981, p. 233)** describes it as follows:

A speaker's linguistic competence is that part of knowledge-of the language system as such-by virtue of which he is able to produce the indefinitely large set of sentences that constitute his language performance, on the other hand, is language behaviour

He adds that: **"Language behaviour use is determined not only by linguistic competence, but also by a variety of non-linguistic factors such as; social conventions and beliefs, emotional attitudes, interlocutor…etc"**

On the other hand, Chomsky has insisted that the capacity to produce and understand syntactically well-formed sentences is the central part of a speaker's linguistic competence.

Chomsky set aside considerations of linguistic performance in a general linguistic theory which says, **"Linguistic theory is concerned primarily with an ideal speaker- listener, in a completely homogeneous speech community (Chomsky, 1965: 3).**

There are variations that occur in actual speech (use of language system), they are, in fact, determined by non-linguistic features and it was necessary to study them in another field that studies language in relation to society. It investigates how people speak in different contexts (social contexts).

There are also four factors that are connected to the study of language in relation to society, namely; Anthropology, Sociology, Dialectology and Generative Grammar. In short, the social functions of language and the way language is used to convey social meaning.

E.g. I do**esn't** know **no** one **x** ere.

The letters in bold are anomalies, depicted in terms of standard grammar, and at the level of morphology and phonology. It would be too difficult to consider all the variations (hesitations, repetitions, false starts, incomplete sentences…).

Thus, an urge to study sociolinguistics rose and was mainly social functions, for **David Crystal (1985, p. 260)** says that **"sociolinguistics studies the ways in which language interacts with society. It is the study of the way in which language's structure changes in response to its different social functions, and the definitions of what these functions are".**

There has been a wide spread interest in sociolinguistics since the late 1960's and early 1970's, mainly with the avent of **William Labov**'s work **(1963, 1966)** ; 1963 Martha's vineyard and 1966 New York by which he did a pioneering work which proved the importance of **"the study of language in relation to society"** (Hudson, 1980). For Labov and his followers; genuine linguistics is:

- **To learn more about the language through the examination of correlations between linguistics and social phenomena.**
- **2. To investigate the mechanisms of linguistic change, the nature of linguistic variability and the structure of linguistic systems.**

In order to be more specific to the study in question, one may distinguish the functions of the language that can be stated as such; establishing and maintaining relations with other people. Thus, language has a linguistic function and a social function, wherein the first one is to communicate and the second is to interact with people. And in order to be more accurate, the consideration of regional and social dialects is very important out of the standardized dialect which is the official language of a given nation state.

Therefore, a regional dialect is geographically based i.e. a variety of a given language which specific to a given area. Social dialect on the other hand, originates in social groups and their definition depends on a number of factors including; social class, religion, ethnic groups, etc. Showing the complexity of large urban areas, Wardhaugh (1992, p. 47) writes; **"Cities are much more difficult to characterize linguistically than are rural hamlets; variation in language and patterns of change are much more obvious in cities, e.g. in family structuring, employments and opportunities for social advancement or decline".**

Styles and registers are also very important when speakers can adopt different styles of speaking and the choice formal or informal speech which is a governed circumstances addressees. They may converge and diverge towards the dialect or accent spoken by other interlocutors. For Hymes-previously cited-put forward the concept of communicative competence in 1971, which is **"the capacity of the speaker to use language in an appropriate way or manner, and linguistic competence for him is but part of communicative competence".** It is the knowledge of those

different aspects of dialectal and stylistic variations (both in production and perception).

He adds (1972) that; **"the acquisition of competence for use, indeed, can be stated in the same terms as acquisition of competence of grammar".** Wherein Gumperz (1972, P. 205) explains the distinction of the two terms thus; **"whereas linguistic competence covers the speaker's ability to produce grammatically correct sentences, communicative competence describes his ability to select from the totality of grammatically correct expressions available to him, forms which appropriately reflects the social norms governing behavior in a specific encounter".**

1.3.2. Anthropological Linguistics

Anthropological linguistics is a sub discipline within the discipline of anthropology; it is also the blending science of language which considers linguistics and anthropological issues. It grew up to be the central nucleon of the anthropological investigation on oral exotic languages (pidgins and creoles), and remains firmly rooted in both field linguistics and linguistic methodology.

The scientific basis for anthropological linguistics in the United States originates from **Boas (1911)**, whose assumptions and theories led to the anthropological view of language, which is that language is a whole part of culture and, therefore, to be a successful anthropologist one needs to understand and/or speak the language of the target culture he is studying. It is this view of language that is most relevant to the definition of anthropological linguistics.

In other words, the approach of language from an anthropological angle, which includes the uses of language and the uses of silence, as well as the cultural issues revolving around silence and speech. Anthropological linguistics is Boas' view is that language is interrelated with culture.(it should be developed upon the concept of interculturality and Byram's definitions of culture).

Anthropological linguistics is not always attributed to Boas, but it is rather traced back in time to a variety of influences. In the United States, Boas was orchestrated by John

Wesley Powell and mesmerized to work on the indigenous languages of North America.

Powell's plan was the endeavour work of the genetic relations of these indigenous languages, so that their stratification could be accomplished – a task which the Bureau of American Ethnology strongly required for their interest in balancing language with culture. Boas assumed that the practicability and reliability of linguistic studies were for ethnological purposes; that are, language is better understood and studied through cultural phenomena which has not the oblivion to have a connection with language, but which without language cannot be understood.

He posited that such concepts are embedded in the mind and lack visibility, never surfaced, but were clearly related to the culture, e.g., religion and table manners. However, it is important to highlight that Boas essentially opposed Powell. He never thought of language or culture in evolutionary terms, as Powell did, but rather he put forward the concept of cultural relativity.

Both cultural and linguistic relativity have a pre-requisite study in the Sapir-Whorf hypothesis and that all languages are equal but not the same which is traced back to the generative and universal grammar of Chomsky's, that is, one. Furthermore, the earlier concerns of Humboldt had an important impact on the European interest in the field and certainly Boas and his followers were aware of the afore considerations of exotic languages. Boas advanced that there was no correlation between language and culture, nor language with race. He concentrated on what is known as 'salvage anthropology,' that is, "**documenting languages spoken by fewer and fewer people so as to have a record of those languages before they disappeared"(p. 322)**. His approach transcribe these languages was more fruitful than earlier efforts and he prompted a number of scholars to follow his intellectual endeavour.

Languages were important to study because they provided researchers with data and insight into the culture, through the linguist's acquaintance to get at the **''categories and rules of language''** (cf. Duranti, 2003). In other words, such works were purely linguistics according to Chomsky's Universal Grammar.

The philosophical undertaking of anthropological linguistics became more complex after Boas. Yet **Voegelin (1965: 484–485)** noted that **''research concerned**

with eliciting relevantly in linguistics is the concern of anthropological linguistics". The rest of **Voegelin**'s plan and endeavour, however, contrary to that of **Boas**'s followers. Actually, in the United States two schools appeared, both with anthropological linguistics as the name for the discipline: Boas, Sapir, and Whorf on the one hand and Bloomfield, Kroeber, and Voegelin on the other which is quite a functional behaviour.

From these two schools anthropological linguistics sprung as a genuine part of humanistic investigation. Anthropology became the discipline that study linguistics. The first disciples of this discipline were those students of either Leonard Bloomfield or Edward Sapir. Their pre-requisite was upon linguistics and not historical linguistics, which had been apriori focus of the field. This was the cumulus of scholarly ideas that posit language as the reflection of culture, both present and past.

On the one hand, Bloomfield, who became known as the father of American descriptive linguistics, stressed the linguistic form, pushing function and meaning to the hedges. Sapir, on the other hand, noted that despite cultural behaviour had been stratified in both form and function, it was widely unconscious stratification which is related to Desaussure dichotomy and the science of semiotic. Extending further upon, Sapir (1927) remarked upon the lack of awareness of speakers about their language behaviour and tied it to gestures, which are also culturally related, and even to human economic behaviour.

Anthropological linguistics was defined as a scientific endeavour of anthropologists to depict and analyze the relationship of language and culture. After some decades, however, other theoreticians, linguists, and anthropologists came to interpret this relationship according to modern and more prompted data and began to challenge the earlier results and assumptions.

1.3.3. Main Currents of Anthropological Linguistics

In order to understand the evolution of anthropological linguistics, one also needs to understand the works of Sapir, a student of Boas, who is thought to have provided the line of thinking about language that led ultimately to Noam Chomsky's works.

Chomsky's influence on linguistics has perhaps been, as some have said (Duranti, 2003), the diminution of interest in anthropological linguistics. In 1957, with the publication of Noam Chomsky's Syntactic structures, the focus on language was different. Prior to this pivotal point, the major linguistics approach in the United States was identified as American descriptivism or structuralism.

It was the methodology that arose primarily from the need to describe languages that had not been previously analyzed. But, due to the Chomskyan approach, which signaled that description or classification of the various linguistic systems was not sufficient, and which was **rule-based**, people began to focus on the rules by which a speaker of a language produces sentences and therefore understands them. The interest in language then turned from language description to the rules that produce sentences, which were thought to reflect natural mental processes.

It was thought that understanding the nature of the rules would help explain the inner workings of the human mind LAD, that is, the language acquisition device in the understanding of how language works. The early period of anthropological linguistics, the natural outstanding of Boas's **four-field approach to anthropology (cultural anthropology, physical anthropology, archaeology, and linguistics),** was especially important for the way in which anthropologists tried to interpret one culture to another. In order to accomplish this, it was important to learn the language and not use an interpreter.

Techniques were developed for learning to understand exotic languages and a focus on conscious awareness of language learning was evident. Of course, there have been some anthropological linguists who "**have indicated that the best way to learn the target language was just to listen, to learn about the society, and then to try to speak" (Burling, 1970).** The latter cope with the definition of **David Crystal** of language and society intertwined.

1.3.4. Tasks of Anthropological Linguists

Anthropological linguists study human languages as is linguistics assigned or supposed to do so. As cited earlier, this focus developed because of the urgent need to describe large numbers of unwritten languages. However, in addition to language description and as a direct result of involvement in languages with structures so

different from the Indo-European languages known to investigators for instance; the **Pidgin and Creole**, several other spots of investigation emerged. One of these areas of interest was the relevance of language to the study of human behaviour and its tied relationship to the various fields of anthropology.

In the process of following this stream of interest, several themes became prominent. One is the focus on linguistic meaning and how it affects behavior. Related to that focus is a recurring discussion of what is known as the Sapir–Whorf hypothesis. In its strongest version it is stated that language, especially grammatical structure, directs perceptions; however, it is generally agreed that that is not so.

This hypothesis attributes language, especially grammatical structures, to be the determiner of human perception.

Furthermore, it is important to clarify that Whorf never used the term 'hypothesis' for his attempts at understanding the relationship between language and thought. Nor did he espouse any form of linguistic determinism. In fact,Whorf's work has been seriously distorted by linguists and philosophers. Rather, he was focusing on what has been called linguistic relativity.

But even this term does not express what Whorf was really trying to say about language and thought and culture. Whorf was trying to discuss the interconnectedness of language and thought and culture and wanted to understand that each of these aspects were interconnected – but they did not determine each other.

Nevertheless, a few scholars went along with Whorf's hypothesis at its most abstract. Harry Hoijer felt that the only way to understand the Navajo mind was through understanding and learning the Navajo language. He claimed that there was a correlation between the world view implied by the Navaho verb system and the passivity and general restlessness or fatefulness of Navajo mythology. This position is not widely accepted. The issue still remains as to how to get at the thoughts of the speakers of a language. Thus, anthropological linguists maintain their interest in the connections between language and the rest of culture.

Related to the issues of language, thought, and behavior are important factors in dealing with the differences between different cultures speaking the same language and different languages spoken by essentially the same culture. Also, the putative

relationship between language and physical type has been shown to be nonexistent (for example, the Athabaskan family of languages, which is spoken by people of different physical types, and the obverse, that is, one physical type speaking many different languages, as is the situation in New Guinea).

Related to the basic issues that have grown out of an attempt to understand the relationship between language and perception is the discussion of the character of linguistic categories, namely that they are an unconscious part of language use. Thinking along these lines has led to an attempt to figure out the methodology for determining how people think about their world of experience from the way in which they talk about it. This in turn has led to classification efforts and terminological systems.

Taxonomies, segregate sets, discovery procedures, and attributes were part and parcel of the focus on the unconscious use of linguistic categories. Much of the discussion about the relation between language and thought, as a result of the statement, restatement, and analysis of the tradition of the Whorfian view in the United States, was due to the strangeness of the languages that the linguists were studying in the Americas. There was a clear relation between exoticism and the focus on language and thought.

The interest in exoticism together with Boas's determination to seriously study the native languages of the United States led to the focus on field linguistics and the importance of good linguistic elicitation techniques. Unlike first-language acquisition, which is primarily unconscious, learning a second language, especially in a field situation, is a different matter. In other words, the description of a foreign language is part of ethnographic fieldwork. The anthropological linguist is concerned primarily with this aspect of ethnography, but any anthropologist studying a foreign culture must know the techniques of learning a language with which he or she is totally unfamiliar.

1.4. The Language of Literature

Questions have been issued on the existence of what is called or labelled 'the language of literature'. Some scholars deny this fact because of the availability of any language of its very forms in the literary texts in forms of patterns which are repeatedly

used in the narrative, regardless to what has been advanced around the zero signata in Jakobson research on morphology and the existence of the gap at the level of analysis of language and therefore discourse analysis. Allan and Buijs in editing The Language of Literature: Linguistic Approaches to Classical Texts, tried to demonstrate the existence of such nature or being of language in literary texts and it was done through their examination of classical texts.

Suzanne Adema highlighted the use of tenses in her close examination of discourse modes on 'Virgil's AENEID' and is organised in the following table (1.1).

Discourse Mode	Tense	Interpretation
Report	Present tense	Contemporaneous to time of narrator, universal truths
	Perfect tense	Anterior to time of narrator
	Imperfect tense	Contemporaneous to orientation moment in past of narrator
	Future tense	Posterior to time of narrator
Registering	Present tense	Contemporaneous to moment of speech
Narrative	Perfect tense	Bounded in reference time (in past of narrator)
	Imperfect tense	Unbounded in reference time (in past of narrator)
	Pluperfect tense	Anterior to reference time (in past of narrator)
Description	Present tense	Contemporaneous to time of narrator

	Imperfect tense	Unbounded in reference time

Table 1.1. Discourse Modes on 'Virgil's AENEID'

The very different tenses displayed in the above table are fictitious tenses that govern the narrative fiction as representing the unity of time; the imperfect tense is rarely used in the reporting mode; "**it may be used when an explicit orientation moment or time span in the past of the narrator is given" (Adema, 45).** the pluperfect tense is anterior to reference time in the past of the narrator in narrative mode but not used in other modes of discourse; "**all interpretations of the tenses are derived from their semantic value"** in Pinkster terms (1983, 1990).

The former tense (imperfect) is contemporaneous to orientation moment in past of narrator in reporting mode, unbounded in reference time in narrative mode as well as in describing mode beside the present tense.

1.4.1. Reporting and Registering

The Reporting discourse mode is no different from an actual speech, a set of utterances displayed while communicating, and it has a tight relationship with the states of affairs projected in connection with the time of speech. It is therefore, closely bound to the narrator usage of the unity of time and place as well; one which can shift the tense from contemporaneous to anterior or posterior. Such varieties of tenses might be considered as factors affecting the level of language, or the use of dialects and accents in the narrative fiction where the narrator when being the author determines his profile, doctrine, societal and political drives.

The registering mode implying a unique tense which is the present tense, reads that it is about the very actual moment of communication and more precisely the utterance itself while uttered by a specific character or a narrator addressing the audience; an imperfect tense would have suggested the actual beginning of the story. Conversely, the present tense witnesses the era of the author and therefore the language with all its levels of analysis mostly representing the morpho-syntactic one to denote

the intertwining of literature and the description of language and its relation with society.

1.4.2. Narrative Mode

The tenses that are displayed within the narrative discourse mode are the perfect, imperfect and the pluperfect tense; the perfect denotes bounded states of affairs to the time of the narrator(his past or the fictitious present); imperfect implies unbounded state which is most of the time related to the threshold and end wherein they are left implicit. It actually **"indicates the transition from a non-narrative sequence back to a narrated sequence, more specifically, the transition from a more general description**"(Adema, 50)...to a very specific one denoting a group of people and their customs. Adema adds that **"the temporal progression in the discourse mode narrative may be made explicit by means of adverbs marking the sequence of the states of affairs..." (idem)**. In other words, the adverbs are markers of time shift and consequently tense display, narrator speech and dialogues of characters; they are determiners of levels of language as far as the morphology and syntax are concerned. Adema goes further in the explanation of this mode;

> **The discourse mode narrative is characterized by progression along the story's time line (Smith 2003:14), whereas in case of report this time line is left out of consideration and it is all about the relation between the state of affairs and the narrator's time(Smith 2003: 16). A discourse mode in which reference time temporarily comes to a halt in the describing mode.** (Smith 2003: 28)

In fact, Smith sums up the discourse modes in relation to time and ascertains that the narrative mode prevails among others; reporting and describing. The narrative mode therefore, sustains the fictitious tense of the narrative fiction should be perfect bound, imperfect unbound and pluperfect anterior to time reference; other discourse modes shall underline a multitude of language forms or norms displayed in the narrative fiction.

1.4.3. Description

Description implies the absence of temporal progression; the narrator takes his time to describe and unveil every aspect and facet of the scene and characters in the

fictive world. Adema adds that **" instead of adverbs that report temporal progression, words indicating location and spatial progression are found, ..., one can imagine that present tense forms are used in the describing mode, in a description of an object or place that also exists in the time of the narrator..."(52)**

The descriptive mode denotes a temporal state or plane related in space to the narrator temporal sphere in the time described within the narrative. It is closely and logically intertwined with geographical and territorial belonging of characters and other personas displayed in action.

1.5. Linguistic Features of the Narrative Modes in English

The narrator enhances a number of additional linguistic properties within the discourse modes displayed in the narrative fiction, and it is shown in the following table by Chafe 1994:

Immediate Mode	Displaced Mode
• Historic Present • Proximal deictics: here, now • Direct speech, Free indirect speech	• Past Tense • Distal deictics: there, then • Indirect Speech

Table 1.2. The Discourse Modes Displayed in the Narrative Fiction

According to Chafe, properties of the immediate mode are the use of historic present, the use of proximal deictic adverbs such as here and now and the use of direct speech and free indirect speech. The displaced mode, on the other hand, is associated with the adverbs there and then, and indirect speech.

Other additional linguistic properties of the two modes have been put forward by Caroline Kroon in her 2002 article which deals with narrative mode in one of Pliny's letters. According to Kroon, **"the most characteristic feature of the diegetic mode- which is more or less identical to the displaced mode- is its high degree of narratorial control (Kroon 2002: 191).** She adds that:

> **the narrator recounts the events from a point of view outside the story world, and he has, therefore, a complex overview of the entire complex of events. This overview enables him to manipulate the presentation of events in all kinds of ways. For example, he can make a distinction between foreground and background of the story. Another consequence of the narrator's retrospective knowledge is that he is able to indicate the exact temporal or causal relation between two events (101).**

It is, however, explicitly bound and in direct relationship with the narrator perspective and behaviour towards the use of wordiness in recounting the story and presenting or visualizing the scenes to the readership with wit and control of causality, handling therewith the temporal unit displayed in the narrative. The narrator is therefore in control of the style and morpho-syntactic structures reflecting thereafter the sociolinguistic nature of the characters' speech and dialogues as it is mentioned in the following table:

Mimetic Mode (=immediate mode) (low degree of narratorial control)	Diegetic Mode (=Displaced mode) (high degree of narratorial control)
• Historic Present • Use of brief and non complex sentences, usually occurring in clusters • Absence of clear foreground-background structure	• Perfect tense (in alternation with imperfect) • Complex clause structures • Use of connectives (e.g causal and adversative)

Table 1.3. Control of the Style and Morpho-Syntactic Structures

Having said that the narrator controls the nature of speech; the speech is the set of a character's acts and behaviours as well as his deeds. It is labelled in this manner the narratorial control and it can be of low or high nature. The former nature is closely related to the immediate mode that is a mimetic one; the frequency of time is defined and described as to be historic present tense, a use of brief and non complex sentences

usually occurring in clusters and an absence of a clear foreground and background structure on the one hand.

On the other hand, the high degree of narratorial control should be resumed at a diegetic mode or a displaced one. This level is characterized in terms of time control and nature by a heavy use of perfect tense in alternation with imperfect, complex clause sentences and use of connectives such as causal and adversative.

By the same token, Kroon ascertains that the mode of narratorial control nature determines the morpho-syntactic structure used in wordiness to shape and define the style and that, should be a determiner of the sociolinguistic nature of one norm among other norms; in other words, the dialect used by a specific character in display making it more fluid and palpable.

Therefore, the following table reveals the exploration of the syntactic structure of the style:

Displaced Mode (complex style)		Immediate Mode (Simple style)	
Complex sentences	• Background-foreground structure • Focalizations	Simple sentences	• only foreground • no focalizations
	• (slight) discontinuity		• Continuity
Imperfects, pluperfects	• background-foreground structure	Historic presents	• immediacy • only foreground

Table 1.4. The Explore of the Syntactic Structure of the Style

More concerned with details, Kroon expands and explores the syntactic structure of the style in setting a description of the narratorial mode of low (simple) and high (complex); the former is mimetic with simple style and the latter is as displaced and complex with

more focalisations on the foreground structure with a slight discontinuity wherein the former reads a continuity but no focalisations and the immediacy is only on foreground.

1.6. The divergence between Dialect and Standard

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

Mc Arthur mentions that: **"such a standard, however, is in origin also a dialect and in the view of some linguists, can also and should be called the standard dialect "(267)**. This means that the standard language is but a norm among other norms and one of them or each of them can be a standard language by virtue of many parameters among which the political and economic ones are best determiners of that norm. in other words, it is the government tongue. Another view has been given by Trudgill:

> **The scientific study of language has convinced scholars that all languages, and correspondingly all dialects, are equally 'good' as linguistic systems. All varieties of a language are structured, complex, rule-governed systems which are wholly adequate for the needs of their speakers.(08)**

Trudgill advances in this way that all languages are dialects according to scholars who undertook a scientific inquiry upon the very matters of language defining them as systems. What the latter implies in the oxford dictionary is that it is a set of things working together as parts of a mechanism or an interconnecting network; a complex whole. In other words, the language as a system is set of principles or procedures according to which something is done; an organized scheme or method. He talks about the structure, complexity and rules governing this system of communication used by a specific speech community and it works like the sort by virtue of its speakers' needs to produce utterances which are related to different parameters such as geography, ethnicity, race, gender, and age to name but a few.

Fishman indicates that

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

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

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

Table 1.5. Differences between Dialect and Standard

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

1.7. Structural Dialectology

Recently**,** studies in language have been raising the point that linguistics has a certain influence on dialectology. They, however, considered isolating linguistic forms to study them was a drawback and they should be in the way be looked at and examined as parts or structures of systems (Chambers& Trudgill 1998). The morphological level obeys to the phonological one as far as the dialect in study is one of the norms that encompass the same structures as the standard language of these norms. In order to distinguish between the standard and the dialect lies in the ability to discriminate among the phonological systems.

In the same way, the morphological level is but a projection of the former in words that constitute the very structure of a specific dialect uttered by a specific character in the narrative.

Chambers and Trudgill advance that **"this structural approach has implications for dialectological fieldwork" (34).** Such implications might consist in the study of dialect as inferred in the text as units of dialogues, in terms of syntactic structures, lexis, phonological and morphological closely related and intertwined. By the same token, William G. Moulton pointed out that **"dialect researchers should be aware of varieties as having systems, and not rely on atomistic phonetic transcriptions alone. They should investigate phonemic contrasts by asking informants whether pairs of words sound the same or rhyme" (idem).**

This means that the investigation should not only be focused at an atomistic level, phonetic transcription is at stake. The latter is determiner of the standard language; the pronunciation, as well as morphological representation in wordiness. But also at a whollistic level, the phonemic distinction of words from one norm compared to the other as contrasted with the standard one.

More than that, Chambers and Trudgill argue that **"a systemic approach to dialect differences was fundamental to STRUCTURAL DIALECTOLOGY"** (34). In fact, the later is deemed to have begun in 1954 with the publication of an article entitled "Is structural dialectology possible" by Uriel Weinreich. In the same manner, Weinreich ascertains that dialect as a linguistic system should be treated and studied on its own without referring or relating it to other linguistic systems. In other words, it is contrary to what has been assumed by Chambers and Trudgill while examining the

phonemic entity rather than phonetic one each norm in relation to other norms and to the standardized one.

The study went further and was based on comparing two dialects, one variety with another one. This was the reason behind linguists disregarding dialectology. Weinreich tried to spouse the two fields of study by highlighting that contrasting or comparing "**could not be meaningful but also revealing" (35)**. His contribution to dialectology was **"to construct a higher-level system which could incorporate two or more dialect systems"** (**idem**). He labelled this type of system a DIASYSTEM. For him a diasystem

> **Can be regarded as being merely a display device- a way for the linguist to present the facts about the relationship between varieties. Alternatively, the stronger claim can be made that the diasystem has some kind of reality in the sense that speakers and listeners may know and use such a system in their production and or comprehension. (36)**

The projection of the daisystem in literary texts is at the level of recognition of a character's dialect or a group of them in contrast to the language employed by the narrator when the latter is the author. Other cases of the narrator and points of view shall be discussed in the fore coming chapters. As an alternative, this daisystem is not just regarded or described; it is in fact, a part of the utterances and sentences produced by speakers and listeners of different speech community or in the same one, for instance; the BEV that stands for the black English vernacular used by most of the uneducated African American speakers and it has become an identity ethnic pattern to sustain their dark past in the united states of America; others who belong to that speech community and do not use this dialect in particular are most of the time accused to have been acculturated despite the fact that English is the standard norm. The daisystem in this case is recognized by comparing of standard New York and BEV dialects. Each of them is known by both types of speakers from the same community. The dialects that are used are case of examination either by considering readership and author or narrator; readership and the daisystem displayed in the narrative; the members of each dialect in the narrative and finally the author and his narrator and characters.

Furthermore, Weinreich himself considered **"the diasystem as something more than 'an artificial construct' and… suggested that diasystems could be constructed at the lexical and grammatical levels". (36)** He wrote that **"a diasystem is experienced in a very real way by bilingual (including 'bidialectal') speakers and corresponds to what students of language have called "merged system".** (idem)

The diasystem is defined as being an artificial construct because of its occurrence in literary texts as characters' speech. The author is making up the speech of a specific character; however, it has a strong relationship with reality. The author uses the phonemic and morphological aspect as key component of diasystem and goes on to the lexical and grammatical levels. It is bidialectal according to Weinreich when speakers are bilingual. It is therefore labeled to a 'merged system'.

1.8. Linguistics and Literary Criticism

Linguists had been theorizing around language during 1950s and 1960s. This had raised an awareness and a great interest on the literary language or what is more circulating the language of literature. Some of the researchers claimed that there is no such concept as the language of literature. However, the fact that the violations and transgressions that occurred or being distinguished and depicted in literary texts, accentuated this proliferation so deemed by experts in linguistics. The display of characters and their communication with each other and with the readership demonstrated that folks in narratives might use different ways of communication led by the narrator which is the puppeteer used by the author to give life to his scenes, action, and events at an atomistic level; characters are brought to life in Boulton terms by an elaborated language.

According to Thornborrow and Wareing, "the systematic and scientific study of literary texts would enable analysts to:

a. Differentiate between 'literary' and 'non-literary' forms of language;
b. Engage in objective descriptions of texts rather than in subjective evaluations."(166)

Some people claim that objectivity and a close to reality perspective are key components of a non-literary text compared to a literary one within which subjectivity, fantasy and prophecy should prevail the style of the excerpt in question. Hard to discriminate among them, notwithstanding that a heavy use of literary pictures and symbols might determine whether a text is a literary or non-literary. A political speech might endeavour a heavy use of symbols to address a specific audience; allusion and satire are the most used figures in a non-literary excerpt. Of course exploring other parameters should shed light on this ambiguity that stands as hallmarks to the very definition of literary text, for instance; the fictitious element.

1.9. The Concept of Diglossia, Pidgins and Creoles

The following headings attempt to describe the concepts of Diglossia, Pidgins and Creoles, starting with Diglossia's definition.

1.9.1. The Definition of Diglossia

Diglossia may be defined as the co-existence of two different varieties of the same language used in various contexts or domains. The term diglossia was first coined by Marçais (1930-1931) to describe the Arabic language situation. In other words, in diglossia language situations, there is a competition between a highly codified language and the widely spoken variety used in everyday conversation. Therefore, the term is best known in the famous article Diglossia by Ferguson (1959), where diglossia is defined as:

> **A relatively stable language situation in which, in addition to the primary dialects of a language (…), There is a very divergent, highly codified (often grammatically complex) superposed variety, the vehicle of a large and respected body of written literature, heir of an earlier period or another speech community, which is learned largely by formal education and is used for most written and formal spoken purposes, but is not used by any sector of the community for ordinary conversation**. (05)

This means that diglossia is not combined to literary but it is the outcome of the multitude of roles and functions that appear as a result of modern invention and hierarchical division in present day society. Moreover, in a diglossic situation, each variety of the language has its own functions, each of them corresponds to a set of behaviours, values, attitudes and roles. Therefore, Ferguson (1959) calls the codified variety "High" (H) and the primary variety "Low" (L). The former has high prestige and is used in formal situations such as the media, school, parliaments, whereas the latter has low prestige used in everyday conversations.

In fact, diglossia characterizes the Arabic speaking world. According to Ferguson, diglossia is a deep-rooted phenomenon in the Arab world as it goes back many centuries. In addition to this, he introduces this concept with reference to four cases in different countries: Greece, Switzerland, Arab countries, and Haiti. Ferguson's examples consider Katharvousa (H) and Dimotiki (L) in Greece, German (H) and Swiss German (L), Standard French (H) and Creole (L) in Haiti. Thus, Ferguson employs as stated by Watt in Porter :

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

However, the first definition of Ferguson (1959) to diglossia appears to be a simple suggestion which has afterwards lacked accuracy and objectivity with admission of Ferguson himself who has observed the weak point of his original article in Diglossia Revisited (1991, The Southwest Journal Linguistics). In this respect Serrir-Mortad,I. (2012:81) points out "**For the most part he gave new supports to his original article, but he does criticize his ambiguity on specifying that his definition for diglossia was putative".**

This is to say that Ferguson has generally modified his first view about the concept of diglossia in his original article in Diglossia Revisited (1991).Furthermore, Fishman argued about the first definition stated about diglossia. In this vein, Watt, J.M. (2000:19) in Porter confirms:

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

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

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

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

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

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

the formal/informal dichotomy is more obvious for speakers of Standard French than it is for speakers of Standard English.

1.9.2. Pidgins and Creoles as a Concept

In the past, Creoles and Pidgins have generally been regarded as uninteresting linguistic phenomena because of their origins. Hymes, D. (1972:03) comments that pidgins and creoles **"are marginal, in the circumstances of their origin, and in the attitudes towards them on the part of those who speak one of the languages from which they derive**". However, a great importance has been given to pidgins and creoles by linguists especially in recent years. In this respect Wardhaugh, R.(2006:59) states: **"The study of pidgins and creoles has become an important part of linguistics and, especially, sociolinguistic study, with its own literature and, of course, its own controversies".**

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

Therefore, the origins of creoles have been related to AAVE according to Steward (1967), Dillard (1972) and Rickford (1977, 1997,1999a), who maintain that AAVE is of Creole origin. In the same stream, Wardhaugh remarks that **"AAVE has features that are typical of creoles, particularly the zero copula, some residual Africanisms, and certain styles of speaking (such as rapping, sounding, signifying, rifting, and fancy talk), which look back to an African origin"** and **"AAVE, therefore, is not a dialect of English but a creolized variety of English which still, for many people, has certain profound differences from the standard variety"** (Wardaugh344)

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

1.10. Literary Dialect as a Linguistic Field of Interest

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

1.10.1. Literary Dialect Notion

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

"The representation of non-standard speech in literature that is otherwise written in Standard English… and aimed at a general readership, (dialect literature) aimed essentially, though not exclusively, at a non-standard dialect speaking readership"(28). Dialect use in literature is written another way in a standard form with the purpose of getting a large and distinctive readership, literate and illiterate ones.

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

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

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

1.10.2. Literary Dialect Performance

The implementation of dialect in literature has been regarded as the out-standing element of the enormous success that American literary works have made. In this respect, Ferguson declares that:"**The use of dialect in novels is inherently problematic, both technically and because of its sociolinguistic link, but it is also so potentially expressive that it is not easily avoided or controlled"(13).**

Dialect is used in everyday conversation by lay people to convey their special needs while it is used by authors in literary works, especially to reveal certain features to the reader. Thus, the author has some difficulties about the features and the different aspects of the dialect that he is going to select in his literary works. In this sense, Riley affirms that "**The real master not only knows each varying light and shade of dialect expression, but he must as minutely know the inner character of the people whose native tongue it is, else his product is simply a pretense, a willful forgery, a rank abomination. (20)**

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

Literature is known by its diversity, particularly when observing its beauty and power. In this spirit, Macaulay points out that**:"There is nothing more complex, structured, and revealing of our human nature than ordinary talk and nothing more interesting than learning to notice it and to understand it as an object of beauty." (**111**)**

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

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

A great number of authors may include their own dialect in their novels or short stories like the case of Mrs. Gaskell who published her novel 'Mary Barton' with a sub-title: 'A Tale of Manchester Life' with the aim of using Lancashire dialect in her writings. However, others may implement several forms of dialect within the same writing as mark Twain in 'The Adventures of Huckleberry Finn' where he included 'The

Missouri Negro dialect', 'South-Western dialect' and 'the ordinary Pike-Country dialect'.

In the same stream, Mc. Arthur adds that **"dialect was used by Shakespeare and others to depict various provincial and rustic characters, and a distinctive form of South Western speech"** (275).Thus, various aspects of speech are used by writers in literature to reveal the regional and social background of the character with the purpose of getting an appropriate picture of authentic speech to the audience. It is very important to mention that every literary writer has a purpose to entail dialect in novels like setting or characterization, as Serrir-Mortad states **"it becomes more essentially clear when some of the characteristics of say novels are discussed like characterization or setting which are very essential in use in the development of any told story in a literary genre where events take place; this evokes the call for dialect to cope with different places."** (40)

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

1.10.3. Literary Dialect as Generative

A literary dialect is characterized to be a dialect by virtue of the property of structural dialectology which eventually and mainly dealt with the successful range of inventory differences. These latter combined in generative dialectology rather than a structural one; that is, explanation of forms rather than the description of them, which also **"had the advantage of making it easier to handle more than two varieties at any one time" (Chambers and Trudgill 39).**

In other words, they explained further the diasystem of a literary dialect; when considering two varieties belonging to the same range of a standard language. It should reinvest Labov Martha's Vineyard study of the BEV. It has been explored as a diasystem and further described as to be a generative dialect rather than structural.

The implication and application of concepts and data from generative phonology cope however in the investigation of the dialect in the narrative; phonology leading to morphology; auditory to sight when considering or regarding the sphere of the reading process and recognition of signs.

For Chambers and Trudgill,

> **generative dialectology presupposed at two-level approach to phonology which posited (a) underlying forms, which were the phonological forms in which lexical items were listed in the lexicon, and (b) phonological rules which converted these underlying forms into surface forms and thus, ultimately, into their actual pronunciation (idem)**

This means that, a duality shall be installed at two levels as is explained above; what is uttered by a dialect user is the surface structure of a deep structure pronunciation at a standard language level. The system as far as phonology is concerned is to a considerable extent a diasystem encompassing not two varieties but a given variety relying on ethnicity, geography or whatever component, with the standard variety. The duality is the narrative is a must at the level of dialogues. The phonology and pronunciation of words underline and determine the morphology of this great range of non-standard forms of the language displayed within the narrative.

For more scrutiny, Chambers and Trudgill adds that

1.11. Use and Significance of Black English Vernacular in Literary Works

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

One view being called the Anglicist hypothesis of origin; this is to say **"AAVE is no more than another dialect of American English"** (Wolfram and Schilling-Estes 175). On the other hand, Wolfram and Thomas (2002) and Wolfram (2003) take a slightly different position, **"favoring a neo-Anglicist hypothesis that early African Americans maintained certain features of the languages they brought with them while at the same time accommodating to the local dialects of English.(Wardhaugh 344)**

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

1.11.1. Significant Statement on Black English

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

1.11.1.1. Ebonics Concept

Ebonics is referred to as the dialect of Black English and was introduced by an African-American social psychologist called Dr. Robert Williams in 1973 and his major aim was to link the words 'ebony' with 'phonics' to refer to "black sounds". As William highlights: **"We need to define what we speak. We need to give a clear definition to our language … we know that ebony means black and that phonics refers to speech sounds or the science of sounds. Thus, we are really talking about the science of black speech sounds or language."(25)**

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

Other scholars have distinct definitions about Ebonics; Williams' original international definition: **"extending the linguistic consequences of the African slave trade from West Africa to all countries where African slaves descendents now reside"**(William Smith) suggests**: "Ebonics is the antonym of Black English and isconsidered to be a language other than English"(5).**Blackshire-Belay claim that **"Ebonics refers to language among all people of African descent throughout the African Diaspora"(15).**

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

1.11.1.2. Effects on Education

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

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

> **a legitimate linguistic system, different from the standard English system, Oakland schools use students' knowledge of Ebonics in teaching Standard English. In this way, the schools respect and exploit students' linguistic competence as a resource for language development rather than a deficit. (**Adger et al 19-20)

In the same vein Trudgill adds:

> **William Labov presented evidence showing that African American Vernacular English was a systematic, rule-governed linguistic variety. The court ruled that the education system should take account of the fact that children came to school speaking a structured language variety which is linguistically different from Standard English.** (08)

Using or speaking different varieties in classroom can motivate teachers to bring with them interesting subjects to their students, as Nero points out: **"Once students who speak diverse varieties and creoles are in the classroom, teachers are faced with choosing effective resources, materials and strategies for teaching them" (13).** Through the use of Ebonics, the dialect of Black English in education, African American students were able to reach a certain fluency in Standard English. Thus, dialect awareness in school is really a matter of debate among many linguists and educator.

1.11.2. Black English Vernacular's Description

Black English Vernacular is a variety of English used commonly by black people in the United States. However, this variety cannot be described only racially since not

all black Americans speak this variety of English, there are also people who do not belong to the American society but may still use it. Therefore, a number of people employ only a few features of this variety like vocabulary, so it is not an easy task to describe who really speaks it.

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

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

Wardhaugh's view means that, nowadays, the suitable term is African American Vernacular English which is mostly employed by different linguists. Furthermore, we can notice a number of names related to the word 'black' as illustrated by Jolinen

> "**There are also several names with the word 'black' contained in them that can be heard: Black communications, Black dialect, Black folk speech, Black street speech, Black English Vernacular, and Black Vernacular English" (20)**

1.11.3. Characterization

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

> **allows us to empathize with the protagonist and secondary characters, and thus feel that what is happening to these people in the story is vicariously happening to us; and it also gives us a sense of verisimilitude or the semblance of living reality. (60)**

This means that characterization plays a fundamental role in every literary work since it brings a lot of information about characters and makes them sound alive though

they are fictional. Bernardo (idem) asserts that dialogue is an essential part of characterization for: **"it is both spoken and inward dialogue that affords us the opportunity to see into the characters' hearts and examine their motivations"**. That is, dialogue is just a medium to get through a character's qualities and motivations that a reader ought to know.

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

1.11.3. Setting

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

Reid suggests that **"setting should be like good wallpaper. It enhances your story, fits perfectly, and does not overwhelm the people in the room"(04).** Thus setting can be used to help the reader understand the characters' emotions and to be close to them, but not to make it the main interest. In the same stream, Welty adds that: **"Every story would be another story, and unrecognizable if it took up its characters and plot happened somewhere else… Fiction depends for its life on place. Place is the cross roads of circumstances, the proving ground of what happened? Who's here? Who's coming? (787)**

Thus, the setting is essential in use in the progress of any told story in a literary work where circumstances take place, and this involves the implementation of dialect to

deal with different places and to portray a faithful picture of an uneducated character fitting such scenes.

1. The Use of Literary Dialect in American Literature

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

In this vein, Minnick suggests that:

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

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

2. The benefit of Literary Dialect

Many authors try to use dialect in their writing in order to be faithful to the context they attempt to convey and for this account, Kristeva states that: **"The privileged realm, in which language is exercised, clarified and modified…from myth to oral literature, from folklore and the epic to the realistic novel and modern poetry, literary language offers a diversity" (287).**

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

3. Phonological Demonstration

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

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

4. The Structure of Alliances

The use of dialect in any literary genre reveals certain intimacy between the characters that use it. The use of orthography and spelling gives one of the features of casual speech which helps readers understand every corner in the story. Minnick points out: **"How spoken language variation can function as tools for maintaining solidarity or distance or collectivity versus individuality between and among characters within a text" (45).**

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

5. Authenticity

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

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

The goal of employing realism is to narrow the bridge between fictional and real world though an authentic picture of characters and setting. In this respect, Kramsch suggests**:"words also reflect their author's attitudes and beliefs, their point of view that are also those of others, in both cases, language expresses cultural identity…language embodies cultural reality…language symbolizes cultural reality"(03)**. For instance, among Stowe's writings, her portray of Mississipi life and the portrayal of Uncle Tom which to give a special description about a particular region with its own characteristics and beliefs. It is worthy to mention that literary dialect may offer to the literary work a number of tools and instruments, for the sake of painting a real picture for the readers to become involved.

6. Literary Dialect and Sociolinguistic Aspects

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

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

among characters. In this vein, Ferguson outlines**: "to understand how dialect works in the novel we must understand how it fits within the sociolinguistic system constructed by the novel (the ficto-linguistic) as well as how it responds to the sociolinguistic expected by the world outside the novel." (02)**

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

- **Age**

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

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

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

- **Gender**

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

colorful and beautiful language than men's language. Wolfram and Fasold agree that "females show more awareness of prestige norms in both their actual speech and their attitude toward speech"(93).Thus, women tend always to use the standard forms in every domain than do men.

- **Socio-Cultural Environment**

Socio-cultural environment or background reveals people's behavior and how people use their language. It reflects the speakers' level of education and attitudes. Therefore, in a literary work, we can find distinct cultural aspects used by different characters. For instance, an educated character uses more formal language than an uneducated one. Welled and Warren suggest that "Literature is a social institution, using as its medium language…literature occurs only in a social context, as part of a culture, in a milieu"(105). This is to say that literature reflects the social context and the cultural milieu on which authors rely to represent the speech of their characters.

- **Social Class**

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

> **We can communicate with people only because they share with us a set of 'agreed' ways of behaving. Language in this sense is the possession of a social group, an indispensable set of rules which permits its members to relate to each other, to interact with each other, to cooperate with each other: it is a social institution. (25)**

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

7. Criticism of Vernacular Use in Writing

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

8. Unintelligibility

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

9. Innovation

The use of dialect in literature is viewed as an obstacle to the standard language and is often regarded by many intellectuals as **"impeding communication, delaying modernization, damaging education and showing down nation-building"** (Trudgill 29).

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

10.Precision

Many critics and scholars argue about the exactness of dialect use in literature and the manner it should be written. Redling asserts that **"If a number of isoglosses match the actual speech of the region that is covered in the story, then, he considers the literary dialect an accurate portrayal of the region's dialect speech"** (24). For instance, in Dicken's*Oliver Twist* the Artful Dodger speech really sounds like his accent in the actual region.

1.12. Conclusion

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

Therefore, it is an attempt to demonstrate how Sociolinguistics and Literature are mixed together, then revealing some concepts linked to Linguistics, Language, Anthropology and Dialectology.

Harriet Beecher Stowe has been chosen as a sample novelist to view her own representation of literary dialect in her novel *Uncle Tom's Cabin* for the sake of deeper illustration of the concepts of literary dialect. In addition to the second novel which has been selected also as a model author who is called William Wells Brown to observe his personal illustration of Literary dialect in his novel *Clotel* for the reason of profound depiction of the notions of Literary dialect.

Chapter Two

Literary Analysis of Uncle Tom's Cabin by Harriet Beecher Stowe

Chapter Two: Literary Analysis of *Uncle Tom's Cabin* by Harriet Beecher Stowe

2.1. Introduction

2.2. Slavery in the USA

2.2.1. Slave-Master Relationship

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2.3. Slave Narratives

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1.15. Life after Freedom

1.16. Conclusion

2.1.Introduction

This chapter introduces a literary analysis of Uncle Tom's Cabin by Harriet Beecher Stowe through presenting slavery in the USA and slave narratives as well. Therefore, by including a biographical description of the author Harriet Beecher Stowe through portraying her experience of motherhood and also as a mother slave.

Furthermore, slavery dominated the American South during 18th and 19th centuries, and narratives of slavery catalogued the abuses and depicted the malaise that slaves lived in that period. All these facts were to be found with each account of slavery, as for those who could free themselves and get to the North, they managed to write down their life stories in the form of a Slave Narrative; a genre which had become an authentic and reliable resource to the study of the peculiar institution.

2.2. Slavery in the USA

Although all Americans believed in the ideals of their nation; as a land of freedom and liberty, history tells something different. Almost from the beginning since the seventeenth century, American society provides a clear example of the way in which oppression and bondage interacted to shape the lives of those black Africans, who were kidnapped, over powered and forced to leave their native land, their culture and their families behind, **"they lost everything they knew – possessions, home, loved ones – and embarked on a strange new life in an alien world"** (Kolchin 20).

> **America, specially the Southern colonies, was heavily dependent on the peculiar institution; a system of forced labor. Peter Kolchin noted in his book <u>American Slavery</u>: "Slavery as a system was intrinsically exploitative, brutal and unjust, and on the general level virtually all slaves detested it and longed for the day when they would be freed" (Kolchin 168).**

Even the founding fathers and the leaders who contrasted the movement of American independence and freedom like George Washington, Patrick Henry and

Thomas Jefferson who wrote the declaration of independence owned slaves themselves; they were slave holders argued Peter Kolchin. Considering slavery as a

> **"dreadful sin" (Kolchin 3), a small group of people called abolitionists refused this human chattel and asked for an end to it, since it contrasted with the American ideals of liberty and freedom. Nevertheless, the Southern States were never to agree and they argued fiercely against these anti-slavery arguments, as slavery for them was the basis of their economic standing, and they regard those abolitionists as a threat to "the well being of the republic"** (Kolchin 3)

Slavery, as argued by Peter Kolchin, has grown up and expanded throughout America like a cancer; its presence was most obvious in the southern colonies, including Virginia, the Carolinas (North and South) and Georgia, Americans imported thousands of Africans in order to work and cultivate their fields of tobacco, rice and cotton. In the Northern States, however, slavery did not gain such a footing and this was due to various reasons mainly, their economic and geographic difference; regions in the North were not suitable for the cultivation of labor intensive crops, besides the predominance of the Quakers and Puritans as religious groups may have contributed to the relative lack of slavery in the North.

It was during the 18th century, "the dark underside of the American dream", that slavery came to define the American cultural, social, political and economic order, it even exceeded this definition for most masters, and became as Peter Kolchin argued **"a civilization or a way of life that ordered their very existence"** (111)

In the process of covering the true reality of slavery, a number of racist writers in the first half of the nineteenth century in the United States, have followed Jefferson and agreed on the ideas of the African's inferiority saying that **"slavery was sanctioned by God himself…that slaves were genetically, morally, and socially inferior to white men"** (Smith 10).

-The Slave Status

The common idea that directly comes to mind whenever the word "slave" is uttered is that of "property", throughout their whole lives slaves were recognized as properties and possessions of their white masters. This fact is actually regarded as the first and foremost law in the "Slave Codes"; a body of laws which covered every aspect in the slave life, **"slaves are not people but property"** (Franklin 140) and the ownership of such property was protected by law. Moreover, this latter forced these properties to **"be maintained in a position of due subordination in order that the optimum of discipline and work could be achieved"** (Franklin 141).

Many other restrictions were also involved in the "slave codes", and of which the slaves were compelled to follow blindly, any made attempt by the slave to renounce those rules, harsher laws were enacted.

> **Slaves could not leave the plantation without authorization, and any white person finding them outside without permission could capture them and turn them to public officials. Slaves could not possess firearms…they could not hire themselves out without permission or any other way conduct themselves as free people. They could not buy or sell goods. Their relationship with whites and free blacks were to be kept at a minimum. They could not visit the homes of whites and free blacks, and they could not entertain such individuals in their quarters. They were never to assemble unless a white person was present, and they were never to receive, possess, or transmit any incendiary literature calculated to incite insurrections**. (Franklin 141)

One of the main aims of the slave holders according to Peter Kolchin, was to maintain a total control over their slaves and to regulate their activities, however, there was always an uncovered part in the life of the slave; a personal and an own way of life that they developed and shared together. The slaves **"at work were closely regulated but away from work, they lived and loved, played and prayed, in a world largely unknown to the master"** (Kolchin 133). Therefore, although the hardship and miseries were practiced upon them they sought a way to escape and forget about it, and create

their own dimension, in fact it was a sort of permanent reconciliation of the injured soul, where pain has settled as John Little (a former slave) recalled in his narrative:

> **They say slaves are happy, because they laugh, and are merry. I myself and three or four others, have received two hundred lashes in the day, and had our feet in fetters; yet, at night, we would sing and dance, and make others laugh at the rattling of our chains. Happy men we must have been! We did it to keep down trouble, and to keep our hearts from being completely broken**. (Drew 157)

Slavery, a system of oppression and bondage has innately exploited and destroyed the very notion of selfhood, as it becomes meaningless and irrelevant to those who could not even possess themselves. It was actually designed to prevent those Africans from building a new identity; therefore, a slave by definition has no family, no personal honor, no community, no past nor even a future that is completely alien from all human ties. In his narrative My Bondage and My Freedom, Frederick Douglass has questioned his status saying:

> **Why am I a slave? Why some people slaves and others are masters? Was there ever a time when this was not so? How did the relation commence? …Once, however, engaged in the inquiry, I was not very long in finding out the true solution of the matter. It was not color, but crime, not God, but man, that afforded the true explanation of the existence of slavery; nor was I long in finding out another truth, viz: what man can make, man can unmake.** (Douglass 58-59)

Douglass's mind is full questions that puzzled him, as it was ambiguous and contradictory inquiries, but at the end he resolved them; he knew very well that God had made everybody equal; blacks were equal to whites and they were not created to be slaves and whites to be their masters. It was, therefore, white men and their feeling of supremacy which created this degrading institution.

2.2.1. Slave-Master Relationship

The different races and the different colors of skin came to reflect and shape the systematically different worlds: that of the slave, and the other of the master. The latter has considered the enslavement of Africans as, a way of life, and accordingly, they started to design the awkward relation with their slaves (Kolchin 111).

Over generations, the interaction between the Europeans and their African counter parts had **"hardly reduced the cultural and sometimes the physical-gap between the races"** (Kolchin 18). Therefore, there existed a racial stereotype among the Europeans about the African's inferiority as Mark M. Smith argued: **"it seems that a predisposition among Europeans; especially English settlers to regard Africans as innately inferior"** (Smith 3).

Over this basis, the relationship between the slave and the master came to be defined, for varied reasons the view of slavery has differed according to historians, each one has seen it from his own perspective, but the majority of them have stressed the slave-master relations, more exactly, the mistreatment of the masters to their slaves, they view the white slave owners as the actors and the black slaves as acted upon (Kolchin 135). Mark M. Smith has commented on this phenomenon saying: "**in short, what slaves were and were not allowed to do was contingent both to the individual master and law" (Smith 4)**

The relationship between the master and his slave was characterized by dualism: **"slaves at the same time both objects and subjects, human property held for the purpose of enriching the masters and individuals with lives of their own"** (Kolchin 111). In his book, Kolchin introduced the word "paternalism"; a concept used to reflect the way in which southern slave owners, treated and dealt with their slaves, as they interfered in every little aspect of their lives, not just in terms of directing their work, but rather as persons outside the sphere of work.

The most significant sign of paternalism was the interest the slave holders towards the religious life of their slaves, as they sought religion as a means to maintain and keep a closer eye on them. Slave owners required the attendance of slaves to the white churches where they would teach them **"obedience and subservience"** (Franklin

154), John Boles argued that it was in the church, rather than any other white organization that slaves received a warmer welcome (Kolchin 116). Therefore, slave masters have "**sought the use of the church as an agency for maintaining the institution of slavery**" (Franklin 154), in fact, it became the strongest ally of the proslavery argument, and for the lot of slaves who sought the moral relief and peace in the white Clergy men's religious instruction, they **"had no reason to believe that they were now trapped by an enemy who had befriended them"** (Franklin 154).

Rules and orders imposed by masters on their slaves were endless, as they could never turn around without being told of what to do, argues Peter Kolchin. Anything the slave did was carefully watched, just like children, they were told when to rise up in the morning, and when to sleep at night, when to eat and how much to work. Besides the restrictions and the forbidden activities that involved; leaving home, getting married, visiting neighbors, hunting and many other activities, all required permission. Therefore, their lives were completely bound and restricted to their master's rules, even the small and the supposed to be personal matters were dominated and detailed (Kolchin 118).

Punishing slaves was one of the means that masters saw as an efficient means in order to force slaves to work. Masters used the lash and punished their slaves brutally and severely; considering them as a **"childlike race and should be punished just as children were punished"** (Franklin 146). John Franklin has noted an example of an owner who had beaten his slave to death, and another who killed his slave with an axe. As a result to this brutal treatment, beating and abuse, many slave sought ways to escape slavery, and narratives of slavery are filled with numerous examples of unjustified instances of punishment.

Just like pieces of merchandise or articles of traffic, the master put his slave in auctions to be sold to the highest price given. The thing that lead to one of the very detrimental and soul breaking sentiment; the separation of families (mother from her babies, husbands from their wives, sisters from brothers) a very degrading practice that pen cannot write and tongue cannot utter. (Kolchin 111)

2.2.2.Literacy

The situation of all slaves in America was very hard and ignorance was one of the eminent and important tool used by slave holders to keep their slaves ignorant and illiterate, they feared that **"literacy would promote excessive independence among slaves"** (Kolchin 116), and they would feel more independent and enlarge their thinking; hence, masters will lose control over their slaves. Slave owners knew very well that to instruct the slaves in would be to emancipate them, likewise, they saw that dominating the mind will lead to an easy domination of the body. As a matter of fact, slave owners, though not all, have contrasted the ideas of teaching their slaves, they even passed laws and severe punishments and they made it "a crime" to teach slaves to read and write.

Almost all southerners believed that literacy that brought with it knowledge and inspiration, would ruin slaves as they will eventually think of means to escape slavery. Moreover, they came to argue that the blacks were not able to learn. Therefore, due to these bad conditions, slaves did not have the opportunity to learn, and it is said that 1 out of 50 slaves in the southwest could read and write. (Franklin 156)

Consequently and as a reaction to this prohibition of literacy, few slaves managed to learn, and they were even taught by their masters, and the case of Frederick Douglass having been taught by his mistress is perhaps the best example of an owner teaching a slave. Therefore, they learned under very hard and miserable circumstances because they had a strong belief that one day they would be freed, and they would write their experiences, and this is what happened as they recorded their lives in the form of a *Slave Narrative*, in order to defend the slaves, as well as to argue against pro-slavery ideologies as John Franklin pointed out: **"Frequently they were inspired and assisted by abolitionists who desired to use their writings as arguments against slavery"** (Franklin 182).

2.2.3.Female Slaves and Slave Families

The era between 1820 and 1860, the "cult of true womanhood" was an era which is known to represent and consider women as pure, pious, virtuous and domestic. This representation of womanhood, however, has excluded and disregarded female slaves and placed them in very low position, they were not considered as "true women", womanhood and motherhood for female slaves in fact, were connected to their social system and they were never to equal white women (their mistresses) (Littlefield 54).

Female slaves lived a very complex life, since they were to fulfil many roles; they were mothers, field hands, breeders, nannies, servants, wives and also concubines. Furthermore, motherhood and how it was strongly linked to the success of the institution of slavery, has established a sort of unique relationship that gather the female slave with her children;

> **On one hand, black women nurtured their children and operated in their roles of wife and mother. At the same time, they forced they were faced with the reality that their children could be violated or sold. (Littlefield 56)**

Therefore, their motherhood was "a bittersweet, the joy of motherhood combined with the reality of breeding property for the slave society.

One of the cruellest and miseries that enslaved African American women had gone through, besides labour exploitation, was the sexual abuse and harassment by their masters, as they have always been subjects to their masters' sexual desires. Moreover, they were forced to submit and surrender as they were no more than a piece of property, and if ever the pitiless slave came to resist, the lash was used, they were beaten harshly and sometimes to death. As a consequence, female slaves bore children who came to be defined as properties as well; since the child of a property is considered as a property too, hence, they were sold whenever a high price was offered. In fact, those children would often engender the rage of the master's wife. As a key feature for their survival, female slaves were usually compelled to become wives and mothers, one female interviewed in the Federal Writer Project argued on this phenomenon, she said: "a slave girl was expected to have children as soon as she became a woman. Some of them had

children at the age of twelve or thirteen" (Lysic 50). As well as argued Frederick Douglass;

> **There was a whisper that my master was my father; yet, it was only a whisper; I cannot say I ever gave it credence. Indeed, I now have reason to think he was not; nevertheless the fact remains…by the laws of slavery, children, in all cases, are reduced to the condition of their mothers. (Douglass 38)**

It was very hard for the slave family to maintain itself on a stable basis in a system that showed little or no opportunity for family expression, a system that has never recognized it in a stable manner, and looked for means to destroy it. In the process of doing so, slave masters prohibited their slaves to get married, it was illegal for them to marry and sustain a family; **"no southern state recognizes marriage between slave men and women and the legal authority over slave children rested not with their parents but their master"** (Kolchin 122). However, there were some masters who sought after giving a religious and moral independence to their slaves, but the thing that troubled them most in slave marriage, was the desire of their slaves to marry another slave in another plantation, the thing that will decrease their efficiency as workers; **"typically husbands would receive weekend passes to visit their wives and children, leaving home after half day of work"** (Kolchin 123), and creates a feeling of independence, for the slave would feel for a time that he is no more under the control of a master. Therefore, the latter has opposed such marriages and encouraged slaves to marry on the plantation because for them **"slave marriage depended on the extent to which the couple had an opportunity to work and live together"** (Franklin 157).

2.3. Slave Narratives

The art of slave narrative was popularized in the nineteenth century; "from 1830 to the end of the slavery era, the fugitive slave narrative dominated the literary land-scape of antebellum black America". Although, at the beginning, when they first appeared, slave narratives were overlooked, given less importance and denied to be

included in the American literary tradition, they were, later on, searched and analysed by black scholars as being an authentic and credible literary genre.

The slave narrative is said to be "the most unique genre in American literature" for it **"affords the reader an intimate view into the life of the slave in the history of the United states"** (Williams 390) they give a reliable and authentic portrayal of the peculiar institution, as the slave himself experience it.

> **The fugitive slave literature is distended to be a powerful lever. We have the most profound conviction of its potency. We see in it the easy and infallible means of abolitionizing the Free States. Arguments provokes arguments, reason is met by sophistry. But narratives of slaves go right to the heart of men.** (Quoted by Bland, 1)

2.3.1.Definition

Slave Narratives or Narratives of Slavery**; "a powerful stream within American literature"** (Ženíšek 201), are generally defined as autobiographical narrations of machiavelic and tragic survival upon which a so-called superior race built its civilization. They refracted the bitter reality of slavery and its dark repercussions on all what mankind sought from the beginning of time; free expression, independence and freedom. Some of them carry on the skin of their souls a wound, a blister, a scar that reflects all the anomalies and usurpations of the commonalities that introspect and retrospect upon their miserable lives (Campbell 2004)

According to Martha Lysik; the slave narrative **"tells the story of a black slave's struggle for literacy and freedom"** (17), the circumstances under which they learned to read and write, and how this learning has lightened their path to achieve their freedom. Since the intention of slave masters to keep their slaves ignorant was because they were aware of the privilege of literacy, and what it would do. Almost all literate slaves have managed to escape to the north and, therefore, wrote their life stories in the form of slave narrative.

"The slave narrative was a special kind of autobiographical writing" (Foster), they are to be written after achieving the individual's freedom. There purpose was spotted around revealing the reality of slavery and eventually stimulating the abolition movement. The narrator in the slave narrative is viewed as a symbol **"the one who by God and good luck got away, the spokesperson for the thousands remaining in the wilderness"** (Foster). The narrative turns around the narrator's life (the protagonist), with supplementary evidences coming other slaves 'lives.

Slave narrative is documentation about slavery by the slave himself. The latter has usually pictured slavery **"as a condition of extreme physical, intellectual, emotional and spiritual deprivation, a kind of hell on earth".** The slave narrator draws the peculiar institution as a world of humiliation and assault on everything precious to humankind. Hence, his or her decision to run away was a kind of rebellion; to show their rejection of this institution, and his or her decision of recounting their life stories is a sort of weapon against slavery, their pen was their weapon used for the sake of destroying that chattel slavery and eventually obtaining their freedom. Therefore, these narratives were **"windows into the nature of slavery itself; they were first-person witnesses to the will to be known and the will to write among people so often set apart and defined out of the human family of letters"**(quoted by Blight 2004).

Slave narratives are recognized to be an important early landmark in the journey of African Americans literary discourse. Using their symbolic language which resounds with a liberatory atmosphere that orders their otherwise muddled existence, slave narratives simultaneously enacts the melodramatic role of cleaning their selves.

> **The slave narratives were didactic writings, created as a response of a specific society. As a genre, the slave narratives were influenced by their ambience, and they adapted to the changes of expectations, assumptions, and needs within that environment.** (Foster 4)

James Olney argued that slave narrative is a **"unique tale, uniquely told of a unique life"** (46) He added also that it is the role of the slave writer to **"picture slavery as it is"** (48); in the process of recollecting, the slave writer is not going to imagine or

invent things that did not happen; it is not a work of fiction. The slave writer, adds James Olney, should maintain **"a clear-glass, neutral memory that is neither creative nor faulty"** (48).

➢ Female Slave Narrative

The purpose of the slave narrative was to arouse the sympathy of white, Christian readers with the hopes of encouraging abolition of slavery as a result of the humanizing effect of humanitarian characterization of the slaves. Although all slave narratives shared the same primary goals, that is, informing their intended reader about the reality of slavery as a system, and the need for erasing it, female slave narratives, in fact, **"disrupt the conventional masculinist slave narrative form" (**Myles 150).

Slave narratives that are written by male slave authors focus on his goals to escape and eventually achieve freedom, though he shows scenes of abuse and torture, but the male slave author fails to address the real issue of his female counterpart. The case of Frederick Douglass's narrative; he pictures the female slave in a limited manner focusing only on the physical abuse that they were exposed to. On the other side, in telling their own stories, female slave narrators address the issue from a woman's perspective; **"narratives by slave women present a significantly different perception of slave women"** (Foster 50) that is matters that are solely related to women such as sexual abuse, motherhood and other traumatic occurrences, **"which often open their scrutiny of less accepting audience"** (Myles 150-151). However, they did not make of these elements their major intention because "they saw themselves as more than victims of rape and seduction" (Farnham 179). Ultimately, they recognized other important and worthy elements in their lives:

> **When they wrote they not only wanted to witness the atrocities of slavery, but also to celebrate their hard-won escapes. Their stories show them to be strong, courageous, dignified and spirited in spite of the world in which they were forced to live (179)**

The female slave narrative, therefore, has added to the slave narrative by revealing another reality that was deemed to be exposed; "it is now recognized that the female slave narrative deserves attention for its own sake-for its unique contribution to the genre" (Farnham 178), they also specialized their audience; as they appeal to white, Christian, women in the North:

> **While black narratives are thematically centered on the male narrator's literal escape. African American women's narrative, contrarily, are based on female practices in reconstructing a new black female identities. (Myles 150)**

Slave women have created their own script in which they act as heroines, not only minor characters in someone else's script.

> **Slave women asserted their womanhood by appealing to a variety of cultural narratives about gender that included narratives of motherhood, labor, entrepreneurship, spirituality, and collective responsibility. They used their narrative to broaden the nation's limited understanding of how slave women asserted their femininity despite nationally disadvantaged status (Fisch 234).**

Their writings, therefore, were a sort of strengthening themselves, showing their real identities, and as a result giving their own voices **"to bring to the American public their own lives experiences a female slaves"** (Myles 150). Actually, the African American woman wanted to stand side by side to her male counter in defending their rights. Moreover, she wanted to recreate her own selfhood by rejecting her status as slave and property saying that she is no longer satisfied with it.

2.3.2. The Characteristics of Slave Narrative

The Judeo-Christian mythological structure characterizes the material and the spiritual levels of the nineteenth-century slave narrative. There is a movement in the action, an order set of events. The peaceful and idyllic life in Eden turns to be dark and

wild, and here rises a struggle, a want to survive, at the end the Promised Land is reached. (Campbell 2004)

There are four chronological phases in the slave narrative within which the mythological pattern is to be realized. The first one is the end of childhood and innocence, and the realization of the fact of being a slave. Second; the desire to look for an alternative to slavery raises plans and formulations to get resolved and be free. In the third phase lies the escape, which may occur between two sentences in some narratives, or may form the largest part in others. In this phase there is a concentration on the details, the various types of danger and suffering and at the same time the inner strength and the moment of bravery that are to be faced for the sake of obtaining freedom, though this latter fails sometimes but the strong will is never shaken. Reaching the city of god and breathing free air occurs in the fourth phase. (Campbell 2004)

"Unifying characteristics" and "distinctive qualities" are an outline used to characterize slave narrative as an idiosyncratic though relatively homogenous literary genre. "Oral" and "oratorical quality"; are considered as the first unifying aspect of slave narratives. There was an attempt from the slave writer to use a verbal quality in his or her account **"because it was inherent in the slave culture"** (Lysik 18). Henry Louis Gates argues that "the black speaking subject" strove for more than two centuries **"to find his or her voice"** (Lysik 18). Then there are "the political overtones" and "partiality" as features which along with the "evangelical model" of the slave narrative which lays in "the author's private truth" and tends to be "more emotional and intense" and **"the legalistic model"** that is used to depict reality, and tends to be **"objective and less passionate"**, also characterize the narratives. (Ženíšek 202) **"The broken speech,"** which is generally the result of the dehumanization in the house of bondage.

Another prominent feature is what Robert Louis Gates named "collective utterance" meaning that the slave's autobiography is at the same time the autobiography of his brothers and sisters in bondage, and that almost all slave narratives were almost the same; **"the slave-writer often modelled their accounts on the narratives written by some of their predecessors"** (Ženíšek 203). "Forced anonymity" illustrates that the majority of the slave's works were put down under pseudonyms, the fear and the danger

lead them to keep their identities secret. A further characteristic is the "Christian overtones" displayed in the narratives, almost all of them criticized Christianity in the south and never consider it as a true spiritual source (Ženíšek 203).

"Double-prism narration" is a specific and commonly used artistic devise in slave narratives, meaning that experiencing slavery and living its dark nights give a visceral immediacy to the autobiography, as well as a retrospective account of that period. "Reminiscences" and "flashbacks" are also literary devices used with the first person narration. The last aspect to consider is that slave narratives are characterized by their "immediate social impact" i.e. "the really made things happen, which is a rare privilege in the realm of fiction", their valid arguments affected and influenced largely the American literary tradition (Ženíšek 204).

2.3.3. Major Themes and Conventions of the Slave Narrative

Almost all slave narratives were arranged in a specific order, that one may simply draw an outline that would according to, James Olney, look like this:

- **a-** An engraved portrait, signed by the narrator.
- **b-** A title page that includes the claim, as an integral part of the title, "written by himself". E.g. Narrative of the Life of Frederick Douglass, an American Slave. Written by Himself.
- **c-** A handful of testimonials and/or one or more prefaces or introductions written either by a white abolitionist friend of the narrator or by white amanuensis/editor/author actually responsible for the text, in this preface the reader is made aware that the narrative is a "plain, unvarnished tale" and that naught "has been set down in malice, nothing exaggerated, nothing drawn from the imagination" indeed in the tale, it is acclaimed, understates the horrors of slavery.(ref ??)
- **d-** A poetic epigraph, by preferences from William Cowper
- **e-** The actual narrative:
  1- A first sentence beginning, "I was born..." then specifying a place but not a date of birth, e.g. "I was born a slave" (Jacobs 4)

2- A sketchy account of parentage, often involving a white father.

3- Description of cruel master, mistress or overseer, details of first observed whipping and numerous subsequent whippings, with women very often the victims.

4- An account of one extraordinarily strong, hard working slave; often a "pure African" who because there is no reason for it, refuses to be whipped; the case of Harriet Jacobs's grandmother is perhaps the best example.

5- Records of the barriers raised against slave literacy and the overwhelming difficulties encountered in learning to read and write; case of Frederick Douglass

6- Description of a "Christian" slaveholder which are claimed to be worse than those professing no religion. E.g. Jacobs argued in her narrative "There is a great difference between Christianity and religion at the south. If a man...pays into the treasury of the church, no matter if it be the price of blood, he is called religious" (Jacobs 115). Another example from Douglass' s narrative; he pointed out: "between the Christianity of this land, and the Christianity of the Christ, I recognized the widest possible difference"

7- Description of the amounts and kinds of food and clothing given to slaves, the work required of them, the patterns of a day, a week, a year.

8- Account of a slave auction, of families being separated and destroyed, of distraught mothers clinging to their children as they are torn from them.

9- Description of patrols, of failed attempt(s) to escape.

10- Description of successful attempt(s) to escape, lying by during the day, travelling by night guided by the North Star, reception in a free state by Quaker who offer a lavish and much genial thee/thou conversation

11- Taking a new last name to accord with new social identity as a free man, but retention of first name as a mark of continuity of individual identity.

12- Reflections on slavery.

f- An appendix or appendices composed of documentary material...further reflections on slavery, sermons, anti-slavery speeches, poems, appeals to the reader of refunds and moral support in the battle against slavery.

2.3.4. Famous Examples of Slave Narrative

Narrative of slavery were not merely a literary genre which are part of a specific literary heritage or a history tellers of a certain period, but a sheer volume that awoke and opened a large national debate, those autobiographies, in fact, served to change the fate of slaves. (Ženíšek 201) According to Lecater Bland, each narrative of slavery convey a genuine sense; the language used, the structure of writing and which part of the narrator's life is to be exposed

The narration which is said to be the first example of the American slave narrative was that of Briton Hammon; The Uncommon Suffering and surprising Deliverance of Briton Hammon, a Negro Man (1760). Hammon's narrative tells an exciting tale of travel, shipwreck, bondage among Native American and Spanish captors, and daring escapes. In addressing the evils of slavery Akawsaw Gronniosaw wrote The Most Remarkable Particulars in the Life of James Albert Akawsaw Gronniosaw, an African Prince in 1772. Gronniowas'narrative is recognised as the first published slave narrative by an African in Britain; it gives a vivid account of his life, from capture through slavery, to poverty in Colchester and Kidderminster. One of the earliest and most famous narration was that of Olaudah Equiano; The Interesting Narrative of Olaudah Equiano, Written by himself (1789). The narrative tells the story of Equiano when he was a child in West Africa then the dreadful transatlantic Middle Passage, until his successful achievement of freedom and economic successes. Equiano was regarded as "the father of the Slave Narrative" and his narrative as an "example of the black abilities, showing that people from African descent could do more than serve".

Then, the Abolition Movement appeared in the early 19th century and Slave Narrative were an important means of opening a dialogue between blacks and whites about slavery and freedom, they **"emphasized the depravity of southern planters, the hypocrisy of southern Christianity, scenes of brutal whipping and torture, rebellious slaves who were murdered, and the strategic mechanisms by which the planters maintained slavery"**. They were designed to enlighten readers about both the realities and the humanity of black people as individuals deserving full human rights

(Encyclopaedia Britannica 2008). As a response Frederick Douglass, the hero of the African-American legacy, wrote Narrative of the Life of Frederick Douglass, an American Slave (1845). An outstanding example of the "Slave Narrative" genre, and the epitome of the slave narrative, it was a best seller and made Douglass "the leader of the Anti-Slavery fight", it was also a groundbreaking work of autobiography, setting the standard for many subsequent slave narratives in its eloquent articulation of a man's achievement of selfhood, as for him slavery was an imprisonment not only for the body but also of the mind. Douglass powerfully appropriates the language and conventions of white middle-class American culture to condemn slavery and racism.

Former slaves continued to publish their autobiographies often to show the dark realities, and contribute in making slavery an international question. One of the most influential and controversial novel which "encircled the globe" was that of "Harriet Beecher Stowe" *Uncle Tom's Cabin* (1852) it is "said to have altered the course of the nation and created international feeling on the slavery issue" *Uncle Tom's Cabin* not only made Stowe famous, but also brought her enough wealth to free her from economic and domestic cares. She continued writing through the nineteenth century, producing many more novels and serving as an influential spokesperson on national affairs, literature, spirituality, and domestic practices (Ruland, Bradbury 182). Frederick Douglass did not stop struggling and defending the rights of his people, he moved forward and produced eloquent expressions that enriched this truly indigenous genre of written literature. He wrote My Bondage and My Freedom, which is a revision and expansion of his original account. Another slave who came to modify the conventions of the masculine slave narrative and dare to tackle a very sensitive topic at that time; female slave's issues was Harriet Jacobs and her autobiography *Incidents in the Life of a Slave Girl*. A widely read female slave narrative and unique one for it offered complicated themes about sexuality and gender. Jacobs has focused on the specific plight of women, and particularly the sexual exploitation they often endured (Encyclopaedia Britannica 2008).

2.4. Harriet Beecher Stowe

The daughter of one of the most popular evangelical preacher of the pre-civil war era and an artist mother painting portraits on ivory, Stowe Harriet Beecher was

born 14 June 1811 in Connecticut. Catharine Beecher became the strongest female influence in her sister Stowe's life, after she lost her mother at the age of five years old. With a quick memory and her brilliant attitude, Stowe could brighten even within the remarkable Beecher family. At the age of eight, she entered the Litchfield Female Academy, a school founded to "vindicate the equality of female intellect", where she was strongly influenced by one of her teachers. With an eager for writing since her young age, she volunteered to write weekly essays at the age of nine, and won the honor of having her composition read aloud at the annual school exhibit at the age of thirteen. Her father present there, set up and asked who the writer was when he had the answer 'your daughter, sir", this for Stowe was as she described later "the proudest moment of my life" (Cross, vol.1, p.399).

She in 1824 entered Catharine Beecher's Hartford Female Seminary to study the most difficult subjects and teach there afterward. Stowe's literary career flourished after moving with her family to Cincinnati, Ohio, in 1832 when her father had accepted the presidency of Lane Seminary. She published a widely adopted *Primary Geography* (1833), and many other of her early essays and stories, which many of them were published in the Western Monthly Magazine and were collected in her first book of fiction, the Mayflower (1843).

Harriet Beecher Stowe was enough lucky to marry a supportive man in 1836, a biblical scholar and professor at Lane Seminary, Calvin Ellis Stowe, who encouraged and helped her to become a "literary woman" and remained always a judicious adviser and a supporter to her career. But her luck failed her to have a good domestic life, indeed, with seven children, Calvin's hypochondria, Harriet's haphazard and money problems; she didn't have the domestic life that every woman dreams about. She had known sorrow for a long time; she first experienced the loss of the mother at the age of five, then in1843, she lost her beloved brother who entered the ministry and committed suicide after: the one she wrote to when she was nineteen "it is as much my vocation to preach on paper as it is that of my brothers to preach viva voce". Such an unfortunate event brought her to deepen her faith, her profound identification with Christ as a man of sorrow helped her through all her difficulties.

Six years later in 1849, their eighteen-month-old son Charles died in a Cholera epidemic that invaded Cincinnati shortly after he was diagnosed by doctors. This tragedy made her think about the horrible feeling slave mothers could have losing their children.

"I was at his dying bed and at his grave, that I learnt what a poor slave mother may feel when her child is torn away from her". Wrote Stowe of Charley.

This literary woman who had been beaten by successive tragedies and had tasted the bitterness of loss, illness and poverty, with a heart drowned in sorrow couldn't leave herself to misery or petty. She alternatively to what a woman weakened and saddened would do, gathered all her pain and suffering to prohibit others pain.

Indeed Harriet Beecher Stowe was the spear head of many groups to claim and demand for the rights of others. In a society and an era where women had little power, she could influence and attract many people simply by her voice, her words and writings. She worked to succeed solving various social issues as fighting slavery and giving women their rights such as being an individual while married or voting, rights seen today as a common freedom. She was not only a writer that fought in time where literature was not particularly respected as noted by D Hedrick (the writer of *Harriet Beecher Stowe: a life*) but she was also a philanthropist and an abolitionist.

Stowe was known to be an extremely private person until the day she opened up to the author and abolitionist Eliza Cabot Fallon's letter like she never had before. She spoke about her losses and the feeling of compassion she had for the slave mothers and how she could relate to them in a sense that both knew and suffered the loss of their children no matter how different the circumstances were while it seemed she had nothing in common with. She became aware that "slave parents experienced in extreme form the contradictions of the middle-class parenting, and Hedrick acknowledges Stowe's realization by writing this in her novel". In her response to Fallon, Stowe explained how her activism in the abolition of movement increased due to her newfound personal connection with slave mothers.

Another example of slave narratives that can accentuate the understanding of the following narrative is Harriet Jacobs. A parallel should be drawn within to demonstrate

to which extent the dialect is present in the narrative which is of course the soul of the abolition itself.

2.5. Harriet the Mother Slave

Harriet Jacobs's Incidents in the life of a slave girl is considered to be a full tale that represents motherhood for enslaved women. This latter was reared in a society which made of her motherhood's instinct a device to fuel the progress of an oppressive bondage. In her narrative, Jacobs addresses the issue of enslaved woman which she knew it would make no sense without investigating on the destruction of slavery to the institution of motherhood, and how this latter was perceived by the white community. Almost all her story reflects the plight of the slave mother whose right and responsibility over their own children has been denied, including her own experience as a mother strongly linked to her children, in fact, after interring motherhood, Jacobs's priorities has been redefined as mother strongly linked to her children. Harrier Jacobs's decisions regarding her children reflected to a large extent what it means to be a slave and a mother at the same time.

2.6. The Experience of Motherhood

Harriet Jacobs's narrative stands alone in its unflattering refraction of the female slave's maternal experience. Very early in her narrative, Jacobs pleads with her audience -white women in the North- to try to understand the anguish of the slave mother; who is compelled to suffer "peculiar sorrows" and live under a system that degraded her and "brutalized her from childhood". Jacobs's unique perspective as a slave mother, argued Elaine Hedges, gives her the power to expose often unseen, and unacknowledged, emotional violence of slavery. Jacobs understands motherhood to be an effective link between her and her audience, whether free or bound, mothers are highly esteemed among women. Jacobs, thus, wants to expose the life of the slave girl and how she becomes a mother and what this latter brings to her.

In her third chapter 'The Slaves' New Year's Day', Jacobs offers a very special yearning for women in the North to reflect upon the condition of the helpless and

miserable slave mother. She requires from her audience to compare their New Year's Day with that of the slave mother; she exclaims:

> **O, you happy free women, contrast your New Year's Day with that of the poor bond-woman! With you it is a pleasant season, and the light of the day is blessed. Friendly wishes meet you every where…children bring their little offerings, and raise their rosy lips for a caress. They are your own and no hand but that of death can take them from you. But the slave mother New Year's Day comes laden with peculiar sorrows. She sits on her cold cabin floor, watching the children who may all be torn from her the next morning; and often she wishes that she and they might die before the day dawns.** (Jacobs 26)

Such a noticeably contrasted situation, Jacobs gives to her reader, is a sort of portrait of how motherhood is truly perverted and damaged under the institution of chattel slavery. She remarks that these women may not be educated; and this is apparently due to the harsh circumstances under which they were placed, but motherhood is an innate instinct that even animals possess. Therefore, one may feel the plight and agony of the slave mother as she sees her children sold to different places knowing that she could never see them again. Jacobs gives an instance of a mother who has been deprived from her own children; she mourns "Gone! All gone! Why don't God kill me?" (27), **"I had no words wherewith to comfort her" Jacobs declares; "instance of this kind are of daily, yea, of hourly occurrence"** (27).

Being a mother and a slave at the same time is one of the cruelest experiences according to Jacobs. While still in her formative years Jacobs witnesses a lot of scenes of mother-child separation, this latter, actually, breaks down the poor female slave's emotions. Jacobs recounts her grandmother's agony for her child 'Benjamin' who happens to be captured while running away to the North, and how he was put in jail and treated like a dog with no mercy. Jacobs sadly addresses her reader:

> **Could you have seen that mother clinging to her child, when they fastened the irons upon his wrists; could you have heard her heart-rendering groans, and seen her bloodshot eyes wander wildly from face to face, vainly pleading for mercy; could you have witness that scene as I saw it, you would exclaim, slavery is damnable!** (Jacobs 38)

Motherhood not only divides the sexes; that is male and female, but also serves as the condition present in the life of nearly every slave woman, clearly setting her experience apart from that of male slaves. After bearing her son and daughter, Jacobs' priorities define her first, as a mother concerns with the best interest of her children, and, second, as a woman who desires to be free for the sake of her children. Due to the torments that Jacobs faces, she longs for death many times in the narrative, but when she has her first child she wants to live for him. She says: **"I had often prayed for death; but now I did not want to die, unless my child would die too"** (94). Jacobs is determined that her children should avoid the deplorable condition of their mother. She adds**: "had it not been for these ties to life, I should have been glad to be released by death, though I had lived only nineteen years"** (120). She would be willing to die to help her children gain their freedom.

The circumstances in which Jacobs becomes a mother are very hard, for it comes in a moment of recklessness and despair and it have later on very terrible consequences on her. Jacobs has long been struggling to keep herself pure and virtues from her master's attempted seduction. Actually by keeping her purity, and rejecting her master's sexual advances, Jacobs proves powerful against him. However, when losing her chastity, though it was triggered by the continuing harassments of her master and a desire for revenge; she argues **"I knew nothing would enrage Dr. Flint so much as to know that I favored another, and it was something to triumph over my tyrant even in that small way"**(Jacobs 85) , it is, nevertheless, a sort of shame and proved her disrespectful, moreover, it allows her master to insult her more and more where she is compelled to listen in silence. She says:

> **I felt humiliated enough. My consciousness babe was the ever-present witness of my shame. I listened with silence contempt when he talked about my having forfeited his good opinion; but I shed better tears that I was no longer worthy of being respected by the good and pure.** (Jacobs 117)

After losing her virginity and, therefore, her virtue, Jacobs inters to another tormenting epoch in her life, it is even difficult for her to reveal it in public. For at that

time, during the 19th century, women were valued by their chastity. Jacobs understand this revelation to be utterly shocking to her reader, the reason why throughout the whole narrative, Jacobs pleads with her female white audience to try to understand the conditions under which the slave women lived.

> **Pity me, and pardon me, O virtuous reader! You never knew what it is to be a slave; to be entirely unprotected by law or custom; to have the laws reduce you to the condition of a chattel, entirely subject to the will of another. You never exhausted your ingenuity in avoiding the snares, and eluding the power of a hated tyrant; you never shuddered at the sound of his footsteps, and trembled within hearing his voice.** (Jacobs 86)

Harriet Jacobs declares that losing her virtue is the biggest mistake in her life, but she keeps in repeating that it is due to her status; **"the slave women ought not to be judged by the same standards as others"** (Jacobs 86), and that it is the institution of slavery which is responsible of the perversion of slave women. In fact, slave women waits similar fates which the patriarchal institution designs for them, they are all to pass through different stages of pain in their lives. Jacobs says**; "what was to save me from the usual fate of slave girls? Many more beautiful and more intelligent than I had experienced a similar fate, or a far worse one"** (Jacobs 93)

Although Jacobs's affair with Mr. Sands is extenuating, but her pregnancy argues Naseem Mian brings forward a new set of problems. Jacobs sadly mourns and agonizes about her grandmother's reaction about her transgression and what this latter would bring to her, than she fears her master's rage, she says:

"I secretly mourned over the sorrow I was bringing to my grandmother, who had so tried to shield me from harm. I knew that I was the greatest comfort of her old age, and that I was a source of pride to her that I had not degraded myself, like most of the slaves." (86)

Similarly, Jacobs is extremely wounded when her grandmother turns her out of the house, she writes describing her sorrow**: "bitter tears, such as the eyes never shed but one, were my only answer"** (Jacobs 88). The feeling of shame is very intense and

severe, argues Jacobs, and the only comfort would be her grandmother; **"I thought I could bear my shame if I could only be reconciled to my grandmother"** (Jacobs 89). Eventually, the good grandmother understands the calamity of her child, for she knows the ruggedness and roughness of the institution of slavery against slave woman.

Jacobs understands pregnancy for the free woman to be an own decision which is made by her, and it is therefore, an occasion of joy and delight. But for the enslaved woman who is denied the freedom of choosing a husband, and who is forced against her will to surrender to orders that describe later an endless sufferings and malaises, as she unwillingly inters motherhood. Her pregnancy excludes her moral integrity and is, thus, an occasion of sorrow and shame.

While Jacobs reveals her relation with Mr. Sands and the birth of her two children, she does not provide many details. On the other hand, she knows very well what elements are necessary to provide to her readers to compel them to action. Even when discussing her experience as a mother, Jacobs is very careful in her explanation, in fact, she places much emphasis on how the institution of slavery has distorted the natural order of familiar interactions, she remarks**: "O, the serpent of slavery has many and poisonous fangs"** (Jacobs 96). In one instance, Jacobs declares a wish that her son might die in childhood; "sometimes I wish he might die in infancy" (Jacobs 96), simply because she does not want him to live his life as a slave, and because she knows that as a slave mother she can afford no help for her offspring, for they will follow her destiny. She expresses even greater sorrow towards her daughter **"as I held her in my arm, I thought how well it would be for her if she never wake up"** (Jacobs 133), because for Jacobs the prospect of committing her own daughter to a life of brutal slavery and sexual indignity is almost too much to bear.

This statement is viewed by the reader, according to Nassem Mian, as one of particular poignancy and, thus, reflects the utter desecration of motherhood by slavery and its perpetuators. He adds:

Jacobs's wish that her children might die is only one of many examples of how motherhood, refracted through the morally-shattered lens of slavery, is an almost unrecognizable, and in some ways undesirable, institution.

Jacobs recounts how her master daily alludes to her child as his property, for children in the institution of slavery follow the condition of their mothers, she says: **"he did not fail to remind me that my child was an addition to his stock of slaves"** (Jacobs 94). Harriet Jacobs calls her children in her narrative "ties to life", that is a reason which makes her live, bear and fight whatever obstacles just for the sake that they may live a better life than she had. She wants to save her children from a poisonous life that would ruin them and render them to a very degrading status. Harriet Jacobs does not want her children to suffer; she is always tied to them. She writes: **"Every trial I endured, every sacrifice I made for their sakes, drew them closer to my heart and, and gave me fresh courage to beat back the dark waves that rolled and rolled over me in a seemingly endless night of storms."** (137)

In fact, Jacobs's thirst for freedom is uniquely and solely for her children's sake, her narrative, in marked contrast to other slave narratives, represents freedom not for one's self but rather for one's children. She struggles very hard to secure the emancipation of her children because she knows its importance on their future. Moreover, like any woman searching for the better prospects of her children, Jacobs wants to offer her children what is considered to be the precious gift for a bound person. In fact, the birth of her children has fuelled her desire for freedom. She reveals:

> **I could have made my escape alone; but it was more for my helpless children than for myself that I longed for freedom. Though the boon would have been precious to me, above all price, I would not have taken it at the expense of leaving them in slavery.** (Jacobs 136 137)

Similarly Nasseem Mian argues:

> **The birth of Ellen initiates Jacobs's lust for freedom and the birth of Jacobs's appetite for being the maternal savior that must sacrifice in an intense, purifying rite of passage through confinement. This sacrifice symbolizes the narrative itself.**
>
> Quoted by Nasseem Mian

To procure freedom for herself and her children, Jacobs rebelliously plans to hide until Dr. Flint becomes discouraged and then sells her and her children. And of course Mr. Sands, their father, is willing to purchase them; he would have the power to set them free. However, Jacobs's grandmother uses a mother's guilt to delay her escape; she fears that her escape will complicate matters more and more. Her grandmother, a very faithful and religious character in the story, believes that God has made her a slave for her own good; she always teaches Harriet how to be satisfied with what you have. She addresses her saying:

> **Ah, my child," said she, "don't trust too much to [Mr. Sands]. Stand by your own children, and suffer with them till death. Nobody respects a mother who forsakes her children; and if you leave them, you will never have a happy moment. If you go, you will make me miserable the short time I have to live . . . Do give it up.** (Jacobs139)

The grandmother's anxious plea places Jacobs in a tough dilemma. By risking an escape, she may be able to ensure the safety of herself and her children, but the ordeal would greatly harm her grandmother. In her argument, Jacobs's grandmother also hints at the untrustworthiness of white men, encouraging Harriet not to put faith in Mr. Sands and, thus, risk losing her children. Jacobs decides to delay her escape and her decision, therefore, reflects her loyalty to her grandmother and her fear of forsaking her children. Before all, Jacobs's motivation for freedom stems from a mother's heart, and a burden soul which rejects degradation and longs for change, she decides to act the role of mother to her children till the end. Despite all the darkness around her, she believes that there will be a light somewhere, and there will be an end to all this suffering. She states in a language full of strength and determination:

> **I must fight my battle alone, I had a woman's pride, and a mother's love for my children; and I resolved that out of the darkness of this hour a brighter dawn should rise for them. My master had power and law in his side; I had a determined will.**
>
> (Jacobs 130)

Jacobs's grandmother continues to play off of Jacobs's fear of being a bad mother, causing further conflict in their relationship. she states that her grandmother **"would hug them to her own bosom, as if to reproach me for my want of affection; but she knew all the while that I loved them better than my life"** (Jacobs 140). Jacob's children have become an emotional fetter that ties her to her grandmother's home, a fact that does not escape the aged woman. It was until the safety of her children is threatened that Jacobs attempts to break the bond. When the Flint's family prepares to send Jacobs's children from their grandmother's home to live with her on the plantation, she must choose between their safety and the desires of her grandmother.

Like many slaves, Jacobs understands that the life of a plantation or field slave is much more laborious and violent than the life of an urban slave. Plantation slaves often suffered greater indignities and torture due to their lack of public visibility, and Jacobs suspects that on the plantation, her children will be driven into a life of misery, she fears that slavery will prevent her from protecting her children and act as a mother to them, especially her daughter, Jacobs knows very well what it is to be a woman slave; **"I knew the doom that awaited my fair baby in slavery, and I determined to save her from it, or perish in the attempt"** (Jacobs 137).

Therefore, their presence on the plantation will further tie Jacobs's family into the cruel bonds of slavery, a fact which forces her to flee**. "I remembered the grief this step would bring upon my dear old grandmother; and nothing less than the freedom of my children would have induced me to disregard her advice"** (Jacobs145). Now the nature of the conflict changes with Jacobs placing the safety of her children above the happiness of her grandmother. The strong connection that Jacobs develops towards her children places her maternal sentiment in paramount importance. Centering the security and the freedom of her children above her own safety and making it her ultimate goal in life, Jacobs flees from the plantation of her master and hides herself with the help of her family and friends. Though her hiding is sort madness, but for the sake of her children she decides to move-on. As a matter of fact, discussing Jacobs's motherhood and slavery, as argues Naseem Mian will be incomplete without mentioning her seven years hiding and, thus, separation from her children.

2.7. Seven Years Hiding

Harriet Jacobs's narrative is considered to be different from all the other slave narratives for when planning her escape, she does not run quickly to the North as it is the case in almost all slave narratives. Almost a quarter of her story chronicles her seven years hiding as a fugitive slave in her grandmother's crawl attic as the largest and the hardest part of her journey in pursuing freedom for herself and her children. "The Loophole of Retreat" is a chapter which describes the place where Jacobs hides:

Only nine feet long, and seven wide. The highest part was three feet high, and sloped down abruptly to the loose board floor. There was no admission for either light or air… the air was shifting; the darkness was total. A bed had been spread on the floor. I could sleep quite comfortably on one side.

During her life time Jacobs witnesses many torments in her life, in fact, whenever she gets out of sad epoch in her life she finds herself interring another more tormenting one. Her seven years hiding is one of the hazardous things that she goes through, for it is painful both physically and psychologically. She writes that her **"body still suffers from the effect of that long imprisonment, to say nothing of (her) soul"** (Jacobs 224), but at the same time her confinement symbolizes a lot; it provides her as Bruce Burgett argues, with "privacy" which ensures her personal autonomy. Jacobs uses that crawlspace as a means of fighting and rejecting the patriarchal society that forces her to remain in her enslaved status forever. It also represents the space of freedom she creates for herself in her own mind. More importantly, that tiny space symbolizes the patient of a mother slave who is ready to sacrifice herself for her children, Jacobs is criticized by her mistress of having cold feelings towards her children; **"she hasn't so much feeling for her children as a cow has for its calf"** (Jacobs 157), but her seven years stay in crawl space waiting for a good opportunity of freedom for her and her children reveals much of what it means to be an enslaved mother. She writes**: "whatever slavery might do to me, it could not shackle my children. If I fell a sacrifice, my little ones were saved"** (Jacobs 166)

Jacobs's hiding place is viewed by Naseem Mian as the primary evidence of slavery's perversion of motherhood. By defiantly remaining hidden, Jacobs relinquishes

her right to motherhood; she says: **"Season after season, year after year, I peeped at my children's faces, and heard their sweet voices, with a heart yearning all the while to say, 'Your mother is here'"** (Jacobs 224). Jacobs is condemned to watch them daily without being able to communicate with them, this forced separation of mother from her children represents the damaging effects of slavery to the institution of motherhood. Slavery has deprived and dismissed Jacobs from her responsibility as a mother. Jacobs tries to make of her stay in the den a remedy to all what she has gone through and considers **it "as part of the price (she) had paid for the redemption of (her) children"** (186). But in other times her melancholy leads her to lose faith in God and to rebel against her status which compels her to misery from her youth she writes:

> It seems to me there was no justice or mercy in the divine government. I asked why the curse of slavery was permitted to exist and why I had been so persecuted and wronged from youth upward. These things took the shape of mystery, which is too this day no so clear to my soul as I trust it will be hereafter. (Jacobs 186)

Jacobs's crawlspace offers her another dilemma, concealing her in her home; her grandmother is violating the Fugitive Slave law; which makes it punishable offence to aid the fugitive slaves. Jacobs agonizes over this fact; **" it seemed as if I were born to bring sorrow on all who befriended me, and that was the bitterest drop in the bitter cup of my life"** (Jacobs 159). Hence, Jacobs is deeply grateful to her grandmother for concealing her and caring for her children. She is also conflicted over her inability to help this aged woman. **"How hard it seemed, that I could not tend upon her, who had so long and tenderly watched over me".**

Almost all critics agree on the two sided effect of Jacobs's hiding place, Gruesser and Wallinger argues that it functions both as defensive and offensive space (10), like slavery the attic confines her body in terrible ways, she nearly loses her ability to speak and walk and she becomes desperate. However, the attic is a prison of her own choice, and in this regard it differs from the imposed confinement of slavery; she declares: **"I would have chosen this, rather than my lot as a slave"**. Similarly Singley and Sweeney write: **"while the crawlspace is the most confining space that** (Jacobs) **occupies, she appropriates and redefines it as an empowering one as well"** (149).

During her time in the attic she not only occupies herself with reading and sewing, from that tiny place Jacobs does many things; she uses to spy on her enemy Dr. Flint, she even cons him with fake letters that convinces him she is in the North, and here he plays the role of fool whom she watches unseen. Jacobs also manipulate the sale of her children to their father from her crawl space.

After spending almost seven years in that den, Jacobs's opportunity for freedom comes, and now she centers her narrative upon telling her reader about her adventures and her struggle for the unification of her family in the North.

2.8. Life After Freedom

Freedom for Jacobs is one of the precious dreams she has ever longed to fulfill; early in her narrative Jacobs expresses her wish to be free, and with the birth of her children her desire to secure emancipation increases greatly. Her heart is all the while yearning for freedom and cursing her status as a slave. After staying almost seven years in her grandmother's crawlspace, something which is totally unbelievable but true, Jacobs's opportunity for freedom comes at last. Though such an opportunity never comes but once, but at times when she is about to get out of the house of her dear grandmother, she is very sad stating:

> **Yet even with the blessed prospect of freedom before me, I felt very sad at leaving forever that old homestead, where I had been sheltered so long by the dear old grandmother; where I had dreamed my first young dream of love; and where after that had faded away. My children came to twine themselves so closely round my desolate heart.** (Jacobs 235)

Jacobs's quest for freedom is triggered as mentioned earlier by her desire to establish a free family of her own, and to have a home that gathers her with her children, and when she reflects upon the happiness of the Durham's family, whom she happens to stay with for couple of days after her trip to New York, she feels sad about her own family, and how the patriarchal institution has refused and worse prohibited such

sentiments among slaves, she remarks how Mrs. Durham **"was surrounded by her husband and children in a home made sacred and by protecting laws".** In fact this Durham family is the only happy black family in her narrative.

When Jacobs is about to ride from Philadelphia to New York, she witnesses "the first chill to (her) enthusiasm about the free states", she say **"they don't allow colored people to go in the first class cars".** Even in New York Jacobs is not satisfied by the racism and discrimination against people of color. This latter are looked dawn and receives very low treatments, they confronts prejudices and contempt only because of the color of their skin. In the chapter of "Prejudice Against Color", she describes how she is treated in public places, this fact has actually saddened her for she has ever dreamt of the Free States as a place where she will not be judged by the color of her skin, but by what she possesses as a full human. Therefore, Jacobs is strictly shocked that still in the free states black people are considered as sub-human.

Jacobs's major objective while in the North is to gather her children and live with them in a secured home, on this project she works hardly; she writes: **"I longed to be entirely free to act a mother's part towards my children".** In this vein, she finds a job as a nurse in the Bruce family whom she describes as very helpful and sympathizing people, moreover, she emphasizes that she feels very comfortable in their home. Nevertheless, Jacobs's mind is not free from anxiety and suspicion especially about her children, she states, **"the old feeling of insecurity, especially with regard to my children, often threw its dark shadow across my sunshine"** (Jacobs 255). Seeing her daughter placed under uncomfortable conditions and in an ignorant state makes her feel that she has been deceived by Mr. Sands. Therefore, she decides to change the fate of her own children and do whatever it requires to have them by her side, she points out **:"I felt that it was important for me to keep on the right side of them, till, by dint of labor and economy, I could make a home for my children"**(Jacobs 255)

Besides her exited worries about her children, her own safety is not yet ensured. Her life as a fugitive is perpetuated by fear from being captured. In fact her master Dr. Flint and his daughter do not give up their search for her; they usually send letters requiring from her to come back, and her master after receiving a letter from a southerner who saw her in New York, ventures in a trip to capture her, she writes: **"Dr. Flint made**

his visit to new York, and made every exertion to call upon me, and invite me to return with him" (Jacobs 262). All this suspicions makes her live in constant fear, but she cannot escape her measureless happiness when she is reunited with her children, she says:

> **For the first time during many years, I had both my children together with me. They greatly enjoyed their reunion, and laughed and chatted merrily. I watched them with a swelling heart. Their every motion delighted me. (Jacobs 274)**

Harriet's visit to England is one of the most interesting parts in her life after freedom. Taking charge in nursing the little child of Mr. Bruce and the late Mrs. Bruce, Harriet accompanied them on a visit to relatives. To her surprise, Harriet was astonished and struck by the lack of discrimination and racial stereotype towards blacks, she said: **"for the first time in my life I was in a place where I was treated according to my deportment, without reference to my complexion"** (276). In fact, Harriet feels that her complexion, her color of skin is not a factor at all, and certainly not a hindrance, it was a kind of relief to the burden soul that had endured enough sorrows **"I fell like a great millstone had been lifted from my breast"** (276). Clearly, it is a stark contrast to her reception in upstate New York, where she encounters and witnesses racism just as in the South. In England, Jacobs tasted real freedom and liberation: **"I laid my head on my pillow, for the first time, with the delightful consciousness of pure, unadulterated freedom"** (276). There in England, argued Jacobs, people are valued for their worth not for the color of their skin.

Jacobs also discusses the condition of poor workers in England, and compares them to the condition of slaves in the South, she states:

I felt that the condition of even the meanest and the most ignorant among them was vastly superior to the condition of the most favored slave in America. They labored hard but they are not ordered out to toil while the stars were in the sky, and driven and slashed by an overseer, through heat and cold, till the stars shone out again. Their homes

were very humble; but they were protected by law. No insolent patrol could come, in the dead of night and flog them from their pleasure. The father, when he closed his cottage door, felt safe with his family around him. No master or overseer could come and take from him his wife or his daughter. They must be separate to earn their living; but the parent knew where their children were going, and could communicate them with letters. (Jacobs 277)

Jacobs has placed great emphasis in the importance and worth given to relations of husband and wife, parent and child in England, since they were sacred and no one could violate their impunity. Furthermore, education which Jacobs considers as the light of mind; poor people in England, argues Jacobs, were not prevented from education "there was no law forbidding them to learn to read and write" (277), there were rather schools established for the sake of teaching them. For that reason, people were cheerier and more appreciative for their lives, simply because their lives were fully their own and not the propriety of someone else. Even religion was free from hypocrisy; Christians there followed the tenets of the Bible and lived moral lives, as opposed to religion in the Southern States of America. This fact actually gives Jacobs "strong religious impression" (278) that people are valued and equal regardless to the color of their skin. Yet, ten months Jacobs spends there in England were the only times in her life that she felt real freedom "during that time, I never saw the slightest symptom of prejudice against color. Indeed, I entirely forget it, till the time of us to return to America" (278) "It is sad to be afraid in one's native country" Jacobs writes right after returning from England. She criticizes how she has to be on a free soil, and in her native country but totally unprotected by law, added to her troubles she has to face more with the passing of the Fugitive Slave Law, she argues:

> **What a disgrace to a city calling itself free, that inhabitants, guiltless of offence, and seeking to perform their duties, should be condemned to live in such incessant fear, and have nowhere to turn for protection! (Jacobs 287)**

For Jacobs she can find protection and support with the new Mrs. Bruce who offers her with all sorts of security, she does her utmost to secure her, she is American by origins, but owes a strong hatred to the institution of slavery; "shame on my country that it is so! I am ready to incur the penalty, I will go to the state's prison, rather than have any poor victim torn from my house to be carried back to slavery" (Jacobs 291)

Eventually and after months of suspicions and fear, Mrs. Bruce decides to buy Harriet's freedom. Thought this occasion must be a joyful one for her, but as she says: "the idea was not pleasant to me as might have been expected. The more my mind had become enlightened, the more difficult it was for me to consider myself an article of property". (299) Jacobs laments that it is awful for a human being to be sold in so called land of freedom and liberty and that this will remain a stigma in the history of this country, and a shameful reality that no one will be able to refer to. She sadly writes:

A human being sold in the free state of New York! The bill of sale is on record, and future generations will learn from it that women were articles of traffic in New York, late in the nineteenth century of the Christian religion. It may hereafter prove a useful document to antiquaries, who are seeking to measure the progress of civilization in the United States. (Jacobs 300)

Jacobs is not satisfied with fact that in a civilized city a human being is bought and sold, she is perplexed to believe that the greedy inner nature has reached its zenith to neglect what people naturally possess; the ability to own one's own body and soul.

Jacobs closes her narrative with a confirmation of her freedom; but then she reflects upon the state of her domestic life after being free: "Reader, my story ends with freedom; not in the usual way, with marriage…the dream of my life is not yet realized. I do not sit with my children in a home of my own" (302), she adds: "I still long for a home of my own, however, humble, I wish it for my children's sake far more than for my own" (303). Jacobs is still looking for domestic stability and she pleads with her readership of free, white women to sympathize with her yearning. Yet, after battling long with the demon slavery, Jacobs assures freedom for herself and her children, and it becomes a tough task to recall her years in bondage, she says: "It had been painful to

me, in many ways, to recall the dreary years I passed in bondage" (Jacobs 303). Nevertheless, her mind is still anxious that there are still other women suffering in the cruel bondage and in a far worse way than her own story. Therefore, she tries to raise the issue of her sister who are still confined by the chains of slavery and made the public aware of what is happening in a country which makes of freedom and human rights the basis of her standing.

By mirroring the anguish the slave mother and exposing her own life as a mother, Jacobs has pictured a vivid image in the mind of her reader of what it means to be slave and a mother at the same time. In fact, it served as one of her best anti-slavery arguments which she uses to compel her reader to action. Jacobs's abhorrence and harsh criticism of the institution of slavery stems from real experience that she deem it necessary to reveal to public so that they are made aware of the intolerable practices. Actually, motherhood in the South has been perverted and damaged in awful manners, for a mother who is deprived of her children from birth, for a mother who is compelled to see her children sold to faraway places without knowing where they are taken, as for a mother who sit to watch her children severely whipped with no mercy, and she has to remain silent, is almost too much for a sensitive creature to bear. Jacobs did not want to witness this heart-breaking sentiment for she knew its effect on the psyche, though she remain long years deprived from her children, but she made own decisions about their lives and she is eventually reunited with them.

2.9. Conclusion

This chapter attempts to reveal some theoretical background mentioned in Harriet Beecher Stowe's work selected Uncle Tom's Cabin's novel, which is described as slavery and the relationship between the slaves and their masters. Therefore, it deals also with a biographical description of the author Harriet Beecher Stowe and by portraying her experience of motherhood and also as a mother slave.

Chapter Two: Literary Analysis of *Uncle Tom's Cabin* by Harriet Beecher Stowe

In the following chapter, the research work will be based on a literary analysis of the second novel which is selected as a field of research. Hence, it is represented as *Clotel; or, The President's Daughter* written by William Wells Brown.

Chapter Three

Literary Analysis of Clotel by William Wells Brown

Chapter Three: Literary Analysis of *Clotel* by William Wells Brown

3.9.2. Grammatical Illustration

3.10. Literary Dialect most Significant Functions

3.11. Conclusion

3.1.Introduction

The chief focus of this chapter is the study of the novel *Clotel* by shedding light on the various forms of speech used in Clotel's novel, especially Black English Vernacular. Therefore, by including an investigation to the different dialectal features employed in *Clotel'*s novel in terms of phonology and syntax.

Hence, a demonstration of literary diact most functions are displayed in this chapter. Therefore, an investigation of dialectal characteristics in Clotel's novel are revealed as well through phonological demonstration and grammatical illustration.

3.2. The Historical Backdrop of the Narrative

Unlike poetry and drama, which date back to hundreds of years, the novel is somewhat a recent literary creation. A novel is a lengthy fictional narrative written in prose. It had appeared sporadically before 1700, and the examples include the stories of the Italian writer Giovanni Boccaccio's Decameron (1351-1353) and the English romancer Thomas Malory's le Morte d'Arthur (c.1469). The term *"novel"* in most European languages signifies "roman", which reveals its closeness to the medieval romance. The English name of the term 'novel' is derived from 'novella', an Italian word to mean "a little new thing". Therefore, some scholars date the birth of the modern novel to the eighteenth century with the appearance of Daniel Defoe's *Robinson Crusoe* (1719) and particularly the publication of the English printer Samuel Richardson's *Pamela.*

Furthermore, the first novel which rose in the United States was written by William Hill Brow, who published *The Power of Sympathy*. In fact, the American novel might be said to have come of age in the early 1850s and after the Civil War. Writers like Mark Twain, Henry James and others tried to capture the psychological conflicts, manners, and even speech of characters from various parts of the country. The remarkable points of this trend entail

Clotel's novel (1853). Thus, a modern novel can be described as a lengthy fictional narrative, written in prose, presenting a realistic picture of believable characters and events.

3.3. American Literary Works

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

Therefore, in the middle of the 19th century, the United States went through significant circumstances and especially after the decades that followed the Civil War which were marked by a shift from Romanticism to Realism. In fact, the Realistic period, which includes the Civil War, the significant industrial inventions and a vast commercial expansion that followed it, is one of the most turbulent and creative in American history. Therefore, the first manifestation of Realism in America was called "Local Color Fiction" which became an important part of American literature, focusing on a particular region of the country, seeking to represent accurately the culture and beliefs of that area. In this vein, High (1986:76) points out that local color, **"tried to show what was special about a particular region of the nation"**. Furthermore, it highlighted accurate portrayals of the physical landscape as well as the habits, occupations, and speech or dialect of a given area. In the same stream, Grellet (2009:117) adds that local color **"often combined sentimental plots and an accurate description of regional America, with its manners and dialects"**

Furthermore, Local color writers, also known as Regionalists, used to convey an authentic description of a particular region of the country with its own habits and different forms of varieties. In addition to this, the American society during the period of post Civil War was filled with social injustice and crime and it was, in reality, just a "*Gilded Age*" as High (1986:81) suggests, **"The gold was just a thin layer"**. It means that gold was just on the surface and for this account, Mark Twain named his next novel, *The Gilded Age* (1873),

co-written with Charles Warner, as an attempt to reveal the new morality of post-Civil War America.

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

Among Brown's writings, we find his portrayal of racism and abolitionism, even our case study *Clotel*'s novel which tried to give a special description of a particular region with its own characteristics and beliefs.

3.4. William Wells Brown's Biography

William Wells Brown is an American author who is regarded to be the first African-American to publish a novel**.** He was born in 1814, in the United State. In addition, he was the first to hold a play and a travel book published as well.

Furthermore, Brown ran away in 1834 then, adopted the name of a Quaker, Wells Brown, who helped him when he was an escapee. He settled in the Great Lakes region before moving to the Boston area. In 1847 his fashionable autobiography *Narrative of William Wells Brown, a Fugitive Slave* was published.

Therefore, William Wells Brown's novel, *Clotel* (1853), informs the story of the destiny of an African American female slave, Clotel, also called The President's daughter which is a narrative of slave life in the United States.

In fact, his only published play is *The Escape; or, A Leap for Freedom* (1858), also a melodrama. William Wells Brown's historical writings take account of *The Black*

Man (1863), *The Negro in the American Rebellion* (1867), and *The Rising Son* (1873). His concluding book, *My Southern Home* (1880), includes miscellanea about racism, slave life, abolitionism, and discrimination.

3.5. *Clotel*'s Novel Description

Clotel's novel or*, The President's Daughter* is *A Narrative of Slave Life in the United States* is mainly about the destiny of an African American female slave, Clotel, who is described by the author Brown as the daughter of Thomas Jefferson. Therefore, the mother of Clotel who is called Currer was a servant of Jefferson before his removal to Washington as Brown (1853) states: "**Jefferson being called to Washington to fill a government appointment, Currer was left behind, and thus she took herself to the business of washing, by which means she paid her master, Mr. Graves, and supported herself and two children."** (60)

Henceforth, Currer removed to a different slave-holder. In fact, Clotel and Althesa are the children of the President's Jefferson. Like a quadroon, Clotel is greatly viewed by the white men of Richmond, who sought quadroon and mulatto females as a pick selection for concubinage. In this vein, Brown (1853) mentions that "**In all the large towns in the Southern States, there is a class of slaves who are permitted to hire their time of their owners, and for which they pay a high price. These are mulatto women, or quadroons, as they are familiarly known, and are distinguished for their fascinating beauty."** (59)

In fact, Brown's novel, though, does not commence with the story of the mother Currer and her two daughters, but rather with the "Narrative of the Life and Escape of William Wells Brown," Brown (1853:01) states **"William Wells Brown, the subject of this narrative, was born a slave in Lexington, Kentucky, not far from the residence of the late Hon. Henry Clay"** Which reflects a biographical drawing of the author's personal experiences of bondage and his eventual flee to the North. Therefore, Brown's novel itself starts with the quandary faced by Currer, who along with her daughters is auctioned on the auction block in Richmond

after the death of her master. The President's daughter is purchased by Horatio Green. In addition, Currer and her younger daughter, Althesa, are obtained by a slave trader who conveys them south. Afterwards, Currer is sold in Natchez, Mississippi, to the Reverend John Peck. Furthermore, Althesa continues to New Orleans, where she is auctioned and purchased by as a residence servant.

Therefore, the partition of the two daughters and their Mother Currer offers the starting point for the expansion of the story used in Clotel's novel. Beginning with Clotel's narrative which entail her life like a concubine to her husband Horatio Green in Richmond's town, where she has been given a residence then ultimately gives birth to a baby girl. Clotel's relationship with Horatio Green is considered by the language of the sentimental narrative, which has descriptions of overwhelming exciting attachment for Horatio Green in particular.

Furthermore, the author states the experience of the character Currer in Natchez's town. In addition, she expends her lasting lifetime like a house worker of her slave-holder Reverend Peck. Henceforth, she died in Natchez's town but unfortunately did not see and reunite along with her two daughters; Clotel and Althesa.

To conclude, the life of the President's daughter is thoroughly transformed when her husband Horatio Green get married to Gertrude, who persists on the auction of Clotel since Gertrude notices her as a competitor. In addition, Clotel is auctioned to a slave merchant then, ultimately is bought by another master called James French to work as a house worker for his spouse in Vicksburg. Furthermore, the daughter of Clotel stays with her father Horatio Green in his residence like a servant. Brown (1850) states "**We left Mary, the daughter of Clotel, in the capacity of a servant in her own father's house, where she had been taken by her mistress for the ostensibe purpose of plunging her husband into the depths of humiliation."** (221)

As a matter of fact, *Clotel*'s novel ended with the tragedy of the President's daughter as Brown (1850) declares **"Thus died Clotel, the daughter of Thomas Jefferson, a**

president of the United States; a man distinguished as the author of the Declaration of American Independence, and one of the first states-men of that country." (218)

In fact, the novel's pages are dotted with descriptions of each chapter as it is mentioned at the beginning of the novel until its last chapter about conclusion.

3.5.1. *Clotel*'s Heading

The title of the novel *Clotel* by William Wells Brown revolves around the destiny of an African American female slave, Clotel, also called The President's daughter which is a narrative of slave life in the United States.

3.5.2. Place

The setting in *Clotel* is certainly an important element of the novel. Therefore, the novel's story took place along Richmond, Natchez, Mississippi, New Orleans, Louisiana, and Virginia. In this context, Brown (1853) reveals the place or the town of Richmond when **"She had hired her time for more than twenty years, during which time she had lived in Richmond."** (60) Therefore, another location was mentioned by Brown (1853) **"A slave hunt took place near Natchez, a few days after Currer's arrival."** (74)

The following section will deal with the portrayal of *Clotel'*s novel to demonstrate the distinctive characters employed in Brown's narrative.

3.6. Portrayal of *Clotel*'s Novel

In fact, the reader of the novel can notice that the characters of the story range between major and minor characters and they can be even classified as slave characters and slave-holder characters as it is revealed in the following table:

Main Characters	**Minor Characters**
Clotel Thomas Jefferson Currer Althesa Horatio Green Mary	Georgiana Peck George Green Reverend Peck (purchases Currer) William James Crawford (who bought Althesa) Georgiana (Reverend Peck's Daughter) Gertrude (Horatio Green's wife white woman) James French (who purchases Clotel after her divorce) Henry Morton (who purchase and marry Althesa) Carlton

Table 3.1. Characterization in the Novel

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

3.6.1. Side View of Characters

We are going to highlight the profiles of the major characters used in Clotel's novel such as Thomas Jefferson, Currer, Clotel, Althesa, Horatio Green, Marry, Reverend Peck and Georgiana.

As we have seen above, some characters in the novel were characterized in terms of slave characters and slave owners characters. Therefore, the focus will fall on the following characters: Clotel, Thomas Jefferson, Currer, Althesa, Horatio Green, and Marry.

Clotel: or The President's daughter is an African American female slave as Brown (1853) mentions **"Amongst the above slaves to be sold were Currer and her two daughters, Clotel and Althesa; the latter were the girls spoken of in the advertisement as "very superior."** (60) Brown (1853) adds **"At the time of the decease of her master, Currer's daughters, Clotel and Althesa, were aged respectively sixteen and fourteen years, and both, like most of their own sex in America, were all grown".** (60)

Moreover, William Wells Brown describes Clotel like an attractive and beautiful girl who is seemed by gentlemen in black gatherings as Brown (1853) asserts **"Clotel was sixteen, and was admitted by all to be the most beautiful girl, coloured or white, in the city. So attentive was the young man to the quadroon during the evening that it was noticed by all, and became a matter of general conversation." (**61)

Therefore, the following character is being highlighted.

Thomas Jefferson: He is the father of two daughters who are called Clotel and Althesa and the slave-holder of Currer. In this respect, Brown (1853) says

> **The gentlemen for whom she had kept house was Thomas Jefferson, by whom she had two daughters. Jefferson being called to Washington to fill a government appointment, Currer was left behind, and thus she took herself to the business of washing, by which means she paid her master, Mr. Graves, and supported herself and two children.** (60)

In addition the next character relies on Currer

Currer: who is the mother of Clotel and Althesa and the housekeeper of a slave owner Thomas Jefferson. Currer has forty years old and portrayed by the author as a brilliant

mullato. In this vein, Brown (1853) asserts **"Currer was a bright mulatto, and of prepossessing appearance, though then nearly forty years of age. She had hired her time for more than twenty years, during which time she had lived in Richmond."** (60)

Then, the focus relies on Althesa as a character

Althesa: Currer's daughter of the slaveholder Thomas Jefferson and Clotel's sister. Therefore, Althesa was bought by James Crawford when she was fourteen years of age. Moreover, she was auctioned to Henry Morton, who became her husband since she was a mulatto. Henceforth, she gave birth to two daughters called Jane and Ellen. In fact, Althesa's life appears positive. Brown (1853) states: **"Currer's daughters, Clotel and Althesa, were aged respectively sixteen and fourteen years, and both, like most of their own sex in America, were well grown."** (60)

Furthermore, we are going to shed light on Horatio Green as a character portrayed in *Clotel'*s novel

Horatio Green: This character was considered as the primary one to purchase Clotel once the slave holder Thomas Jefferson died. Brown (1853) **"It was at one of these parties that Horatio Green, the son of a wealthy gentleman of Richmond, was first introduced to Clotel. The young man had just returned from college, and was in his twenty-second year."** (61)

Therefore, he owns her as a mistress. Horatio Green's daughter called Mary. Henceforth, he puts up Clotel for sale then, yokes his daughter Mary when he gets married to a white female.

Mary: She is portrayed in Brown's novel as Clotel's daughter with Horatio Green. Brown (1853) says **"Their first-born was named Mary, and her complexion was still lighter than her mother. Indeed she was not darker than other white children."** (80) Therefore, Mary turns into the mistress of the slave character George Green. Hence, he was

imprisoned which makes her moved with him to prison. Then, she helps him to run away by disguising him like a woman. Moreover, she is finally auctioned to a French slave holder who catch her in Europe. Once, he died, Mary meets George by coincidence. At long last, they got married. Brown (1853) suggests **"We left Mary, the daughter of Clotel, in the capacity of a servant in her own father's house, where she had been taken by her mistress for the ostensibe purpose of plunging her husband into the depths of humiliation."** (221)

Furthermore, The following character is being stated

Reverend Peck: A slave holder who purchases Clotel's mother who is called Currer, conveying her as a servant in his residence. Therefore, he is described in Clotel's novel as Georgiana's father.Brown (1853) mentions **"Mr. Peck kept around him four servants besides Currer, of whom we have made mention: of these, Sam was considered the first."** (126)

Georgiana: This character is illustrated in Clotel's novel as Reverend Peck's Daughter. Therefore, she was named by the servants as Miss Georgy. In this respect, Brown (1853) states

> **"If a dinner-party was in contemplation, or any company to be invited to the person's, after all the arrangements had been talked over by the minister and his daughter, Sam was sure to be consulted upon the subject by "Miss Georgy," as Miss Peck was called by the servants."** (126)

3.6.2. Slave Characters

Indeed, the audience of *Clotel*'s novel can observe that the characters can range even slave characters as it is mentioned below.

Clotel: or The President's daughter is an African American female slave as Brown (1853) mentions **"Amongst the above slaves to be sold were Currer and her two daughters, Clotel and Althesa; the latter were the girls spoken of in the advertisement as "very superior."** (60)

Brown (1853) adds **"At the time of the decease of her master, Currer's daughters, Clotel and Althesa, were aged respectively sixteen and fourteen years, and both, like most of their own sex in America, were all grown."** (60)

Moreover, William Wells Brown describes Clotel like an attractive and beautiful girl who is seemed by gentlemen in black gatherings as Brown (1853) asserts **"Clotel was sixteen, and was admitted by all to be the most beautiful girl, coloured or white, in the city. So attentive was the young man to the quadroon during the evening that it was noticed by all, and became a matter of general conversation."** (60)

Currer: who is the mother of Clotel and Althesa and the housekeeper of a slave owner Thomas Jefferson. Currer has forty years old and portrayed by the author as a brilliant mullato. In this vein, Brown (1853) asserts **"Currer was a bright mulatto, and of prepossessing appearance, though then nearly forty years of age. She had hired her time for more than twenty years, during which time she had lived in Richmond."** (60)

Then, the focus relies on Althesa as a character

Althesa: Currer's daughter of the slaveholder Thomas Jefferson and Clotel's sister. Therefore, Althesa was bought by James Crawford when she was fourteen years of age. Moreover, she was auctioned to Henry Morton, who became her husband since she was a mulatto. Henceforth, she gave birth to two daughters called Jane and Ellen. In fact, Althesa's life appears positive. Brown (1853) states: **"Currer's daughters, Clotel and Althesa, were aged respectively sixteen and fourteen years, and both, like most of their own sex in America, were well grown."** (60)

Althesa: Currer's daughter of the slaveholder Thomas Jefferson and Clotel's sister. Therefore, Althesa was bought by James Crawford when she was fourteen years of age. Moreover, she was auctioned to Henry Morton, who became her husband since she was a mulatto. Henceforth, she gave birth to two daughters called Jane and Ellen. In fact, Althesa's life appears positive. Brown (1853) states: **"Currer's daughters, Clotel and Althesa, were aged respectively sixteen and fourteen years, and both, like most of their own sex in America, were well grown."** (60)

Mary: She is portrayed in Brown's novel as Clotel's daughter with Horatio Green. Brown (1853) says **"Their first-born was named Mary, and her complexion was still lighter than her mother. Indeed she was not darker than other white children."** (80). Therefore, Mary turns into the mistress of the slave character George Green. Hence, he was imprisoned which makes her moved with him to prison. Then, she helps him to run away by disguising him like a woman. Moreover, she is finally auctioned to a French slave holder who catch her in Europe. Once, he died, Mary meets George by coincidence. At long last, they got married. Brown (1853suggests "**we left Mary, the daughter of Clotel, in the capacity of a servant in her own father's house, where she had been taken by her mistress for the ostensibe purpose of plunging her husband into the depths of humiliation."** (221)

This is illustrated in the following table:

Slave Characters	**Slave Owners Characters**
Clotel	Thomas Jefferson
Currer	Horatio Green
Althesa	Reverend Peck
Mary	

Table 3.2. Characterization in the novel in terms of slave and slave owners characters

In the above mentioned, we extracted some speech examples of a slave character, Clotel, Currer, Althesa and Marry. Therefore, it is characterized by a non-standard speech;

whereas in the next sub-section we are going to focus on the slave-holders characters to show the divergence between both characters.

3.6.3. Slave-holders' Characters

Clotel's novel is portrayed by the use of slave holders or slave owners characters as it is highlighted in the next character

Thomas Jefferson: He is the father of two daughters who are called Clotel and Althesa and the slave-holder of Currer. In this respect, Brown(1853) says

> **The gentlemen for whom she had kept house was Thomas Jefferson, by whom she had two daughters. Jefferson being called to Washington to fill a government appointment, Currer was left behind, and thus she took herself to the business of washing, by which means she paid her master, Mr. Graves, and supported herself and two children.** (60)

Horatio Green: This character was considered as the primary one to purchase Clotel once the slave holder Thomas Jefferson died. Brown (1853) asserts

> **It was at one of these parties that Horatio Green, the son of a wealthy gentleman of Richmond, was first introduced to Clotel. The young man had just returned from college, and was in his twenty-second year. (**61)

Therefore, he owns her as a mistress. Horatio Green's daughter called Mary. Henceforth, he puts up Clotel for sale then, yokes his daughter Mary when he gets married to a white female.

Reverend Peck: A slave holder who purchases Clotel's mother who is called Currer, conveying her as a servant in his residence. Therefore, he is described in Clotel's novel as Georgiana's father.Brown (1853:126) mentions **"Mr. Peck kept around him four servants besides Currer, of whom we have made mention: of these, Sam was considered the first."**

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

3.7. The President's Family '*Clotel*'

In *Clotel, or the President's Daughter,* William Wells Brown introduces the mulatto as **"superior"** and **"distinguished for their fascinating beauty"** (44-5). From the beginning, William Wells Brown separates the mulatto slave from Negro slaves. Brown shows the mulatto as an exotic other and superior to the average slave in price and demeanor**. "The handsomest [mulatto] usually pays the highest price…and not a few are dressed in the most extravagant manner"** (44). Therefore, Brown shows that mulattos are permitted to attend Negro balls and **"although the term 'Negro ball' is applied to most of these gatherings, a majority of the attendants are often white. Nearly all the Negro parties in the cities and towns of Southern States are made up of quadroon and mulatto girls and white men"** (46). The narrator further explains that **"these [Negro balls] are democratic gatherings, where gentlemen, shopkeepers, and their clerks, all appear upon terms of perfect equality. And there is a degree of gentility and decorum in these companies that is not surpassed by similar gatherings of white people in the Slave States"** (46). Thus, mulattos and quadroons are differentiated from darker slaves with only those of a lighter complexion in attendance. Moreover, this makes mulattos somewhat the peers of white elites in southern society. At these Negro balls, there are mulatto women dancing, flirting, and conversing with upper-class white men, despite the laws against miscegenation. The mulatto slaves Brown describes in the novel come from no ordinary slave holder, but the third President of the United States, Thomas Jefferson. His mistress Currer (a fictional depiction of Sally Hemmings) is described as a **"bright mulatto, and of prepossessing appearance"** (45). She has two children, Clotel and Althesa, with Jefferson; both daughters by blood equation are quadroons. Clotel and Althesa both attend these Negro balls which leads to Clotel's

relationship with Horatio Green, the son of a wealthy gentleman from Richmond, Virginia (46). Horatio and Clotel immediately fall in love and he promises to purchase her. Although they are Jefferson's mistress and children, Currer and her daughters are owned by Mr. Graves and, after his death, they are all sold: Althesa for one thousand dollars and Clotel for fifteen hundred dollars because of their remarkable beauty. While the sale of the estate is underway, Brown places the President's illegitimate daughter on the auction block for the readers to witness the scandal:

> **There she stood, with a complexion as white as most of those who were waiting with a wish to become her purchasers; her features as finely defined as any of her sex of pure. Anglo-Saxon; her long black wavy hair done up in the neatest manner; her form tall and graceful, and her whole appearance indicating one superior to her position**. (47)

Ironically, Clotel is valuable property with her perfect white complexion and her esteemed full-blooded. While her purchaser is her lover Horatio Green, she suffers the consequences of the being separated from her biological relations, a prevalent theme in abolitionist literature. Currer and her sister who are purchased by the same trader, Walker. During this transaction, Brown delineates how whiteness and social association has no merit to protect mulattos in the antebellum era. It does not matter that these three slaves are cultivated ladies who should be protected by the concubinage system, which is socially tolerated in some southern cities (e.g. New Orleans, Savannah, Charleston) as depicted in the novel. However, in linking the mulatto figure to Thomas Jefferson, Brown mixes race with politics, showing how miscegenation is unlawful and condemned by the public though widely practiced throughout the South. Furthermore, the scandalous affair between the President and his slave, as depicted in *Clotel*, undermines Jefferson's bigotry as documented in his *Notes on the State of Virginia* (1785).

After the women are sold, the novel follows Clotel on her journey to freedom. We find Clotel situated in a cozy cottage that Horatio has bought for her. Unlike a cabin, which most slaves are subjected to, her cottage is **"a perfect model of rural beauty" and has piazzas surrounding it covered with clematis and passion flowers"** (62). Acting as the **"lady"** of the house, Clotel lives in a beautiful paradise, her own garden of Eden, with Horatio by her side initially.

Horatio and Clotel have a baby girl together named Mary, who has a complexion lighter than her mother and not darker than other white children (63). **"As the child [Mary] grew older, it more and more resembled its mother. The iris of her large dark eyes had the melting mezzotinto, which remains the last vestige of African ancestry, and gives that plaintive expression, so often observed, and so appropriate to that docile and injured race"** (63). Brown references Mary's black ancestry to show how Mary follows the condition of her mother despite her being no darker that other white children. As her mother, Clotel realizes the dangers of Mary's beauty, a curse she shares with other women in the mulatto family**. "When she looked at her beloved Mary, and reflected upon the unavoidable and dangerous position which the tyranny of society had awarded her, her soul was filled with anguish"** (63). As a quadroon, Clotel sees the trouble that has been afforded to her mother, Althesa, and herself. With Mary being an octoroon, her blackness is less visible than

Clotel's, and the dangers only worsen, following the logic of tragedy for the mulatto figure. With this in mind, Clotel suggests to Horatio a move to England or France so that Mary and she can be free, but Horatio's engagements in political and other state affairs takes priority over securing their freedom (64). As the novel progresses, we see that even Horatio's love for Clotel and Mary is compromised for another woman. Horatio marries Gertrude, a pure white woman and past lover, and Clotel is left heart-broken.

Althesa, however, finds a **"man of honour,"** Henry Morton. Henry, a physician and a man with little exposure to slavery, encounters Althesa while boarding with James Crawford**. "He was unprepared to behold with composure a beautiful young white girl of fifteen in the degraded position of a chattel slave"** (90). Through Henry's first glance, Althesa is not considered a mulatto or even a quadroon, but a beautiful, young white girl. Henry represents an outsider perspective of miscegenation since he is not from the South, but from Vermont, and he is not well acquainted with slavery. The readers therefore are given someone who considers Althesa **"white,"** deserving respectability and civil rights, despite having the knowledge of her position as a slave. Brown provides an ironic scenario—a **"black"** person unintentionally passing as **"white"** to illustrate just how the color line is blurred.

Henry indeed rescues Althesa from a potentially tragic fate; his **"sympathy ripened into love, which was reciprocated by the friendless and injured child of sorrow"** (91). With this mutual love, he purchases Althesa, educates her, and makes her his wife. Althesa thereafter is referred to as "Mrs. Morton," legitimizing her symbolic, privileged status even though the marriage illegal. By mannerism, education, complexion, and association, Althesa is transformed a white lady and beloved wife. Five years later, Althesa and Henry have two daughters and Althesa is the lady of her home with a servant woman name Salome at her side. Salome is described as **"perfectly white"** to indicate her racial purity juxtaposed to Althesa (114). Brown again introduces another reversal of race relations by having a white woman subordinate to a quadroon woman.

Salome's whiteness is tainted by her foreign origins and her caste. We learn that Salome is born in Germany and, later, reduced to indentured servitude after her father dies and her mother finds another situation, leaving Salome with her first employer (115). Salome tells Althesa that she was forced to take up with a Negro and has three children by

him (115). Ironically, in this reversal of a **"tragic mulatto"** scenario, Brown replaces the mulatto with a white woman, allowing her to be reduced to pseudo-slavery (since indentured servitude carries a contractual term limit). Like a tragic mulatto, Salome's freedom is jeopardized due to some unforeseen circumstances.

Brown paints a picture that in the nineteenth century is horrible to see; a white woman being raped or having consensual sex with a Negro, especially a slave. Brown displays how racial ambiguity creates tragedy for some individuals; when the color line is blurred so much, even a free white woman slips through the cracks, as it appears in Abel's political cartoon. Moreover, while miscegenation is against the law, Brown illustrates further how it affects the white race too.

While Salome does later regain her freedom, her children do not. Brown confronts the reader saying, **"This, reader, is no fiction; if you think so, look over the files of the New Orleans newspapers of the years 1845-6, and you will there see reports of the trial"** (117). Brown juxtaposes historical events with fictional depictions to further authenticate the effects of slavery, the law, and miscegenation in the nineteenth century.

Returning to Althesa who is in bliss for the moment, we find Clotel in sorrow. With Gertrude being aware of Clotel and Mary's relation to Horatio, she and her father demand that they are sold and sent out of the state. With his marriage hanging in the balance, Horatio gives his consent. Clotel is sold to Walker, the same slave trader to whom Currer and Althesa are sold, and Gertrude keeps Mary as her servant. Reduced to this position, a servant to her own father, Mary is compelled to do harsh and unjustly labor for a ten year old child. Clotel experiences another painful separation, first from her mother and sister and now from her only daughter Mary, the "cycle of tragedy" continuing. Clotel is bought by James French, a merchant living in Vicksburg, Mississippi. Suffering a similar fate as her mother, Clotel becomes the target of her jealous new mistress. Brown writes **"every married woman in the far South looks upon her husband as unfaithful, and regards every quadroon servant as a rival. Clotel had been with her new mistress but a few days, when she was ordered to cut off her long hair"** (119). Brown's earlier description of Clotel in the novel consists of her long, wavy hair as significant to her identity as an exotic other. Now we see her beauty as a tragic flaw. "She was soon seen with her hair cut as short as any of the full-blooded Negroes in the dwelling" and cast as even their social inferior (119).

Other servants laughed at her saying, **" 'she tinks she white, when she come here wid dat long har of hers…missus make her take down her wool so she no put it up to-day' "** and **" 'Miss Clo [Clotel] needn't strut round so big, she got short nappy har well as I' "** (119). While her complexion is still fair and she is still regarded as "handsome," her status is undermined, her monetary value is even decreased.

Similar to her mother, Mary is also punished. Gertrude thinks of ways to make Mary look more like other Negroes because **"the child was [too] white"** (126). So, **"[t]he white slave-girl was put to work, without either bonnet or handkerchief upon her head,"** and with this act Gertrude accomplishes the change she seeks. **"The sun had the desired effect, for in less than a fortnight Mary's fair complexion had disappeared, and she was but little whiter than any other mulatto children running about the yard"** (127). Parallel to Clotel, Mary's identity is compromised and she is casted out into an inferior position. Gertrude realizes that by appearance, Mary's complexion makes her appear equal to herself; thereby, to show that she is truly superior and pure in race, she taints Mary's complexion and identity. Mary no longer possesses the appearance of a beautiful white little girl, but the appearance of a mulatto servant. Yet, **"the close resemblance between the father and child [Mary] annoyed the mistress more than the mere whiteness of the child's complexion"** (127). Mary's altered appearance does not change her slave status but is does show just how race is fluid and therefore an unstable factor in determining rights of citizenship in the antebellum era.

With Brown's use of Jefferson's illegitimate **"family,"** he critiques the racial politics of slavery. The white blood of the patriarch does not determine the status of the mulatto offspring. So "one drop" of black blood is more powerful than supposedly whiteness as defined by law?!

Brown shows how tragedies affecting even the President's near-white children could also happen to any pure white child/person (e.g. Salome's case). With this strategy, Brown actually evokes fear in his white readers. Might their own freedom be jeopardized by the laws governing mulattos as slave property, and, later, as second-class citizens? Is justice and equality available to even those white persons of foreign birth? How is whiteness constructed by law and social custom and therefore capable of being nullified by unforeseen circumstances? Brown's novel of racial passing presents abolitionist beliefs about slavery to appeal to white readers unaware of their own vulnerability as *passive citizens.*

3.7.1 Passing for Freedom

When we return to Clotel, she is sold to another master because of the fear that she would die from grief due to her separation from Mary and the heart-broken of losing Horatio. While her new master treats her with **"respectful gentleness"** and flatters her with gifts, Clotel remains in fear. Brown writes, **"she dreaded every moment lest the scene should change, and trembled at the sound of every footfall. At every interview with her new master Clotel stoutly maintained that she had left a husband in Virginia, and would never think of taking another"** (138). Even though Clotel is sold from her past horrible master, she is still vulnerable. Currer raises Clotel to be a virtuous lady, but, as a slave, she has no protection from sexual violation. Brown shows that with both Currer and Clotel although miscegenation is illegal, it is commonly practiced. Clotel cannot be what Welter actually calls a **"true woman,"** according to Victorian cultural standards.

Furthermore, within the context of a **"Christian"** country, adultery is allowed with miscegenation. Combined with the fear of her new master and the grief of being separated from her daughter, Clotel thinks of a plan to escape with another servant residing on the estate, William. **"[A] tall, full-bodied Negro, whose very countenance beamed with intelligence,"** he tells **Clotel " 'you look a good deal like**

a man with your short hair.' " She replies**, " 'I have often been told that I would make a better looking man than a woman' "** (138). Brown offers the reader a different interpretation of Clotel's physical make-up. This beautiful quadroon can "perform" as a black male to escape dangers she could not as a mulatto female. After William offers her the money he has saved to purchase his own freedom, he tells her **" 'you are much fairer than many of the white women of the South, and can easily pass for a free white lady' "** (139). She accepts the money, but under the condition that they can both try to escape. She tells him**, " 'I will assume the disguise of a gentleman and you [William] that of a servant, and we will take passage on a steamboat and go to Cincinnati and thence to Canada' "** (139). Clotel, instead of passing as a southern white lady (another second-class citizen no less), she decides to pass as a southern gentleman / plantation owner, and, therefore, she is protected by the disguise of whiteness, masculinity, wealth, and citizenship. Under the name of Mr. Johnson, **"[Clotel] attired a neat suit of black, and she had a white silk handkerchief tied around her chin, as if she was an invalid. A pair of great glasses covered her eyes; and fearing that she would be talked to too much and thus render her liable to be detected, she assumed to be very ill"** (139-40). On the other hand, William transforms into a pompous Negro servant, **"talking loudly of his master's wealth" to everyone on the steamboat** (140). Significantly, Brown plays off the escape of William and Ellen Craft to authenticate his fictional account with a historical event. In this scene, Mr. Johnson and William performing as master and slave by means of passing, with both characters stepping out of their normal elements; Clotel transforms into a man and William into a simpleton. Furthermore, Clotel as a white gentleman is silenced, while William is quite loquacious, allowing the Negro servant to dominate the scene as his master's superior. Mr. Johnson actually hides at times **"in his room to avoid conversation with others"** (140).

Clotel and William make it safely to the free state of Ohio and part ways there, at which she disposes her disguise. While William goes to Canada, Clotel goes back to Richmond, Virginia to retrieve her daughter. Before she leaves Cincinnati, she

resumes her men's apparel due to the fear of being recognized in Richmond. However, Brown changes Clotel's costume and transforms her into a foreign traveler. **"This time she had more the appearance of an Italian or Spanish gentleman. In addition to the fine suit of black cloth, a splendid pair of dark false whickers covered the sides of her face, while the curling moustache found its place upon the upper lip"** (159).

Moreover, **"from practice she had become accustomed to high-heeled boots, and could walk without creating any suspicion as regarded her sex"** (159). Without William by her side, Clotel has no direct contrast of power relations—black to white or slave to master. Instead, Clotel stand alone and we can scrutinize her gendered performance. While the quadroon image sheds away, she is still an exotic other. Trying to detect her whiteness, readers are drawn to her tainted complexion, foreign dress, and odd behavior in drag given her rehearsed role of a gentleman whose ethnicity appears to be something other than southern.

On the journey to Richmond, we find that Clotel is unlike any other white male passenger in the carriage. One is an elderly gentleman with two daughters and another is a pale and tall minister with a white neckerchief. There is another man with a **"rough featured, dark countenance, with a white hat on one side of his head told that he was from the sunny South"** (160). The other two gentlemen **were "ordinary American gentlemen"** (160). Brown points out all the Americans to isolate Clotel as the only **"foreigner"** in the carriage. Brown loads the carriage with white gentlemen using **"props"** to indicate their whiteness: the pale skin, the white hat, and white neckerchief. Clotel, by contrast, appears in her dark suit, dark whickers, and darker complexion. Sollors considers markers of identity as typical narrative props in interracial literature; such markers are used to indicate racial purity or impurity.

Similar to the boat ride to Cincinnati, Clotel acts as a silent observer, listening to other passengers' discussions about politics and slavery. All the women in this

scene, including Clotel and the two daughters of the elderly gentleman, do not offer their opinions on the controversial subjects. Thus, Brown illustrates nineteenth century cultural standards that defined gender roles especially in the public sphere. The elderly gentleman tells one of his daughters to extend an invitation to Mr. Johnson to join the debate (168). While Mr. Johnson declines the offer, Brown uses this invitation to show how Clotel still remains attractive as an exotic other, unsuspected of being **"black"**/mulatto or a woman. Similar to George Winston in The Garies and Their Friends, **"Mr. Johnson"** is well rehearsed in bourgeois mannerisms and he/she could easily enter white society without suspicion. This scene also shows how miscegenation extends to other ethnicities and not just between whites and blacks, and most importantly, how this mixing is accepted and even initiated in a society defined by racial segregation. Clotel performs her role successfully ransforming from a quadroon slave to a southern slave holder to an Italian gentleman with no one discovering her real identity. Brown uses Clotel to show how the mulatto figure can remain racially ambiguous, and how by simply rehearsing and masquerading his/her gender appearance or class status, he/she can create a powerful illusion. Clotel does just that in her quest for freedom and for her daughter.

3.7.2. Death is Freedom

Still as Mr. Johnson, Clotel finally makes it to Richmond. Fearing discovery by someone in her native home, Clotel remains as Mr. Johnson and secludes herself in her hotel room.

However, since the Nat Turner Rebellion of 1831, all **"strange"** whites were watched with a great degree of alacrity, leaving Clotel in a more vulnerable position. She eventually is discovered and captured. On her third day in Richmond, two officers enter her room and tell her they are authorized to inspect all strangers. She opens her

trunk and **"to their surprise, found nothing but women's apparel, which raised their curiosity"** (178). With further investigation, Clotel is discovered as a missing fugitive slave and is arrested (178). In this scene, despite her disguise as an Italian gentleman, the women's apparel being on her person undermines her appearance as a gentleman. Clotel's outer disguise is effective, but it is her biological makeup that condemns her as a female mulatto.

After Clotel's arrest, her master orders her removal from Richmond and sends her to a slave prison/Negro pen in the District of Columbia and then to be sent to New Orleans.

Significantly, the prison is **"midway between the capital at Washington and the President's house,"** both symbols of freedom, yet Clotel is held captive in the vicinity (181). After hearing and seeing nothing of her daughter, Clotel loses all hope of seeing her again and tries to escape. One night while the prison gates are being closed, Clotel darts pass her keeper and runs for her life (181). Guards are immediately sent after her and just as she makes it to the bridge, in hopes of hiding in the thick forest, she is surrounded by her capturers:

> **[Clotel's] solution is taken. She clasped her hands convulsively, and raised them, as she at the same time raised her eyes towards heaven, and begged for that mercy and compassion there, which had been denied her on earth; and then with a single bound, she vaulted over the railings of the bridge, and sunk forever beneath the waves of the river.** (182)

Clotel's body is discovered on the bank of the river the following day, a hole is dug, and she is buried. So is the tragic fate of the President's daughter. However, only in death does Clotel find the freedom she searches for her whole life. She does not have to pass for white to be free.

Through Clotel's death, Brown shows the reader how freedom can be obtained for the Negro or mulatto slave in the spiritual realm where racism and slavery cannot

affect them.

While we left Althesa in bliss, misfortunes fall on her family too. Yellow fever spreads all across the South and does not miss the Morton family. Henry Morton and Althesa die, leaving their two daughters, Ellen and Jane, without any legal protection. **"The girls themselves had never heard that their mother had been a slave, and therefore knew nothing of the danger hanging over their heads"** (171). Henry's brother, James, who knows that they are in a dangerous situation, comes to rescue them and take them to the North to be free, but his mission fails. Right as they are boarding the train to leave, the girls are apprehended by Henry Morton's creditors claiming them as property. Despite James offering the mortgage of his farm in Vermont as collateral, they are carried away as valuable property, with the creditors pleading that they **"would sell for more than common slaves"** and they do (171). Like Clotel and Althesa, Ellen and Jane are auctioned off and sold to the highest bidder, one for twenty three hundred dollars and the other for three thousand dollars, the biological cycle of tragedy continuing. Quickly going from freedom to slavery and from white to black, Ellen and Jane's lives are short lived. Ellen is sold to an old gentleman who claims to have purchased her for a housekeeper, but Ellen soon learns that she has been purchased to become a sex slave (172). A few days later, she commits suicide: **"she was found in her chamber, a corpse. She had taken poison"** (172). Not willing to submit or degrade herself, Ellen finds freedom through suicide. Jane is purchased by a young southern gentleman and bought for the same purposes as her sister. Different from Ellen, Jane is in love with Volney Lupac, a student in her father's office. When he is made aware of Jane's misfortune, he comes to her rescue. Together with a rope latter and sheets tied together, she descends from the prison chamber into the arms of her lover. However, her master is out hunting that morning and sees the two lovers and fires a shot, leaving Volney dead in Jane's arms. Jane faints beside him and days later dies of a broken heart (173). While both sisters experience misfortunes and tragedies, freedom and safety is found through death; freeing them from the tragedies and misfortunes that are often seen with the mulatto

figure, breaking the cycle of tragedy.

3.8. Illustrations of Literary Dialect Used in the Novel

In fact, there are a great number of forms of contractions used in the *Clotel*'s novel. Therefore, in the following table we shall see some of these contractions used by various characters.

Forms of contractions	**Standard form**	**Page number**
'em	Them	67
Don't	Do not	70
E'er	Ever	72
I'd have to	I would have to	85
Somethin' to	Something to	194
Tellin'	Telling	100
S'pose	Suppose	84
Ain't	Have not	102
He's hunted	He has hunted	102
That's bin	That has been	102
To meetin'	To meeting	102
'cause	Because	104
'sociate	Associate	104
Weren't	Were not	106
He'll be	He will be	124
O'er	Over	124
'pon	Upon	124
Wouldn't	Would not	124
Can't	Can not	125
'tis time	This time	125

I haven't said	I have not said	125
Fiel'	Field	128
Dat's	That is	128
What's de	What is the	130
Here's	Here is	134
You 'ill all	You will all	134
Needn't	Need not	144
Won't	Will not	153
'pinion	Opinion	157
I shan't	I shall not	173

Table 3.3. Some Forms of Contractions used in Clotel's novel

In fact, the novel of William Wells Brown's *Clotel* is not written only in a vernacular variety which is known as Black English Vernacular. Therefore, it is very important to mention that Brown employs also the standard form of language.

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

Double negation	**Standard form**	**Page number**
I don't want you to say nothin' about It	I do not want you to say anything About it	194
No, I knowed it was no good to do that	No, I knew it was any good To do that	196
You don't give a feller a chance to say nothin'	You do not give a feller a chance to Say anything	197
As I cannot speak as I should wish, I	As I can not speak as I should wish,	150

will say nothing.	I will say anything	
I don't like dees steamboats no how	I do not like these steamboats any how	169
I don't take no stock	I do not take any stock	170
I ain't got nothing to say	I have not got anything to say	180
We hadn't robbed nobody	We had not robbed anybody	189

Table 3.4. Some Utterances of Double Negation Use in the Novel

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

There are a number of varieties used in *Clotel*'s novel as it is described by the author. Thus, we are not going to mention all these various forms of speech since it is still a matter of debate among critical scholars, whether these several forms of speech exist or not. It is worth to mention that some characters' speech is different from others one.

3.9. An Investigation of Dialectal Characteristics in *Clotel*

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

Therefore, a lot of data are collected from slave characters. This is why the analysis relies deeply on the dialectal variables used by them; however, this is not to say that other characters will not be taken into account; thus, there are many dialectal features that will be analyzed at phonological and syntactical levels to distinguish the dialect from the standard one.

3.9.1. Phonological Demonstration

There are distinct styles involved (inclusive) within speech varying from very informal (casual) to very formal (careful) linked by phonological features by which we call it in this scope of research, features of pronunciation which are crucial for data analysis at phonological level, as Trudgill (2002:162) states that since **"starting with Labov, phonology is also highly sensitive to style"** As a matter of fact, a large number of different forms of non-standard language are used in the speech of various characters, and employed by William Wells Brown in his novel in which he attempts to portray his own experiences and adventures through the use of dialect and to reflect the original speech of the characters.

3.9.1.1. Contraction

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

A great deal of forms of contractions are used in *Clotel*, as the case with Pompey and Sam, a slave character as shows the following table:

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

Table 3.5. Contracted Words in Clotel's novel

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

Character	**Contracted words**
Sam	T'other, couldn't, warn't, don't, didn't, you've

Tobias	Per'aps, there's, 'em, hadn't, hain't
Jerry	O', better'n, look'n-glass, bein'
Aunt Polly	Runnin', 'bout, makin', takin', a-growin', puttin', mornin', getherin'

Table 3.6. Contracted Words by Other Characters

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

3.9.1.2. Vowel/Consonant Conversion

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

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

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

*/i/ turns to /e/ in:

ef, tell, set.

*/e/ turns into /i/ in:

Git, yit, forgit.

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

Er, getherin'.

*Consonant

*Contracted /g/ from nouns and verbs in:

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

*Contracted /t/ in:

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

*Contracted /th/ from:

'em

/Consonant transformation:

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

'yourn', 'hearn'

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

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

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

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

Table 3.7. Dialectal Words Used by slave characters in Clotel

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

Dialectal features	**The standard form**
Dey	They
Dis	This

Dat	That
I's	I am
Gwyne	Going
Doan'	Do not
En	And
De	The
Uv	Of
Un um	Of them

Table 3.8. Various Dialectal Utterances Used by some slave characters in Brown's Novel

Some of the words have been totally changed by Pompey, as shows table 3.12:

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

Table 3.9. Other Dialectal Terms Used by Pompey in Brown's Novel

*Consonant to vowel transformation

/d/ turns to /e/ in:

'tole', 'ole', fine'

In fact, there are other examples of dialectal features from main characters in Clotel's novel revealing that the novel is rich in the dialect used by William Wells Brown to reflect the original speech of the characters that the standard would be unable to provide.

3.9.2. Grammatical Illustration

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

*standard English verbal suffix –s:

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

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

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

Table 3.10. Deviant Grammatical Forms by Pompey in Brown's Novel

*Pronouns dey:

In the novel, slave characters use a great deal of the pronoun ‘dey’ in a different manner in their speech which is regarded as a dialectal feature which affects pronunciation instead of ‘they’ which is found in the Standard.

*Demonstrative pronouns: dat, dis

Indeed, slave characters use these demonstrative pronouns extensively in their speech as: ‘dat’, ‘dis’ instead of ‘that’ and ‘this’. Thus, slave characters’ accent also affects consonant.

*Double negation:

Brown’s novel is very rich by the use of double negation which is regarded as one of the various features of Black English Vernacular as they are represented in the following table of both characters Pompey and :

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

Table 3.11. The Use of Double Negation by Pompey and Sam

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

It is important to bear in mind that the dialectal features of a character's speech might be the reflection of a character's social status. Therefore, Pompey's speech is entirely different, words are joined and combined together. Also, Sam employs a non-standard variety which is used and spoken by slaves living in the South. Thus, it reveals that he is a black slave who s illiterate, poor, superstitious and uneducated.

The various phonological and grammatical representations extracted in Clotel's novel denote the different dialectal features of Black English Vernacular.

3.10. Literary Dialect most Significant Functions

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

Fine (1983) points out that

> **whether or not casual speech usages indicate a regional dialect, they indicate the conscious or unconscious choices of a performer, which can convey important information about folklore and its social use** (327).

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

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

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

It is worth to mention that one of the main functions of the literary dialect is to bring an authentic speech used by each character in the novel. It reflects the character's cultural background. Therefore, the literary dialect helps literary authors to portray their own thoughts, beliefs and experiences as Kramsch (1998)states:

> **Words also reflect their author's attitudes and beliefs, their point of view that are also those of others, in both cases, language expresses cultural identity…language embodies cultural reality… language symbolizes cultural reality.** (03)

Thus, a good example would be the case of William Wells Brown's *Clotel* in which he wrote about slavery for the sake of portraying realistically the life of black people living in America.

Henceforth, dialect may function as a device in a novel to show a strong relationship among characters belonging to the same social group. In this sense, Minnick (2004) outlines **"how spoken language variation can function as tools for maintaining solidarity or distances or collective versus individuality between and among characters within a text"** (45).

Furthermore, dialect in literature entails a large scale of functions in the literary text as illustrated by Serrir-Mortad (2012):

> **"using dialect in literature is a faithful representation of a non-standard pronunciation … dialect stresses social contrast between the characters… ordinary language is the basis of appreciation to literary language"** (43)

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

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

3.11. Conclusion

In this chapter, we have pointed out through the study of the novel the main dialectal elements used in *Clotel* by slave characters.

In the following chapter, the research work will be based on data collection and an examination and of literary dialect used in Uncle Tom's Cabin by William Wells Brown, that is, an analysis of these dialectal elements will be studied in terms of the phonological and grammatical levels.

To clarify the point, an investigation of these dialectal elements is conducted through the fourth chapter at the level of phonology and grammar. In addition to a comparative study of dialect use in the two novels by revealing some similarities and differences of Dialect employment in Uncle Tom's Cabin and Clotel.

Chapter Four

Comparative Analysis of Dialect Use in the Two Novels

Chapter Four: Comparative Analysis of Dialect Use in the Two Novels

4.1. Introduction

4.2. Use of Black English Vernacular

4.3. Dialect Use in the Two Novels

4.4. *Uncle Tom's Cabin*

4.4.1. Non-Dialect Characters in *Uncle Tom's Cabin*

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4.6. Literary Dialect in *Uncle Tom's Cabin* and *Clotel*

4.6.1. Similarities of Dialect Use in *Uncle Tom's Cabin* and *Clotel*

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4.7. Examples of Literary Dialect Used in *Uncle Tom's Cabin*

4.8. Data Interpretation of Literary Dialect in the Two Novels

4.9. Conclusion

4.1. Introduction

This chapter attempts to join between the study of the two novels *Uncle Tom's Cabin* and *Clotel's; or, The President's Daughter* written by Harriet Beecher Stowe and William Wells Brown through highlighting their both use of dialect and by depicting the similarities and differences of the use of vernacular which is employed in the two fields of study. Henceforth, interpretations of these dialectal elements will be depicted.

Therefore, it also aims at revealing the portrayal and the representation of some dialect characters in the two novels as well as the description of non-dialect characters used in *Uncle Tom's Cabin* and *Clotel's; or, The President's Daughter* as a chosen scope of research. In addition to examples and illustrations of literary dialect used in the two novels to disclose the different forms of vernacular spoken by distinguished slave characters.

4.2. Use of Black English Vernacular

In fact, Black English Vernacular refers to African American English (AAE), a language variety that has also been known at distinguished times in dialectology and literature as Ebonics, black dialect, and Negro (nonstandard variety) English. Since the late 1980s, the era of time has been employed puzzlingly, one time in an exceedingly while with regards to simplest Ebonics, or, because it is accepted to linguists. Therefore, African American Vernacular English (AAVE) includes nation dialect uttered by various African Americans within the United States, and occasionally on the subject matter of every Ebonics and Gullah which means the English creole expressed through African Americans people.In this vein, Labov (1972) says:

> **what speakers of African American Vernacular English possess is basically the same grammar that all speakers of English possess". This means that African American Vernacular English speakers have their own rules along with the English speakers.** (42)

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

Accordingly, Ewars (30) adds: "AAVE may have taken a development of its own"

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

Ebonics

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

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

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

Other scholars have distinct definitions about Ebonics; Williams' original international definition: "extending the linguistic consequences of the African slave trade from West Africa to all countries where African slaves descendents now reside"(WilliamSmith) suggests**: "Ebonics is the antonym of Black English and is considered to be a language other than English"(5).**Blackshire-Belay claim that **"Ebonics refers to language among all people of African descent throughout the African Diaspora"(15).**

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

Effects on Education

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

In December 1996, African American Vernacular dialect of English was imposed on Oakland, California schools and it has had a great impact on the children's academic success. In this respect, Adger et al (19-2) assert that Ebonics gains

"a legitimate linguistic system, different from the standard English system, Oakland schools use students' knowledge of Ebonics in teaching Standard English. In this way, the schools respect and exploit students' linguistic competence as a resource for language development rather than a deficit."

In the same vein Trudgill (2002:08) adds:

"William Labov presented evidence showing that African American Vernacular English was a systematic, rule-governed linguistic variety. The court ruled that the education system should take account of the fact that children came to schoolspeaking a structured language variety which is linguistically different from Standard English."

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

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

Origins of Black English

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

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

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

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

Creoles and Pidgins

In the past, Creoles and Pidgins have generally been regarded as uninteresting linguistic phenomena because of their origins. Hymes comments that pidgins and creoles **"are marginal, in the circumstances of their origin, and in the attitudes towards them on the part of those who speak one of the languages from which they derive"(Hymes03).** However, a great importance has been given to pidgins and creoles by linguists especially in recent years. In this respect Wardhaugh states: **"The study of pidgins and creoles has become animportant part of linguistics and, especially, sociolinguistic study, with its own literature and, of course, its own controversies" (59).**

He adds:

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

Therefore, the origins of creoles have been related to AAVE according to Steward (1967), Dillard (1972) and Rickford (1977, 1997,1999a), who maintain that AAVE is of Creole origin. In the same stream, Wardhaugh (2006) remarks that**:**

> **AAVE has features that are typical of creoles, particularly the zero copula, some residual Africanisms, and certain styles of speaking (such as rapping, sounding, signifying, rifting, and fancy talk), which look back to an African origin"** and **"AAVE, therefore, is not a dialect of English but a creolized variety of English which still, for many people, has certain profound differences from the standard variety.** (344)

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

Black English Vernacular

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

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

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

Wardhaugh's view means that, nowadays, the suitable term is African American Vernacular English which is mostly employed by different linguists.

Furthermore, we can notice a number of names related to the word 'black' as illustrated by Jolinen **"There are also several names with the word 'black' contained in them that can be heard: Black communications, Black dialect, Black folk speech, Black street speech, Black English Vernacular, and Black Vernacular English" (20)**

4.3. Dialect Use in the Two Novels

Clotel's; or, The President's Daughter's novel and *Uncle Tom's Cabin*'s novel are full of dialectal elements employed by William Wells Brown's author and Harriet Beecher Stowe's author to disclose an authentic picture of each character to their audience.

Therefore, literary dialect use enables novelists and authors to portray and describe their own experiences and to convey a number of distinctive features and characteristics.

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

As a matter of fact, many definitions have been put forward by distinctive scholars in describing the concept of literary dialect; Poussa's definition is:

"The representation of non-standard speech in literature that is otherwise written in Standard English… and aimed at a general readership, (dialect literature) aimed essentially, though not exclusively, at a non-standard dialect speaking readership"(28). Dialect use in literature is written another way in a standard form with the purpose of getting a large and distinctive readership, literate and illiterate ones."

Milton states that "For centuries authors have sought to evoke orality through a variety of techniques, generally known as literary dialect, aiming at capturing salient features of speech"(5). This is to say that authors, for a long period of

time, have looked for a technique to represent non-standard forms of speech in narrative and thus it will be known as literary dialect.

According to Ives (1971), literary dialect is considered as a means **"to represent in writing a speech that is restricted regionally, socially or both" (146).** That is, dialect in literature is used by authors to reveal a character's regional or social status and at the same time by providing an exact picture of the original speech of each character.

In the same vein, Lake (2005) adds: **"The use of proper dialect helps to vividly express a character's identity" (40).** Thus, literary dialect may interpret the speech of an individual and convey a special meaning to the readership.

Furthermore, the implementation of dialect in literature has been regarded as the out-standing element of the enormous success that American literary works have made. In this respect, Ferguson (1990) declares that**: "The use of dialect in novels is inherently problematic, both technically and because of its sociolinguistic link, but it is also so potentially expressive that it is not easily avoided or controlled" (13).**

Dialect is used in everyday conversation by lay people to convey their special needs while it is used by authors in literary works, especially to reveal certain features to the reader. Thus, the author has some difficulties about the features and the different aspects of the dialect that he is going to select in his literary works. In this sense, Riley (1892) affirms:

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

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

Henceforth, any literary work is known by its diversity, particularly when observing its beauty and power. In this spirit, Macaulay (1994) points out that: **"There is nothing more complex, structured, and revealing of our human nature than ordinary talk and nothing more interesting than learning to notice it and to understand it as an object of beauty" (111).**

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

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

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

In the same stream, Mc. Arthur (1996) adds that **"dialect was used by Shakespeare and others to depict various provincial and rustic characters, and a distinctive form of South Western speech"** (275).Thus, various aspects of speech are used by writers in literature to reveal the regional and social background of the character with the purpose of getting an appropriatepicture of authentic speech to the audience. It is very important to mention that every literary writer has a purpose to entail dialect in novels like setting or characterization, as Serrir-Mortad (2012) states

"It becomes more essentially clear when some of the characteristics of say novels are discussed like characterization or setting which are very essential in use in the

development of any told story in a literary genre where events take place; thisevokes the call for dialect to cope with different places." (40)

The following title relies on Uncle Tom's Cabin' novel written by Harriet Beecher Stowe which is regarded as the first selected field of research.

4.4. *Uncle Tom's Cabin*

In Uncle Tom's Cabin's novel, Stowe's literary work is the primary chief novel written by a woman dealing with the beliefs of slavery. Therefore, Harriet Beecher Stowe puts her novel in the antebellum period by the beginning of the Civil War and as a reply to the Fugitive Slave Act of stated in the period of 1850.

Moreover, the Mulatto relatives consist of George, Eliza, and Harry in Uncle Tom's Cabin's novel, or Life Among the Lonely. Therefore, Harriet Beecher Stowe seeks for the heartlessness of slavery . For this account, Stowe's novel occurs to be the top-selling abolitionist novel of the nineteenth century. Henceforth, Stowe captures a critical view at all individuals implicated in the slave commerce like abused slaves, cruel slave catchers, white slave-holders, religious Christians, and corrupt politicians as well.

In addition, the remaining characters in Uncle Tom's Cabin like Tom, George, and others meet some of these individuals on their independence journeys. Therefore, we pursue the character Tom since he goes away down South, further into the rock bottom of slavery, in order to pursue the mulattoes characters as George, Eliza, and their son Harry as they take a trip north to Canada. Stowe (1852) says that **"Tom is an obedient and humble servant and Mr. Shelby's, his master's, "best hand."** (68) Stowe (1852) adds

> **"He [Tom] was a large, broad chested, powerfully-made man, of a full glossy black, and a face whose truly African features were characterized by an expression of grave and steady good sense, united with much kindliness and benevolence.** (68)

Henceforth, Harriet Beecher Stowe in her novel portrays the distinctive experiences of black slaves as opposed to mulatto slaves. Though, they are considered by the white individuals as slaves seeking for their freedom. Therefore, she reveals the various elements that differ the mulatto from the black slaves as in describing their physical appearance in Uncle Tom's Cabin. For this account, Stowe (1852) mentions

> **These natural graces in the quadroon are often united with beauty of the most dazzling kind, and in almost every case with a personal appearance prepossessing and agreeable. Eliza such as we have described her, is not a fancy sketch, but taken from remembrance, as we saw her, years ago, in Kentucky.** (11)

In addition, Stowe's novel introduces two slave owners; the former refers to a kind and well-educated one whereas the latter refers to a dreadful person. In this vein, Stowe (1852) describes Mr. Haley as

> **was a short, thick-set man, with coarse, commonplace features, and that swaggering air of pretension which marks a low man who is trying to elbow his way upward in the world.** (41)

Stowe (1852) in contrast describes Mr. Shelby as

> **had the appearance of a gentleman and the arrangements of the house, and general air of the housekeeping indicated easy, and even opulent circumstances.** (42)

Which means that even slave holder slaves differ from each other in their beliefs, behaviour and education.

4.4.1. Non-Dialect Characters in *Uncle Tom's Cabin*

We are going to focus on the non-dialect characters to disclose the demonstration of each one in Uncle Tom's Cabin's novel. Moreover, it is depicted by the use of slave holders or slave owners characters as it is highlighted in the next character.

Arthur Shelby is the possessor of the character Uncle Tom in Kentucky. Therefore, Arthur Shelby put up Tom for sale to a brutal man who is called Mr. Haley to pay off his charges. Moreover, he is well-informed, gentle, then, essentially good-hearted person, Shelby nevertheless endures and maintains bondage. In the same stream, Stowe (1852) notes

> **No; I mean, really, Tom is a good, steady, sensible, pious fellow. He got religion at a camp-meeting, four years ago; and I believe he really did get it. I've trusted him, since then, with everything I have,--money, house, horses,--and let him come and go round the country, and I always found him true and square in everything.** (2)

Furthermore, the author Stowe in her novel applies him to demonstrate that the wickedness intrinsic in slavery puts bad characters of all its practitioners not only their nasty slave-holders.

Stowe (1852) adds

> **His companion, Mr. Shelby, had the appearance of a gentleman, and the arrangements of the house, and the general air of the housekeeping, indicated eas, and even opulent circumstances. As we before stated, the two were in the midst of an earnest conversation.** (2)

The following character relies on Emily Shelby

Emily Shelby refers to the spouse of Mr. Shelby. Therefore, Emily Shelby is described as an adoring, pious woman who does not trust slavery. In addition, she utilizes her power with her husband to attempt to help the slaves obtained by her husband and is one

of the narrative's various honourably worthy and understanding woman characters. In this respect, Stowe (1852) asserts

> **Mrs. Shelby was a woman of high class, both intellectually and morally. To that natural magnanimity and generosity of mind which one often marks as characteristic of the woman of Kentucky, she added high moral and religious sensibility and principle, carried out with great energy and ability into practical results. Her husband, who made no professions to any particular.** (10)

George Shelby

In fact George Shelby is named by Uncle Tom "Mas'r George". Therefore, he is the generous son of Arthur and Emily Shelby. George adores Tom and swears to free him from the brutality into which his father auctioned him. Moreover, after Uncle Tom' death, George decides to liberate the whole slaves that lived in the ranch in Kentucky's town. Stowe (1852) says

Two days after, a young man drove a light wagon up through the avenue of China trees, and, throwing the reins hastily on the horse's neck, sprang out and inquired for the owner of the place. It was George Shelby; and, to show how he came to be there, we must go back in our story. (157)

Augustine St. Clare

Augustine St. Clare is described in the novel as the slave-holder of Tom in New Orleans' town and the father of Eva. Therefore, St. Clare is a changeable and passionate man. Henceforth, St. Clare is not a religious man, and he swallows and drinks all the time. Even if he cares after his daughter Eva and does not harm or threaten his slaves mulattoes. Stowe (1852) states

Augustine St. Clare was the son of a wealthy planter of Louisiana. The family had its origin in Canada. Of two brothers, very similar in temperament and character,

one had settled on a flourishing farm in Vermont, and the other became an opulent planter in Louisiana. (157)

The next character is Eva

Eva

The character Eva who is described as St.Clare's daughter. Therefore, Eva, also called Evangeline in Stowe's novel to show the little character and she is introduced as a well-educated kind in Uncle Tom's Cabin's novel. She is even portrayed as a pious character. Moreover, she grieves for the reality of slavery and views no difference among mulattoes and whites persons. Stowe (1852) confirms **"Evangeline fixed her large, serious eyes on her mother's face, with an earnest and perplexed expression, and said, simply, "What do you keep them for mamma?"** (173)

The following character relies on Miss Ophelia

Miss Ophelia

Miss. Ophelia is referred as the cousin of St. Clare who is from Vermont' town. Therefore, she gets nearer to facilitate him the management of his residence. Ophelia stands against slavery in *Uncle Tom's Cabin*. Stowe (1952) mentions

> **Miss Ophelia has listened to this conversation with an air of shrewd, observant gravity; and she still kept her lips tightly compressed, as if determined fully to ascertain her longitude and position, before she committed herself.** (174)

Marie

Marie is described as the spouse of St. Clare's. She is referred as a selfish character, little, droning, and silly. Stowe (1852) confirms

> **O, come, Marie, you've got the blues, this morning," Said St. Clare. "You know 't isn't so. There's Mammy, the best creature living,--What could you do without her?**
>
> **Mammy is the best I ever knew," Said Marie; "and yet mammy, now, is selfish—dreadfully selfish; it's the fault of the whole race.** (174)

Tom Loker

This character referred as a slave seeker rented by Mr. Haley to get Eliza, Harry, as well as George, Therefore, Tom Loker primary emerges like a grumpy, brutal person. Henceforth, George catches him but after he lets him go to be with the Quakers. Stowe (1852) notes

> **The Party beneath, now more apparent in the light of the dawn, consisted of our old acquaintances, Tom Loker and Marks, with two constables, and a posse consisting of such rowdies at the last tavern as could be engaged by a little brandy to go and help the fun of trapping a set of niggers.**

The next character is about Mr. Haley

Mr. Haley

Mr. Haley refers to the slave merchant who purchases Uncle Tom and Harry from the Shelby's family. He was described as a bad-tempered, vulgar person. Therefore, he introduces himself as a gentleman who cares for his slaves. Unfortunately, Haley abuses his slaves in harmful manner.

4.4.2. Dialect Characters in *Uncle Tom's Cabin*

In Uncle Tom's Cabin, Stowe's characters George, Eliza, and Harry are mulattos trying to escape from slavery and they are subjected to the one-drop rule. Therefore, the selected characters are: George, Eliza, and Harry which are being highlighted

Uncle Tom is described as a kind and religious person. In this respect, Stowe (1852)

> **No; I mean, really, Tom is a good, steady, sensible, pious fellow. He got religion at a camp-meeting, four years ago; and I believe he really did get it. I've trusted him, since then, with everything I have,--money, house, horses,--and let him come and go round the country, and I always found him true and square in everything.** (2)

Therefore, Uncle Tom is regarded as the central character of *Uncle Tom's Cabin's* novel, under awful circumstances. In addition to this, he asks all the time God to be with him and in order to stay always faithful. Unfortunately, through the novel's story, Uncle Tom was badly treated by Simon Legree until his death.

Moreover, the following dialect character stands around the character Ant Chloe

Ant Chloe is described as the wife of Uncle Tom and the one who cooks for the Shelbys's family. Therefore, Chloe regularly performs as a cheerful simpleton to hide her pain and sadness.

George Harris

George Harris is characterized in Stowe's novel as the husband of Eliza. Therefore, he is described also as mentally an enquiring and gifted mulatto person in Uncle Tom's Cabin's story. In addition, he adores his family extremely and always wants to struggle for his liberty. Stowe (1852) states

> **She had been married to a bright and talented young mulatto man, who was a slave on a neighbouring estate, and bore the name of George Harris. This young man had been hired out by his master to work in a bagging factory, where his adroitness and ingenuity caused him to be considered the first hand in the place.** (11)

Moreover, he succeed to fight the slave seeker Tom loker.

The next one is the mulatto character Eliza

Eliza Harris

Eliza refers to the spouse of George, and the mother of Harry. Therefore, she is a clever, gorgeous, then, a courageous slave female. Stowe (1852) confirms

> **These natural graces in the quadroon are often united with beauty of the most dazzling kind, and in almost every case with a personal appearance prepossessing and agreeable. Eliza such as we have described her, is not a fancy sketch, but taken from remembrance, as we saw her, years ago, in Kentucky.** (11)

Moreover, Eliza was known as a brave character especially when she crosses the Ohio River which is known as prominent picture in Stowe's novel.

Harry Harris is described in Uncle Tom's Cabin's novel as the son of Eliza and George, and he is demonstrated also as a young individual.

The last character is about Topsy

Topsy who is an uncultivated and illiterate slave girl owned by Miss Ophelia who always attempts to improve her. Therefore, Topsy was slowly learning how to behave in a good way by taking into account the case of the character Eva.

> **She was one of the blackest of her race, and her round shining eyes, glittering as glass beads, moved with quick and restless glances over everything in the room. Her mouth, half open with astonishment of the wonders of the new Mas'r' s parlor displayed a white and brilliant set of teeth.** (70)

4.5. Dialect Illustration of Cultural Components in *Uncle Tom's Cabin's* Novel

Uncle Tom's Cabin's novel includes some cultural elements or folkloric beliefs that are still present in some regions and societies which are part of the American culture of that time, among these, some superstitions, the belief in sorcery, religious belief, songs, saying as they are depicted in the subsequent table:

Folkloric components in Uncle Tom's Cabin
Religious belief in the novel
Superstition in Stowe's novel
Sorcery and Songs in Stowe's novel
Sayings used in the story

Table.4.1. Main cultural elements used in Brown's Novel

Therefore, the above table highlights the major folkloric components employed in Uncle Tom's Cabin's novel which summarizes the character's folkloric thinking and customs.

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

4.5.1. Superstition in *Uncle Tom's Cabin*

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

The expression "Sings out nuff to raise the dead" is used by Tom to show that he wants to sing to raise the dead.

4.5.2. The Belief in Sorcery Used in the Novel

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

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

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

Stowe reveals in her novel the total belief of *Uncle Tom's Cabin's* characters on the existence of spirits and ghosts;

> **You don't believe in ghosts, do you, Cass?" said he**
>
> **"No matter what I believe," said Cassy, sullenly.**
>
> **"Them noises was nothing but rats and the wind," said Legree.**
>
> **"Lord's sake! Ye can make anything out o' wind.** (170)

Stowe (1852) adds

> **I spects what he was gwine to say was, that the horse would roll when he was bringing him up from the stable; he's so full of spirits,-that's the way he got that dirt on him; I looked to his cleaning.** (175)

4.5.3. The Employment of Sayings

A saying may be described as a phrase or sentence that particular people use in particular situations and it is said by famous and well-known persons. As Stowe (1852) mentions in her novel "it biteth like a serpent and stingeth like an adder" (45). Therefore, she adds "That ar was a tol'able fair stroke of business"

4.6. Literary Dialect in *Uncle Tom's Cabin* and *Clotel*

The literary dialect used in each novel is considered as Black English Vernacular spoken by Africans Americans people devoted for slave characters in order to describe the real situation of slavery and abolition that does exist in the southern state.

Therefore, we are going to shed light on the similarities of dialect use in both novels which are Uncle Tom's Cabin and Clotel

4.6.1. Similarities of Dialect Use in *Uncle Tom's Cabin* and *Clotel*

The comparison between Clotel's novel and Uncle Tom's Cabin spotlight on the term 'Mulatto' which is used in both novels by the two authors which is described as someone of varied white and black descent, particularly an individual with one white father and one black mother or the vice versa. In this vein, Werner Sollors (1997:127) mentions that the term **"mulatto is of sixteenth century Spanish origin, which designated a child of a black and a white paren."** While this depiction emerges as purely a combination of two mixed-blood, the mulatto committed a troubling danger to nineteenth century Americans. Therefore, Sollors (1997:133) suggests that "**of all the combinations of white and black, the mulatto unites the most physical advantages"**

Moreover, various corporal advantages contain the mulatto's light, "white" skin, curly hair, and eyes identical from those of the clean white race. Henceforth, Sollors (1997:135) portrays the menace of the mulatto exploring an extract from Claude McKay's short story **"Near-White": "They [whites] hate us more than they do the blacks. For they're never sure about us, they can't place us [mulattos]"**

In the same stream, Brown (1853) describes the term 'Mulatto' as

> **In all the large towns in the Southern States, there is a class of slaves who are permitted to hire their time of their owners, and for which they pay a high price. These are mulatto women, or quadroons, as they are familiarly known, and are distinguished for their fascinating beauty. (59)**

Brown (1853) adds

> **Currer was a bright mulatto, and of prepossessing appearance, though then nearly forty years of age. She had hired her time for more than twenty years, during which time she had lived in Richmond. (60)**

Furthermore, the concept "tragic" mulatto refers to the one who frequently endures death, refusal from a white individual who is usually a lover. Hence, from the finding of their black race. Though, in Brown in Clotel's; or, the President's Daughter's shows the mulatto as a non tragic particularly with Mary as a 'Mulatto character. Whereas, some tragedies take place in Brown's literary works, as in Clotel's death. Therefore, Brown(1853) asserts

> **She clasped her hands convulsively, and raised them, as she at the same time raised her eyes towards heaven, and begged for that mercy and compassion there, which had been denied her on earth; and then, with a single bound, she vaulted over her railings of the bridge, and sunk for ever beneath the waves of the river.(217)**

Brown (1853) adds

> **Thus died Clotel, the daughter of Thomas Jefferson, a president of the United States, a man distinguished as the author of the Declaration of American Independence, and one of the first statesmen of that country. (218)**

Henceforth, these scopes of research concerning both authors Harriet Beecher Stowe and William Wells Brown focus on the Mulatto's imperfection which aids them to defeat the barriers they face as also achieving residency. Therefore, these bodies then

emerge as winning inhabitants or the champion or the conqueror rather than the so called "tragic" characters.

Moreover, in the analysis of both novels, the mulatto often occurs as a winning resident or inhabitant by ethnically "passing." In this vein, Sollors (1997:247) describes the process of passing as **"passing for white in the sense of 'crossing over' the color line in the United States from the black to the white side"**. This means that the subject of ethnic passing has a single call to American audience. Therefore, a mulatto, in reality or fiction, may pass or mask themselves, on purpose or without purpose, as a white citizen simply by their physical appearance.

4.6.2. Differencies of Dialect *Use in Uncle Tom's Cabin* and *Clotel*

The divergence between Uncle Tom's Cabin and Clotel relies on the following point:

- Brown's novel, though, does not commence with the story of the mother Currer and her two daughters, but rather with the "Narrative of the Life and Escape of William Wells Brown," Brown (1853:01) states **"William Wells Brown, the subject of this narrative, was born a slave in Lexington, Kentucky, not far from the residence of the late Hon. Henry Clay"** Which reflects a biographical drawing of the author's personal experiences of bondage and his eventual flee to the North. Unlike, Harriet Beecher Stowe's novel which begins directly with the story of Uncle Tom.
- Clotel's novel is written by an author who is regarded as a man unlike Uncle Tom's Cabin's novel written by a women. Therefore, Stowe's literary work is the primary chief novel written by a woman dealing with the beliefs of slavery.

The following is the summary of similar and different characteristics in Harriet Beecher Stowe's Uncle Tom's Cabin and William Wells Brown's Clotel:

	Uncle Tom's Cabin	**Clotel**

Region	Southern	Southern
Period	Nineteenth century	Nineteenth century
Dialect	Black English Vernacular	Black English Vernacular
Slave characters	Mulattoes and Negroes	Mulattoes and Negroes
Main Theme	Slavery	Slavery
Setting	Kentucky	Kentucky
Author	Woman	Men
Type of the Novel	Narrative	Narrative

Table 4.2. Characteristics of *Uncle Tom's Cabin* and *Clotel*

Both of Uncle Tom's Cabin and Clotel's novel succeed to characterize and illustrate the narrative of a slave life through literary dialect use which is employed by slave characters.

4.7. Examples of Literary Dialect Used in *Uncle Tom's Cabin*

Henceforth, there are an immense number of forms of contractions employed in *Uncle Tom's Cabin*'s novel. Therefore, the subsequent table depicts some of these contractions used by different characters.

Contractions' Form	Standard Form	Page number
Ha'nt	Have not	10
Don't	Do not	10
'cause	Because	10
That's going	That is going	11
You'll let	You will let	11
I've got	I have got	11
There's been	There has been	12

Mas'r	Master	12
'em	Them	14
Isn't	Is not	14
That's it	That is it	14
Can't	Can not	16
Aunty'd keep	Aunty would keep	22
'ccount	Account	22
O'	Of	22
Won't	Will not	22
Lor'	Lord	22
Cuttin'	Cutting	22
Cookin'	Cooking	22
Does n't know	Does not know	23
Bringin'	Bringing	23
Declar'	Declare	24
Mus'n't	Must not	24
T' other night	The other night	24
Al'ays	Always	24
'long	Along	24
Boun'	Bound	24
'pears	Appears	25
On 't	On it	25
'way off	Away off	31

Table 4.3. A few Forms of Contractions employed in *Uncle Tom's Cabin*'s novel

Therefore, Harriet Beecher Stowe's *Uncle Tom's Cabin'* s novel is portrayed in a vernacular variety which is recognized as Black English Vernacular. Moreover, it is very significant to state that the whole novel of *Uncle Tom's Cabin* is full of contractions used by slave characters since it is written in a non-standard form of language.

A great deal of contractions' forms are used in *Uncle Tom's Cabin*, as the case with Uncle Tom, a slave character as shows the following table:

Character	**Contracted words**
Uncle Tom	'menber, o'yer, seein', Mas'r, an't going, natur, 'deem, thar's, 'em, nothin', nur, chil'en, ba'r, ye, ator, 'fraid, 'spectin', readin', jest, 'tan't, bein', on 't, o' me, swarin', crackin', better 'n you, willin', crittur, agin.

Table 4.4. Contracted Words by *Uncle Tom* in the novel

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

Character	**Contracted words**
Ant Chloe	Al'us, interestin', Mas'r, cuttin', 'ccount, an't much, o', meetin', 'em, declar', boun' .
Sam	'magine, ridin', 'tall, gen'leman, getting', jist, 'varsal, o' day, minit, our 'n, Mas'r, 'pinion, I car', yer's, 'Hio, 'markably, 'bout, bein' .
Andy Andy	Extro'rnary, fa'r, gen'ally, tryin', t' other, al'ays, mus'n't, 'll, ris, 'em, ha'nt, 'Lizy, 'em, 't .
Topsy	Nothin', ma'am, tellin', you's, it's jist, 't, 'fess, workin', I's used, n't, Mas'r, know'd, you 's all, 'spects, o' har, 'bout, 'cause, han't, 'long, tan't, don't

Table 4.5. Contracted Words by Other Characters

Moreover, Uncle Tom's Cabin reveals the study of the data demonstrates that vowels and consonants have been sometimes deleted or added from words by characters as:

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

'agin, 'bout, 'way, b'longs, car', 'Hio, 'pinion, 'ccount, off'n, natur, spos'n, 'magine.

*/i/ turns to /e/ in:

set, ef, tell.

*/e/ turns into /i/ in:

Git, yit, forgit.

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

yer, getherin'.

*Consonant

*Contracted /g/ from nouns and verbs in:

meetin', goin', cuttin', seein', interestin', mornin', crackin', swarin', willin', 'spectin', readin'.

*Contracted /t/ in:

Mas'r, nex', inves', didn', breas', los', las'.

*Contracted /th/ from:

T' other, 'em,

/Consonant transformation:

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

'yourn', 'hearn'

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

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

In addition, the novel obtains some other changes occur in pronouns, demonstrative pronouns, auxiliaries, verbs and articles in terms of pronunciation used by Uncle Tom as it is shown in the table below:

Dialectal features	**The standard form**
Dat	That
Dem	Them
We's	We are
De	The
Yer	You
Dunno	Don't know
Der	Their
Dese	These
Dey	They
Gwine	Going

Table 4.6. Various Dialectal Utterances Used by Uncle Tom in the Novel

Some of the words have been totally changed by Uncle Tom as shows table 3.5:

Character	**Dialectal words**	**Words in the standard**
Uncle Tom	Mas'r	Master
	Ator	After
	Nur	Nor
	Crittur	Creature
	Al'ays	Always
	Ye	You
	Cum	Come

	Wal	Well

Table 4.7. Other Dialectal Terms Used by Uncle Tom in the novel

There are other changes in the speech of other slave characters like Aunt Chloe and Topsy as shown in the following table:

Dialectal words	**The words in the Standard**
Gal	Girl
Nuther	Neither
Dun no	Don't know
Jist	Just
Spect	Expect
Ma'am	Madam
Minnit	Minute
La	Laws

Table 4.8. Dialectal Words Used by Aunt Chloe and Topsy in Stowe's Novel

Furthermore, the research work spots light on other dialectal utterances that disclose the double negation which is considered as a feature of a non-standard language; some of these utterances are depicted in the subsequent table:

Double negation	**Standard form**	**Page number**
I should n't need no clothes	I should not need any clothes	172
't would n't do, no ways	It would not do, any ways	173
Don't think nobody never made me	Do not think anybody ever made me	159

I never tells no lies	I never tells any lies	161
I couldn't think of nothin' else to 'fess	I could not think of anything to confess	163
I an't a proposin' nothin'	I am not proposing anything	170
I wan't spectin' nothin'	I was not expecting anything	173
But it did n't do me no good!	But it did not do me any good	190
Dunno nothing 'bout love	Do not know anything about love	191
Never had nothing nor nobody	Ever had anything nor anybody	192
Could n't never be nothin' but a nigger	Could not ever be anything but a nigger	192
I never did care nothin' about it before	I never did care anything about it before	192

Table 4.9. Various Utterances of Double Negation employed in *Uncle Tom's Cabin*'s Novel

Henceforth, we can observe a huge range of dialectal utterances which contain the feature of double negation portrayed in Stowe's novel.

Furthermore, the subsequent table will reveal some dialectal utterances which are presented in the folkloric aspects of *Uncle Tom's Cabin's* novel.

Dialectal Utterances used in Cultural Aspects	The Cultural Aspects	Page number
Flesh and blood can't bear it any	Saying	16
That ar was a tol'able fair stroke of business	Saying	51
"I'm in the Lord's hands; nothin' can go no furder than He lets it; and thar's one thing I can thank Him for".	Religious Belief	74
"The Lord, He'll help me,-I know He will"	Religious Belief	74
Sings out nuff to raise the dead	Superstition	58

"S'pose dere will; but the Lord lets drefful things happen, sometimes"	Religious Belief	74
'member yer Creator in the days o' yer youth, Mas'r George	Religious Belief	78
"but thee mustn't feel so. The Lord hath ordered it so that never hath a fugitive been stolen from our village"	Religious Belief	96-97
"it biteth like a serpent and stingeth like an adder"	Saying	141
"han't no, body never telled ye how the Lord Jessus loved ye, and died for ye? Han't they telled ye that He'll help ye, and ye can go to heaven, and have rest, at last?"	Religious Belief	148
"O, had I the wings of the morning, I'd fly away to Canaan's shore; Bright angels should convey me home, To the new Jerusalem."	Song	174
"I see a band of spirits bright, That taste the glories there; They are all robed in spotless white, And conquering palms they bear."	Song	176
"I spects what he was gwine to say was, that the horse would roll when he was bringing him up from the stable; he's so full of spirits,-that's the way he got that dirt on him; I looked to his cleaning."	Sorcery	180
"You don't believe in ghosts, do you, Cass?" said he "No matter what I believe," said Cassy, sullenly. "Them noises was nothing but rats and the wind," said Legree. "Lord's sake! Ye can make anything out o' wind."	Superstition	272
"Can rats walk down stairs, and come walking through the entry, and open a door when you've locked it and set a chair against it? Said Cassy; "and come walk, walk, walking right up to your bed, and put out their hand, so?"	Sorcery	272

Table. 4.10. Some Dialectal Utterances employed in the Folkloric characteristics

As we have mentioned above, *Uncle Tom's Cabin*'s novel contains some dialectal elements which are heavily introduced in the folkloric beliefs of different mulattoes or slave characters.

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

Character	**Dialectal Grammatical Utterances**
Aunt Chloe	I likes, hev, I's, I's,I knows, gwyne, Dun no, I looks, I hearn.
	We doesn't, you telled, stories isn't,
	I grow'd, they was, I never tells.
	They's burnt, dunno, I spects, I an't used, I gets, does you know.
	You's all, you is, white folks is, niggers is, I loves candy and sich, "there an't nobody left now"
	I's so awful, other folks hires out der niggers, I's a thinkin', de boys is big enough.
	He was gwine, I's nothin' but a nigger, "If they's to pull every spear o' har out o' my head, it would n't do no good, neither"

Table 4.11. Deviant Grammatical Forms by Aunt Chloe in *Uncle Tom's Cabin*'s Novel

4.8. Data Interpretation of Literary Dialect in the Two Novels

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

There are other grammatical forms employed by characters in the novel under consideration and are mostly deviant from the Standard; this just indicates that these

speakers are informal between each other, which denotes accuracy and carelessness in speaking. As it is illustrated in the above-mentioned tables, slave characters' speech in both novels are entirely different from other characters. Words are sometimes joined and combined together and another time, vowel and consonants are either transformed, reduced or deleted.

- **Drop and Briefness in *Uncle Tom's Cabin* and *Clotel***

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

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

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

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

- **Clarity and Simplification**

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

In fact, most characters in Harriet Beecher Stowe and Brown's novel use non-standard forms of language in their speech for the sake of simplification and easiness to the readership. In addition, there are different grammatical forms of Black English

Vernacular in the novel which tend to be ungrammatical as **'I owns'** for **'I own'**, **you knows'** for **'you know'**, **'they sings'** for **'they sing'** and **'you's gwyne'** for **'you are going'**. In this vein, Trudgill points out **"non standard dialects of English are ungrammatical that they do not have grammar or that their grammar in some way wrong… are quite wrong" (45).**

In the same stream, Greenough adds:

> **"Even bad grammar is essentially just as good as good grammar; it becomes bad merely because it is associated with persons that we dislike or look down on. And bad language is only such because it is not the accepted form of speech."(72-73)**

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

- **Closeness and Familiarity**

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

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

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

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

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

> " Hark 'e, Tom!-ye think, 'cause I've let you off before, I don't mean what I say; but, this time, I've made up my mind, and counted the cost. You've always stood it out agin' me: now, I'll conquer ye, or kill ye!-one or t' other. I'll count every drop of blood there is in you, and take 'em, one by one, till ye give up!" Tom looked up to his master, and answered, "Mas'r, if you was sick, or in trouble, or dying, and I could save ye, I'd give ye my heart's blood; and, if taking every drop of blood in this poor old body would save your precious soul, I'd give 'em freely, as the Lord gave his for me" (Stowe 281)

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

- **Sociolinguistic Observation in Literary Dialect Investigation**

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

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

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

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

In the same vein, Minnick adds that:

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

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

➢ Social Points of View in Literary Dialect Investigation

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

> **"Social rules, therefore, are much like linguistic rules, they determine the actor's (or speaker's) choice among culturally available modes of action or**

> **strategies in accordance with the constraints provided by communicative intent, setting, and identity relationships."** (Gumperz 16)

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

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

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

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

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

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

In the same vein, he adds:

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

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

- **The Use of Culture in *Uncle Tom's Cabin***

The novel of *Uncle Tom's Cabin* includes some folkloric elements used by Harriet Beecher Stowe as sayings, religious belief, songs, the belief in sorcery and superstition to depict and reflect the natural speech of characters. In fact, the whole novel is nearly written in a vernacular variety which is known as Black English Vernacular to focus on a character's educational background and to provide social parameters that characterize the speakers of dialect as age, gender and social status. Additionally, to be faithful to the context the writer tries to set up.

4.9. Conclusion

This chapter attempts to join between the study of the two novels Uncle Tom's Cabin and Clotel's; or, The President's Daughter written by Harriet Beecher Stowe and William Wells Brown through highlighting their both use of dialect and by depicting the similarities and differences of the use of vernacular which is employed in the two fields of study which data interpretation of literary dialect in both novels is included as well.

To conclude, it also aims at revealing the portrayal and the representation of some dialect characters in the two novels as well as the description of non-dialect characters used in Uncle Tom's Cabin and Clotel's; or, The President's Daughter as a chosen scope of

research. In addition to examples and illustrations of literary dialect used in the two novels which are Uncle Tom's Cabin and Clotel's; or, The President's Daughter written by Harriet Beecher Stowe and William Wells Brown to disclose the different forms of vernacular spoken by distinguished slave characters.

General Conclusion

To conclude, one may say that this thesis is simply a research work that would probably bring a further step in a scientific adventure to a very particular and fascinating field of investigation namely, *Literary Linguistics.* This scope of research with such a problematic is just an attempt to uncover the significance of dialect use in American literary works with an exploration at various dimensions and different levels of analysis.

It tries at the same time to shed light on language as its empowers literary works in the interpretation of literary texts, and how it facilitates the communication of ideas, express feelings, persuade, and present matters to different audiences. Sociolinguistics is therefore viewed as perhaps an ideal complement to literature, where an understanding of how they are joined together is of no doubt. This is mainly because, in current times, language scholars began to vary their minds by recognizing that folks can display varieties of distinctive sorts of language just by reading a piece of writing

Besides, it has been shown that in any speech community, language carries a lot of means of interaction and reveals our social behavior. For this account, it is a fundamental element in any literary work which is used side by side with different forms of non-standard language.

To put it definitely, in an attempt to draw some concluding remarks, it can be ultimately noted that the use of dialect in general, and some other non–standandard linguistic forms in literary works has brought a knew dimention and a challenging perspective to the way the readerships have to handle and deal with the critical aspect that may be underline in both a mixed picture of a set of literary and social parameters. The author, by doing so offered their audiences a real opportunity to get closer and better understand the role of their fictitious characters that become almost real due to this to the implementation of a social linguistic dimention and a dialectal situation suggested to portray man’s real environment and social interactions of various sociocultural contexts.

A layout of four chapters has been considered as a general research methodology, where the first chapter tried to depict and tackle a hypothetical description of some key

concepts vis-à-vis the use of vernacular in literature. A nearby investigation at the overall idea of dialect and Black English specifically has been processed. It is structured as follows, starting to discuss the notion of Sociolinguistics and Literature and how they are combined together; focalising on some concepts tightly linked to Linguistics, Language, Anthropology and Dialectology.

The second one comprised the different aspects of our reseach theoretical account mentioned in Harriet Beecher Stowe's work; describing as slavery and the relationship between the slaves and their masters, then, with a biographical description of the author Harriet Beecher Stowe and by portraying her experience of motherhood and also as a mother slave.

The third one is chiefly concerned with the research data analysis, in terms of literary study of *Clotel*'s novel by collecting data at both phonological and grammatical levels. Consequently, by including an investigation to the different dialectal features employed in *Clotel'*s novel in terms of phonology and grammar by providing an illustration of some slave characters' speech which is characterized as Black English Vernacular dialect.

The fourth chapter attempts to join between the study of the two novels *Uncle Tom's Cabin* and *Clotel's; or, The President's Daughter* written by Harriet Beecher Stowe and William Wells Brown through highlighting their both use of dialect and by depicting the similarities and differences of the use of vernacular which is engaged in the two fields of study. Henceforth, interpretations of these dialectal elements will be depicted. Ultimately, it also aims at revealing the portrayal and the representation of some dialect characters in both narratives as well as the description of non-dialect characters used in *Uncle Tom's Cabin* and *Clotel's; or, The President's Daughter* as a selected area of research. Examples and illustrations of literary dialect are stated to disclose the diverse forms of vernacular spoken by distinguished slave characters.

Uncle Tom's Cabin (1852) and *Clotel; or, The President's Daughter* (1853) by Harriet Beecher Stowe and William Wells Brown are almost rich with the use of Black English Vernacular, for the sake of realism and to cope with the characters' educational and social background as well. Therefore, it is a more direct way to connect with the

reader, without filter of censure, just a complete heart to heart connection through a book. Also, dialect use in literature may attract the reader's attention and provide him with a vivid image about the atmosphere of the literary work, then, it is also considered as flexible and intelligible.

There are a lot of data which have been gathered from the speech some slave characters, and then analyzed in terms of the phonological and grammatical level. Non-dialect characters employ a non-standard variety which is used and spoken by slaves living in the South namely the so-called Black English Vernacular. Hence, both authors in *Uncle Tom's Cabin* and *Clotel; or, The President's Daughter* tend to expose from slaves' speech that they are black slave who are illiterate, poor, religious and uneducated.

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

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

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

- The impact of giving pleasure to the readers while exploring the vernacular language and to push them to embrace the American literature.
- Dialect use makes American literary works richer, more complex and therefore more interesting and attractive.
- The use of dialect leads readers to the discovery of the magnificent realistic side of universal literature and makes the literary work itself more approachable, more popular to readers as if to let a simple lay man reader more comfortable and familiar.

General Conclusion

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

Ultimately, in further research, it would be very stimulating to look at the additional various functions of these dialectal elements written in a vernacular variety known as Black English Vernacular used in other novels written by extra authors by providing a thorough analysis to phonological, grammatical and lexical one .

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Appendices

Appendix 1

Uncle Tom's Cabin's Character List[1]

Uncle Tom

A good and pious man, Uncle Tom is the protagonist of *Uncle Tom's Cabin*. Even under the worst conditions, Uncle Tom always prays to God and finds a way to keep his faith. As the novel progresses, the cruel treatment that Tom suffers at the hands of Simon Legree threatens his belief in God, but Tom withstands his doubts and dies the death of a Christian martyr.

Aunt Chloe

Uncle Tom's wife and the Shelbys' cook. Chloe often acts like a jovial simpleton around the Shelbys to mask her more complex feelings.

Arthur Shelby

The owner of Uncle Tom in Kentucky, Shelby sells Tom to the cruel Mr. Haley to pay off his debts. An educated, kind, and basically good-hearted man, Shelby nonetheless tolerates and perpetuates slavery. Stowe uses him to illustrate that the immorality inherent in slavery makes villains of all its practitioners—not just the most cruel masters.

Emily Shelby

Mr. Shelby's wife, Emily Shelby is a loving, Christian woman who does not believe in slavery. She uses her influence with her husband to try to help the Shelbys' slaves and is one of the novel's many morally virtuous and insightful female characters.

George Shelby

Called "Mas'r George" by Uncle Tom, George is the Shelbys' good-hearted son. He loves Tom and promises to rescue him from the cruelty into which his father sold him. After Tom dies, he

[1] https://www.enotes.com/topics/uncle-toms-cabin/characters

resolves to free all the slaves on the family farm in Kentucky. More morally committed than his father, George not only possesses a kind heart but acts on his principles.

- **George Harris**

  Eliza's husband and an intellectually curious and talented mulatto, George loves his family deeply and willingly fights for his freedom. He confronts the slave hunter Tom Loker and does not hesitate to shoot him when he imperils the family.

- **Eliza Harris**

  Mrs. Shelby's maid, George's wife, and Harry's mother, Eliza is an intelligent, beautiful, and brave young slave. After Mr. Shelby makes known his plans to sell Eliza's son to Mr. Haley, she proves the force of her motherly love as well as her strength of spirit by making a spectacular escape. Her crossing of the Ohio River on patches of ice is the novel's most famous scene.

- **Harry Harris**

  Eliza and George's son, a young boy.

- **Augustine St. Clare**

  Tom's master in New Orleans and Eva's father, St. Clare is a flighty and romantic man, dedicated to pleasure. St. Clare does not believe in God, and he carouses and drinks every night. Although he dotes on his daughter and treats his slaves with compassion, St. Clare shares the hypocrisy of Mr. Shelby in that he sees the evil of slavery but nonetheless tolerates and practices it.

- **Eva**

St. Clare and Marie's angelic daughter. Eva, also referred to in the book as Little Eva (her given name is Evangeline) is presented as an absolutely perfect child—a completely moral being and an unimpeachable Christian. She laments the existence of slavery and sees no difference between blacks and whites. After befriending Tom while still a young girl, Eva becomes one of the most important figures in his life. In death, Eva becomes one of the text's central Christ figures.

Miss Ophelia

St. Clare's cousin from the North (Vermont) who comes to help him manage the household, Ophelia opposes slavery in the abstract. However, she finds actual slaves somewhat distasteful and harbors considerable prejudice against them. After Eva's death, and through her relationship with Topsy, Ophelia realizes her failings and learns to see slaves as human beings. Stowe hoped that much of her Northern audience might recognize themselves in Ophelia and reconsider their views on slavery.

Marie

St. Clare's wife, a self-centered woman. Petty, whining, and foolish, she is the very opposite of the idealized woman figure that appears repeatedly throughout the novel.

The Quakers

The Quakers, a Christian group that arose in mid-seventeenth-century England, dedicated themselves to achieving an inner understanding of God, without the use of creeds, clergy, or outward rites. The Quakers have a long history of contributing to social reform and peace efforts. In *Uncle Tom's Cabin,* many Quaker characters appear who help George and Eliza, as well as many other slaves. Stowe uses them to portray a Christianity free of hypocrisy, self-

righteous display, or bigoted conventions. This kind of Christianity, she implies, can play a crucial role in the abolition of slavery.

Senator and Mrs. Bird

Mrs. Bird is another example of the virtuous woman. She tries to exert influence through her husband. Senator Bird exemplifies the well-meaning man who is sympathetic to the abolitionist cause but who nonetheless remains complacent or resigned to the status quo.

Tom Loker

A slave hunter hired by Mr. Haley to bring back Eliza, Harry, and George, Tom Loker first appears as a gruff, violent man. George shoots him when he tries to capture them, and, after he is healed by the Quakers, Loker experiences a transformation and chooses to join the Quakers rather than return to his old life.

Mr. Haley

The slave trader who buys Uncle Tom and Harry from Mr. Shelby. A gruff, coarse man, Haley presents himself as a kind individual who treats his slaves well. Haley, however, mistreats his slaves, often violently.

Topsy

A wild and uncivilized slave girl whom Miss Ophelia tries to reform, Topsy gradually learns to love and respect others by following the example of Eva.

Simon Legree

Tom's ruthlessly evil master on the Louisiana plantation. A vicious, barbaric, and loathsome man, Legree fosters violence and hatred among his slaves.

Cassy

Legree's (slave) mistress and Eliza's mother, Cassy proves a proud and intelligent woman and devises a clever way to escape Legree's plantation.

Emmeline

A young and beautiful slave girl whom Legree buys for himself, perhaps to replace Cassy as his mistress. She has been raised as a pious Christian.

Appendix 2

Clotel; or, The President's Daughter's Character List [2]

Currer

Semi-autonomous slave of Thomas Jefferson; mother of Clotel and Althesa. Currer is "Sally Hemings fictional counterpart." Instead of serving Jefferson directly, she works as a laundress, giving him her pay. She exchanges her income for a "pseudo-freedom" for her and her daughters, and gets them educated.[15] She is purchased by Rev. Peck.

Clotel

Daughter of Currer and Jefferson; sister to Althesa. At 16 years old, she is purchased by Horatio Green, with whom she has a daughter Mary. Later she is sold again, ending up in Vicksburg, Mississippi. She escapes from there with the slave William, while disguised and traveling as a white gentleman, Mr. Johnson.

Althesa

Daughter of Currer and Jefferson; sister to Clotel. Purchased at 14 years old by James Crawford and resold to Dr. Morton. She passes as white so they can be married; they have two daughters, Jane and Ellen, and her life looks hopeful.

Mary

Daughter of Clotel and Horatio Green. She becomes the lover of the slave George Green, jailed as an insurgent after Nat Turner's Rebellion in 1831. She switches places with him in prison, allowing him to escape dressed as a woman. She is eventually sold to a French man who takes her to Europe. After his death, she encounters George by chance, and they marry.

George Green

Slave in the service of Horatio Green; becomes Mary's lover. After escaping prison with her help, he flees to the free states, evading recapture in Ohio with the help of a Quaker. He reaches

[2] https://engl38a.wordpress.com/2014/04/21/character-lists-for-equianos-and-clotel/

Canada and migrates to Great Britain. Ten years after arriving in England, he travels to Dunkirk, France, where he re-encounters Mary, and they marry.

Horatio Green

He is the first to buy Clotel after Jefferson's death, and takes her as a concubine. He is Mary's biological father. He sells Clotel and enslaves Mary after marrying a white woman.

Georgiana Peck

Daughter of Reverend Peck.

Reverend Peck

Father of Georgiana Peck. He buys Currer, assigning her to kitchen and household affairs.

William – An enslaved mechanic who is hired out to work alongside Clotel in Vicksburg. While paying his master from his earnings, he saved $150 in secret. He and Clotel use this to support their bold escape.

Appendix 3

Uncle Tom's Cabin Summary [3]

Uncle Tom's Cabin opens as Mr. Shelby and a slave trader, Mr. Haley, discuss how many slaves Mr. Shelby will need to sell in order to clear up his debt. Despite his misgivings, Mr. Shelby decides to sell Tom, a faithful and honest man, and Harry, the son of his wife's favorite slave, Eliza.

Eliza overhears that her son has been sold and makes a split-second decision to take him and run away to Canada that very night. Earlier that day, her husband, George Harris, had let her know that he planned to leave his own master, and she hopes they will both be able to escape and reunite in Canada.

As Eliza takes off, the slave trader Mr. Hadley follows her and almost catches her. She escapes into Ohio by crossing a river on a piece of floating ice. Mr. Haley sends slave catchers after her, and returns to collect his remaining property, Tom. Tom chooses not to run because he knows his master (at this point, Mr. Shelby) relies on his honesty.

Tom and Mr. Haley leave for the South. En route, Tom saves a little girl from drowning. The girl's father decides to buy Tom to be his daughter's personal servant. Tom has lucked out (insofar as being sold can be called lucky) because the girl's father, Augustine St. Clare, treats his slaves relatively well. The little girl, Eva, is also a sweet child, devoted to her servants and family. Unfortunately, the mother, Marie St. Clare, is a more typical slave owner and runs her slaves ragged as they try to satisfy her endless demands.

Tom grows fond of little Eva. They discuss their mutual Christian faith on a daily basis. Eva even transforms the life of a hardened young slave girl named Topsy, and begins to teach another slave, Mammy, to read.

[3] https://www.shmoop.com/study-guides/literature/uncle-toms-cabin/summary

When it is clear that Eva is ill and going to die, she calls all the slaves together to give them a speech about God's love (and her love) for them. She gives each slave one of her blonde curls so they will remember her. Then she dies of consumption (known now as tuberculosis).

Meanwhile, Eliza and her husband George are reunited in a **Quaker** camp. From there, they escape to Canada successfully, though not without a couple of run-ins with slave catchers on the way.

Back at St. Clare household, Augustine St. Clare is heartbroken at his daughter Eva's death, as are all the slaves. St. Clare promises Tom his freedom but, before he finishes making out the papers, he is killed in a barroom brawl. Tom is sold at auction, along with many of the other St. Clare slaves.

Tom's new master is Simon Legree, an evil and violent man who works his slaves until they die, then buys new ones cheaply in a never-ending cycle. Despite Legree's treatment, Tom maintains his honest, kind behavior. Legree does his worst to "harden" Tom so that he can use Tom as an overseer on the plantation, but Tom refuses to change no matter how hard or how often Legree beats him.

When Tom encourages two female slaves, whom Legree uses as prostitutes, to escape, Legree beats Tom to death. It takes a few days for him to die, however, and in the meantime, his old master's son, George Shelby, arrives to emancipate (or free) Tom – too late. Instead, "Master" George buries Tom then leaves.

The two female slaves who escaped Legree's house, Cassy and Emmeline, end up on the same ship as George Shelby. Cassy confesses her story to him, realizing that George's heart is soft towards the plight of escaping slaves. Another woman on the ship soon confesses her story to George as well, and it turns out that she is George Harris's sister, sold south into slavery many years earlier.

George Shelby relates that George Harris married Eliza and they both escaped to Canada. Cassy, overhearing the story, puts two and two together and realizes that Eliza is her own daughter, who was taken from her many years before.

The two women travel to Canada together and are reunited with their families. Although Tom's life ended in tragedy, there is much happiness among these slaves who survived and escaped the trials and tribulations of slavery, either through emancipation or by fleeing to Canada.

Appendix 4

Clotel or The President's Daughter Summary[4]

Clotel: Or, The President's Daughter, A Narrative of Slave Life in the United States is principally about the fate of an African American female slave, Clotel, who is described by William Wells Brown as the daughter of Thomas Jefferson. In her earlier years, Clotel's mother, Currer, was a servant of Jefferson before his departure to Washington "to fill a government appointment," at which time Currer was passed on to another master. In the context of the novel, Currer's daughters are the offspring of Thomas Jefferson. As a quadroon, Clotel is much sought by the white males of Richmond, who viewed quadroon and mulatto females as a select choice for concubinage.

Brown's book, however, does not begin with the story of Currer and her children, but rather with the "Narrative of the Life and Escape of William Wells Brown," a biographical sketch of Brown's own experiences of bondage and his eventual escape to the North. The novel itself begins with the dilemma faced by Currer, who along with her daughters is sold on the auction block in Richmond after the death of her master. Clotel is bought by Horatio Green; Currer and her younger daughter, Althesa, are purchased by a slave trader who transports them south. Currer is sold in Natchez, Mississippi, to the Reverend John Peck. Althesa continues to New Orleans, where she is auctioned and purchased by James Crawford as a house servant.

The separation of Currer and her daughters provides the basis for the development of the three primary story lines, Clotel's, Currer's, and Althesa's. Clotel's story involves her life as a concubine of Horatio Green in Richmond, where she has been provided with a house and eventually gives birth to a daughter, Mary. Clotel's relationship with Horatio Green is characterized by the language of the sentimental novel, which includes descriptions of overpowering emotional attachment, especially of Clotel for Horatio.

Brown introduces the second story line when he traces the experiences of Currer in Natchez. Currer spends her remaining years as a servant of Reverend Peck, dying in Natchez without ever reuniting with her daughters. An extended section portrays Reverend Peck, who is used by Brown to present the religious issues surrounding slavery, the contradictions between Christian beliefs and bondage. The scenes at the Peck farm are used to develop the differing attitudes of Peck and his daughter, Georgiana, toward the institution of slavery.

Clotel's life is radically changed when Horatio Green marries Gertrude, a white woman who insists on the sale of Clotel because she views Clotel as a rival. Clotel is sold to a

[4] https://www.enotes.com/topics/clotel

slave trader and eventually is purchased by James French to labor as a servant for his wife in Vicksburg, Mississippi. Clotel's daughter, Mary, remains in the Green household and is treated unkindly as a servant.

Clotel resists her bondage in Vicksburg and plots to escape, cleverly disguising herself as an ailing white male traveling with a servant, a fellow slave, William, who has decided to assist Clotel in her escape. Clotel's escape is portrayed in detail as she travels by boat from Vicksburg to Louisville, Cincinnati, and then overland by stagecoach to Richmond. Although she arrives safely in Richmond, she is hunted by slave catchers and imprisoned in Washington, D.C. She escapes, but, pursued and facing capture on the Long Bridge, Clotel commits suicide by leaping into the Potomac River, within sight of the Capitol and the "President's house."

The third story line, the fate of Althesa, involves her purchase by Henry Morton, who marries her and fathers their two children, Ellen and Jane. Both Althesa and Morton perish in a yellow fever epidemic, leaving Ellen and Jane as property to be dispensed with by Morton's brother. Both daughters are subjected to the auction block and the possible trials of forced concubinage. Jane dies of a broken heart after the death of her lover, and Ellen commits suicide, fearing a...

ملخص:

تتناول هذه المذكرة بالدراسة إشكالية توظيف العامية لدى الأمريكان السود وكذا التراث الشعبي في الرواية الأمريكية، اخذين روايتين: أنكل تومس كابن و كلوتل نموذجا للدراسة. وقد تمحورت إشكاليتنا حول الدوافع التي أدت بالروائيين الأمريكيين : هاريت بيتشر ستاو ووليام والز براون الى استخدام الألفاظ العامية لدى الأمريكان السود ومدى تأثير العوامل السوسيولسانية فيها، وأبرزها في هذه الروايتين أهمية العامية والتراث الشعبي.

الكلمات المفتاحية: الموروث الثقافي، العامية، عامية الأمريكان السود،المؤلفات لسانيات، سوسيولسانية، لغة، الأنثروبولوجيا .

Résumé :

Cette étude examine l'exploration de l'utilisation vernaculaire de l'Anglais noir à travers Harriet Beecher Stowe's Uncle Tom's Cabin et William Wells Brown's Clotel. Il démontre une discipline hybride de sociolinguistique et littérature. Cette recherche décrit comment le facteur sociolinguistique influe sur l'utilisation du dialecte. L'analyse des romans, d'un point de vue socioculturel, démontre la variété d'aspects culturels et folkloriques ainsi que la découverte des éléments dialectaux inclus dans les romans. A partir de cela, une étude interdisciplinaire a été proposée pour considérer et analyser le dialecte utilisé dans les romans. Concernant les résultats, l'utilisation du dialecte dans la littérature semble avoir une bonne contribution à la diversité et à la caractérisation, plus populaire auprès des lecteurs comme pour laisser un simple lecteur profane plus à l'aise et familier.

Mots clés:Vernaculaire des Américains Noirs, littérature, l'ésclavage, sociolinguistique, langage, anthropologie.

Summary:

This present research work examines the exploration of Black English Vernacular use through Harriet Beecher Stowe's *Uncle Tom's Cabin* and William Wells Brown's *Clotel.* It demonstrates a hybrid discipline of sociolinguistics and Literature. Besides, this thesis explores both novels from a cultural perspective, shedding light on the dialectal elements of Black English. Methodologically, an interdisciplinary approach has been employed in gathering and analyzing data, that is the use of literary, linguistic and sociolinguistic approaches to a better understanding of the various features of speech. Concerning the result, dialect use in literary work seems to have a good contribution to diversity and characterization, more popular to readers as if to let a simple lay man reader more comfortable and familiar.

Key words: Black English Vernacular, literature, slavery, sociolinguistic, language, cultural aspects, anthropology