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Applied Linguistics and Teaching of English

A Stylistic Analysis of African American Dialect in Alice Walker's

The Color Purple

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Declaration

I declare that this dissertation is submitted for the Master Degree in Applied Linguistics and is prepared by my own. It has not been submitted for any other degrees.

Dedication

To those who once cultivated my soul
with seeds of pride, dignity and goodness,
a gift in whatever dialect a human may call
from Eve till final breath of existence.

Sahar

Acknowledgement

He taught me the first course of my MA, Stylistics, and again he returned back in this last phase. Thank you Dr. Nimer for help, sincerity and advice. When you said "Hold on", it's time to go on. I was always keen to work on it all the time. No script would've been prominently completed without sincere endeavor from the foundation. Thanks to my English lecturers at Hebron University. To list just a few, I am privileged enough to be once a student of Dr. Ahmed Ataweneh for inspiring me to dig deeper when it's time to go. Another raise for Dr. Hazem Bader who was ideal in humaneness. I'll never disremember the times when he stood by the late-comer learner. I am also indebted to Dr. Mahmoud Eshreteh for his provoking thoughts. Your repeated tag "This issue needs a piece of research" revived innate academic craving for conducting a piece of research. Inextricably intertwined appreciation in the long-term memory for the giant professors from Bethlehem University: Aziz Khalil, Jean Kattan, Hazim Najjar, and Therese Saliba. A raise for you all as you underpinned and honed systematic mechanics of thinking. There is also a permanent place for my college mates with whom I shared room 301 for two years of study, hope, fear, competition and respect. In short, if I were given the chance to adapt Alice Walker's farewell statement in *The Color Purple*, it would be "I thank everybody in this thesis for coming".

Abstract

Style is an integral pillar in constructing aesthetically consistent and attractive content in literary works. Stylistic analysis is a guarantee to reveal texts' linguistic constructions and their connected harmony with meanings. This current study aims to explore the stylistic devices of African American dialect in Alice Walker's Pulitzer novel *The Color Purple* (1982) and their contributions to reveal literary themes. The study is analytical-descriptive one that approaches content data of the novel through interpretive ways. Investigating the novel rests on dissecting linguistic and stylistic data into their elements to clarify their role and to assess how Walker combines these elements creatively. Doing so, the research answers meticulously four questions. The results demonstrated that the use of various stylistic features including lexical, semantic, syntactic, grammatical and figures of speech are purposeful in creating constancy with the theme of identity and freedom of the heroine, Celie, who undergoes a hard psychological trek for three decades. Further, the results showed the injustice relations of power in the Southern part of the United States of America in which blacks are subordinate to white, and women either daughters or wives are dehumanized by men due to abhorred racial and patriarchal stereotypes. Therefore, Walker directs arrows of satire to those who distort personal and social peace. All these meanings are revealed stylistically through various devices mainly figures of speech including metaphor, simile, intertextuality, and personification, in addition to purposeful word and sentence dictions. Importantly, this paper gives the breadth of attention that previous research is short of, and thus constitutes an objective springboard for putting the novel, and other literary works as well, to neat stylistic analysis to better understand the novelist's employment of stylistic components and their aesthetic effects on meaning, and to assure how messages are grasped through systematic analysis.

Key words: Style, Stylistics, Stylistic Analysis, African American Dialect, *The Color Purple*, Alice Walker.

Abstract in Arabic

يشكل الاسلوب ركيزة اساسية في بناء محتوى متناسق و جذاب للنصوص الادبية التي ما ان تخضع للتحقيق الاسلوبي حتى تتكشف لبناتها اللغوية المتراسة عن ترابط وثيق مع معاني مقصودة. تهدف هذه الدراسة الى تقصي الادوات الاسلوبية للهجة الأفارقة الامريكان في رواية (اللون البنفسجي) الحائزة على جائزة بولنزر للكاتبة اليس ووكر، و ماهية علاقتها مع الاهداف الادبية في فحوى الرواية . تصنف الدراسة في اطار التحليل الوصفي و النوعي المفصل لأنها اعتمدت في تفسير الرواية على تحليل المعطيات اللغوية الى عناصرها لتوضيح ماهية الدور الاسلوبي لها و الذي وظفته الكاتبة بطريقة ابداعية لتحقيق عدة رسائل للقراء. و عليه يتمحور البحث حول اربعة اسئلة. اظهرت نتائج الدراسة الاسلوبية ان استخدام الادوات الاسلوبية مثل الحقول المعجمية و الاصطلاحية و النحوية و المجاز اللغوي ساهمت في اىصال اهداف الروائية في تعزيز الهوية و الحرية لبطله الرواية سيلبي التي اجتازت رحلة نفسية شاقة امتدت لعقود ثلاثة قبل ان تعلن تحقيق ذاتها، كما كشفت النتائج عن علاقات القوة المستبدة و المتنفذة في الجنوب الامريكي حيث يذعن فيها الأسود للأبيض حسبما تعاهد عليه الموروث الطبقي البغيض ، و أما الرجل فله الهيمنة الكاملة على المرأة سواء كانت ابنة ام زوجة في ظلال عادات ابوية مقبولة. لا تملك الكاتبة الا ان توجه سهامها قارسة من الهجاء لمن عبثوا او تهاونوا في السلم الشخصي و المجتمعي. كل هذا حيكته الكاتبة بأسلوب بلاغي تميز بكثرة مجازاته اللغوية مثل الاستعارة، التشبيه، التناص، التشخيص، اضافة الى انتقاء الكلمات و التراكيب و الجمل الهادفة، و بهذا يمنح البحث اسهاما كبيرا في رقد ما نقص في الادبيات السابقة حول الية الربط بين النقد الادبي و التقصي اللغوي بمنهج تحليلي و موضوعي ، و فهم كيفية توظيف العناصر البلاغية و تأثيرها الجمالي على المعنى.

الكلمات المفتاحية: الاسلوب، الاسلوبية، التحليل الاسلوبي، اللهجة الافريقية-الامريكية، اللون البنفسجي، اليس ووكر.

Table of contents

Contents	Page
Declaration	I
Dedication	II
Acknowledgement	III
Abstract	IV
Abstract in Arabic	V
Chapter one: Introduction	1
1.1. Background of the study	1
1.2. Statement of the problem	7
1.3. Significance of the study	8
1.4. Objectives of the study	8
1.5. Research questions	9
1.6. Limitation of the study	9
1.7. Conclusion	10
Chapter two: Theoretical background and previous studies	11
2.1. Introduction	11
2.2. Section one: Theoretical background	11
2.2.1. Style	11
2.2.2. Stylistics	13
2.2.3. Leech and Short's Checklist of Stylistic Analysis	18
2.2.4. Dialect	21
2.2.5. African American dialect	21
2.2.6. Dialect in literature	23

2.2.7. African American dialect in American literature	25
2.2.8. About <i>The Color Purple</i>	27
2.2.8.1. The use of dialect in <i>The Color Purple</i>	28
2.2.8.2. Alice Walker's background in <i>The Color Purple</i>	29
2.2.8.2.1. <i>The Color Purple</i> and the shadow of post-slavery	29
2.2.8.2.2. Literary influence on <i>The Color Purple</i>	31
2.3. Section two: Previous studies on <i>The Color Purple</i>	34
2.4. Conclusion	39
Chapter three: Methodology	40
3.1. Introduction	40
3.2. Design of the study	40
3.3. Data collection	41
3.4. Data analysis	41
3.5. Stylistic Analysis	42
3.6. Conclusion	43
Chapter four: Analysis and Discussion	44
4.1. Introduction	44
4.2. How does dialect depict identity?	44
4.3. How does dialect reflect relations of power?	53
4.4. How does Walker use dialect to show satire and laughter?	66
4.5. What are the stylistic features used in the novel?	80
4.6. Conclusion	90
Chapter five: Conclusion and Recommendations	91
5.1. Conclusion	91

5.2. Recommendations	96
References	98
Appendix	104

Chapter one: Introduction

1.1. Background of the study

A writer elevates his/her piece of literary work into presence through artistic use of language. Language is a tool that contributes as a dart to the messages pursued to be revealed. All possible means of language are employed in a creative manner of revealing intended meaning. Here manifests the strength and veracity of a writer's style and his linguistic mastery to communicate his/her thoughts and emotions to readers. In metaphoric words, as described by Brooks and Warren (1950, p. 439), style is "the pattern of the grain in a piece of wood", and "an index of the mind and personality of the writer". What they essentially mean here is that style makes an author stand out, and it is what makes a literary text attractive, unique and distinctive.

Hence, style is a cornerstone in literary works; it comprises linguistic elements that are used to reveal essential meaning aesthetically and aids readers to understand the hidden themes. To make it possible, writers use language that is different from the normal language in a way that aims to revive readers' awareness. Leech (1985) confirms that stylistic elements in a literary work distinguish it from other texts and so add "a textual uniqueness". Deviation ought to be taken into consideration to achieve this aesthetic uniqueness. Writers need to deviate linguistic units to reveal experiences through inventive use of words and methods they create to impact readers. Crystal (2008) classifies deviation as a term used in linguistic analysis to indicate a sentence or other unit which does not conform to the rules of a grammar. In the framework of stylistic analysis, interest goes to those patterns which are of stylistic value; those which are distinctive. Those components, which attract our attention, are called by Short (1996) foregrounded that aim to be noticed. Deviation is found at all levels of language: lexicon, phonology, semantics, syntax, graphology, morphology, register and

dialect. According to Burke (2014), all style figures are grouped under foregrounding, specifically parallelism, repetition and deviation.

The function of stylistics is to trace stylistic devices in a text at all levels of deviation. According to Bousfield (2014, p. 118), it explores "the linguistic construction of the style of writing of literary authors". It confirms how grammar, semantics, syntax, lexicon and figures of speech are employed to facilitate clarification of a literary text. Stylistic analysis aims at yielding an interconnected study taking into account the context and the reader along with the text. It is a fertile field for stylists to put analysis into a neat and systematic endeavor. It also seeks to uncover the meaning underlying the structural level. Consequently, a consistent and trustworthy analysis has room for both linguistic and literary paradigms. More importantly, it helps the reader to taste, integrate and assess the value of a literary work with all its components more aesthetically. Here, stylistic analysis is a powerful guarantee for readers and critics to generate meaning from the distant shadow of words, texts, imageries, gestures, and even silences.

By adopting specific stylistic devices, writers determine their own style. Leech (1985) lists several stylistic forms in the language scheme, including irony, rhyme, personification, metaphor, simile, oxymoron, etc. What's more, the organized use of a dialect is registered as a stylistic element of a text. Dialect is considered as a foregrounded stylistic element of a text as it rouses attention of readers when countering it in the context of literature. Belmerabet (2018) approves the importance of efficient employment for dialect in literature mainly novels to unveil social and regional features, or to reveal comical conditions to provoke laughter. However, the representation of dialect is not only "mimesis", "but it is a stylized and a subjective representation made by the writer in the context of his work aiming at conveying

specific objectives" (p. 38). Additionally, using native dialect fulfills the need of an author to utter his feelings soothingly.

In this vein, the issue of dialect usage in literature is inextricably intertwined with racism and colonial myths particularly in the Southern part of America. Those frenzy myths that have been manipulated for centuries claim misleadingly that black is evil, evil is black, sin is black, and so forth. African Americans were described as subhuman, brethren, ugly, brutal, and even savages hated by God. Such fallacious adverse epithets did not base on any reality, but to justify the process of marginalization, and the deprivation of education, vote, housing, work and so forth. Their ancestors had been slaved under the slogan of bringing them to the edge of civilization or Christianization to legitimize the long thunderous episode of colonization and exploitation. Those biased claims even extended to surge into literature. Daniel Defoe shows ethnocentrism against non-white and non-Christians in *Robinson Crusoe* (1719). Chinua Achebe's *Things Fall Apart* (1958) was written as a reaction to Joseph Conrad's *Heart Of Darkness* (1899) to display that Africans are more civilized than they are represented by Conrad.

The feeling of injustice has compelled African Americans to change their future and modify the used-to-be-image of bowed people into brave ones who could release their intellectual privileges. African American writers have carried a duty to surface over the course of time, resist those black stereotypical images and represent, in turn, pure and genuine life. To exemplify, Frederick Douglass's autobiographies about his ex-life as a slave challenges outstandingly the forged proclaims that blacks are incompetent to equalize the intellectual level of the white. Langston Hughes is an instance of the embodiment of the entire nation in one voice. His masterpieces poetry excels in portraying a real picture of African Americans and their heart wounds. Richards Wright's *Black Boy* puts forward the quest for freedom in a racist community. Ralf Ellison, August Wilson, and James Baldwin

sacrificed their works for social and racial discrimination. In his reviews on African American poetics, the critic Houston Baker (1988, p. 15) credits Jean Toomer's *Cane* as an example novel in which "black literature transcended American minstrel limitations", hypothesizing two multiple functions for art in the struggle for black liberation: a product and a producer. This epistemological premise echoes in similar retrospect as rightly asserted by Bell (1987, p. 339) about the African American novel "the product of social and cultural forces that shape the author's attitude toward life and that fuel the dialectical process".

So understood, novels are the voice of the voiceless, and the honest tool to tell the world that the oppressed have a history, tradition, hopes and systematic inherited dialect. The celebrated tradition in the African American novel is, as aptly reviewed by Bell (1987, p. 342), "the spiritual resiliency of a people to survive, individually and collectively, with dignity and to realize fully their human potential". Authors wrote in dialect to save their idiosyncratic culture and reveal their bitterness toward racial and social discrimination. They sought to show not only the severe conditions of colored folks but also the aesthetics of their dialect. As rightly expounded by Ilis (2014), the use of dialect makes American novels more attractive and approachable and leads readers to discover realistic features of universal literature. The most prominent African American novelists who belong to the canon of dialectal writers are, to name a few, Tony Morrison, Zora Neal Hurston, Octavia Butler, Anthony Burgess, Margaret Walker and Alice Walker.

The novel that has been selected for the analysis is the Pulitzer Prize-winning *The Color Purple* by the African American writer Alice Walker. It is the authentic features in the novel that have provoked stylistic investigation. Despite its non-standard English, it still attracts universal literary criticism and review after forty years of publication in 1982. If it means one thing, it testifies the novelist's uniqueness. It pinpoints the choking restrictions of racism and sexism. Repression and emancipation of women are particularly intensive themes

in *The Color Purple* and other novels by Walker. She demonstrates how African American women are dehumanized twice by their males and white folks and thus believes in social, economic and physical autonomy by which they hold their heads high. In addition, Walker celebrates the beauty of African American heritage of blues songs, quilting, myths, folktales, and idioms.

The novel is about a fourteen-year-old girl who succeeds to achieve her self-identification with the synergy of other influential female characters like Sofia and Shug. Celie transfers from an illiterate, obedient and oppressed girl into a mature, self-assured, and autonomous woman. Celie is deprived of all basic avenues of a dignified life. She is repeatedly abused by her stepfather whom she identifies as Pa, and later by her husband. Celie's two children are fathered by her stepfather, who snatches them away from her; an allusion to Africans being sold off in the days of slavery.

The Color Purple utilizes a selection of styles ranging from Nettie's standard English and Celie's local dialect. In fact, the most considerable characteristics of the novel are its African American dialect and the simple style of the heroine, which is purposefully integrated with hidden leitmotifs by the novelist. Walker's distinctive dialect assesses her sense of identity as a woman, an African American, and an individual. She achieves competency in style through oratorical techniques to highlight the intended messages to readers. The utmost prominent technique Walker adopts is the narration being told to God, and then between two distant sisters; an epistolary form that confesses chocked feminine wounds that seek dignified room in this hostile world. Walker stresses the efficacy of females' linguistic fluency as a springboard to resonate their voice and partake in advancing society. When the character Kate urges Celie "You got to fight them" (Walker, 1985, p. 22), Walker implores all women to wake up for their snatched rights and define themselves by themselves. Walker fears that in case of accepting silence, women's emotional, intellectual and spiritual capacities decrease

like 'wood', and 'earth'. To maintain the rightful place for her women, Walker artistically crafts stylistic selects in phrases, comments, beliefs, emotions, actions, clothes, gestures and so forth. In harmony moments under rhythmic effects, the reader transcends the limitations of place and genre thinking he is reciting verse, and then he is awakened by another splendid structure moving from aural to kinesthetic to sensory imageries.

More than this, what contributes to aesthetic effects on readers is that the novel has gone beyond the normal literary conventions of novels at the time (Jorgensen, 2011). It is written with ease and echoes oral narration to regain the African heritage and state the identity of the writer's folks. Through Celie, the mouthpiece of the novel, Walker could approach the reader's ears allowing Celie to whisper her aching wounds and flavour her simple words with African dialectal heritage that was once echoed in the plantation fields under the hot sun, even inspiring the reader to recite her misspelling phrases as a powerful aesthetic way of tasting a linguistic skill of listening to silence.

Sticking to African American dialect imbues *The Color Purple* with an unforgettable spiritual touch that may last beyond the place and time, that may dive deep into the human layers of the agonized soul, that may challenge the oppressors, and just the fair story survives intact in immortal documents, recited to grandchildren in Georgia, and echo elsewhere. This is the Alicean ultimate goal of using dialect.

This study will analyze the stylistic features of African American dialect in Walker's *The Color Purple* and will attempt to open an untrodden track for deciphering this invaluable novel as it constructs discourse, cultural, racial, gender, and spiritual mirrors for the novelist and her nation. An assortment of stylistic devices will be applied including figures of speech like metaphors, similes, symbols, personification, irony, and hyperbole alongside other techniques such as word diction, turn-taking, syntactic structures and semantic choices and

their literary impact on themes will also be demonstrated. Through exploring the novel, it is determined that the notion of dialect creates a kind of aesthetics that demands deep reading to decode the intended meaning. This construes adopting the stylistic analysis in the current study.

Accordingly, the current study will assess to what extent these unique stylistic elements of the target novel are adopted to embody certain themes. The definitive goal is to shed light on the messages through portrayal of dialect phenomena in *The Color Purple*. This stylistic analysis will examine meanings below the external structures of dialect connecting between both poles: literature and linguistics. The current study projects a brave breakthrough in this track to set an objective and systematic explanation.

1.2. Statement of the problem

Much interest and considerable studies have been dedicated to *The Color Purple* from literary and thematic angles of how the novel reflects the author's points of view toward social and racial issues, but it has received little stylistic investigation, and there is no previous Palestinian study at all on the novel. As noted by Leech and Short (2007), stylistics is an interdisciplinary branch that relies on linguistic and literary criticism. Literary analysis is vulnerable to subjective views, and so a literary text can be interpreted differently by readers or critics. However, stylistic analysis approaches texts as objectively as possible as it scrutinizes how the writer of a text employs language or dialect to accentuate certain meanings. Hereafter, starting from the literature gap, the researcher adopts the stylistic approach to examine dialect used in *The Color Purple* to unravel it accurately and intelligibly.

1.3. Significance of the study

The utmost significance of this study rests in offering a stylistic analysis of African American dialect in Alice Walker's *The Color Purple* based on a linguistic and literary frame. The stylistic analysis arises as a powerful tool through which the novel is examined linguistically, concentrating on how dialectal forms are aesthetically chosen to outfit the intended meanings. Stylistic tools refer principally to figurative language as well as syntactic, lexical and semantic features. This outlines the practicality of this dissertation and its theoretical significance. In this respect, the current dissertation makes two noteworthy contributions to the scholarly domain. First, it empowers the reader to inspect how the novelist discloses themes of identity, power, satire and mockery stylistically. In other words, externalizing the stylistic devices aids to comprehend the process of dealing with such messages when scrutinized from other views. Second, it may hopefully be culminated in underpinning a solid ground for further research on the novel offering supplementary proof that dialect of *The Color Purple* exposes an attentive selection of construction. As given in the analysis chapter, the use of definite words, imageries, syntax, figures of speech, etc., is purposeful in creating constancy between dialect used and the themes.

1.4. Objectives of the study

The study aims to explore Alice Walker's employment of African American dialect in *The Color Purple* to show themes of identity, power, satire and humor. It emphasizes the stylistic techniques and linguistic forms that underlie these themes in the novel. Mainly, the study has the following objectives:

1-To investigate how dialect delineates African American identity as shown in *The Color Purple*.

- 2- To reveal how dialect reflects relations of power in the novel.
- 3- To explore how Alice Walker uses dialect to show satire and humor.
- 4- To trace the stylistic devices used in the novel.

1.5. Research questions

The stylistic analysis of Walker's novel is significant for understanding the novel and the motifs as well. The researcher posits these questions to be answered meticulously in this study:

- 1-How does dialect depict the African American identity as shown in *The Color Purple*?
- 2- How does dialect reflect relations of power in the novel?
- 3- How does Alice Walker use dialect to show satire and humor?
- 4- What are the stylistic devices used in the novel?

1.6. Limitations of the study

The study is challenged by many limitations. First, there is a scarcity of stylistic-based research on this novel. Various studies worldwide were conducted to explore the themes of the novel from merely pure literary analysis and criticism. Even the research that explored the novel from stylistic angles did not scan the themes comprehensively or showed how a certain stylistic choice could serve intended messages. In other words, the researcher noticed that the previous studies belong either to literary criticism in which researchers focused intensively on certain thematic analysis that undergoes subjective points of view, or to pure stylistic analysis that just enumerates examples of stylistic devices without correlating or bridging the gap between the two domains: literary themes and stylistic patterns. Another challenging limitation is that the researcher has encountered the unfamiliar style of language. African

American dialect employed in the novel is similar to pidgin or folk English which seems to some extent strange to the researcher who has been accustomed to Standard English. To give an example, unstressed initial and medial syllables are deleted in African American English, so 'enough' is written in eye dialect as 'nuff', and 'miration' instead of admiration. So, the reader needs to deal with words meticulously to unravel what they mean. This has shouldered a task on the researcher to resort to suitable phonological and lexical resources to check vague words.

1.7. Conclusion

The above-mentioned discussion presented a brief introduction to the background of the study that relies on stylistic analysis as a framework for analyzing Alice Walker's *The Color Purple*. It also introduced the statement of the problem, the significance of the study, its objectives, its research questions, and the limitations of the study.

Chapter two: Theoretical background and previous studies

2.1. Introduction

The key aim of literature review is to scan theoretical premises and research regarding the focus of this study. This chapter includes two central sections. The first one offers a frame of the key concepts that are related closely to the analysis. Starting with style, stylistics, and Leech's and Short's stylistic analysis approach. Then, the researcher presents the concept of dialect as it is assumed to be a stylistic tool employed to achieve aestheticism, the implications of employing it in literature, and in particular, African American dialect is scrutinized and how it is reviewed in this exact context of Alice Walker's *The Color Purple*. Smoothly, a closer look is given to the social and literary impact on the novel. The second section reviews previous studies on African American dialect used in *The Color Purple* in particular. This chapter is integral to the study since it paves a springboard for the line of discussion and analysis.

2.2. Section one: Theoretical background

2.2.1. Style

Style is an invaluable tool that flavors texts with the idiosyncratic peculiarities of the hand and mind that draw them. In more tangible words, it is attained when the writer employs possible linguistic options in a way that identifies and distinguishes his literary style from others. It also attributes to the core themes of the literary work. Recent attitudes have developed as an extension to literary analysis changing the focus to linguistic features. Leech and Short (2007) opine that style is the way in which language is used in a certain context, and it relates to "the linguistic characteristics of a particular text" (p. 11). Style of a text is

vital as it aids readers to entirely figure out the text. It involves all linguistic features that are employed for revealing hidden messages aesthetically.

With this background laid, a range of definitions of the term 'style' erupt as it involves multifaceted notions like language, text, context, and a writer. It is not restricted merely to people, ages, or fields, rather it signifies extensive uses. In this vein, Crystal and Davy (2013) elaborate meticulously on the issue when they distinguish four frequently senses of 'style'. For one thing, the term represents linguistic features of an author as of Charles Dickens or George Orwell. Further, style refers to language habits shared by people at the same time as the style of Old English poetry. It is given more limited meaning when it connotes "an evaluative sense, referring to the effectiveness of a mode of expression. This is implied by such popular definition of style as 'saying the right thing in the most effective way' " (p. 10). The fourth overlapping sense refers to literary language which is partially evaluative and descriptive. Here, stylistics focuses intensively on the use of language in literature.

As a matter of fact, linguistic constructions establish literary style, but this does not entail that all constructions are valued in stylistic terms. Leech (1985) discriminate between arbitrary literary structure and stylistic characteristics of a text. Linguistic features of a text are to be repeated systematically. Authors select purposely or accidentally stylistic options of linguistic devices creating idiosyncratic style for themselves. These consist of personification, hyperbole, and irony as examples. Dialect also constitutes a reliable stylistic device of a text. It could be comprehended that style in literature is basically interconnected with the linguistic features of a text. When style is investigated from the linguistic angle, it is associated with stylistics.

Bousfield (2014) ties a direct connection between how readers comprehend, appreciate and evaluate texts and style, and how characters are described linguistically.

Hence, style constitutes an integral role as it helps readers interact and respond to texts. In their book *Fundamentals Of Good Writing* (1950, p. 439), Brooks and Warren illustrate the significance of style and grade it as "the way in which the topic is approached, the kind of analyses to which it is subjected, the emphases, heavy or light, that it receives, are revealed in the style, and through the style".

2. 2. 2. Stylistics

Stylistics is derived from the word style, and simply it centers on studying literary works from a linguistic standpoint that renders stylistics distinctive from pure literary analysis. According to Barry (2017), stylistics is a critical approach that hinges upon the findings of linguistics and systematic methods in the process of analyzing literary texts. It aims to depict precisely how technical linguistic elements of a literary text like grammatical structure attribute to ultimate meanings. Contrary to the critical theory that believes in only viewpoints and avoids 'totalising claims', stylistics believes in the accumulation of knowledge by experimental exploration. Interestingly, stylistics provides a numerous set of pleasurable applied methods to investigate literature.

Leech and Short (2007) define stylistics as the study of style. Stylistics is explored to infer something and to convey the connection between language and creative functions. This meaning goes hand in hand with Burke (2014, p. 1) who confirms that stylistics is "the study and analysis of literary texts", while stylistic analysis for Short (1996) is meant to be a method of joining linguistic form to explanation and presenting explicit evidence for and against a definite understanding of texts. To this, Short takes a somewhat intermediate position between linguistics and literary criticism when he defines the concept as "an approach to the analysis of texts using linguistic description" (p. 1). Its origin goes back to the poetics, particularly the rhetoric, of the ancient classical world. It carries the practical

heritage inherited from rhetoric. Though style presents in different genres, literary style is the most common field of stylistic analysis.

Stylistics goes back to western rhetoric and poetry. Style was an integral part of rhetoric in ancient Greece to create credible scripts like the texts of Aristotle and Plato. Yet, the concept of stylistics was not treated as a field of study until modern times. The development of linguistics has contributed to the growth of stylistics to a level of comprehensively exploring linguistic elements and the goal behind using them. Five main schools have attributed to the advance of stylistics: Psychological stylistics, Geneva stylistics, The Structuralism, The English school, and The Russian Formalism. It was the Russian formalists, mainly Roman Jakobson, Propp, and Victor Shklovsky, who were at the core of the development of stylistics as a separate system within literary analysis. These scholars were keen to make literary scholarship more scientific under the headline of structuralism. Gradually, in the early 1930s, stylistics shifted from formalism toward functionalism (Burke, 2014).

This notion makes Leech and Short (2007) hint at the differences between linguistic stylistics and literary stylistics in that the first depends on scientific features including figurative devices, lexicon, grammar, context and cohesion, whereas the latter relies on external components such as historical background, and philosophy. The scholars also correlate both types in a cyclical chart where linguistic exploration fosters literary scrutiny and vice versa. In other words, stylistic analysis depends on linguistic analysis and literary criticism.

Some stylists extend stylistics further than the limitation of linguistic and literary stylistics. Michael Burke (2014), for example, credits the considerable influence of rhetoric on stylistics in terms of foregrounding relevance theory, narratology, metaphor, etc. He, yet,

argues that limiting analysis to parallelism, repetition and deviation, the main elements in foregrounding analysis, frames shallow observation. Thus, a deeper range of stylistic tools is needed to culminate a more comprehensive stylistic analysis. To this, Burke goes beyond further formalism, rhetoric, poetic, structuralism and functionalism of the past to approaches of neuroscience, gender, pragmatics, pedagogy, cognition, corpus and criticism.

Stylists like Willie Peer, Geoffrey Leech and Mick Short founded the principles of stylistics. First, stylistics assesses the style of texts with a textual analysis but separates the non-textual elements like the reader's background or the surroundings in which the literary work is produced. Then, stylistics refers to the non-textual circumstances to achieve a comprehensive view. In doing so, the analysis achieves contextual and textual investigation of the style of literary texts (McRae and Clark, 2004, as cited in UI, 2015).

It is worth mentioning that stylistics explores language and social connotations. Thus, textual analysis is impacted by oratory, culture and history. Burke (2014) portrays the task of a stylistician as a forensic critic with intrinsic details of semantics, lexicon, syntax, phonetics, discourse and pragmatic nuances, perceiving style and investigating linguistic evidence to refute or advocate subjective reviews of critics. In this respect, Burke praises Mick Short's foregrounding analysis that stresses on underpinning firm linguistic explanation to bear on a critical judgment from the realm of literary studies. Here, a stylistician pinpoints tangible proof in the text that can either dispute for or against intangible verbal expression.

So understood, Stylistics scan literary text based on a precise basis. UI (2015) construes the necessity for objective judgment on a text due to the criticism against a subjective and ambiguous investigation of literary works. With the growth of stylistics as a systematic discipline, stylistic analytical research tends to be more objective and efficient.

To give this issue its importance share, it is of paramount significance to differentiate between stylistics and close reading. Barry (2017) notes that stylistics makes bigger assertions on scientific objectivity than close reading does as its methods are acquired and applied to interpret literature and criticism. In relation to literature, it correlates between literary language and written communication. For criticism, it offers accessible procedures for all in contrast to close reading which avoids procedures. Plus, close reading stresses differences between literary language and general speech community, whereas stylistics connects between daily language and literary one. Further, stylistics uses technical terms related to the science of linguistics that does not have any currency outside this field. Conversely, close reading uses ordinary everyday concepts. For all these privileges, stylistics aids in the universality of literature, and language.

Apart from objectivity, stylistics makes elucidation valid and rouses love for literature. Carter and Stockwell (2008) caution against separating stylistics from criticism. As the author's aims cannot be detached from the style which is its texture, the linguistic and literary forms fuse as color and composition in a drawing. Short (1996, p. 6) underlines the relationship between the two intertwined notions stating "stylistics is the logical extension of practical criticism". Under the heading of 'The ambitions of stylistics', Barry (2017) states that stylisticians undergo profound and precise investigation through which they:

1. Provide hard linguistic data to support existing perceptions about a literary text. Readers may register an intuition that Hemingway, as an example, has a plain style. Stylisticians may calculate his usage of plain structure in a story. What matters is not the new information, but how the simplicity is fulfilled in linguistic terms.
2. Suggest new elucidations of literary work centered on linguistic evidence. Stylistics depends on special proficiency and grasps a dimension that the reader might be unmindful of.

To exemplify, Falstaf in Shakespeare's plays refers to his large stomach as 'womb'. The word underwent semantic transition and shifted to be female-specific. Linguists exploit their knowledge to establish new readings in addition to existing ones.

3. Establish general points about how literary meanings are formulated. Like all approaches to literature, stylistics is interested in questions about how literary effects are created and how they operate. Literary meaning is reflected at the level of grammar and sentence structure. So, all patterns of grammar, syntax, morphemes, and phonemes are implicated in literary meaning. Simply put, stylistics creates things that are commonly true about the way literature works.

Having said that, stylistics fulfills various objectives in studying literary works. For one thing, it traces the ingenuity of an author in using language. For Crystal and Davy (2013), stylistics aims to analyze linguistic habits in relation to the purpose of identifying linguistic features to interpret why these features are used and to classify them into taxonomies due to their social and functional roles. They also accentuate on the necessity of stylistic analysis in "clarifying linguistic problems of interpretation, or at least pointing to where the source of an ambiguity lies. It is a supplement to, not a replacement for the intuitive response" (p. 8). Based on these premises, it could be concluded that the utmost targets of stylistics are to adopt a methodical system in analysis instead of a random one, to test language on meticulous scales.

To achieve the above-mentioned objectives, any stylistician has to do a 'threefold task' as rightly called by Crystal and Davy (2013). First, the whole variety of linguistic features is identified which readers spontaneously judge their stylistic significance, and identify a specific way of discussing them as a metalanguage. It is worth mentioning that here in the first step the stylistician is equal to ordinary readers in a sense of noticing, but relating

the observation to a systematic approach replaces subjective stance with objectivity. So, the stylistician needs to move to outline a suitable method of analysis which permits organizing these features in a way to simplify any comparison between the ones who use language. Short (1996, p. 6) adopts an identical position in differentiating between stylistic analysis and traditional practical criticism based on degree rather than kind which means that stylisticians "try to make their descriptions and analyses as detailed, as systematic and as thorough". The third facet of Crystal and Davy's task lies in deciding on the function of the features by categorizing them based on extra-linguistic functions they obtain. In other words, the stylistician is conscious of linguistic structure, the type of feature which may be supposed to be of stylistic importance, and the social variation which linguistic features are recognized with.

2. 2. 3. Leech and Short's checklist of Stylistic Analysis (2007)

Stylists need to get arrangements of data which are examined in relation to the literary effect of passages. This checklist covers four major areas: lexis, grammar, textual cohesion and coherence, and figures of speech. Semantic classifications are not categorized separately as they are concluded through other classifications. For instance, lexical categories show how selecting certain words implicates meanings.

A. Lexical categories

1. General. Vocabulary is examined if it is simple or complex, descriptive or evaluative, general or specific, how far the writer makes use of the emotive and other association of words, to what semantic fields words belong, and if there are morphological categories notable.

2. Nouns. Nouns are either abstract or concrete, and what kind of abstract nouns there are, what use is made of proper or collective nouns.

3. Adjectives. Adjectives might be frequent, to what types of attribute they refer, physical, visual, auditory, and if they are restrictive, gradable or predicative, attributive.

4. Verbs. Verbs are classified under stative, dynamic, transitive, intransitive, linking, factive, or non-factive headings.

5. Adverbs. Adverbs might be frequent, they perform different functions, and they are also used as conjuncts or disjuncts.

B. Grammatical categories

1. Sentence types. Sentences are classified as declarative, commands, questions, and exclamations.

2. Sentence complexity. Sentences may be simple, complex, dependent and independent clauses, complexity is due to coordination, subordination, or parataxis.

3. Clause types. Clauses are classified under relative, adverbial, nominal, non-finite, infinitive, and verbless.

4. Clause structure. Clause elements may have a frequency of objects, complements, unusual orderings, and special constructions like preparatory it or there.

5. Noun phrases. Nouns may be simple or complex, premodified or postmodified by adjectives.

6. Verb phrases. There is a significant departure from the use of certain tenses, modals, or phrasal verbs.

7. Word classes. Words are grouped as functional words including prepositions, pronouns, interjections, auxiliaries, etc.

C: Figures of speech

Foregrounded features are considered by virtue of departing from general norms of communication including exploitation of regularities or deviations from the linguistic code. In the course of defining a stylistic quality, Leech and Short propose two criteria 'literary' and 'linguistic'. These are combined to signify the concept of 'foreground'. Foreground stemmed out of Prague School of Linguistics to mean deviation. It includes two kinds: qualitative and quantitative. Quantitative deviates from frequency mainly parallelism and linguistic repetition whilst qualitative deviates from language itself including tropes (metaphor, oxymoron, simile, hyperbole, etc.).

1. Grammatical and lexical. There are devices like anaphora, parallelism, chiasmus, antitheses, reinforcement, climax, anticlimax, etc.
2. Phonological schemes. There are silent rhythmical patterns, alliteration, and assonance.
3. Tropes. There are violations of linguistic code like neologisms, deviant lexical collocations, semantics, syntactic, phonological or graphological deviations. These are associated with simile, metaphor, metonymy, synecdoche, paradox, and irony.

D. Context and cohesion

1. Cohesion. The text contains logical links between sentences such as coordinators, linking adverbs, or implicit connections of meaning. Cross-reference is made by pronouns, substitute forms, and ellipsis. Meaning connections are reinforced by repetitions of words or by similar words from the semantic group.

2. Context. The writer addresses the reader directly, or through thoughts of characters. The type of narrator, author's attitudes, direct or indirect quotations and changes in style according to speakers are all significant in clarifying the context.

2. 2. 4. Dialect

Dialect is viewed differently by publics and linguists. It is commonly connected to low classes, whereas linguists, stylists and sociolinguists approach it scientifically as a form of language. According to Leech and Short (2007), it refers to varieties of language which are linguistically marked off from other varieties due to social and geographical divisions. It contains a certain set of linguistic features shared by a community such as graphological, syntactic and semantic ones. It is spoken and used by publics to express their needs. This indicates that it is a linguistic realm that varies according to social and regional locations. In this vein, Trudgill (2004, as cited in Belmerabet, 2018), supposes that dialect is an inevitable linguistic destiny of each of us since people have a certain type of social context.

2. 2. 5. African American dialect

Since the 1960s civil-rights movement, African American English has been the subject of linguistic exploration and classification as well. African American dialect is aptly framed by Labov (1972, xiii) as

Black English is used for the whole range of language forms used by black people in the united states; a very large ranges indeed, extending from the creole grammar of Gullah spoken in the sea islands of South Carolina to the most formal and accomplished literary style.

African American dialect has been the core of a controversial debate over decades. It has been viewed as outdated and abnormal speech. Due to racial discrimination, African American English has been a vilified dialect with incorrect features. Fromkin and Rodman (1993) numerate negative public linked to African American English including deficient,

illogical and incomplete. Further, several critics locate African American dialect as an inferior status and associate it with the lower classes. For example, Green (2002) views the dialect as "lazy, ignorant" that lacks repute and normal orthography, and Madhloum (2011) considers African American dialect "inappropriate" for the higher classes.

On the other side, it is a more objective linguistic endeavor to grade African American English. It is objectively valued in the 1960s as a variety of English language that is systematic and rule-governed by several linguists including the prominent Trudgill and Labov. Trudgill (1974, as cited in Belmarbet, 2018) suggests that dialect refers to differences in varieties of language in pronunciation, vocabulary and grammar. In his masterpiece *Language in the Inner City*, Labov (1972) supports African American dialect stating that its speakers possess the same grammar that speakers of English use. This testifies that even though African American English has distinctive syntactic, morphological and phonological rules, it obtains similar structures to Standard English, or at least it has systematic rules as Standard does, and a vital position in society accordingly. Further, dialect cannot be considered an anomalous or inferior pattern of language just due to its distinctive features from language.

Furthermore, Fromkin and Rodman (1993) advocate the dialect presenting convergent premises with Labov and Trudgill, and thus take a distinct position from the harsh criticism of Green and Madhloum. They speak for many when they construe the persistence of the African American idiosyncratic features to the historical discrimination against African Americans. Segregation has produced ghettoized life and deepens regional and social dialects. Despite the attempt to link it to lesser intelligence, "many blacks no longer consider their dialect to be inferior, and it has become a means of positive black identification" (Fromkin and Rodman, 1993, p. 287).

2. 2. 6. Dialect in Literature

Generally speaking, writers normally try to represent ordinary speeches in their literary works to instill them with authenticity. Integrating dialect is considered one of the most authentic efforts that frame a literary work with peculiar characteristics that stand the test of time by enthraling readers with colorful and authentic voices that they may be either acquainted or unfamiliar with. In both cases, such dialectal literary works arouse a craving for exploration.

Dialect in literature is also labeled literary dialect. Various classifications have been elaborated in defining literary dialect. Karantzi (n. d, p. 460) defines dialect in literature as "the use of characters in a narrative of distinctive varieties of language to indicate a person's social or geographical status, and is used by authors to give an illusion of reality to fictional characters". Along this line of definition, Zanger (1966, as cited in Abla and Ilhami, 2018, pp. 34-35) frames literary dialect as "the attempt to indicate on the printed page, through spellings and misspellings, elisions, apostrophes, syntactical shifts, signals, etc., the speech of an ethnic, regional or social group". In other words, dialect reflects distinctive traits of the characters' private style of living and so gears a literary work with realism. So understood, the writer of dialect acts as a painter for the geographical, social and dialectological context of his characters.

It was commonly believed that dialect was associated with inferior classes that had unprivileged capacities to communicate their humble needs. Contrary to such frenzy alleged tales, Karantzi (n. d) opines that writing in dialect may also be a stylistic technique to preserve the culture of the classes that are socially labeled inferior. Although the tone in dialect seems humorous, it hides behind agony over social and racial discrimination. It stands as a persistent resistance against linguistic genocide of a certain culture. However, the writer

warns that in some cases appearance of dialect literature refers to regional dialect that is dying. In this case, its literary value is normally low since the basic purpose is not literary but to revive dialect from demise.

From a more optimistic angle, dialect is integrated into literature to depict a genuine representation of a real way of speaking to readers. According to Illes (2014), dialect is used by authors to convey a character's regional or social status, and it also provides an accurate picture of the original speech of characters. It is also used to reveal mockery or appreciation.

Further, local dialect is integrated into literature to add genuineness to the literary work. Karantzi (n. d) admires the way dialect is used in literature as an endeavor by authors to tell readers about the characters' background, delineate them authentic and trusty, bring the plot to life, identify the speaker, and raise archetypes linked to dialect. In addition to being a local permanent record, dialect locates an exact social and cultural position of characters. To illuminate, as characters use distinctive utterances that range between standard and non-standard, they are ranked as literate or illiterate, rich or poor, and so forth. Thus, word diction and dialect highlight the reality of characters, and styles create distinctive features and settings.

Illes (2014) lists three privileges for implementing dialect in literature. These include phonological representation of a real accent of a region to flavor a novel with believability. It also constructs alliance or detachment between characters. Realism is another advantage in which descriptions of landscapes, habits, and culture of an area are represented meticulously. The integral purpose of realism is to bridge the gap between imaginary and authentic domains through a real portrait of setting, characters, and words.

Similarly, Lake (2005) opines that the use of dialect expresses a character's identity, and so it depicts a character's speech and decides` a certain implication to readers. For Short

(1996, p. 87), characters speaking dialect "stand out from the rest, and if a poet chooses to write in a non-standard form this often counts as a socio-political act". Simply put, dialect is a device that carries the characters to existence. An author can differentiate between characters through their speech revealing their upbringing, class, education, culture and so forth.

2. 2. 7. African American dialect in American literature

American literature abounds with various varieties of dialects that attribute to its popularity and diversity. Minnick (2004) provides a brief history of American literary dialect dating African American literature back to African slaves in 1639. The earliest forms included songs, folktales, and blues that feature anger upon being dehumanized as slaves in American society. African American dialect enlightens African American literary works of the injuries of racial domination and validates them as slave production of literary dialect like the autobiography of Frederick Douglass (1817-1895). Emancipation Proclamation in 1862 created a new stage of African American literature that piloted the nineteenth and twentieth centuries. This period challenged authors to reconstruct their nation and revive its identity as African American through integrating dialect into literature.

The civil rights movements of the 1960s ushered in a new promising phase that had a political duty to face discrimination. During this phase, poets like Amiri Baraka focused on dialect as one of the significant tools against assimilation with whites. Since the 1970s, African American literature has accentuated connections within society. Some writers like Du Bois stressed on the utmost aim of literature in empowering black. It also manifests rise in feminist works. Authors like Toni Morrison and Alice Walker have attributed considerably to the domain of African American literary dialect, as they exert to place their literature nationally and internationally (Minnick, 2004).

In an interview with the professor and novelist Toni Morrison about what language means for her, she frames it in these expressive words:

The language, only the language. The language must be careful and must appear effortless. It must not sweat. It must suggest and be provocative at the same time. It is the thing that black people love so much—the saying of words, holding them on the tongue, experimenting with them, playing with them. It's a love, a passion. Its function is like a preacher's: to make you stand up out of your seat, make you lose yourself and hear yourself. The worst of all possible things that could happen would be to lose that language. There are certain things I cannot say without recourse to my language (Lanehart, 2001, as cited in Rasia et al., 2016, p. 116).

Morrison's above-mentioned landmark statement approves the fact of the strong bond between language and cultural and ethnic heritage. It connects individuals to one another, and to their history. It also functions as a persistent resistance to the death of a community, as it embraces its genetic heritage. It is an invaluable weapon that endows pride, dignity and identity; it is power in itself. In short, she frames tangibly the emotions of her African American nation toward their dialect as an integral pillar of their existence in American society and in literature alike.

According to Rasia et al. (2016), there are four elements that point to African American ethnic identity and are reflected in African American novels. These include folklore beliefs, local arts, kin and social relations, and more importantly language. They also note that although the language shows hybridity in African American English, it is viewed as an indicator of the origin of the dialect.

In her doctorate paper, Belmerabet (2018) affirms that the use of dialect is supposed to be a certain style adopted by the writer to assess his literary identity and present certain characters in a certain community and also display his attitudes toward cultural and social issues. Thus, dialectal characteristics bear specific cultural connotations. To prove these hypotheses, the researcher has explored the dialects in Emily Bronte's *Wuthering Heights* and Zora Neale Hurston's *Their Eyes Were Watching God*. Dialects in both novels are not

achieved accidentally; rather they are an act of linguistic and cognitive awareness of the vital function of speech to delineate true life in a fictional domain. The target novels challenge notions of class discrimination, gender, and patriarchy. Further, speech exposes a linguistic and social instrument to suit the voice of characters to reveal their strife for freedom.

As Minnick (2004) states in her thesis *Dialect and Dichotomy*, one of the most crucial goals of using dialect in literature is to reveal social distance between characters, and writers. Reviewing Hurston's *Their Eyes Were Watching God*, she asserts that the novel has a high quantity of direct speech. The excessive usage of African American English serves as an indication of community in the novel. That role of dialect provides irony in Mrs. Turner's speech that resembles the community she seeks to space herself away from through wealth.

Mark Twain's *The Adventure of Huckleberry Finn* has been studied by Illes (2014). The researcher states that the novel is rich with the use of African American dialect for the sake of realism and to reveal the character's social background. Jim the protagonist employs a southern variety that is spoken by slaves in Missouri. The author tends to reveal from Jim's speech that he is a black slave, poor, and illiterate.

2. 2. 8. About *The Color Purple*

Stylistic techniques, form and dialect are implied as paramount components of *The Color Purple* and its aesthetic value. It goes on in an epistolary structure dominated by the maturity and emotional growth of its narrator. In every phase of transference, letters accentuate rich figurative language with irony, poetic word diction, flowing syntax and rhythm. Dialect is not merely spoken or transmitted into graphological forms, but it also mingles with the injuries of its speakers and their hopes for a better future. It testifies stable identity of the author as well as African Americans in American society. Alice Walker harmonizes with the nuances of the literary, social and historical context and transfers them

into her readable *The Color Purple*. She employs abundant literary devices to reveal her characters who are confined inside the oppressive context and how they seek emancipation.

2. 2. 8. 1. The use of dialect in *The Color Purple*

Alice Walker's portrayal of the novel's characters is achieved directly through various techniques particularly African American dialect that embraces the beauty of African heritage of idioms, collocations, blues, folklore, proverbs, etc. Alice Walker uses dialect and idiomatic language to reveal the letters between Celie and her distant sister, Nettie as a technique that narrates and retells dialogues, monologues, comments, and points of view of the characters of the novel. Integrating dialect is connected closely to the characters' intellectual and social levels. There is a change from the formal standard language to the public folk one. Celie excels in the usage of African American dialect which is distinctive totally from her sister's standard English. The influence of this linguistic juxtaposition brings in two statuses: the first represents an illiterate and socially isolated female, whereas the second belongs to a higher educational echelon. Dialect portrays African American socio-cultural heritage and reveals certain messages. When Celie refuses to approach Englishness, or make code-switching to proper language as Darlene suggests, she refuses any type of hegemony on her. The tools of dialect behave as integral elements of the content of the novel, upgrading the explanation more accurate, comprehensible and relevant. Butler- Evans (1989, as cited in Zhou, 2009, p. 302) has his say in such an issue:

The reader decodes this language as a representation of Black folk speech. As such, it delineates Celie's racial and cultural status. The writing –speech signifies marginality and differences, allowing Celie to describe the oppressive conditions under which she lives and inviting the readers to analyze and interpret those descriptions.

As mentioned earlier, African American dialect is underestimated socially and linguistically and is connected with the comic depiction of southern American society. Through writing in dialect, Walker not only delineates her characters authentically, but she

also benefits her nation by elevating their speech to a rightful place in American literature and society as well. To this, the novel revolts against injustice and black stereotypes entrenched in the American mentality against dialect, race, and gender. This brave breakthrough brings her worldwide reputation and acknowledgement. Her honest devotion to her vernacular produces vigorous stylistic images, syntax, lexicon, and phonology that all contribute to revealing the themes of the novel. Through reading or listening to the narrator, it could be concluded that African American dialect obtains natural, inherited, and aesthetic traits that stand the test of time and challenge the danger of demise. Simply put, dialect in the novel acts as a compass toward the historical heritage of African Americans.

In a nutshell, dialect in *The Color Purple* embodies all aesthetic values that deserve to be studied on a stylistic basis. It is bestowed with vivid imageries such as kinesthetic, thermal, aural and visual. Along with imagery, symbols evoke emotional and mental engagement that attracts readers' positive stance regardless of their ethnicity, language and social class. Readers are given the chance to taste the beauty of style, enjoy sensory coloring, and automatically surrender to a process of indoctrination.

2. 2. 8. 2. Alice Walker's background in *The Color Purple*

Various influential elements have attributed to molding an obvious shadow on *The Color Purple*. These are mainly related to the social, cultural and literary environment that Alice Walker was preceded or surrounded by and which all ensure objectively an honest representativeness for Walker's identity as a womanist, a writer and an African American.

2. 2. 8. 2. 1. *The Color Purple* and the shadow of post-slavery

The Color Purple characterizes an aftermath episode of slavery. It exposes an abused uneducated poor girl striving for empowerment. It is highly written in African American

dialect in the form of letters between two sisters. Celie the poor uneducated heroine writes to God and Nettie, confessing her bitterness and traumas as she is abused by both her father and husband. She is parted from her two babies and her beloved sister. An identical image is reported by a woman who once experienced the hell of slavery. She records the heart-wounds of slaves in the heydays of slavery "Babies was snatched from dere mother's breas' an' sold to speculators. Chilluns was separated from sisters an' brothers an' never saw each other ag'in" (Evans, 1991, p. 110). Celie narrates to her God: "Us sweat, hacking and polwing. I'm roasted coffee bean color now. He [Harpo] black as the inside of a chimney" (Walker, 1985, p. 29). Every aching syllable resonates with another testimony by a former slave stated in Evans (1991, p. 110) "I been so exhausted working. I was like an inchworm crawling along a roof. I worked til I thought another lick would kill me". In contrast, Celie exemplifies a more brutal status despite the relatively alike exploitation in all the cases mentioned. Neither the one who snatches Celie's chastity and babies is a white man, it's a stepfather, and nor is the landowner who detaches the sisters from one another and whips Celie a white; it's a husband. Family bonds including husband/wife, child/mother, daughter/ father undergoes a critical harsh hierarchy in which the stronger prospers, and the relation is built on prejudiced claims. Evans (1991, p. 88) has her view in such a dispute:

The slave south was a patriarchy where fathers ruled over women, children, and slaves. Thus, conceptually the separation of public and private and male and female carried sharply different overtones in the south, for it was a product not of urban commerce but rather of interesting gender and racial hierarchies.

Such a testimony may bridge between the very real textile of the southern society with all its nuances and the novel, and thus it proves its authenticity and lifts Walker away from some claims that categorize Walker toward chauvinism.

2. 2. 8. 2. 2. Literary influence on *The Color Purple*

Walker views Zora Neale Hurston as a feminist African model that confronts the prototype representation of African Americans. In *The Color Purple*, Walker rewrites Hurston's theme, style and ideology. She assesses that Hurston's novel *Their Eyes Were Watching God* (1937) accomplishes blacks' self-esteem that is rarely represented in their literary works (Minnick, 2004). Janie Crawford in *Their Eyes* seeks freedom in the face of racial and social discrimination, and *The Color Purple*'s Celie has the same dreams. Walker also contributes mostly to the renewal of Hurston's literary style. Likewise, Bell (2006) notes that the style in both novels *Their Eyes Were Watching God*, and *The Color Purple* is rooted in African-American folk speech, religion, and music. Both novelists grasp their dialect as a cultural marker to give women a place in the world.

It seems that this would not convince Bloom (2008) who adopts a different stance toward Hurston's literary shadows on Walker's works, particularly *The Color Purple*. He sums up the affiliation metaphorically "Walker, whether in *The Color Purple* or *Meridian*, is very much Zora Neale Hurston's novelistic daughter" (p. 1). This critical controversial view does not connote much optimism for Walker's origination, claiming that Walker never speaks of her own when the same voice of Janie is redundantly transformed consciously to *The Color Purple*.

To compromise the debatable notions closer and particularly in response to Bloom, Bealer (2009) goes in line with Minnick and Bell, defending Walker's rewriting of Janie's quest with a political twist alongside replicating the revolutionary journey in Hurston. Celie resists oppression through romance, but she also overcomes various obstacles different from Janie's. Further, Celie with her blackness and abnormal love suits the "radical feminist politics of the 1980s" (p. 23). Bealer persuasively assures Walker's innovative voice in the

literary and societal domains in the midst of this decade when writers explored racial and class oppression from white perspectives. For example, *This Bridge Called Me Back* (1981), *All the Women Are White* (1981), *All the Blacks Are Men* (1982), and *But Some of Us Are Brave* (1982) revealed colored women's misery from a white-dominated movement. In *In Search of Our Mother's Gardens: Womanist Prose* (1983), Walker introduces 'womanist' as a conceptual frame that bonds love among colored women for radical and social change. Admittedly, *The Color Purple* is a tangible representation of 'womanism'; a new term innovated by Walker.

It is the same interest that attracts Kolehmainen (2022) in his doctorate thesis to trace the kinship between African American women writers. She considers *The Color Purple* unique to the African American literary tradition due to its epistolary form and plotline. Although it is tied to Black women writers' literary tradition and is considered as a celebration of Hurston's *Their Eyes* as particularly Janie speaks Black vernacular and Celie writes in it too. Walker does not forthrightly repeat Hurston's use of language, but she stresses on voice to fulfill her message. Whilst Janie's last husband Tea Cake's identity remains fixed, Celie's husband Albert changes and admits gender equality at the end of the novel. This notion might refute some harsh attacks on Walker by the critics mentioned above. Interestingly, criticism strengthens the affiliation between African American women writers rather than hindering it.

Furthermore, Walker admits the thematic influence of Tillie Olsen's two books *Tell Me a Riddle* (1960) and *Silences* (1978) on her. Olsen wrote for all who were silenced and not silenced in hard times. As mentioned in Fishkin (1994), *Silences* has given writers the courage to uncover forgotten works with new understanding. Olsen paid attention to the social circumstances that shut out powerless and disregarded people. Olsen's beliefs about silencing were significant to Walker. She glorifies *Silences* as an inspiring force for her to

create and write. *The Color Purple* portrays Celie's catastrophes of being unaware of many personal facts and being wordless of what is happening to her more than of the happenings themselves. Toward the end of the novel, speech takes over silence.

As much as Walker contributes to the literary domain by inspiring publications, she revives other writers who have been overlooked over the course of time. Comparing *The Color Purple* to previous epistolary novels, Bell (2006) comments that the novel epistolary style rewrites from an African American feminist perspective for the tradition of Samuel Richardson's *Clarissa* or the *History of a Young Lady* (1748) and William H. Brown's *Power of Sympathy* (1789). Both titles are sensational tales of heterogeneous seduction that invaded the American novel. Denny (2009) also compares and contrasts *The Color Purple* and Richardson's *Pamela* (1740) under the umbrella of style, theme and innovation. Like *The Color Purple*, *Pamela* is a collection of letters written by a servant girl as a narrator to her parents. Pamela challenges the social stratification of the eighteenth-century English society that restricted morals merely to high-level and middle-class women, while lower ladies are excused from adopting any values. By maintaining her chastity, Pamela upgrades herself to a higher status contrary to the social stereotypes. This unexpected challenge made *Pamela* a best seller, and it influences Walker when she transfers this notion to her novel *The Color Purple*, but she goes further by adding to it a pitiless attack on male domination, particularly their abuse of black women. By doing so, she has made a rebellious breakthrough forward toward a different social order based on gender equality.

In the same vein, Arifin and Ahmed (2021) note that Walker's style in recontextualizing Richardson's epistolary narrative frees her from contemporary African American literary tradition as shown in Toni Morrison's novels, and from the image of the twentieth-century women. They agree upon Richardson's influence on *The Color Purple*, particularly in self-exploration. Celie's abuses retell Clarissa's in the eighteenth century, yet

the core contradiction is that exploring women's psychology cannot be fulfilled truly by a male author who won't allow his heroines to challenge their men. Plus, while Richardson's letters only concern the heroines in Pamela and Clarissa, Walker's letters expose the influence of the development of her characters' psychology on the plotline's progress.

To be fair, as much as Walker is influenced by different authors, she deviates from them to achieve her own innovation and uniqueness. The novel is abundant with African American dialect to reveal the characters' regional, social and intellectual backgrounds. It is a realistic representation of the American south with its privileges, challenges, strengths and weaknesses. It delineates a vivid picture of the whole atmosphere in which the author has risen as a woman, a writer, and African American. Dialect serves as an honest stylistic tool to decipher all mental, spiritual, intellectual, and social notions. This honest tool combines all aesthetic peculiarities that permit the fluidity of a community that clings to cultural components for the sake of dignified survival. It embeds all avenues of attraction, complexity and exploration.

2. 3. Section two: Previous studies on *The Color Purple*

Researchers, critics and scholars have inspected *The Color Purple* and offered distinctive views related to its dialect. What seems to be appealing and convincing are the ones that are based upon stylistic scrutiny.

Arifin and Ahmed (2021) concentrate on the narrative arcs written by a female allowing her to redefine her feminism, and examine her relationship with men. Further, the epistolary technique enables *The Color Purple* to be a pathway for submissive females to record their miseries and thoughts that they feel reluctant to reveal in public. Walker preserves an idiosyncratic position for women in African American literary and gender contexts by empowering them with articulation. Being isolated in a fatherly house, Celie

organizes her narrative toward God who tolerates her linguistic errors. Celie's shift from God to her distant sister prepares the reader to approve of her as a participator in the economy. The authors sum up the article by saying "letters for women written by their women authors can truly chronicle their experience in social as well as psychological contexts" (p. 15).

It is noticeable in the literary domain that writers of different genres attempt to imbue ordinary diversities of language in literature to flavor it with authenticity that embodies social, political and intellectual background. In this vein. Abla and Ilhami (2018) have conducted a quantitative study of Walker's linguistic choices in *The Color Purple* to trace the purpose that encourages the novelist to cling to the use of literary dialect. They conclude that Walker uses authentic language to depict a faithful portrait of the characters of the novel. The researchers credit the use of African-American dialect in these lines:

Walker has shown an interest in language that is very apparent in her genius linguistic playfulness touched very saliently and vividly in her work *The Color Purple* which she chose to write in dialect, that is, Vernacular black dialect. In fact, Walker depends on language so that to individualize her characters in that different characters' linguistic behavior is closely linked to their educational level and the social echelons to which they belong (p. 36).

Sun (2017) traces the symbolism of African traditions and culture that Walker has integrated into *The Color Purple* to illustrate Celie's triumph against racial and social oppression. Granted with the symbolic theme of sisterhood, self-creation from African quilts and family history, the novelist represents the success story of Celie. In addition, the blues indicates the spiritual strength to achieve identity, and the determination to create an ordered status in the community. Shug is depicted as a blues singer who delivers spiritual power to African Americans.

Greve (2016) explores the Characteristics of African American literature in Kathryn Stockett's *The Help* and *The Color Purple*. The researcher investigates through computer

analysis whether African American characteristics are found in *The Help* and whether they are treated similarly to *The Color Purple*. The paradox lies in the fact that Stockett is a white writer who writes about the black struggle against racial oppression but with a white sensibility. Thus, comparing *The Help* with *The Color Purple*, Greve finds all fundamental components of African American literature in *The Color Purple*, but not in *The Help*. She concludes that *The Help* can be considered a historical novel rather than African American novel. Writing in African American Vernacular English is one way that distinguishes African American writers. Walker uses her native dialect naturally throughout the whole of the novel, but Stockett imitates the style under the tag of 'Who writes as other?'

Arikan (2015) reviews the novel from an "ecocritical" reading. Flowers are portrayed to convey positive emotions and negative ones as well. The study concludes that Walker's use of flowers supplies vitality of an optimistic existence particularly when they are mentioned with the seasonal changes. In essence, the use of colors attributes to the reader's visual pleasure, and it also juxtaposes the change in the protagonist's life. When colors and flowers are displayed together, they hint at a dramatic change in the heroine's life moving toward a more convenient one. In a word, flowers directly coexist with Celie to reveal different themes.

In her master dissertation, Ul (2015) aims at implementing a comparative stylistic analysis between the source text of *The Color Purple* and its Turkish-translated equivalent in accordance with Berman's categorization. The study focuses on the extent in which the stylistic features of the novel can be deformed or preserved in the target text. Interestingly, it is concluded that the style of the source text cannot be entirely retained in the translated one and thus it is deformed to a certain extent. Some of the losses include the foreignness of the text that can't be reflected in the target text, the simplicity of Celie's voice, and the

rhythmical expressions which are distorted by the tendencies of 'qualitative impoverishment'.

The researcher elaborates in describing the remarkable style of the novel remarking that *The Color Purple* is written in a very distinctive style due to its effective usage of African- American dialect. Outstanding usages like "I don't never git used to it" (as cited in Walker,1985, p. 3) are striking features in the novel that holds the readers' attention. The key factors for such usage are motivated by the aim of bringing the marginalized minority to the fore since this dialect is the original way of oral communication. UI also notices rhythmic expressions as a prominent stylistic feature that bears traces of the blues; African-American folk music. This African music carries feelings of depression and melancholy. For all these features, the translator has to be aware of what lies beneath the surface and draw attention to black American folk culture, especially the issues of women.

Jorgensen (2011) sheds light on the novel from a narratological point of view. She concludes that *The Color Purple* conforms to the epistolary novel in name and little else and it rejects all conventions associated with the form. The only explanation for this irregularity is related directly to Walker's background and the novel's focus on colonialism. The main aim of the novel is to give Celie a voice in her story world and the American literary tradition. Celie writes her story without regard for social tradition, and consequently, the success of the novel is that Celie leaves silence.

Zhou (2009) traces the narrative by applying Genette's focalization theory that incorporates narratological elements such as polyphony, limitation, flexibility and alternating. The novel falls into internal focalization since the focal character and the narrator are one person. For limitation, Celie shows uncertainty about different issues as evident in the conjectural words. Walker overcomes limitations of internal focalization through re-telling

information that shifts from the perspective of Celie to that of the witness. Further, Walker employs two types of flexibility: 'paralipsis and paralepsis' that create curiosity. Concerning alternating, the letters alternate between past and present focalization. The last term, polyphony, refers to the parallel narrations of both Celie and Nettie that result in the development of the plot, and in broadening themes and characters. The researcher notes that the epistolary novel of the letters is a one-way monologue, but due to the polyphonic structure of the novel, the reading is like listening to dialogues between the sisters.

Kazumi (1997) delves deeper by interconnecting the letter techniques and certain contentious themes of the novel. The researcher concludes that Alice Walker exploits the letter form between the two distant sisters, and from Celie to God to bring out touchy and innermost issues to depth. The epistolary form also frees her from linguistic constraints, ranging from non-standard and standard English due to the characters' education. Celie's folk English is pregnant with grammatical errors due to her semi-literacy, but her figurative and idiomatic dialect imbues the letters with openness and honesty. Nettie writes more formal English as she has received a better education as a missionary to Africa. Although the novel is a collection of letters, Walker controls the plotline and the themes in a consistent pattern.

In short, reviewing these aforementioned theories in addition to studies has enlightened the researcher about different critical approaches and quantitative tools adopted in inspecting Walker's novel and constituted a reliable springboard for implementing the current research. Some studies go in line with the objectives of the research. But more than this, this paper will give the breadth of attention that previous research is short of. This requires adopting a complete stylistic analysis in combining dialect use with thematic notions.

2. 4. Conclusion

This chapter formed a theoretical framework about a set of basic concepts related to style, dialect, supplying the function of dialect in literature, African American dialect and its implementation in American literature. It also discussed the use of dialect in the novel, and the main social and literary influences that contributed to molding *The Color Purple*. Analyzing African American dialect in *The Color Purple* will be carried out by using the Stylistic Analysis Approach that is mainly proposed by Leech and Short (2007). The theory in this paper is the view that applying stylistic analysis in studying dialect in *The Color Purple* helps the researcher to better understand various themes objectively since the novel has been reviewed by various studies based on sociolinguistic, literary and critical backgrounds. Such studies still reflect subjective stances that might be refuted according to readers' points of view. Thus, the researcher adopts stylistic analysis that connects linguistics with literary analysis to state the themes of the novel as objectively and adequately as possible.

Chapter three: Methodology

3. 1. Introduction

The previous chapter presents stylistic concepts along with quantitative and qualitative studies that have explored dialect in African American novels mainly *The Color Purple*. This chapter exposes the design of the study, data collection and data analysis. Stylistics analysis will be applied to reveal themes of power, identity, mockery and satire in *The Color Purple*.

3. 2. Design of the study

The researcher investigates *The Color Purple* by adopting the qualitative analytical method. The descriptive method suits precisely achieving the objectives of the study, and it aids to gather and evaluate the data thoroughly. To do so, the speeches of the characters in the novel are explored based on textual data and the context of the speaker and listener.

Since style is an integral element of any literary text's aesthetics, the research involves stylistic analysis of Alice Walker's *The Color Purple* concentrating on the linguistic use of dialect for the sake of revealing themes. The analysis follows Leech and Short's stylistic analysis (2007). Probing the style of Walker's *The Color Purple* is significant because it better delineates her literary work and aids readers to understand it and value the stylistic choices of the novelist.

Scholarship has concentrated on analyzing *The Color Purple* from literary views, stressing gender, race, identity, self-exploration and the like. To bridge the gap, this research depends on stylistic analysis to connect the various linguistic features with themes of identity, relations of power, satire and mockery, along with delineating the most common stylistic devices employed in the novel. Unless stylistic devices are adequately scrutinized, the

thematic aspects displayed by the novelist will miss a track of fact and be fated to misunderstanding. Therefore, the current research seeks to construct stylistically various thematic elucidation within the borders of the novel. The themes seem tangible under linguistic and stylistic inspection. In other words, the research seeks to trace how linguistic patterns employed by the novelist accomplish aesthetic roles to aid in revealing the novel's messages.

3. 3. Data collection

The target epistolary novel was written in 1982 and the text used in this research is printed by Pocket Books in New York in 1985. Regarding the novelist, Alice Walker is a creative writer during her lifetime. The novel has attracted the attention of a group of researchers, reviewers and critics. The novel consists of ninety two letters mainly written by Celie to God, from Nettie to Celie, and finally Celie writes to Nettie.

The Color Purple is vivid with stylistic components composed in dialect variety labeled as African American English. Accordingly, the data collected from the novel embrace dialectal utterances of different characters including mainly the narrator Celie, Shug, Pa, Albert, and Nettie. More specifically, the data include all patterns of utterances like single words, sentences and paragraphs that are exchanged among the characters in the novel.

3. 4. Data analysis

The central source of data is taken from the novel. The utterances will be investigated in connection to the themes of identity, power, mockery and satire. The process of investigation depends on dissecting utterances into their miscellaneous elements to check how Walker utilizes these elements skillfully. Therefore, metaphors, word diction, personification, irony, allusion, hyperbole, sentence structure, lexical forms and other devices

will be implied across the line of discussion and contributed to delineating comprehensive exploration.

In implementing the analysis, the researcher has read the novel many times, and then understood the meaning of the novel and conceived general perception on it. After that, stylistic devices and fine details have been picked out and described in suitable linguistic terms of lexicon, semantic structure, figures of speech, and coherence and cohesion. Next, they have been interpreted in the context of the current novel and interconnected with the themes to provide hard evidence from the linguistic data that have repeated patterns across the novel. The impact of stylistic features on the thematic notions and the overall understanding of the novel has been revealed. Simply stated, the researcher explains in detail how literary meanings are implied in linguistic terms, and so the questions of the research have been answered meticulously along the line of analysis and discussion. Further, the researcher has pulled out many studies and books related to the topic from Google in addition to the library to facilitate the process of analyzing, and to underpin a standpoint for this study.

3. 5. Stylistic Analysis

Throughout scrutinizing the investigation of previous quantitative and qualitative review articles, it can be declared that Stylistic Analysis approach is one of the most convenient approaches that could handle *The Color Purple* objectively and honestly, revealing the novelist's linguistic power, identity, and love for the nation. Stylistics employs the techniques and outcomes of language use in a text. Based on the given data, methods can be proposed. As such, Short (1996, p. 6) stresses upon discovering "not just what a text means, but also how it comes to mean what it does. And in order to investigate the how it is usually best to start with established, agreed interpretations for a text".

Stylistic analysis aids the reader and the researcher to figure out the linguistic features of a text. It also unveils the purposes of these features and their relation to the overall meaning. It unearths hidden messages with linguistic hard evidence. This goes hand in hand with what Barry (2017) states "Stylistic analysis attempts to provide a commentary which is objective and scientific, based on concrete quantifiable data, and applied in a systematic way" (section 11). In addition, stylistics increases readers' pleasure in literary works. Carter and Stockwell (2008) accentuate the function of stylistics in providing readers with points of view, a kind of systematic scrutiny of a text that elevates readers to construct a reliable analysis, and trains them to inquire about language and its use.

Leech and Short (2007) place data in a four-category checklist: figures of speech, cohesion and context, lexical categories and grammatical categories. In more practical terms, the procedures of the analysis start with an overall first impression of the text, and then select from the checklist for the sake of attracting attention to what seem to be noteworthy style markers.

3. 6. Conclusion

This chapter confirmed the validity of the methods adopted in collecting and analyzing the data. It construes why the researcher applies stylistic and descriptive analysis in exploring *The Color Purple*. In a word, it could be concluded that stylistic analysis approach is the most appropriate method used in inspecting *The Color Purple* in systematic procedures that testify to the validity and objectivity of collecting and interpreting data.

Chapter Four: Analysis and Discussion of *The Color Purple*

4.1. Introduction

In this chapter, the collected data are examined according to the framework of the research. Consequently, the four questions will be meticulously countered. The first section tackles the stylistic employment of the African American dialect in the quest of achieving identity. The second section traces relations of power, and the third one explores the techniques Walker adopts to show satire and laughter. The most common stylistic devices used to reveal the themes of the novel are tackled in the final section.

4.2. How does dialect depict the African American identity as shown in *The Color Purple*?

For Walker, identity isn't a taken-for-granted conceptual abstract that can be easily obtained or claimed. It is an individual as well as a collective endeavor that is shaped in due course of time. To this token, Walker delineates a long self-discovery trek for her characters that starts from fragmentation and ends with self-identification. Otherwise, claims remain unproven hypotheses buried later in the earth. Identity is a cornerstone right snatched and imposed in existence despite the brutal context.

Dialect, culture, race, and gender incarnate incentive roles in seeking the identity of African- Americans. On a deeper level, Walker reveals the trek toward achieving freedom and self-identification allegorically. To clarify, the novel honestly represents race and color that have been repressed and marginalized for ages. Men and women are ruled out from all opportunities for a respectful lifestyle. Needless to say, women, in particular, have multilayered misery practiced by black males in addition to white supremacy. Color has planted hate, bias, and class discrimination. Walker skillfully enlivens the awareness of all

types of radical and social subjugation inside the characters. This complicated mental and psychological phase is so necessary to arouse feelings of pride in an aggressive society. It is a matter of a crucial choice and a life-changing resolution. There are two tracks: either forgetting the past, getting out of the skin, and accepting confused identity or linking the past to the present and drawing the future with their nails whatever the cost is. Interestingly, Walker enralls the reader with captivating stylistic word diction, figurative devices and syntactic structures to reveal the above-mentioned psychological trek toward self-identification as an individual and a black.

Celie processes stages in her attempt to prove her humanity, femininity, ethnicity, maternity and intellectuality. The first stage of her search reflects a melted identity by which it seems impossible for her to identify any specification of existence. She starts early to look for self-identity pursuit. At the onset of her teens, she seeks to work out a confusing riddle that could perplex her mentality and render it incapable to decipher or process data invading her from the outside dark world she lives in like a shadow. She finds herself confined by internal and external choking pitfalls that slow down reviving her fossilized identity as much as they urge her in the quest.

The inability to comprehend existence is indeed an utmost big trauma. Celie inquires about who she is, and the context she belongs to "Nettie don't understand. I don't neither" (Walker, p. 11). In this excerpt, despite being two years younger, Nettie precedes her sister at the outset of the first negative statement, and then the older sister is placed in the second part of the addition structure that ends with the adverbial neither. This syntactic form shows how weak, illiterate and unconfident Celie is. Such personal qualities pathetically render her vulnerable to more bitterness.

Touchingly, the reader stops at that helpless declaration and returns to a previous request Celie mentioned: "You can give me a sign letting me know what is happening to me" (Walker, 1985, p. 1). This quote embeds the object pronoun , me, three times but one subject, you, which indicates Celie's passivity in looking forward to receiving external judgment. She is confident in God as well as the reader to recollect her simple spontaneous words scattered here and there and compose them in a coherent sequenced statement. As the reader (you) obtains more knowledge, she needs him to open her eyes to the frank facts she is ignorant about.

The sign might be offered for Celie should enlighten two facets: a flashback of the past and a foreshadowing for the future. The lynched father, the brutal harassment at the hands of Pa, the endless heavy household, the lost babies, and worst of all accepting submissiveness mask her with layers of darkness. This construes integrating the semantic word (sign) that draws visual imagery of some an astray disabled blind, deaf, or a person who lost his senses and wait for a passerby to give a hand in selecting a suitable direction. This conceit asserts Celie's helplessness in coping with her offensive surroundings.

The answer to "What is happening" might excuse her for being helpless. Celie is plighted with a dichotomous ideology of a vicious Pa. To illustrate, while Pa allows himself to violate all moral boundaries with Celie, he beats and accuses her of winking a boy in the church. Plus, he doesn't buy her clothes but shows irritation at wearing tight clothes. Pa wants her to be blind, speechless, and emotionless toward whatever he does particularly the implicit dark angle of his personality. This is another hint for the usage of the word (sign).

To this, Pa is considered the main responsible for Celie's lost self-affirmation. For one thing, by snatching her two babies, he smothers her maternity. What's more, he lets her skip school and never cares that she loves it. In doing so, Celie has lost her intellectual and

linguistic right to express her aching wounds under the threat of "You better shut up" (Walker, 1985, p. 2).

Being illiterate, she is obliged to follow the wicked discipline made for her by Pa. He coffins her inside a limited sphere which lacks any humble dignified avenues of life as a human and a female. He defines what Celie means, her roles, and what could be done with her in these rude materialistic terms "She ugly. And she clean. You can do everything just like you want to and she ain't gonna make you feed it or clothe it. But she can work like a man" (Walker, 1985, p. 9). Contrary to the archetypal conventions of fathers' behaviour when their daughters marry, Pa introduces abnormal perspectives that negate humanity to Celie, reviving racial wounds from the heydays of slavery. Celie's character is frozen inside a slavery zone in which she is dehumanized to a lesser human, so she doesn't need food or cloth. Literal as it is, Celie has to distribute care all around to receive the mean reward of being just physically alive. Pa uses the third person pronoun (she), and then the third inanimate (it) is used instead of she or her. These two pronouns indeed refer to Celie as a saleable commodity between Pa and Mr. Allegorically, the author recalls what was happening to African American people after being sold. They are automatically recycled to a property or a productive engine in a victimizing process until the last breath of living. No regulations prohibit exploiting "it" in any way. In other words, slavery was, and its aftermath is, a plight that snatches African Americans identity and metamorphoses a human being into 'it'. A human without identity is tantamount to nothing.

Based on others' identification, Celie in return speaks through the views of others to depict her physical and spiritual chaos. For example, she compares her beauty to Shug's " ten thousand times more prettier than me" (Walker, 1985, p. 70). This hyperbole connotes Celie's self-deficiency and lack of confidence. In a like manner, When Kate convinces her brother to buy Celie clothes, Celie could read Mr.'s nonlinguistic expressions and interpret

them as "look at me. It like he looking at the earth. It need something? his eyes say" (Walker, 1985, p. 21). Celie employs a simile to locate herself to earth according to her husband's and Pa's perspectives toward her. This time, Mr. doesn't reveal her truth communicatively, as he considers her a trifle thing that doesn't deserve the action of articulation. So, the personified eyes can be sufficient to fulfill paralinguistic messages of detraction. Touchingly, the victim becomes aware of her scattered identity.

To break out of confinement, and build up a dignified identity instead, Celie needs brave determination in addition to external support. Not only does Nettie try hard to teach her sister about what is going on in the world, but she urges her to fight. "But I don't know how to fight. All I know how to do is stay alive" (Walker, 1985, p. 18), Celie replies helplessly as the battle for freedom needs courageous and practical venture. The reader instantly goes in line with Nettie's wailing epitaph "It's like seeing you buried" (Walker, 1985, p. 18). Combining 'buried' with 'a previous- mentioned lexical word 'earth' sums up Celie's full identity; she's buried in earth, and even worse than that because dead people might rest at least from the heavy burdens of working as a kid-sitter and a 'roasted-coffee' slave in cotton fields.

Nettie's two revolutionary prerequisite pillars constitute a solid ground for liberation. Alongside Nettie, Kate inputs a spark for fighting. Being aware of her inferiority, Celie undergoes a complex psychological conflict. She internalizes a fossilizing process for all her intellectual capacities. To this, intellectual, emotional, and spiritual emptiness equals a red sign toward death. Celie summarizes the whole context metaphorically in an arresting soliloquy between the first speaker I and the second pronoun you: "I make myself wood" (Walker, 1985, p. 23). Using the pronoun 'I' as the agent and 'myself' as the direct reflexive object connotes the writer's philosophy of one's own full responsibility in tracing either tragic self-destruction or an epical self-identification. The ego prompts social demands

to be out of touch and endure pain, and so surrender to the psychological diaspora to maintain physical survival.

Again, a nation pulled down from its cultural roots can strive to revive its entity regardless of stinging belts. Ironically, the same belts Mr. uses to beat her create a dignity battle inside as they go back and forth. Thus, the second voice wakes her consciousness up solacing "Celie, you a tree" (Walker, 1985, p. 23). A stylistic word diction is purposefully selected from the same concrete lexical category as wood is leftover from trees. While wood, earth, and roasted coffee share the archetypal color brown that symbolizes decay, trees stand for life, and stability. The superego clue cautions her against being a shadowy figure which means that maintaining a stable identity is a requirement to stay alive just like a tree entrenched underground whatever seasonal changes it faces.

To climb up the 'tree', Celie needs to observe tangible models in her dignity battle. Celie admires the way Sofia behaves like men "I like Sofia, but she don't act like me at all. If she talking when Harpo and Mr. come in the room, she keep right on" (Walker, 1985, p. 38). Sofia stirs Celie's appetite to fight for her wounded dignity.

Contrary to robust characters like Sofia and despite the fact she is a member of the family, Celie is treated as a bystander. For instance, when Mr.'s father protests against welcoming Shug Avery, he addresses Mr. directly "Celie, he say, you have my sympathy". Celie admits her ignorance "But he not saying to me, he saying it to Mr." (Walker, 1985, p. 57). To dig deeper, the significance of these lines is allegorical. Being a representative novel, it embodies the exact position of African Americans who belong to a society that refuses to give them their right human space as if they are considered unwelcomed strangers, illiterate and unqualified participants in national issues.

Here a crucial test erupts: a choice between being 'wood, earth and roasted coffee or a 'tree', a choice between self-destruction or self-construction. Armed with financial independence, and Shug's support, she listens to the call of dignity and leaves her tyrannical husband announcing a new birth of the autonomous Celie. The same woman whose solely limited aim has been to stay alive calls Mr. a lowdown dog whose body is like a 'welcome mat'. She confesses moving from one stage to another "It stop with Mr. Maybe, but start up again with Shug" (Walker, 1985, p. 85).

As she moves to the last destination of her freedom, Memphis, Mr. scorns her "Who you think you is? He say. You can't curse nobody. Look at you. You black, you pore, you ugly, you a woman. Goddam, he say, you nothing at all" (Walker, 1985, p. 293). Mr. collects all the debasing hyponymies that have labeled Celie for more than three decades and by which he perpetuates his supremacy. Outspokenly, Walker pinpoints blackness as the backbone cause of her nation's sufferings by prioritizing the color adjective at the top of the listing. Being black deserves to be poor, and ugly, and if these ingredients are marked with femininity, it evaporates into worthlessness in the eyes of this barbarous world. The usage of the visual verb, look, adapts the figurative hidden meaning of how a human's value is conceived from the first look at his exterior look mainly his colour. If he's black, he will be nothing.

If the sense of looking is seriously taken, it is Celie's turn to value herself by herself. However brutal the world is, the crucial decisive answer is the reaction of the victim. This time she is going to neither lament her fragility nor envisage herself as wood, earth or roasted coffee, but replies confidently that she's poor, black, and even ugly. In terms of morals, these traits are never shameful. The new motto is "I'm here" (Walker, 1985, p. 214), instead of thanking God for being alive.

In Fanon's (2008) terms describing the process of nation conversion, by writing about not only herself but also the suppressed nation, Celie is qualified with the appropriate weapons to awaken muted voices of a nation that has been charred by barbarous slavery and its dark consequences.

Discovering identity helps the heroine redefine fundamental issues like God, gender, and race. Repetition like "dear god, Dear stars, dear trees, dear sky, dear peoples. Dear Everything. Dear God" (Walker, 1985, p. 292) transcends the oppressed ones to the normal zone they deserve to obtain under the sun, to move roles from slaves to masters of themselves, and to locate a nation geographically in a vast world between the earth and the sky. The diversity and abundance of repeated geographical terms manifest the rightful existence of the heroine's folks in the modern world as well as they were used to be in ancient times.

To this point, testing moral doctrines and ideology functions as a crucial scale for refuting or adopting a certain dialect, particularly in the case of marginalized groups within a bilingual community. Conceptually, sticking to one's dialect on all occasions whether formal or informal, casual or not, reveals an exact degree of commitment to this dialect; stability or flexibility of one's identity. In this vein, a curious wonder might be raised while reading the novel if Celie's linguistic performance might accommodate in case of moving to a city of white inhabitants. Theories and slogans are buried in the dust if not tested empirically. To be clearer, when Darlene keeps teaching Celie "talk proper", Celie comments: "Look like to me only a fool would want you to talk in a way that feel peculiar to your mind" (Walker, 1985, p. 223). A confident clear-cut answer won't let her down when she accompanies Shug anywhere. Celie would display a unified identity in an obvious not a faint way by sticking to her dialect. In doing so, Celie lets down some claims of linguistic accommodation and code-switching.

In essence, this outlet leads to other related inquiries. Sticking to the dialect as part of identity hypothesizes classifying the issue either under a purposeful selection or an unavoidable fate. In other words, African American English dialect remains persistent despite ranking in an underrated position. This is exactly what motivates Coulmas (2006, p. 177) to posit a hypophora question "why is it that..low-prestige varieties like African American English are not discarded by their speakers and replaced by more highly regarded ones?" Unsurprisingly, he accepts one fair interpretation that their dialect represents identity and indexes ethnicity, "and it is also endorsed and enjoyed by blacks who are well educated and hold good jobs" (Coulmas, 2006, p. 177).

Similarly, Darlene exerts to convince Celie to shift away from her dialect, but Celie feels proud of it "You say Us where most folks say We, she say, and peoples think you dumb. Colored peoples think you a hick and white folks be amuse. What I care? I ast. I'm happy." (Walker, 1985, p. 222). She is happy with her dialect since it is a matter of pride, loyalty and identity. She chooses herself distinctive, and so she can write using her accent with peace of mind. Yet, she does not want to undervalue others' language, but she focuses on establishing an autonomous identity that frames an African American female.

Celie has to develop a sense of belonging for her race as she achieves self-esteem. She gets to know her African heritage through Nettie's letters "And we kneeled down right on deck and gave thanks to God for letting us see the land for which our mothers and fathers cried, and lived and died" (Walker, 1985, p. 149).

However, it doesn't mean that they are solely African. They know well the other face of identity, American. That's why Nettie describes Africans "I felt like I was seeing black for the first time" (Walker, 1985, p. 147). On the flip side, the Olinka people inquire about Nettie's group's identity despite their blackness. Nettie is culturally different from them in

clothes, thoughts, behavior and so forth. To this, Celie could figure out her racial blood, but simultaneously she belongs to the American society that prohibits her from a dignified life, and that must give her space to live proudly like others.

Throughout her strife toward autonomy, Celie is hindered by various internal and external obstacles that are imposed on her by force. This entails moving to extend the investigation to power relations since they are closely intertwined with the notion of identity.

4. 3. How does the dialect reflect relations of power in the novel?

Fairclough (1989, p. 13) defines power as "Keeping the parts demarcated from each other, and a particular ordering of those parts in terms of hierarchal relations of domination and subordination". This definition precisely echoes the relation of power in *The Color Purple*. That said, Walker mirrors honestly all relations of power in her society and puts them on a neat scale swinging between two extreme poles: domination and subordination.

As mentioned earlier, all the characters of *The Color Purple* live in a racial and patriarchal context. The novel unfolds Celie as a tortured female whose present and future are dictated literally at the hands of her father and husband. Her stepfather hands her over to her husband with a cow on top to end up a bartering scene that compares contemptuously a human being to an inanimate creature, or even less as the farewell frenzy advice assures the 'trader' of no need to feed or clothe her, a shadow of the heyday of slavery centuries ago. These brutal ingredients have all molded imbalanced relationships of power between the characters based on racial (black/white), and social (male/female) dimensions. Importantly, Walker imbues these notions throughout the novel stylistically.

4.3.1. Male/ female relations of power

Two types of gender relations are treated intensively in the novel: father/ daughter relation, and wife/ husband relation. These two types, according to the novelist, accentuate the victimization of females at the hand of males. Simply put, males are more powerful and over-parenting than females as they have the upper hand in delineating their destiny.

4.3.1. 2. Father/ daughter relation of power

The novel emphasizes Celie intensively as she is the heroine of the novel who undergoes severe events at her Pa's home and husband's alike and involves in various thematic relations with people around. The contrast between powerful and powerless characters aids to scrutinize definite relations of power in the novel. The most salient linguistic qualities associated with Celie and her father underlie the manner of their actions and personalities as illustrated in the table below:

(Table 1: Verbs associated with Celie and Pa)

Celie's actions	Pa's actions
<p>And now I <u>feels</u> sick.</p> <p>I <u>can't move</u> fast enough.</p> <p>I <u>think</u> he sold it.</p> <p>I keep <u>hoping</u>.</p> <p>I <u>see</u> him looking at my little sister.</p> <p>I don't even look at mens. I <u>look</u> at women.</p> <p>And now when I <u>dream</u>, I dream of Shug Avery.</p> <p>I'm in the bed <u>crying</u>.</p> <p>I <u>don't have</u> nothing.</p>	<p>He start to <u>chock</u> me, saying You better shut up and git used to it.</p> <p><u>Kilt</u> it out there in the woods.</p> <p><u>Say</u> I'm <u>evil</u>.</p> <p>But I can <u>let</u> you have Celie.</p> <p>She tells <u>lies</u>.</p> <p>The first time I got big Pa <u>took</u> me out of school.</p> <p>He <u>do</u> it to me.</p>

Celie's description of herself includes in most cases intransitive, stative, perception, and negative verbs. When she is free of the household, she spends time passively looking, dreaming, mourning, crying, and hoping as a refuge from hard reality that she couldn't face bravely. The verbs used energetically in the transitive forms are merely involved in intensive households like 'get and cook'.

Conversely, Pa has the upper hand on Celie. This is manifested in the use of transitive verbs that denote hostility like chock, killed, took and do. Additionally, each sentence in the second column reveals a wicked trait for Pa, and unfortunately, underpins a solid ground to practice power and subdue Celie as a feminine figure allowing the persistence of a widening gap between the two genders in which women pay the cost. In short, Pa utilizes his social and masculine status to prove himself as a tyranny, liar, merciless, sadist, and destructive, no name but a few.

The paternal power is practiced loosely to suppress Celie linguistically, emotionally, physically and intellectually. He beats her and deprives her of going to school even though Nettie pledges him to change his mind. He justifies that she is too dumb to keep going. Pa can mute her from speaking, and deprive her to upgrade her intellectual level because, according to him, she is evil, always up to no good, and has a bad influence on her sisters.

However, Pa's physical and social hegemony does not mean that he obtains high levels of intellectual thinking and she doesn't, or he's responsible and she isn't. As a citizen of a rigid society with mistaken beliefs nurtured by odd traditional norms and theological claims that she couldn't challenge and "Couldn't be mad at my daddy cause he my daddy. Bible say, Honor father and mother no matter what" (Walker, 1985, p. 34), Celie has to remain a docile broken- heart daughter, who would bring shame or break a scandal to the family in case of

revealing. Such destructive passivity authorizes Pa to be the dictator on every breath into and out.

The fiancée bargain is one of the most humiliating scenes of crushing dignity under the boots of arrogant males. Both Pa and the groom reveal superiority unconsciously as if it is something entrenched in their ever-lasting mentality. Celie notes, "Pa rattle his newspaper. Move up, he won't bite, he say. I go closer to the steps, but not too close I'm a little scared of his horse. Turn round, Pa say" (Walker, 1985, p. 12). The scene reminds the reader of a military marching where soldiers just fulfill commands like robots. Celie is ordered to turn right and left to let the superior groom examine her. Delivering instructions is practiced through grammatical structure starting with direct imperative verbs like turn, and move up. The issue of marriage does not cost Mr. to get off the horse, and even Pa carries on rattling the newspaper while giving orders. It also means confidence in the docile girl to obey the instructions that are uttered automatically without the least effort of thinking. At the moment of the agreement, the groom reminds Pa of the cow, and Pa instantly approves "Her cow" (Walker, 1985, p. 12). It is puzzling whether 'her' represents a subject pronoun or a possessive adjective pronoun since both syntactic structures are used interchangeably in African American dialect. Taken as such, both interpretations of this linguistic trick are insulting: either Pa equalizes her to a cow (she a cow), or he's bartering her for a cow (her cow). Celie is ranked as a lesser human being who is transferred like a market good by authoritative masculine figures.

In a more shining image, Celie's fear fades away when communicating with feminine figures particularly Nettie and her stepmother and instead merciful and caring feelings take over. Celie proves better levels of linguistic fluency and responsible affection as shown in the following sentences:

1- I say I'll take care of you (Walker, 1985, p. 4).

2- I ast our new mammy bout Shug Avery (, p. 7).

These utterances draw the other side of the real loving and knowledge-searching Celie. The positive transitive verbs of telling and asking are followed by objects who embody friendly feminine interlocutors.

4. 3. 1. 3. Wife/ husband relation of power

Moving to a marital life shoulders Celie with heavy loads and new roles as today is much like yesterday. The table below illustrates Celie's and her husband's actions. The distinctive roles between them depict a clear picture of powerful/ powerless relations.

(Table 2: Celie's actions and Mr.'s actions)

Celie's actions	Her husband's (Mr.-) actions
<p>So after I <u>banged</u> my head best I can and <u>cook</u> dinner.</p> <p>I <u>don't fight</u>.</p> <p>I <u>move</u> round <u>darning</u> and <u>ironing</u>.</p> <p>I been <u>chopping</u> cotton three hours by time he come.</p> <p>I <u>don't say</u> nothing. It not my house.</p> <p>Long as I can <u>spell G-O-D</u> I got somebody along.</p> <p>I <u>don't move</u> at once, cause I <u>can't</u>.</p> <p>I <u>ast</u> Shug Avery what she want.</p>	<p>Harpo pick up a rock and <u>laid</u> my head open.</p> <p>Now she (Nettie) <u>got to</u> go.</p> <p>He say, Celie, <u>git</u> the belt.</p> <p><u>Find</u> this, <u>find</u> that.</p> <p>Then he <u>sleeps</u> the rest of the day and all night.</p> <p>He <u>chop</u> bout <u>three</u> chops then he <u>don't chop</u> again.</p> <p><u>Don't</u> wait for me.</p> <p>What you setting here laughing like a <u>foolfer</u>?</p>

The above examples show Celie as a sacrificed lady who exerts time and efforts to serve others who are not of flesh and blood. Ironically, her reward is having her head cracked open by Harpo, and receiving no mercy from Mr. She works in his fields like a slave, serves his many children, accepts beating and obeys his constant orders without showing any protest. More importantly, her marginalized status is emphasized in the humiliating way of excluding her from any active participation in daily resolutions like giving her opinion about putting Mr.'s lover up and serving her back to health despite the infectious disease Shug has caught.

On the other hand, as shown in the aforementioned sentences in the second column of the table, Mr. is the master of the house whose words are to be achieved literally. His deeds are narrated with forceful, insulting, warning and instructing transitive verbs like get me, beat, don't, and so on. Concerning other verbs like chop, it is used with a numerical expression to show how lazy and selfish he is as he depends on Celie to chop all the time under the sun.

Once again, the past aching wounds Celie has undergone at the hand of Pa freezes any brave venture in the face of the husband. Celie will never forget the nightmarish assaults, so whatever Mr. does, he remains less frightening than horrible repeated incest by Pa. Not to fight guarantees her accommodation in which she works day and night just to stay alive and automatically frees herself from being homeless or coming back to that red hell again. The new scenario added to awkward social and patriarchal factors mentioned earlier disarms Celie of any initial hope for better life permitting the husband to win the battle that announces powerless femininity in front of the hegemonic 'he'.

To this, she has to pay the cost of defeat and be at the beck and call. Their relationship is very similar to that of a master/ slave, or an employer/ employee. Celie states her husband's

daily commands in this rhythmic and arresting narration "He tell me, Wash this. Iron that. Look for this. Look for that. Find this. Find that" (Walker, 1985, p. 25). The asyndeton style here not only draws the attention and sympathy of the reader but also asserts exhaustion from ongoing households, as if she needs to relax with each full stop at the end of each command. Further, the deictic demonstrative pronouns (this/that), apart from their poetic effect due to the consonance pattern, respectively point to close items or to distant ones which are either far away from Celie and her husband (the speaker and listener) or distant from only Celie (the listener). Both probabilities connote the heavy burden on Celie and more importantly emotional distance between the couples.

Further, beating wives occurs frequently not only when they err, but it is exercised as a kind of sadism particularly when men get nothing to do. Mr. comments on the issue to Harpo that he beats Celie simply "cause she my wife" (Walker, 1985, p. 23). In other words, the possessive pronoun denotes that feminine figures are material property that can be sold and bought. As for Sofia, the issue is different from Celie for she does not sing to anyone's tune. Contrary to his father, Harpo adores his wife, yet, he tries to prove his masculinity at least in his father's eyes by beating and suppressing her physically. Each time he attacks her, she faces him robustly. Doing so, she cracks the norms of her society, that she does not care about. It is a dignity battle in which she refuses to surrender.

As he goes wherever he wants, Mr. knows a lot of facts about the world, but Celie has limited information since she is confined to the household and cotton field. She overstates complainingly in a silent soliloquy "But I got a million question to ask" (Walker, 1985, p. 27). Undoubtedly, these condensed questions overestimated to million remain silent due to a lack of reciprocal communication between the couples.

The first lesson that Celie learns from her husband is to bow down and fulfill his orders obediently but not the other way around. On the first day of her marriage, she suggests shaving his two daughters' hair off, but he anticipates "bad luck to cut a woman hair" (Walker, 1985, p. 13). Obviously, he has the upper hand to say yes or no. Although shaving their dirty curly hair avoids the pain of combing as it has not been cleaned for months, he doesn't want her to try demanding or thinking of practical solutions again. By intertextualizing a traditional proverb, he euphemizes what is probably going in his mind 'bad luck not to cut a woman's tongue' to his newly-married bride who doesn't tell us anything about her wedding rituals save bandaging her wounded head, untangling curly hair, cooking dinner in a wood stove, bringing water from the spring, and that's it.

Turn-taking reveals a lot about Mr.'s linguistic hegemony over Celie. Wardhaugh (2006) believes that dialogues manifest relations of power, how distant or intimate these relations are, and what characteristics combine or distract such relationships. Mr. teaches Celie another lesson of silencing her and whim her off from linguistic communication "Anything happening? I ast. What you mean? He say" (Walker, 1985, p. 25). Mr. imposes his hegemony on his wife by neglecting her question and switching to asking a question instead in an attempt to avoid further discussion.

It is noteworthy to state that Celie is a good learner at the hand of her husband. After the above-mentioned striking lessons she gets from Mr., she does not narrate any open conversation initiated by her. This one-sided short talk like "I follow cause I think he sick. Then he say, You better git on back to the field. Don't wait for me" (Walker, 1985, p. 27) proves her reluctance to question him about his health when she sees him irritated, she does not dare to ask him a question like "Anything happening?" as she presupposes another arrogant question in response. For him, the suitable place for this 'slave' woman is the cotton field although she has been chopping for three hours. Mr. deprives her of basic needs of

physical refreshment and on top of that linguistic fluency that might lessen the hardship of work. He wants her to be a muted slave who is impossibly qualified to participate in fruitful and constructive discussion.

This might construe precisely a culminated conclusion why she says "Us don't say nothing to each other" (Walker, 1985, p. 27). Both of them reach a silent destination under his drive. Away from Aristotle's glorification of silent women, Celie's linguistic fluidity shrinks in a sphere of male-biased domination despite her psychological eagerness to gossip and ask "a million questions", and confess what is hidden inside. She resorts to silence as a weapon against the strong masculinity and a form of inner protest toward the ones who torture her. Anyhow, it marks powerlessness as she can't change hot-debated issues whereby she keeps her face away from degradation and angry responses. For Mr., it is a weapon to exclude the other and undervalue her presence.

Not only is silence viewed literally as an inability to produce eloquent speech, but it also indicates masculine hegemony. The dichotomous division between the two distinctive groups creates automatically dual forms of verbal/ nonverbal, explicit/ implicit, and visible/ invisible linguistic interaction whereby the second production is consciously or unconsciously designated to females. Males are the dominant group that controls the flow of verbal communication as women are subordinate to them and placed to worthlessness. Celie's linguistic reaction to the masculine domination in speech remains for a long period unable to bridge the gap. This situation sticks her to the structured borders that romanticize the muscles of masculinity.

In this vein, he can call her different offensive labels instead of her first name. Lexical terms are used to fulfill this function. For example, seeing her laughing with Olivia's adopted mother, he mocks her "fool", in addition to other destructive monophones like 'ugly', 'poor',

and 'black'. All these offensive epithets are used by Mr. to identify Celie in public to diminish her pride and identity, to dehumanize her, and to justify oppression.

Personal names are considered one of the most common lexical indicators of power relationships. Any person can be called by many names particularly the given name, the family name and probably a title. The matter of choosing one rather than the other is a socially- governed archetype (Wardhaugh, 2006).

Celie turns these archetypes upside down when she calls her husband Mr. instead of Albert diminishing any type of harmony or intimacy between them both. Hearing his first name, Albert, for the first time after a long period of marital life, Celie feels surprised at who Albert is. Besides, Mr. locates in a distant higher position than Celie. Powerful-powerless relationships produce frozen and formal styles that discourage approachable relations between the husband and the wife. Surprisingly, it takes Celie three decades to call her husband by his first name, Albert. This late feminine breakthrough occurs after bridging the far-away gap with a fair scale of equal power between them both. He willingly asks "You like any special thing?" She replies confidently: "I love birds, I say." Then he responds casually: "You know, he says, you use to remind me of a bird" (Walker, 1985, p. 260).

4. 3. 2. Racial class: black/ white relation of power

As Fairclough (1989) pins down, social structures naturally determine certain power relations in domestic and the whole society as well. Commonly said, people tend to embrace untrue beliefs about certain weak groups in society. These entrenched beliefs, as they nurture and benefit those who are at the peak of society, encompass an unprivileged group as a target of victimization. They badly need to subjugate others to fulfill their frenzy desires to master, exploit, and survive whatever that 'other' suffer. As long as there are servants, there are masters positioned on the peak. To be more relevant to the current studied novel, as much as

women are tortured by their men, the whites treat the 'blacks' as lesser than human being creatures. They are decisive as they are connected directly to political and economic power. They depend on various techniques of terrorism, humanizing stereotypes or exploitation to maintain power as shown in the following stories. What bears pointing out here is that racial differences and social classes produce certain social behavior according to Fairclough (1989) and consequently linguistic performances.

The first face of victimization for African Americans is carried out through violence including lynching, burning, jailing and beating. Sofia, the stubborn character who refuses to toe the line, is beaten harshly when she defends herself before the mayor and then is obliged to work as a maiden for his family for twelve years. The mayor challenges Sofia before slapping her "Girl, what you say to Miss Millie?" (Walker, 1985, p. 90). Here, Sofia is slapped linguistically to the heart before being beaten as she is offensively called 'girl' in front of half a dozen of children, while his wife in return is labeled with a respectable title. In doing so, the hierarchal asymmetry ranks the whites on the top and far away from the 'blacks'.

Worst of all, Celie's biological father was lynched and his storehouse was burnt for being racially diverse. Contrary to the lynched man who did not sing to the whites' tune, Celie's stepfather gets along with them by contracting a compromise that surrenders "Either your money, your land, your woman or your ass" (Walker, 1985, p. 188). According to the Machiavellian Alphonso, the black man stands between two options to prosper his investment: the first part includes lending the white one of his three properties including money, land and woman, otherwise, he will be attacked as a consequence. To stay alive, the blacks have to surrender their prosperity, identity, and honor as symbolized by money, land, and woman respectively, away from fighting or snatching right. What attracts attention here is that women are an easy-exchange deal between the two colors. What happens to Squeak at the hands of her illegitimate white uncle unveils a lot about this dichotomous world that

grades crimes in terms of weight and quantifiers according to the victim's color. The warden underestimates the incidence by telling her that if he was her uncle, he wouldn't do it, just little fornication. He does not forbid incest with his niece since she is a mulatto with half-black and half-white blood. Inductively, if she was completely black, he would never case it a matter of discussion.

In this respect, Sofia sums up the relationship between the two races to the jail-visitors "Good behavior ain't good enough for them. Nothing less than sliding on your belly with your tongue on they boots can even git they attention. I dream of murder" (Walker, 1985, p. 94). This conceit brings in kinesthetic imagery of such a tiny creature crawling on the ground and licking boots, yet, it is not seen by superman. The situation carries such an irony that the interlocutors couldn't respond or say anything on how a tortured prisoner could kill the super creature.

Exploitation is also another facet of hostility. A pattern is evident in a cloth shop where Celie runs into her lost child and the adoptive mother, Corrine. The clerk, a white man, deals with Olivia's mother arrogantly and discourteously "You want that cloth or not? We got other customers sides you" (Walker, 1985, p. 22). He also addresses her "girl" and Celie as "gal". Plus, his insistence to sell her thread although she does not need it reveals the whites' fully control over the blacks' every minimal part of life. Celie narrates the shopkeeper's bold speech to Corrine "You can't sew thout thread. He pick up a spool and hold it against the cloth. That look like it bout the right color" (Walker, 1985, p. 15). Apart from imposing her to buy extra goods, for him, Corrine lacks aesthetic taste, and seems illiterate and not knowledgeable enough about basic skills.

These aforementioned hostility and exploitation have been nurtured by biased stereotypes entrenched in the American mentality since the heyday of slavery. Sofia teaches

her mistress about driving, yet, the mistress feels shameful to see her sitting in the front seat wondering in this exclamatory and condemning question "Have you ever seen a white person and a colored sitting side by side in a car," (Walker, 1985, p. 109). Never. Even in a desperate situation when she badly needs somebody's car, she couldn't ride with "a strange colored man" (Walker, 1985, p.110). She isn't against a strange man, but it's due to his color that makes him strange. Skillfully, the writer defines the second adjective with another attributive one, strange. That's it, colored people are strange.

Interestingly, linguistic features of sentences related to power relations between the black and white manifest unequal affairs. When stylistically investigated, the verbs connected to how the whites treat the blacks show the latter as completely powerless, suppressed, subsidiary, controlled and lower creatures. In addition, their identity is dehumanized by various hyponymies. To illustrate, they are always referred, described or called as ' inept savage', 'inept brethern', 'strange', 'slave', 'captive', 'servants', 'maids' 'darkies', 'nigger', and back- sitters. All these offensive labels of epithets by the whites justify their reasons to impose power over the blacks, according to prejudiced perspectives. In this sadist, arrogant world, weak people are punished and crushed for their weakness by the elite who climb up to the hub.

On the whole, racial hostility instills hatred among people and establishes biased epistemological ideologies that run on in an endless cyclical process. For the whites, God is white and so is Christ, and Africans image a black God. Both think that they are the center of the whole universe and that whatever is done is done for them alone. Between this and that each part curses the other as "a miracle of affliction" (Walker, 1985, p. 111). Humanity is under a crucial test for folks' intelligence to recycle their claims once again fairly, bravely and objectively. That's what Walker's farewell words connote at the end of the novel "I thank everybody in this book for coming".

As shown in this section of power relations, the relationship between men and women, and between white and black hinges on oppression and hegemony practiced by the strong against the weaker. Hence, the novelist has her own reaction toward the distorted picture that lacks fairness and harmony. She points her arrows in garment of satire and laughter. This construes why the research badly needs the following section.

4. 4. How does Alice Walker use the dialect to show satire and humor?

Throughout the novel, Alice Walker implies various messages and themes of identity, power, racism, gender inequality, poverty, and oppression. She gears the reader to accept certain promising beliefs and simultaneously reject mistaken ones. Criticism is directed at astray humans whose mentality is blindly engrained with seeds of superiority, vanity and hatred. She does not harass the reader with prejudice against a certain class or sex. On the contrary, the novel proposes a convincing balanced relationship among antitheses whereby each part behaves according to moral standards that preserve dignity and fairness. The novelist skillfully pins down the characters' weaknesses and then prescribes healing modification. Such universal privileges have objectively honored the novel a Pulitzer prize.

Satire and mockery are presented in a light-hearted garment, not for the sake of bullying or contempt but to cure and reform human qualities back to a track of fact. Interestingly, the reader feels stinging words, tastes bitterness, envisages ridiculous images, and perceives irony underlying texts. The last destination in this aesthetic journey is to recycle and elevate incisively epistemological doctrines on a human scale. This in-depth mental reading process is intrigued through vivid figurative techniques in which satire and irony hide behind linguistic and stylistic veils.

4. 4. 1. Satire

Much of the satire is directed at the novel's characters rather than situations. Masculine characters are satirized due to their traditional attitudes toward women, in turn, some female characters are blamed for sticking to silence. Similarly, White folks have been committing inhuman practices against blacks, who also have pitfalls.

4. 4. 1. 2. Social Satire on gender.

Walker aims to balance an equivalent relation between males and females, revealing that both sexes obtain identical hobbies, skills and smartness. She also revolts against rooted stereotypes of her society and turns them upside down by adopting male images to females and vice versa. To exemplify, a quote like this may puzzle readers and oblige them to check who is the subject of these kinesthetic and auditory imageries: "...clam up the ladder to the roof, begin to hammer in nails, sound echo cross the yard like shoots" (Walker, 1985, p. 64). Amazingly, it is Sofia not Harpo, who is just watching and eating during hammering. Such a supposed- to- be- manly task appropriates her to be pallbearer and share men carrying the coffin despite Harpo's protest that "peoples use to men doing this sort of thing. Women weaker" (Walker, 1985, pp.224-225). On the other hand, when Mr. admits to Celie that he used to help his mother sew but fears people's sarcasm, she assures that nobody will laugh now, and so he sits down sewing and smoking with her who appears in "dark blue pants and a white silk shirt that look righteous" (Walker,1985, p. 224). Walker determines on melting the social borders between both sexes who are blamed for the imbalanced relationship between males and females that creates a widening gap in familial and social life.

4. 4. 1. 2. 1. Masculine figures

For Walker, males are the main responsible for disturbing the harmony of social security as they locate themselves at the hub of the society. This notion is implied in Celie's

outspoken confession: "you know wherever there's a man, there's trouble" (Walker, 1985, p. 212). When Mr. tries to return the relationship as husband and wife, she can't stand the offer because "men look like frogs" (Walker, 1985, p. 261) to her. It isn't a matter of forgiveness or superficial metamorphosis to let things go back to the normal track. In fact, men need to change their stubborn mentality to keep healthy and secure relations. The characters who are exposed to satire and criticism throughout the novel are Mr., his son Harpo, Grady, and the prizefighter.

Mr.

Mr. is criticized for his double standard and snobbery character. Directing satire to ill-mannered ideology is more wittily perceived in a form of dichotomous mentality. The cue to this form of satire is implied in Mr. Locating women to inferiority is passed on from father to son. Albert inherits it from his father, and in turn transmits it to his son, Harpo. Mr.'s dad disgusts Shug as she has got illegitimate children. Albert protests "All Shug Avery children got the same daddy. I vouch for that", and then he adds "I should have married her when I had the chance" (Walker, 1985, p. 57). Much to the reader's shock, Albert does not believe that Harpo is the father of Sofia's son accusing her and all girls of her age of infidelity with "every Tom, Dick and Harry" (Walker, 1985, p. 32). Unconsciously, Albert taboos Harpo what is allowed for him, and what is tolerable for males is not for females. Marrying an immoral woman is treated less violently when he is personally involved. Further, he has got children from more than one woman. It seems that double standard plights the subconscious mind of the whole society.

In other obvious deliberate double standard situations, Albert accepts Shug to sing in concerts, but not his wife. He is motivated by his intention to tread her under his masculinity "Wives don't go to places like that," but mistresses do, he means, "My wife can't do this. My

wife can't do that. No wife of mines" (Walker, 1985, p. 76). The demonstratives this and that, in addition to the possessive pronouns my and mine confirm the ultimate hegemony on Celie whose personal zone borders are clutched between his hands leaving no free space for her between this and that except chopping and serving.

In some cases, satire selects a straight way through outspoken expressions. Shug objectively sums Albert up "But he weak, she say. Can't make up his mind what he want. And from what you tell me he a bully" (Walker, 1985, pp. 80-81). The pun description 'bully' shows that Mr. exposes his muscles to weaker people like Celie, but he dreads doing it with stronger ones like Shug or his father. He couldn't snatch his right to marry the woman he loves because of his father. Shug narrates "Albert try to stand up for us, git knock down" (Walker, 1985, p. 127). This quote visualizes Albert as a weak person crippling helplessly.

Shug dares to declare her lover's real entity and locate him frankly without any embarrassment "I don't need no weak boy can't say no to his daddy hanging on me. I need me a man" (Walker, 1985, p. 49). Such a minimized weak boy is ironically called Mr.; a title that seems too loose to suit a person who perpetrates brutal deeds against his wives, and even his children. In other words, he is not worth being labeled a man simply because he is weaker than he supposes himself or is supposed to be.

In this vein, Celie has no way but to address stridently this 'weak boy' with another label a 'lowdown dog' and a 'mat'; a courageous step that gives him the right size and opens the gate toward feminine liberation. When she leaves him for Memphis, he arrogantly anticipates her black fate without his money. Here, Mr. with his untrue belief is a subject of embarrassing criticism and ridicule. Ironically, not only does Celie break through in pants business and achieves liberation, but he also does not stand life without her and undergoes emotional distraction.

Harpo

Harpo is a subject of satire due to his willingness to adopt male-biased hegemony. Like his father, he inherits patriarchal seeds from his father. A man achieves his masculinity by beating his wife till she sings to his tune. Harpo wants to replicate his father's manners. Again, Walker undermines all these awkward stereotypes linguistically and paralinguistically.

Harpo confides physical strength as a special masculine privilege to defeat his woman since a model of feminine submissiveness is around, Celie. Conversely, Sofia represents a different breed of proud women with a stubborn character and muscular strength. Harpo's strength is destined to downfall under the feminine tag of "an eye for an eye". Sofia triumphantly turns the passive image of the trodden woman upside down innovating a new proven hypothesis when she bruises his face, cuts his lips and forces him to weep like a child.

Not only is Harpo overwhelmed physically, but his inflicted mentality is let down when it is proven opposite to what he has been taught. For one thing, he fabricates the bruises to a mule's attack. This lie constitutes another crack in biased social doctrines that claim honesty for masculinity as Albert states "Shug act more manly than most men. I mean she upright, honest" (Walker, 1985, p. 276). Going back to the first pages of the novel, he is described empathetically "He black as the inside of a chimney. His eyes be sad and thoughtful. His face begin to look like a woman face" (Walker, 1985, p. 29). These similes that feature him with a womanly look as he overworks in his father's fields like a slave contradict the big image he tries to put on in his incisive battles with Sofia.

Another noticeable attack on Harpo is revealed through Celie's summary of his character "Harpo nearly big as his daddy. He strong in body but weak in will. He scared" (Walker, 1985, p. 29). This masculine figure with all his weakness won't be qualified to save

a healthy familial relationship and face challenges unless he changes his patriarchal mentality. Thus, the reader doesn't feel surprised to hear him weeping like children "She black my eyes. Oh, boo- boo" (Walker, 1985, p. 68). Celie pats him to sleep.

When Sofia storms out, he doesn't know how to reconcile with her "His little whistle sound like it lost way down in a jar, and the jar in the bottom of the creek" (Walker, 1985, p. 71). Conspicuously, whistling is a way used to send messages to distant people to attract attention and open a communicative channel. However, this distant auditory image anticipates a cut-off relationship between Sofia and Harpo. Any attempt at a reunion will be confined by conservative preconditions. When he protests her coming to the juke joint, "Sofia eye go cool. She look him up and down" (Walker, 1985, p.).

Opposites to the requirements of the fatherly society, Harpo is proven a weak, liar and an easily defeated man who weeps like children. Looking like women is not meant to degrade him, but to prepare him for an equal balance between the two sexes.

Henry Broadnax (Prizefighter)

Walker doesn't attack plain characters with sharp pins of satire, but paradoxical reactions seem astonishing. To illustrate, the nickname of a prizefighter poses questions if he is worth such a title, particularly in light of the gap between titles and actions. His other nickname is Buster, a title that indicates one who wins money in combat using his abnormal physical strength.

The police attack Sofia, cracks her skull, tear her nose, and blind one eye. Celie asks Odessa, Sofia's sister "What the prizefighter do in all this? He want to jump in, she say. Sofia say No, take the children home" (Walker, 1985, p. 91). The reader anticipates a suitable action from the prizefighter to defend Sofia. Yet, he remains to be called the prizefighter. During a family conference, he proposes to blow up the prison to redeem Sofia from prison.

If he's honest, the reader wonders why he remains docile in the torturing scene and acts like a babysitter.

Grady

Grady is Shug's surprising husband. Mr. shows surprise at the arrival of Shug "Hot diggidy dog" (Walker, 1985, p. 112). Much to Celie's surprise at the appearance of Grady, she says "But before I know anything a skinny big toof man wearing red suspenders in all up in my face. Fore I can wonder whose dog he is" (Walker, 1985, p. 112). Celie reduces Mr.'s collocation into 'dog' to express jealousy toward Grady. Further, the reader faults him for his ongoing adoration of Shug. Celie describes him as sheepish and can't bear him calling Shug mama. Accordingly, Celie feels relieved when he departs with Squeak. Walker gears the reader to wonder how society proclaims the superiority of males whoever and however they are.

4. 4. 1. 2. 2. Feminine figures

Walker believes strongly in the capacities of women to snatch their dignity and impose people to accept it whether they like it or not. This occurs by strong determination and self-esteem. Sofia strives forcefully for her rights "I had to fight my daddy. I had to fight my brothers. I had to fight my cousins and my uncles" (Walker, 1985, p. 42). She also theorizes for synergetic relations between women to be safe against abuse "All the girls big and strong like me. Boys big and strong too, but all the girls stick together" (Walker, 1985, p. 43). Men around mainly Mr. admit how strong Sofia and Shug are "Sofia and Shug not like men, he say, but they not like women either. They hold they own" (Walker, 1985, p. 276). Conversely, Celie internalizes obedience for a long time and accordingly she is obliged to pay for it in turn.

Celie

Celie's voluntary acceptance of oppression makes her a model of submissiveness that men around like Harpo, and Albert's brother wish their women to be alike. Celie acts as a ring in people's fingers. As Walker believes in one's will to find a dignified position in the world, she criticizes Celie for being muted and obedient. The main cornerstone of continuous oppression is being silent for three decades. The paradoxical contrast between the two sisters emphasizes the power of resistance. Celie pays expensive costs when she resorts to silence to her Pa's and husband's abuses. Contrastingly, Nettie doesn't surrender to their advances and escapes to a better-dignified life.

Without a doubt, humiliation brings in more humiliation. Feeling inferior to others, Celie can't refuse to nurse Mr.'s mistress back to health at her home. In the beginning, Shug treats her harshly. She even damns the food Celie offers and orders her "Just gimme a cup of coffee and hand me my cigarettes" (Walker, 1985, p. 53). Celie is molded to execute commands on spot, so she gets the coffee first and then lights her cigarette as an ordered dictation. When Celie wants to sit with Shug, she asks politely "Can I sit in here and eat with you?" (Walker, 1985, p. 53). Shug doesn't even hear her. No voice for voiceless Celie. The verb 'sit in' provokes the antonym verb 'stand up' in the reader's mind; however brutal the circumstances are, she won't be excused from not standing up to defend herself and say: it's enough.

That's exactly what evokes Sofia to wonder how Celie keeps silent and docile in front of daily humiliation. Celie's answer raises more suspense and condemnation "This life soon be over. Heaven last all ways" (Walker, 1985, p. 44). Resorting to Doomsday sticks Celie inside the immobile zone of passivity. In an identical situation where Celie is exposed as an integral part of a social group through which she expresses a big deal of her personality, all

members of a family conference suggest proposals to free Sofia from prison, Celie dreams of a miracle “God coming down by chariot. Swinging down real low and carrying ole Sofia home” (Walker, 1985, p. 96). Dreaming of supernatural solutions keeps Celie in a vacuum.

4. 4. 1. 3. Racial Satire

Walker criticizes both white and black folks and shows their weaknesses that prohibit society to prosper properly.

4. 4. 1. 3. 1. White folks

Needless to say, Walker feels proud of her African American identity. Yet, she doesn't bias against white. She satirizes their brutal practices and beliefs against black. Nettie praises England as “a country full of white people and some of them very nice and with their own Anti-slavery” (Walker, 1985, p. 144). On a balanced debate, Nettie concludes that Olinka send boys not girls to school. Olivia comments sharply “They're like white people at home who don't want colored people to learn” (Walker, 1985, p. 162). In this respect, social discrimination between boys and girls parallels the radical one between black and white. In this comparison, girls receive double discrimination.

White folks perpetrate various terrorism against Sofia just because she refuses to work as the mayor's maid. Cracking her skull and ribs, tearing her nose, and blinding an eye seem less offensive than depriving children to see their mother for five years “That's a shame”, murmurs Miz Millie, the mayor's wife as if her numbed subconscious is shaken by a momentary awakening. A shame on Sofia's masters to detach a woman from her family. Yet, Miz Millie keeps her for another six years; double shame will never be erased simply because shame has no color.

Black racial images won't be erased from the long-term memories of both the ones who create them and the ones who are falsely endowed those images. To illuminate, Nettie

reminds Celie of what she had been taught in elementary education about Africa “Miss Beasley used to say it was a place overrun with savages who didn’t wear clothes” (Walker, 1985, p. 137). Savages or animals; it doesn't make a difference. This Darwinian classification was utilized by the European colonizers to raise their so-called humanitarian slogan 'civilizing missionary' to legitimize their brutality in Africa.

Walker cautions the reader to reject this humiliating belief made up intentionally to dehumanize Africans and steal them “The English have been sending missionaries to Africa and India and China and God knows where all, for over a hundred years. And the things they have brought back” (Walker, 1985, p. 145). European stole many valuable things under the name of missionaries. Nettie narrates that English people like to use the phrases Hard Times. Ironically, they are the ones who made Africa’s hard times, mainly in the savage process of slavery.

Still, African Americans have been burnt by the sequences of hard times. Nettie describes travel in New York by train “Only white people can ride in the beds and use the restaurants. And they have different toilets from colored” (Walker, 1985, p. 141). Touchingly, Walker hints at Jim Crow laws that segregated the American south and by which, to list but a few, public services are humiliating for black under racial apartheid slogans like ‘For colored’ and ‘only white’.

As Nettie and her group are dusting out their clothes after they get off the train, a white man is astonished to learn they are going to Africa “Niggers going to Africa” (Walker, 1985, p. 141). ‘Niggers’ are not expected to be equivalent enough to travel to Africa simply because traditionally niggers are imported from there, and more importantly, Africa is exclusive feudalism of rubber and wealth only for Europeans. This black image is entrenched in the white mentality.

4. 4. 1. 3. 2. Africans

African males and females alike are satirized for their rigid doctrines. They restrict education to boys believing that the only role for girls is motherhood. They pity Nettie, Corrine and educated women in America as immortal outcasts. The unconvincing debate is that their boys are taught by feminine figures. When Nettie offers to leave, Africans refuse. It's sarcastic to accept 'low' people teach their boys. The Olinka can't tangle sensibly this embarrassing paradox.

Similarly, the way men and women exchange turn-taking raises endless wonder. Nettie narrates astonishingly "They (men) listen just long enough to issue instructions. They don't even look at women when women are speaking. They look at the ground and bend their heads toward the ground" (Walker, 1985, p. 168). It's obvious that women are subordinate to men and classified as marginal humans, ready at men's call.

African women are also under Walker's satirical arrows as they show up to be the chief's wives despite degradation. They also accept living under the hegemony of their husbands "Even they are unhappy and work like donkeys they still think it is an honor to be the chief's wife" (Walker, 1985, p. 163). The stinging simile denotes the heavy burden that those stupid women do without motivation under the selfish chief. They show off their delicate taste in winning this high-status polygamist man instead of pursuing education.

Living in Africa with an honest wish to advance the social and educational levels, Nettie can't quit asking such rhetorical questions "Why did they sell us? How could they done it?" (Walker, 1985, p. 145). Surprisingly, Africans don't acknowledge any responsibility and they don't tend to talk about it. A family that sends its boys to school, and prohibits it to girls won't involve in such an in-depth painful truth.

4. 4. 2. Humor

Not only does Walker pinpoint crucial themes through a satirizing eye, but she tends to reduce tension through humor. Light-hearted images are brought to grasp the reader's attention to certain messages in a mask of joy and relaxation. In many cases, laughter brings the characters of the novel together. Despite the choking circumstances, an honest smile is drawn on faces and laughter resonates beneath utterances.

The novel is considered reform of society. Walker passes her worries over crucial issues into the first-person narration. The reader can scan the novelist's attitudes through the sense of mockery and joyful moments. She employs various techniques to reveal laughter including dialogues, deeds, descriptions, and various images.

Amusing dialogues are one of the most common ways of poking fun. For instance, hearing Celie's submissive attitude in enduring oppression that life is short and heaven lasts forever, Sofia bursts humorously "You ought to bash Mr. head open, Think about heaven later" (Walker, 1985, p. 44). Though Sofia means it literally, the reader along with Sofia and Celie laughs. "Not much funny to me. That funny. I laugh. She laugh. Then us both laugh so hard us flop down on the step" (Walker, 1985, p. 44). Both women laugh so cheerfully that it brings them harmony and hurries up reconciliation and united work.

In other cases, humor is achieved through deeds. When Old Mr. slanders Shug, Celie drops a little spit in his water and thinks about putting pee next time. By spitting, Celie protests for Shug. This is Celie's initial revolutionary attack against fatherly superiority. The combat between Sofia and Harpo is one of the funniest scenes in the novel:

She reach down and grab a piece of stove wood and whack him cross the eyes. He punch her in the stomach, she double over groaning but come up with both hands lock right under his privates. He roll on the floor. He grab her dress tail and pull. She stand there in her slip. She never blink a eye. He jump up to put a hammer lock under her

chin, she throw him over her back. He fall bam up against the stove (Walker, 1985, p. 39).

Further, mockery is euphemized in comical descriptions. For instance, Celie dislikes Tobias, Mr.'s brother and thus she describes him "Look like a big yellow bear" (Walker, 1985, p. 58). Tobias is a rich man but he sells his lands. As yellow bear connotes negative association, this man seems big, but his head is empty. However, in other cases, Celie's jokes imply admiration particularly about feminine figures. It is obvious that she has sincere feelings toward Sofia as she resembles a robust revolutionary feminine character and thus wishes to be like her. She even praises her physical appearance in these light-hearted words:

she still a big strong girl. Arms got muscle. Legs, too. She swing that baby about like it nothing. She got a little pot on her now and give you the feeling she all there. Solid. Like if she sit down on something, it be mash" (Walker, 1985, p. 36).

Commenting also abounds with humor at funny images. Sofia is annoyed by Harpo's compulsive overeating "He sposed to be washing the dishes. Stead of washing plates, he cleaning em with his mouth" (Walker, 1985, p. 62). Harpo is unable to subdue his wife, so he's emotionally disordered. He addicts food to gain enough strength to equal Sofia's on one hand, and to escape failure on the second.

The way women proceed in digressive laughter provokes more fun. When Celie outrages Mr., Grady attempts to lessen the tension by saying "A woman can't get a man if peoples talk", Shug looks at Celie and they giggle "Then us laugh sure nuff. Then Squeak start to laugh. Then Sofia. All us laugh and laugh" (Walker, 1985, p. 208). The auditory imagery of women laughing at Grady's conservative idiom reflects their belonging, love and solidarity.

Naïve characters are visualized through vivid images that raise comical sense. Moving to Africa, women wish Olivia to be another wife of the marriageable chief. The intellectual

young Olivia feels disgusted "He is fat and shiny with huge perfect teeth" (Walker, 1985, p. 163). The oxymoron 'huge perfect' reveals positive and negative connotations. His teeth are healthy and huge enough to perform digestive processes properly, but the image minimizes his head to merely teeth. The only task he succeeds in is continuous digestion, not defending his land against rubber planters.

This visual imagery is accompanied by another kinesthetic one. Nettie describes the chief as "He walks around all day holding his belly up and talking and drinking palm wine with the healer" (Walker, 1985, p. 163). The glutton chief's concerns are eating and wasting wealth on drinking and subduing women, and so his belly is getting bigger causing abdominal pain.

To conclude, Walker critiques the norms of her society that are founded on racial and social discrimination under the tags of antitheses poles: white/colored, male/female, high/low, poor/rich, and so on. She brightly delineates the stiffness and flaws of the whole context she belongs to. The subjects of satire are tyranny, oppressors, double standards and even submissive people. Each character has his or her satirical allotment according to his maturity and social status and responsibility.

In short, the novel abounds with humor and satire as well. Both of these themes are sparkled out in deeds, comments, explicit expressions, dialogues and imageries. Walker's satire and mockery relate to the moral messages of a reformer novelist and are tinged with an open-minded, empathetic, and kind-hearted observing eye.

4. 5. What are the stylistic features used in the novel?

4. 5.1. Narrative techniques

Contrary to the normal conventions of letters that are used between people, Walker uses the epistolary form to God in a non- standard English. First-speaker narration facilitates readers to go inside the narrator who is plighted with a threat not to speak to understand her emotions, frustration and hidden secrets.

The narrator is the backbone of the novel that successfully imposes its power on readers, and captures their points of view. Outspokenly, the south visits us in our local realm due to the amazingly simple, rhythmic and authentic dialect the narrator adopts. The process of narration is carried out by someone who involves in action as a heroine, inserting authenticity and harmony with readers. The narrator reveals thoughts, feelings, and events in a style that accommodates each developmental idiosyncrasies of stages of time so that it reflects authentically better understanding of the heroine without any doubt. Her tone of narration differs in the course of the letters in terms of maturity. The development of characters and plots are also parallelized with the narrator's maturity and voice.

Being illiterate and socially isolated, the narrator depends on restricted resources to tell what's going on in atomic sentences. Direct Observation and hearing constitute the primary ways she gets knowledge through. For example, "I hear him mutter something to Mr. sitting on the porch. Mr. call his sister. She stay out on the porch talking a little while, then she come back in, shaking" (Walker, 1985, p.22). Since Celie is a spectator and can't hear well or infer the hidden conversation, these visual, auditory and kinesthetic imageries lack any detailed information. Therefore, the reader needs to analyze what is going on between Mr. and his sister, otherwise, they remain just fragments. Being detached from participation, the narrator is scarcely involved in dialogues with people, except in a few cases in which her

mother curses and her pa threatens. The sentences normally begin or end with non-factive verbs like think, don't think, feel, and don't know in addition to conjectures like may, that show an innocent, and an unconfident narrator who can't formulate clear-cut conclusions. Notice this asyndeton excerpt (Walker, 1985, p. 9):

Don't nobody come see us.

She got sicker an sicker.

Finally she ask where it is?

I say God took it.

He took it. he took it while I was sleeping. Kilt it out there in the woods.

Here, three different issues are handled simultaneously without any connector to show the relationship between the discussed issues: isolated family, sick mother, and a kidnapped newly born child. The first reading shows no coherence or cohesion in the sentences. Rereading these lines along with lines backwards and forward guarantees the reader to figure out the dilemma. It gives a sense of an endless list of sufferings, and consequently, there is no need for connectors. Alluding to the fairy tale of the killed snow white in the woods testifies to her innocence and vulnerable intertextuality to unproven assumptions.

Walker tactfully envisages a docile narrator speaking to herself as well as to God faintly in an anonymous setting. This technique bridges the distance to the reader as she invites him to approach closer to listen sympathetically to her words "give me a sign" (Walker, 1985, p.1) and "Lord, I wants to go so bad" (Walker, 1985, p. 26) gives a sense of loneliness, and creates a spiritual communion with the reader.

More than this, the narrator embarks on intuition in getting information. To exemplify, when she is in town, she sees a child and instantly feels "My heart say she mine" (Walker, 1985, p. 14). How it comes; the reader here is astonished at how a girl with a limited memory that forgets facts like the flatness of the earth, and the discovery of America by

Columbus, identifies a six-year-old girl in town to be hers. This short sentence stops the reader to inquire whether the author bestows it from her garment to the narrator's mouth or it is a kind of spontaneity. It intrigues the reader to follow up to be certain of prophecy to pass, intertextualizing his own experience. According to Zhou (2009), it is a witty trick from the author to assert that in case of giving spontaneous conclusions due to choking factors, the focal narrator still has honest sensations that can't be let down. Regardless of which interpretation is accepted, it builds up trust, harmony and empathy toward what is narrated. In other words, she imposes her feelings on the reader.

As the novel progresses, the narrator shows another source of acquiring knowledge derived from the Bible. This hypophora monologue between Id and Superego shows awakening conscious:

What it is? I ast myself

A little voice say, Something you done wrong. Somebody spirit you sin against. Maybe (Walker, 1985, p. 41).

The narrator feels self-remorse for advising Harpo to beat Sofia. Using the conjecture word, maybe, shows her a halfway mature personality.

As the narration goes forward, the narrator stretches the distance from the reader in favor of new multi-feminine relations like Sofia, Shug, Squeak, and most importantly her sister's letters. This new social net realm opens her mind to the world, and so she matures enough to rely on different sources of knowledge rather than her senses as mentioned earlier. Addressing Nettie and even everything "dear sky, dear peoples" (Walker, 1985, p.292) instead of God is hard evidence of involving in a happy social network that constitutes a standing point for healing. Consequently, this dramatic change opens the narrator's eyes to political news coming overseas "People fussing and fighting and pointing fingers at other people" (Walker, 1985, p. 217).

So understood, she is capable enough to analyze, comment, infer, and conclude logically. So, as she achieves autonomy, she is in turn fully confident in the reader's maturity to judge things reasonably. She even could interpret paralinguistic gestures: "Finally Eleanor Jane notice. And you know how some white folks is, won't let well enough alone. If they want to bad enough, they gon harass a blessing from you if it kill" (Walker, 1985, p. 270). The narrator infers Eleanor's glance at Sofia and recapitulates the core of her white folks' hostile ideology against black. Her tone is confident and begins the sentence with the affirmative verb, know; she is completely sure that the reader bears an identical point of view.

Accordingly, the narrator could describe settings as if she merges with its nuances. Returning to Pa's house after three decades, she describes the arresting sight in such a polysyndeton "then all along the road there's Easter lilies and jonquils and daffodils and all kind of little early wildflowers" (Walker, 1985, p. 185) that Shug amazingly suspends why Celie has never told her about it. Celie replies that it was not pretty. The repeated use of the connector, and, adds to the narrator's awakening aestheticism, and appreciation for beauty, while all elements of nature including lilies that symbolizes purity, rebirth, hope, and innocence (Gleeson, 2022) represent Celie's new beginning and rejuvenation.

What's more, her upper intellectual thinking advances and she gets a pointed look toward complicated issues "Sofia sit down at the big table like there's no room for her. Children reach cross her like she not there" (Walker, 1985, p. 206). Here is shown a full capacity to comprehend what is going on, in addition to the poetic creativity that imbues every word in this excerpt. Antitheses of being and not being depict a spiritual status of a solitary woman who's been far away from her children. The narrator expresses eloquently her sorrowful feeling toward Sofia after a twelve-year long prison.

To this point, the narrator fulfills a competent style of narration by which she could face her rival linguistically and curse him. It is such a vigorous strength that let Mr. recycle his ideologies and later change better his life. She describes this climatic moment in this personified simile "Look like when I open my mouth the air rush in and shape words" (Walker, 1985, p. 213).

4.4.2. Allusion

Allusion is a reference to a person, event, a literary work with which the reader is supposed to be familiar (Literary Devices Editors, 2013). The allusions mentioned in the novel are biblical, historical, literary, and folk ones.

Biblical references

All the alluded biblical references relate to God and Jesus mainly their color. While Africans think of colored figures, Europeans believe in a white God. This asserts that color and religion are racial- varied values. Consider these quotes from the novel:

-White envision God as white "When I found out I thought God was white, and a man, I lost interest" (Walker, 1985, pp. 194-195).

- "Jesus' hair was like lamb's wool" (Walker, 1985, p. 202), and "I see em all as clear as day. Angles all in white, white hair and white eyes, look like albinos" (Walker, 1985, p. 96). These allusions stem from the Bible. As mentioned in Revelation 1: 14 "The hairs of his head were white, like white wool, like snow. His eyes were like a flame of fire" (Smith, 2022).

- "Egyptians who built the pyramids and enslaved the Israelites were colored" (Walker, 1985, p. 138).

- “the serpent tricked Eve and how God chased them out of the garden of Eden.” (Walker, 1985, p. 280).

Historical references

- Cherokees were evicted from Georgia after the discovery of gold.

- “Our whole school for Christ” (Walker, 1985, p. 240) is the motto of Spelman Seminary which is the oldest and largest black college for women in the world (NAASC, n. d.).

- President Tubman allowed foreign imperialist investments in Liberia that had been hoped to become a cradle of prosperity. This adds to the ongoing greedy exploitation in Africa.

- DuBoyce is a civil rights African American activist.

- King Leopold was known for brutal genocide against Congolese whom he slaved on the rubbery plantation. The same picture of exploitation happens with the Olinka as Nettie narrates.

Literary references

- "*A good Man is Hard to Find*" is mentioned here as a song by the blues singer Bessie Smith. The title also matches a gothic story by Flannery O'Conner. Both productions feature agony and victimization.

- “everybody gone home but you” (Walker, 1985, p. 94) is a Swedish song mentioned by Sofia to lament herself in prison.

- J. A. Rogers was an African American writer who devoted his works to the history of Africa.

Traditional folk tales

- Uncle Remus is a fictional narrator of African American folk tales.
- Celie's conclusion about men "frogs is what they stay" (Walker, 1985, p. 261) lets down both the tale of *The Princess and the Frog* in which the frog transformed into a prince by the kiss of the princess, and her men in the patriarchal community. Men have to make inner transformation in their entrenched beliefs toward women.

4.5.3. Personification means nonhuman objects are given human characteristics.

- "And words long buried in my heart crept my lips" (Walker, 1985, p. 218). Words have emotions according to Nettie.
- "Rain came down in spears, stabbing away the mud of their walls" (Walker, 1985, p. 159). Strong rain acts like a warrior.
- "The dirt say, Anything you do to me, already done to you" (Walker, 1985, p. 215). During her rage on Mr., Celie thinks natural forces fight with her.

4.5.4. Metaphor compares two dissimilar things without the words like or as.

- "That dog of a step daddy just a bad odor passing through" (Walker, 1985, p. 251). A portrait of Celie's stepfather by Shug.
- "What load of bricks fell on you?" (Walker, 1985, p. 277). Celie pities Mr. after reconciliation.

4.5.5. Simile compares two unlike concepts with the use of as or like.

- "Her hair like something tail" (Walker, 1985, p. 7).

- “She black as far, she nappy headed. She got legs like baseball bats” (Walker, 1985, p. 54). Old Mr. lists scornfully Shug’s physical appearance.

- “I don’t know if you have ever seen the mayor’s wife. She looks like a wet cat” (Walker, 1985, p. 137). Nettie’s description for Miz Millie.

4.5.6. Analogy shows two different entities alike, along with explaining a larger point due to commonalities (Literary Devices Editors, 2013).

- “The people live like ostriches never setting foot on the new road if they can help it and never, ever, looking toward the coast” (Walker, 1985, p. 157). The Olinka live a messy life that facilitates foreign exploitation.

- “All the time breaking hoe handles and letting the mules loose in the wheat” (Walker, 1985, p. 107). Sofia complains about the endless heavy burden the white family shoulders on her as if she is as a mule.

- “Wives is like children. You have to let em know who get the upper hand” (Walker, 1985, p.37). Mr. analogizes women and children in an attempt to urge Harpo beat Sofia.

- “It really is indifference. Sometimes I feel our position is like that of flies on an elephant’s hide” (Walker, 1985, p. 242). Samuel confesses the failure of missionaries in Olinka.

4.5.7. Overstatement (Hyperbole) is an "exaggerated claim or statement that adds emphasis without the intention of being true (Literary Devices Editors, 2013).

- “Her tongue the size of my arm” (Walker, 1985, p. 92). Sofia is tortured unbelievably by the police.

- “Talking so much bout stuff to drink make me have to pee” (Walker, 1985, p. 212). Grady seems unbearable to Celie.

- “everything you touch will crumble” (Walker, 1985, p. 213). Celie is so angry with Mr. when she discovers that he has been hiding Nettie’s letters.

- “She got one hundred pretty dresses” (Walker, 1985, p. 114). As Celie owns one dress, she is fascinated by Shug’s clothes.

4.5.8. Oxymoron pairs two contradictory words together.

- “White-looking colored men” (Walker, 1985, p. 148). Monroviaans seem white in case of comparing them to Senegalese.

- “but we been having right smart cold weather” (Walker, 1985, p. 71).

- “Little fat queen of England stamps on it” (Walker, 1985, p. 123).

4.5.9. Cliché is “a phrase or idea that has become a universal device” (Literary Devices Editors, 2013).

- “he told me a story that made my hair stand on end” (Walker, 1985, p. 180).

- “Over my dead body” (Walker, 1985, p. 142).

- “By now my heart is in my mouth” (Walker, 1985, p. 292).

- “she going to switch the traces on you” (Walker, 1985, p. 36).

4.5.10. Euphemism occurs when phrases are used instead of rude, unpleasant or embarrassing ones.

- “nobody in America or Europe cuts off pieces of themselves” (Walker, 1985, p. 245). Instead of saying circumcises.

- “women who have their friends should not even be seen” (Walker, 1985, p. 195). Friends replace menstruation.

- “big” means pregnant.

4.5.11. Metonymy is “an idea that takes the place of another with which it has a close association” (Literary Devices Editors, 2013).

- “Wherever there’s a man, there’s trouble” (Walker, 1985, p. 212). Man refers to the masculine figure in general.

- “She used to say the Olinka resented us” (Walker, 1985, p. 242). Olinka represents its people.

- “I need me a man” (Walker, 1985, p. 49). Shug needs a strong-character husband.

- “We will fight the white man” (Walker, 1985, p. 176). The white man refers to all white people.

4.5.12. Synecdoche is a part used to represent the whole.

- “sheets and blankets piled way over her head” (Walker, 1985, p. 93). Head is a part of Sofia.

4.5.13. Anastrophe is the inversion of the order of words or clauses (Literary Devices Editors, 2013).

- “And boy can she fight” (Walker, 1985, p. 259).

4.5.14. Hypophora means asking a question and then answering it by the same person.

- “And guess what he collect just cause he like them? He collects shells” (Walker, 1985, p. 260).

4.5.15. Epiphora is a word repeated at the end of the clause.

“I think she mine. My heart say she mine. But I don’t know she mine” (Walker, 1985, p. 14).

4.5.16. Anaphora is a word repeated at the start of a clause.

“Dear God. Dear stars, dear trees, dear sky, dear peoples” (Walker, 1985, p. 292).

4.5.17. Onomatopoeia represents imitating sounds in writing.

- “Henrietta say, Prob-limbszzzz....like somebody on the radio” (Walker, 1985, p. 210).

- “Mr. start to sputter. ButButButButBut. Sound like some kind of motor” (Walker, 1985, p. 207).

- “Humming say UMMMMMMMM” (Walker, 1985, p. 227).

4.6. Conclusion

This chapter explored the eloquent techniques that the novelist integrates to delineate how African American identity is achieved despite continuous racial and societal discrimination. It also depicted the relations of power in the American society that are responsible for confused identity and oppression. Interestingly, the researcher unearthed various types of techniques followed by the novelist to produce satirical and mockery comments. Finally, various stylistic devices are discussed in relevance with the themes of the novel.

Chapter five: Conclusion and Recommendations

5. 1. Conclusion

Thus far in this analysis, Alice Walker is a representative icon in African American literature. She dedicates her work to supporting national, social and gender issues. She tends to transfer her African American heritage into her works mainly *The Color Purple* in such a dialect from heart to heart to attract attention to the oppressed. African American dialect embraces the inherited traditions of the novelist's community. It also energizes the characters to express linguistically their struggle for autonomy. In the studied novel, Walker portrays the traumas of Celie at the hands of her Pa and husband from adolescence to adulthood and her victory in self-quest in the end. The novel also unearths the racial discrimination and the patriarchal traditions that chock the southern American society, particularly women who are conventionally the subject of abuse, humiliation, and contempt. Yet, she assesses mainly through Celie that the oppressed are not leftover 'wood' according to offensive stereotypes; they can room themselves a respectable status in the world. Throughout the deep analysis, the researcher discovered that Walker systematically functions various linguistic and stylistic features for thematic purposes.

In this vein, this research has sought to trace the stylistic nuances of this dialect employed in *The Color Purple* as integral pillars for delivering the novelist's messages of identity, power, satire and mockery. The study's main purpose is to carry out a stylistic analysis of African American dialect in *The Color Purple* by adopting the stylistic analysis approach developed by Leech and Short. According to this stylistic approach, analyzing verities of linguistic patterns can be conducted on semantic, lexical, syntactic, grammatical, figurative and cohesive levels. Thus the analysis has drawn upon these levels to uncover the messages implied in the novel. This adopted approach has conveniently and effectively

fulfilled the objectives of the study and the research questions, and thus the results have confirmed the expectations of the researcher.

To facilitate this task, the research has been divided into five chapters. The first one has presented the study's background, the statement of the problem, the objectives and research questions. The descriptive methodology has been tackled in chapter two. The third chapter has reviewed the theoretical framework and related studies. Then, chapter four has presented the analysis and discussion in which tangible examples are provided from the novel to defend the study's argument of the novelist's style features. In a word, the analysis results reveal the significance of employing certain semantic, lexical, grammatical, syntactic and figurative devices of African American dialect in reviving and communicating various messages in accordance with the novelist as a woman, and an African American. The promoted resourceful linguistic choices of the novelist permit her to show her readers various features that facilitate comprehension and appreciation of her intentions and aims that underlie her novel. Finally, chapter five is the conclusion whereby major findings are summarized.

According to the researcher's scrutiny, little work has applied the stylistic analysis approach to *The Color Purple*. Accordingly, this research has attempted to put the novel to neat stylistic analysis that helps readers and researchers not only to better comprehend the novelist's use of various stylistic components and their artistic effects on meanings but also to assure how messages are grasped through systematic analysis.

To do so, the analytical part has meticulously tackled four questions. In the first question, the study has found that the novelist delineates the heroine's long trek in achieving ethnic and feminine identity and moving gradually from psychological diaspora to self-discovery. This theme is fulfilled skillfully through deliberate syntactic structures. Celie's "I

don't neither" encompasses her inferiority to others. Word diction and semantic categories like sign, wood, earth and roasted coffee with their archetypal brown color connote lost identity and decay. Figures of speech are also effectively utilized to augment colorful pictures, and abbreviate thoughts in fewer words, but also contribute to the theme of identity. These include hyperbole, personification, metaphor, and irony. Limiting the entity of the heroine with certain hyponymies (black, ugly, etc.) flows also to locate where she stands, how the hostile context disregards her, and to what extent this freezes or urges revolution. What's more, soliloquies, monologues and asides help readers decode inner conflicts and how they contribute to the development of the climax and the plotline.

Identity and power are two intertwined notions that attribute to drawing a full picture of the messages in the novel. Therefore, the second question is laid in the study to trace the relations of power in the novel. Walker excels in employing various linguistic and stylistic patterns to assert how women are subordinate to men in her paternal society, and how white oppress black. There are different roles for each category. While, the stronger is accompanied by transitive verbs that connote hostility, and harsh imperative commands, the weaker is accommodated with intransitive, stative and perception verbs that indicate passivity and compliance. Further, syntactic ambiguity is deliberately used to urge readers to see what is hidden on the back of words and to reveal intensity and suspense. For example, "Her cow" reveals that all avenues of linguistic interpretations lead to one status which is the inferiority of the heroine whether she is like a cow or whether the cow is hers on top of the marriage bargain. Plus, the use of asyndeton sentences stresses the endless tasks females, mainly Celie, are shouldered with. In addition, Possessive pronouns, turn-taking, question-to-question answer technique, offensive epithets, and personal titles all draw the uneven scale that swings chaotically between two extremes and that threatens social harmony.

In this context of hostile relationships and social hierarchy, the novelist directs sharp arrows under the garment of light-hearted mockery and satire. Masculine characters are criticized due to their arrogance and superiority toward women. In the same manner, females are blamed for accepting submissiveness and silence. In addition to social criticism, racial discrimination is a fertile subject of reflection. To make a balance and to lessen the intensified circumstances, dialogues, physical actions, gestures, comments and images bring in jokes and laughter. These notions are used indirectly through paradox, antithesis, pun, verbal and situational irony, similes, clichés, various imageries, nicknames and collocations.

The final question emphasizes the most repeated stylistic devices that add uniqueness to the novel and testify to its worthy readability. Walker insightfully envisages a narrator that adopts certain techniques in accordance with her spiritual, and intellectual progress over the course of time. As the narrator moves toward autonomy, she also widens the distance from the reader and embarks on extensive sources of knowledge. Other figures of speech include allusion, personification, metaphor, simile, analogy, hyperbole, oxymoron, cliché, euphemism, metonymy, synecdoche, anastrophe, hypophora, epiphora, anaphora, and onomatopoeia. They are integrated into different situations to flow to different meanings.

As shown above, the research focuses the analysis on Alice Walker's style in all aspects: semantic, lexical, syntactic, grammatical, and figures of speech. By doing so, the researcher is confidently keen to elevate this work to an informative resource for university students mainly those who try to intertwine between literature and stylistic usage of language. The research is an objective endeavor devoid of inconstant, or inaccurate judgment since linguistic features function as reliable evidence for cohesive thematic conclusions. The procedure of analysis seems to be worthwhile in which literature and linguistics compliment, mate, and synergize with each other. Simply put, as it relies on scientific and objective scrutiny, the results of the analysis come rewarding and fruitful leading to a lively and

encouraging vision. So, it is hoped to be a successful trial to bridge the borders between linguistic and literary domains tracing Jakobson's (1987, p. 94) metaphoric statement describing both the linguist who ignores the aesthetics of language, and the literary scholar who does the same with linguistics as "equally flagrant anachronisms".

A further aspect added as a result of the analysis is that the deeper the analytical investigation goes, the more trustworthy the findings will be. Through stylistic analysis, researchers can conclude believable clarifications of the novel. Furthermore, stylistics offers the chance for tasting the beauty of African American literature and enhances more appreciation of their dialect.

Walker beautifies her work through the usage of her unique dialect with its unique cliché, proverbs, collocations, symbols, folklore, blues song, and rhythmic prose. Despite the agonizing circumstances that portray truly oppressed folks, the novelist weaves her novel with an idiosyncratic style and shadows it with her own individuality. Simultaneously, the novel is imbued with messages related to African Americans' struggle against racial discrimination in general, and feminine activism against patriarchal biased stereotypes in particular. Walker does so by integrating stylistic elements of epistolary structure, marvelous narration, imagery, and abundant grammatical structures. Reality is mingled with imagination and sadness is recovered by a touch of an innocent tone. Walker makes her words genuine which celebrates the life of colorful figures of speech. She juxtaposes troubles with promising hopes stressing the issue of inner determination in the episode of ongoing change. She aims to promote marginalized people to the fore. This construes why the heroine writes authentically in simple sentences along with using idioms, dialect and other stylistic features. Simply, this is the way her folks speak.

5. 2. Recommendations

This thesis has distinctive importance based on the systematic process of linking the stylistic analysis with the linguistic platform that makes it distinctive from previous studies that have depended on exploring the novel either literary or linguistically. In light of this stylistic analysis, the researcher recommends and proposes the following points for further studies in the domain of stylistic analysis:

1. Adopting comprehensive analyses that combine linguistic and stylistic perspectives to uncover style constituents and other messages Alice Walker implies in *The Color Purple*.
2. Conducting stylistic analysis on other works by Alice Walker to uncover other style features and themes, and comparing them to *The Color Purple* to have an adequate view of the novelist.
3. Depending on the stylistic analysis of the novel, researchers can underpin other critical approaches to handle the novel from various angles. To put it another way, this thought-provoking novel could be handled in all fields of literary, linguistic, sociolinguistic, discourse, and psychological analysis as it embodies abundant and fertile resources of dialogism, symbols, various types of intertextuality, folklore, and so forth. Further studies could explore Walker's dual use of dialect and standard English and for what purposes she integrates this dichotomy. Furthermore, the researchers can trace Walker's ideology toward issues like politics, economy, morals, foreign affairs, and religion implied in the novel.
4. Applying the stylistic analysis approach to other novels enhances its objectivity in concluding reliable overgeneralization on how authors utilize the usage of language in their writing.

5. Integrating *The Color Purple* in teaching literature in English for Palestine and in universities, with some omission of excerpts that violate local norms, will strengthen the relationship between African Americans and Palestinians since both have similar sufferings. Needless to say, Alice Walker is a bedfellow of the Palestinian issue.

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Appendix

Leech and Short's checklist taken from *Style in fiction* (2007, pp. 61-64)

3.1 A checklist of linguistic and stylistic categories

The categories are placed under four general headings: lexical categories, grammatical categories, figures of speech, and cohesion and context. Semantic categories are not listed separately, since, as suggested in section 2.9, it is easier to arrive at these through other categories; for example, we use our lexical categories to find out how choice of words involves various types of meaning. Since the purpose of the list is heuristic, there is no harm in mixing categories in this way. It is also in the nature of things that categories will overlap, so that the same feature may well be noted under different headings.

A: Lexical categories

[For notes (i-xiv) on the categories see pp. 66-7]

1 GENERAL. Is the vocabulary simple or complex? formal or colloquial? descriptive or evaluative? general or specific? How far does the writer make use of the emotive and other associations of words, as opposed to their referential meaning? Does the text contain idiomatic phrases or notable collocations, and if so, with what kind of dialect or register are these idioms or collocations associated? Is there any use of rare or specialised vocabulary? Are any particular morphological categories noteworthy (e.g. compound words, words with particular suffixes)? To what semantic fields do words belong?

2 NOUNS. Are the nouns abstract or concrete? What kinds of abstract nouns occur (e.g. nouns referring to events, perceptions, processes, moral qualities, social qualities)? What use is made of proper names? Collective nouns?

3 ADJECTIVES. Are the adjectives frequent? To what kinds of attribute do adjectives refer? Physical? Psychological? Visual? Auditory? Colour? Referential? Emotive? Evaluative? etc. Are adjectives restrictive or non-restrictive? Gradable or non-gradable? Attributive or predicative?

4 VERBS. Do the verbs carry an important part of the meaning? Are they stative (referring to states) or dynamic (referring to actions, events, etc.)? Do they 'refer' to movements, physical acts, speech acts, psychological states or activities, perceptions, etc.? Are they transitive, intransitive, linking (intensive), etc.? Are they factive or non-factive?

5 ADVERBS. Are adverbs frequent? What semantic functions do they perform (manner, place, direction, time, degree, etc.)? Is there any significant use of sentence adverbs (conjuncts such as so, therefore, however, disjuncts such as certainly, obviously, frankly)?

B: Grammatical categories

1 SENTENCE TYPES. Does the author use only statements (declarative sentences), or do questions, commands, exclamations or minor sentence types (such as sentences with no verb) also occur in the text? If these other types appear, what is their function?

2 SENTENCE COMPLEXITY. Do sentences on the whole have a simple or a complex structure? What is the average sentence length (in number of words)? What is the ratio of dependent to independent clauses? Does complexity vary strikingly from one sentence to another? Is complexity mainly due to (i) coordination, (ii) subordination, or (iii) parataxis (juxtaposition of clauses or other equivalent structures)? In what parts of a sentence does complexity tend to occur? For instance, is there any notable occurrence of anticipatory structure (e.g. of complex subjects preceding the verbs, of dependent clauses preceding the subject of a main clause)?

3 CLAUSE TYPES. What types of dependent clause are favoured: relative clauses, adverbial clauses, different types of nominal clauses (that-clauses, wh-clauses, etc.)? Are reduced or non-finite clauses commonly used and, if so, of what type are they (infinitive clauses, -ing clauses, -ed clauses, verbless clauses)?

4 CLAUSE STRUCTURE. Is there anything significant about clause elements (e.g. frequency of objects, complements, adverbials; of transitive or intransitive verb constructions)? Are there any unusual orderings (initial adverbials, fronting of object or complement, etc.)? Do special kinds of clause construction occur (such as those with preparatory *it* or *there*)?

5 NOUN PHRASES. Are they relatively simple or complex? Where does the complexity lie (in premodification by adjectives, nouns, etc., or in postmodification by prepositional phrases, relative clauses, etc.)? Note occurrence of listings (e.g. sequences of adjectives), coordination or apposition.

6 VERB PHRASES. Are there any significant departures from the use of the simple past tense? For example, notice occurrences and functions of the present tense; of the progressive aspect (e.g. *was lying*); of the perfective aspect (e.g. *has/had appeared*); of modal auxiliaries (e.g. *can, must, would, etc.*). Look out for phrasal verbs and how they are used.

7 OTHER PHRASE TYPES. Is there anything to be said about other phrase types: prepositional phrases, adverb phrases, adjective phrases?

8 WORD CLASSES. Having already considered major or lexical word classes, we may here consider minor word classes ('function words'): prepositions, conjunctions, pronouns, determiners, auxiliaries, interjections. Are particular words of these types used for particular effect (e.g. the definite or indefinite article; first person pronouns *I, we, etc.*; demonstratives such as *this* and *that*; negative words such as *not, nothing, no*)?

9 GENERAL. Note here whether any general types of grammatical construction are used to special effect; e.g. comparative or superlative constructions; coordinative or listing constructions; parenthetical constructions; appended or interpolated structures such as occur in casual speech. Do lists and coordinations (e.g. lists of nouns) tend to occur with two, three or more than three members? Do the coordinations, unlike the standard construction with one conjunction (sun, moon and stars), tend to omit conjunctions (sun, moon, stars) or have more than one conjunction (sun and moon and stars)?

C: Figures of speech, etc.

Here we consider the incidence of features which are foregrounded (see section 1.4) by virtue of departing in some way from general norms of communication by means of the language code; for example, exploitation of regularities of formal patterning, or of deviations from the linguistic code. For identifying such features, the traditional figures of speech (schemes and tropes) are often useful categories.

1 GRAMMATICAL AND LEXICAL. Are there any cases of formal and structural repetition (anaphora, parallelism, etc.) or of mirror-image patterns (chiasmus)? Is the rhetorical effect of these one of antithesis, reinforcement, climax, anticlimax, etc.)?

2 PHONOLOGICAL SCHEMES. Are there any phonological patterns of rhyme alliteration, assonance, etc.? Are there any salient rhythmical patterns? Do vowel and consonant sounds pattern or cluster in particular ways? How do these phonological features interact with meaning?

3 TROPES. Are there any obvious violations of, or departures from, the linguistic code? For example, are there any neologisms (such as *Americanly*)? Deviant lexical collocations (such as *portentous infants*)? Semantic, syntactic, phonological, or graphological deviations? Such deviations (although they can occur in everyday speech and writing) will often be the clue to special interpretations associated with traditional poetic figures of speech such as metaphor, metonymy, synecdoche, paradox and irony). If such tropes occur, what kind of special interpretation is involved (e.g. metaphors can be classified as personifying, animising, concretising, synaesthetic, etc.)? Because of its close connection with metaphor, simile may also be considered here. Does the text contain any similes, or similar constructions (e.g. 'as if' constructions)? What dissimilar semantic fields are related through simile?

D: Context and cohesion

Finally, we take a preliminary look at features which will be more fully dealt with in Chapters 7 to 10. Under COHESION, ways in which one part of a text is linked to another are considered: for example, the ways in which sentences are connected. This is the internal organisation of the text. Under CONTEXT (see the discussion of discourse situation in section 8.1) we consider the external relations of a text or a part of a text, seeing it as a discourse presupposing a social relation between its participants (author and reader; character and character, etc.), and a sharing by participants of knowledge and assumptions.

1 COHESION Does the text contain logical or other links between sentences (e.g. coordinating conjunctions, or linking adverbials)? Or does it tend to rely on implicit connections of meaning? What sort of use is made of cross-reference by pronouns (she, it, they, etc.)? by substitute forms (do, so, etc.), or ellipsis? Alternatively, is any use made of elegant variation - the avoidance of repetition by the substitution of a descriptive phrase (as, for example, 'the old lawyer' or 'her uncle' may substitute for the repetition of an earlier 'Mr Jones')? Are meaning connections reinforced by repetition of words and phrases, or by repeatedly using words from the same semantic field?

2 CONTEXT. Does the writer address the reader directly, or through the words or thoughts of some fictional character? What linguistic clues (e.g. first-person pronouns I, me, my, mine) are there of the addresser-addressee relationship? What attitude does the author imply towards his or her subject? If a character's words or thoughts are represented, is this done by direct quotation (direct speech), or by some other method (e.g. indirect speech, free indirect speech)? Are there significant changes of style according to who is supposedly speaking or thinking the words on the page?