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Applied Linguistics & the Teaching of English Language

**The Use of Dialect in Mark Twain's *The Adventures of Huckleberry Finn* and Zora
Neale Hurston's *Their Eyes Were Watching God***

By:

Mohamad Tayseer Tomazeh

Supervisor

Dr. Nimer Abuzahra

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Declaration

I hereby certify that this thesis is the result of my own original study, which was carried out under the supervision of Dr. Nimer Abuzahra. All information and ideas utilized in this thesis have been appropriately recognized and referenced. Throughout the study process, I followed ethical standards and did not engage in any academic dishonesty or plagiarism. This work has never been submitted for a degree or examination at another university or institution.

Dedication

This thesis is dedicated to my family, whose everlasting love and encouragement have kept me grounded throughout this academic journey. Your efforts and faith in me have motivated my determination to achieve this goal. I also extend my deepest gratitude to my thesis supervisor Dr. Nimer Abuzahra for his invaluable guidance, experience, and patience. Without their guidance, this effort would not have been feasible. I am grateful for the camaraderie and support of all my friends who shared in the joys and trials of this trip. Finally, I dedicate this thesis to the many authors and scholars whose words and ideas molded my passion of language and literature. Their contributions continue to motivate and inspire my eagerness to learn.

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Table of Contents

Declaration	i
Dedication	ii
Acknowledgment	iii
Table of Contents	iv
English Abstract	1
Arabic Abstract	2
Chapter One: Introduction	3
1.1. African American History.....	3
1.2. Definition of Dialect	5
1.3. The Use of Dialect in Literature	6
1.4. African American Dialect	7
1.5. Significance of the study.....	8
1.6. Research questions.....	9
1.7. Purpose of the study.....	9
1.8. Limitations of the study	10
Chapter Two: Literature Review	11
2.1. Dialect in literary Genres	11
2.2. The Role of Dialect in the Lives of African Americans	28
2.3. Summary	30

Chapter Three: Discussion	33
3.1. The uses of dialect Mark Twain’s <i>The Adventures of Huckleberry Finn</i> and Zora Neale Hurston’s <i>Their Eyes Were Watching God</i>	35
3.2. The similarities and differences in using dialect between Mark Twain’s <i>The Adventures of Huckleberry Finn</i> and Zora Neale Hurston’s <i>Their Eyes Were Watching God</i>	57
3.3. Summary.....	60
Chapter Four: Conclusion & Recommendations	61
4.1. Conclusion	61
4.2. Recommendations.....	69
Works Cited	70

Abstract

Dialectal language in literature became a vital tool of expressing peoples' unheard voice and struggle against powerful forces. To this matter, this research studied African American dialect used in Mark Twain's *The Adventures of Huckleberry Finn* and Zora Neale Hurston's *Their Eyes Were Watching God*. The analysis of data revealed that both authors used dialect to express shared issues and dimensions of place, identity, belonging, male dominance, oppression, education-ignorance, and social status. However, they differed in their focus, with Twain exploring appearance and family, while Hurston emphasized love and women's empowerment. The study concludes that Twain's work used dialect to represent the African American struggle against European influence from one side, while Hurston's work used dialect to reflect on the African American women hardship in gaining empowerment in a masculine dominated African American society from another side. In addition, the research concluded that both novels used dialect to transfer a genuine and real experience of the African Americans to the readers of literature and history. Henceforth, Further research is recommended to examine differences in character speech delivery in both novels.

Keywords: dialect, African, Twain, Hurston, literature

الملخص

أصبح استخدام اللهجة في الأدب أداة حيوية للتعبير عن الناس الضعفاء وكفاحهم ضد القوى المعادية لهم. في هذا الصدد، يتناول هذا البحث اللهجة الأفرو-أمريكية المستخدمة في روايتي "مغامرات هاكلبري فن" لمارك توين و"كانت عيونهم تخشى الله" لزورا نيل هيرستون. وقد بينت دراسة وتحليل الروائيتين أن كلا الروائيات استخدمتا اللهجة للتعبير عن القضايا والأبعاد المشتركة كالمكان والهوية والانتماء وهيمنة الرجل والاضطهاد والتعليم-الجهل والمكانة الاجتماعية. على الرغم من ذلك فقد اختلفت الروائيات في تركيزهم حيث أن مارك توين تناول في روايته بعدي المظهر والعائلة، بينما تناولت هيرستون بعدي الحب وتمكين المرأة. وتخلصت الدراسة من جهة إلى أن توين في عمله استخدمت اللهجة ليعكس كفاح الأفارقة الأمريكيين ضد سيطرة الأوروبي، في حين هيرستون، من جهة أخرى، سلطت الضوء وعكست معاناة المرأة الأفرو-أمريكية في حصولها على التمكين في مجتمع ذكوري أفرو-أمريكي. علاوة على ذلك، خلص البحث على أن كلتا الروائيتين استخدمتا اللهجة لينقلن صورة مطابقة لواقع الأفارقة الأمريكيين لقراء الأدب والتاريخ. وعليه يوصي الباحث بدراسة الاختلاف في منهجية تقديم وإلقاء الخطابات من قبل شخصيات كلتا الروائيتين.

الكلمات المفتاحية: اللهجة، أفريقي، توين، هيرستون، الأدب

Chapter One: Introduction

1.1. African American History

Tackling African American dialect requires exploring the African American history. Since African American literature revolves mainly about African American history, it has been the center of scholars' attention since it is abundant of various materials that interest readers and researchers. However, African Americans paid their blood as a price for their freedom and the recognition they deserve as they have written their history. The African American history is rich with diversities from enslavement all the way to freedom, where it carries the meanings of survival and struggle. Moreover, African Americans turned their history into a message to the rest of the world emphasizing that no matter where you come from, you belong to this world. In doing so, their culture had the place and time to be put on the map.

African Americans culture began to spread through their works, music, folktales and literary text after the end of the Civil War (1865–1871) and Lincoln's declaration of emancipation. Their literary works became inevitable when reflecting on their history, a source of genuine knowledge when displaying their suffering and miseries. Nonetheless, in the pre-Civil War, the European people, in the southern states, treated African Americans as property as slavery in the southern states of America was heavily found.

They were divided into two categories namely the plantation slaves and the house slaves. The plantation slaves are slaves who work at the fields of the white people, where the former sleep, work, and earn their families daily sustenance. Further, working at the white's houses in exchange of keeping themselves alive while eating their master's leftovers and wearing their master's old clothes, these are called the house slaves. However, the house

slaves were more bossy and superior than the plantation ones, as they think they are their master's favorite.

The institution of slavery marginalized African American life through three concepts of "Slave", "Nigger" and "Negro" and controlled African American's life from one generation to another, and because of that, they were living inhumane life. Thus, they were punished if they did not adhere to their masters' demands; this is because they did not know how to respond in their English entirely, so they had to learn the White people's language properly in order to survive. Looking back at their history, they were forbidden to use their mother's tongues, yet their master's was the one allowed. Further, in the pre-Civil War, since African Americans were not allowed to pursue education, their master's spoken language was easier for the earlier to pick up and understand.

However, they rather created their own variety of language, a medium their descendants and themselves understood to prove they were not niggers after all. This variety of language is called the African American dialect. Because they were badly treated for not understanding their masters, and because the white man's dominance prevented them from using their original tongues, they indulged themselves in acquiring words and expressions that could save their life. They listened more to their masters' tongue and added their African flavor to it.

Nevertheless, this did not happen as easy as it looks. During the Civil War, the northern states defeated the southern states and freed the slaves. Some slaves from the southern states fought against the thought of getting their freedom having the idea that they were living a good life at their master's houses. Despite that, the Civil War ended in (1871) by declaring the emancipation of all the slaves by Abraham Lincoln, which means the freedom to all slaves and the treatment of humans.

Therefore, in the post-Civil War period, African Americans started building their lives from the grounds. They started blending with their counterparts in different parts of America though they faced segregation and discrimination of being accepted and welcomed. Yet, they did not stop and they went into finding their own towns and communities. More African Americans began coming to these towns and joining these communities forming some kinds of cities and having people of their kind as in charge of them. Most of these in charge figures were of good wealth and power.

1.2. Definition of Dialect

Before going further, it is preferable to learn what is meant by a dialect, how it is constructed, and who speaks it? However, it should be noted that when we talk about dialect, we should have in mind the spoken language, which came much earlier than the written one. Since creation of human, language was spoken and it had different variations. As the movement of early humans changed the course of using a language, it also helped in spreading these changes to other regions. Accordingly, these variations differed from a place to place and from region to region. This meant that humans communicated verbally before discovering or creating writing.

When a language has several variations, they are called dialects; therefore, dialects represent and identify their speakers whether regionally or socially. According to Oxford Dictionary, dialect is “a particular form of a language which is peculiar to a specific region or social group” (2010). Since it is a certain form of language, then language is a means of communication between people who share a geographical background, “system of communication used by a particular country or community” (Oxford Dictionary, 2010). Yet, it developed to become a method of contacting and communicating between all people from different regions and backgrounds.

Crystal and Robins (2022) stated that dialect is “A system of conventional spoken, manual, or written symbols by means of which human beings, as members of a social group and participants in its culture, express themselves”. Moreover, Wardani (2022) has suggested that dialect is a language variety influenced by the locale or geographic root in which people can contact each other. Therefore, the researcher suggests that a dialect is a form of particular language concerning a specific set of people, and it defines the identity of those people that reflects their unity and uniqueness. The researcher further illustrates that those people share language registers different from another group of people in a different geographical area within the same country or the larger geographical boundaries.

1.3. The Use of Dialect in Literature

Literature itself has been an area of study abundant of various topics to examine, which could be attributed to its description and definition. Though there is no specific and accurate definition of literature, the researcher selected one particular definition by Dan Morgan. Morgan (1993) suggests that literature is the employing of language to express experiences and perspectives, to impart opinions and emotions, and to enunciate points of view by asking readers “to draw conclusions from characters and events, to relate thematic truths to their own lives and values”.

Since literature demonstrates the experiences of people, then dialect is the tool to reflect that in order to give a genuine transferred image of a particular group of people experiments within a multicultural or multiracial society. In this perspective, dialects are not only spoken, but also they are found in various written texts. Literary works contain dialects, where authors tended to use them to discuss a number of cultural and social issues besides other specific notions they mean to highlight in their works. These specific notions enrich the

authors' works from a stylistic point of view in terms of indulging self-experiences or talking about one's own kind and struggle.

As Lake (2005) stated, “The use of proper dialect helps to vividly express a character’s identity”. This means that dialect as a specific variant of language puts the light on its carriers to represent their identity distinguishably different from other carriers of other languages. In addition, dialect is used in literature to show sympathy for its speakers as to give a kind of respect towards others because not all people went through the same phases of life as seen in Twain's story “A True Story”.

In addition, dialect was noticed to be used in literature in order to shoot sarcastic views about how people talk and behave. Yet, when it comes to social status, Dicken's novel *Hard Times* is a good example of displaying how the author differentiated between social classes of people throughout his novel. This led to the struggle of low social class individuals and the amount of their loss in gaining recognition. These notions of identity, sympathy, social status and making fun of people helped learners to understand that it is not easy to live a life you have no control over.

1.4. African American Dialect

Regarding African American dialect, African Americans made a long journey to get themselves recognized as humans, and their dialect was recognized too. In order to teach people their struggle and heritage, African Americans indulged themselves in writing their history through literary works like novels, and their medium of communicating with readers was and still their language, the African American dialect. It contributed to the acknowledgment of their side of the story against the whites. African Americans paid their blood to own the right to write their literature in their dialect. To support this claim, Jarrett (2010) explains,

Certain African American writers, Chesnutt and Paul Laurence Dunbar above all, used dialect not merely to demonstrate class and intellectual divisions within and among social groups, but also to deliver subtle moral and political messages that elevated the sensibilities of whites on race and racism. (170)

Accordingly, African Americans dialect is just a replica of the American English language, yet not in its standard shape. This means that with time, African American dialect and American English became more and more alike, yet African culture affected African Americans version of the language. Though African Americans were enslaved for decades, and after their freedom recognition, they finally got the chance to blend with others as humans. However, they succeeded in proclaiming their history and heritage and keeping their African culture in the European society.

Moreover, it was noticed that American literature includes the use of dialect totally and partially whether these literary works were produced by white or black authors. Which means not only African Americans writers used their dialect in producing their literary works, but also White American writers joined the line of using African American dialect in writing and enriching their literary productions. For this reason, the researcher is investigating the using of dialect in two American novels, namely, Mark Twain's *The Adventures of Huckleberry Finn* and Zora Neale Hurston's *Their Eyes Were Watching God*.

1.5. Significance of the study

This study is significant in the field of linguistic analysis because of its complete examination of diverse facets of African American life, with a specific and rigorous examination of African American dialect. The study broadens its impact by contributing useful insights to the current body of knowledge on this topic. This research serves as an

intellectual bridge connecting diverse strands of knowledge by revealing new and previously unknown features within the two works of literature under consideration.

At its core, this research seeks to provide a deeper understanding of the intricate and subtle uses of dialect deployment in American literature. It accomplishes this principally through a detailed examination of two key literary works, Mark Twain's *The Adventures of Huckleberry Finn* and Zora Neale Hurston's *Their Eyes Were Watching God*. These literary works have long been praised for their vivid and genuine depictions of American life, particularly those of African Americans.

1.6. Research questions:

The investigation of dialect used in Twain's *The Adventures of Huckleberry Finn* and Hurston's *Their Eyes Were Watching God* is important for comprehending the novels and the lessons subtly delivered by the two authors. Thus, the researcher proposes that the following questions be thoroughly answered in this study:

RQ1. What are the uses of dialect in Mark Twain's *The Adventures of Huckleberry Finn*?

RQ2. What are the uses of dialect in Zora Neale Hurston's *Their Eyes Were Watching God*?

RQ3: What are the similarities and differences in using dialect between Mark Twain's *The Adventures of Huckleberry Finn* and Zora Neale Hurston's *Their Eyes Were Watching God* respectively?

1.7. Purpose of the study

The study examines how Mark Twain and Zora Neale Hurston used African American dialect in *The Adventures of Huckleberry Finn* and *Their Eyes Were Watching*

God to analyze identity, power, race, and racism. It also underlines the nuances depicted in both authors' works. The study's main objectives are as follows:

1. To investigate the usage of dialect in Mark Twain's *The Adventures of Huckleberry Finn* and Zora Neale Hurston's *Their Eyes Were Watching God*.
2. To compare and contrast the use of dialect in Mark Twain's *The Adventures of Huckleberry Finn* and Zora Neale Hurston's *Their Eyes Were Watching God*, respectively.

1.8. Limitations of the study:

This study exhibits limitations stemming from several factors, the most significant of which being the specific selection of literary works, specifically Mark Twain's *The Adventures of Huckleberry Finn* and Zora Neale Hurston's *Their Eyes Were Watching God*. Furthermore, the research's emphasis on the importance of dialect in the aforementioned novels limits the scope of inquiry, precluding the investigation of related elements such as grammatical aspects. As a result, the researcher is limited to a single range of literary works and a specific dimension of study, which limits the examination of a broader spectrum of interconnected themes and linguistic features.

In the next chapter, the researcher studies previous literature that will form the bases of this study by learning about the use of dialect in different literature genres. Further, the focus will be on the literary genre that is the framework of this research, the novel. In this field, the researcher inspects the use of dialect in two American novels tackling similar dimensions and specially a specific group of people, African Americans.

Chapter Two: Literature Review

As it has been discussed in chapter one, the target is to examine and learn the use of dialect in literature, especially in Mark Twain's *The Adventures of Huckleberry Finn* and Zora Neale Hurston's *Their Eyes Were Watching God*. Therefore, in this section, a more profound ground for this paper is going to be presented, and the researcher is examining previous studies that are related to the topic.

Zanger (1966) defines literary dialect as “the attempt to indicate on the printed page, through spellings and misspellings, elisions, apostrophes, syntactical shifts, signals, etc., the speech of an ethnic, regional or social group”. Thus, literary dialect provides an indication of authenticity to literature because authors normally indicate genuine varieties of language connected to specific groups; this declares that literary dialects form the fundamental components of literary texts so that writers are able to convey their creations of fiction in a local color.

2.1. Dialect in Literary Genres

Using variants of dialects in literary works is not a newly invented phenomenon, but most importantly, it is not attributed to one single region or author. However, it is found in old times since the spoken language was used before the written language, and authors tended to write in their spoken tongue, as it was closer to their audiences. For example, epic poets such as Homer who produced two of the finest ancient Greek literary epic poems the *Iliad* and the *Odyssey* wrote their works in their spoken dialect to assure that dialect is more intelligible to ears than sophisticated language. Further, a language variant speaks for its characters nature and reality yet their identity, which means that it creates a similar or identical picture of the life of people to whom they refer.

In late eighteenth century for example, a rise of writers, poets, authors and novelists such as Phillis Wheatley, Henry David Thoreau, Louisa May Alcott, Mark Twain and others came to the scene as they started using dialect in their literary works. They used dialect to discuss various themes like colonialism and other issues, especially in America. They did not abandon the standard language, but they found a more true sense in presenting dialect in their works. Minnick (2004) explains that:

By the nineteenth century, dialect began to appear more frequently in works by American authors after a few eighteenth-century forays into dialect representation, especially in novels and plays like *The Last of the Mohicans* (1826) by James Fenimore Cooper and *The Octoroon* (1859) by Dion Boucicault with colonial themes as well as in travel writing by Europeans exploring the colonies. (3)

As literature includes various genres such as poems, sonnets, tragedies, comedies ... etc., dialect was noticed in use in those same literary works as well. Again, these genres were and still written in standard languages, however, using a language variant in writing these literary genres had not wasted the values of them nor it did not deprive the audiences from enjoying or connecting to literature using dialects. In fact, it got the attention of the different kinds of literary audiences and built a two-fold judgment on the authors, the authors' sincerity and admiration or the authors' negativity and prejudice towards the characters of their works.

The two-fold judgment on the authors has been a debatable issue since readers are different in their literary interest. On one hand, the sincerity and admiration of authors towards their characters was highlighted in giving the latter a voice and recognition that they deserved. For example, William Faulkner's works, such as *The Sound and the Fury*, are noted

for their intricate narrative frameworks and use of Southern dialects, which add to the distinctive and significant reading adventure they provide.

On the other hand, the second judgment readers may label authors with is being prejudice and negatively describing their characters whom they represent a group of people in a particular region. For instance, according to critics, the presentation of African people in a very disparaging and racist linguistic variety in Joseph Conrad's work *Heart of Darkness* mirrors the prevalent racist beliefs of the time. This usage fosters harmful preconceptions and supports a colonial viewpoint.

Before going further, it is necessary to highlight the common themes literature covers when dealing with dialect. In case writers from a minority group as African Americans uses their dialect in their literature, they tend to reflect on dimensions like equality, recognition, history, sense of belonging, identity, sense of place and having a voice. To illustrate, *Fences*, a play by August Wilson, uses the African American dialect of Pittsburgh to create a genuine and vivid feeling of place throughout the story's framework.

In addition, in the novel *Beloved* by Toni Morrison, the use of African American dialect highlights the hardships of subjugated people and the atrocities they experienced, stressing the concept of fairness in the face of repression. Further, Langston Hughes' poetry frequently incorporates African American dialect to portray the vitality of Harlem's heritage during the Renaissance of Harlem, maintaining African American art and activism.

On the other hand, mainstream writers of white societies vary in their writings with the dimensions they shed light on in their works. Some of them use dialect to strengthen the prejudice view on others, yet they exceed to deride the targeted minor community for the way they behave or talk. However, the other group of those elite societies' writers tend to have

compassion for the minor communities, where they use the latter's dialect in order to give them the chance to be acknowledged in a cruel world.

The first party include authors such as Rudyard Kipling who depicts the Indian forest and its denizens in *The Jungle Book*, particularly Mowgli, a young boy nurtured by wolves. Kipling employs language and dialect to distinguish distinct animal personas and to create a feeling of cultural variety in the jungle. A number of critics, however, contend that Kipling's depiction of specific characters, mainly the monkeys and Indians, contains aspects of racism and colonial supremacy. The novel's use of dialect has sparked debate, with some believing it perpetuates prejudices and others claiming it adds complexity to the storyline.

Regarding the second type of mainstream authors who willingly support minor communities through their literary works, authors such as William Styron, in *The Confessions of Nat Turner*, relates the narrative of Nat Turner, an African American slave who launched an anti-slavery revolt in Virginia in 1831. Styron's novel employs dialect to depict the words and ideas of Nat Turner along with other slave characters, with the goal of capturing the historical backdrop and hardships encountered by the African American population at that period.

Therefore, either readers of literature would notice the above dimensions in the same literary work or they may find them separate in different literary works. In both cases, literary works using dialects motivated the readers to read and examine them eagerly. Additionally, learners of literature or language would find the matter a little bit challenging, as they should be aware of the targeted literary work and its language. When tackling a literary work written in dialect fully or partially, it gives a sense of mastery of writing literature. Thus, it would encourage both readers and learners to keep going for those literary texts no matter how much their understanding levels get difficult, but it throws a mystery for both readers and

learners to solve. Yet, it may discourage the readers from reading such literary works because the lack of knowledge with specific dialects and their intelligibility.

In plays for example, according to Paula Blank (1990), Shakespeare used dialect in his plays to demonstrate the social status and the class of his characters. Shakespeare use of dialect is called “the poetic dialect” in the words of Paula Blank since Shakespeare used poetry in writing his plays. For instance, Shakespeare used the Welsh dialect more often like in his *Henry V* as seen by captain Fluellen and the dialect of the character of Hugh Evans in Shakespeare’s *The Merry Wives of Windsor*. Paula reassured that Shakespeare’s utilization of dialects in his plays gave the audience the clear clarification of his characters as his plays were performed on stage.

Though plays were originally born in ancient Greece, yet the language of the Greeks was sophisticated, which means it was a high valued standard language. Therefore, there were not any clue or evidence that the Greek authors used dialect in their plays. On the other hand, at the time of the Middle Ages, English besides French and Italians took over the scene of using their languages in writing the literature of that time. Writers like Shakespeare, Jean Bodel and Ludovico Ariosto, based on Greek and Latin Literature, included dialect in their theatrical works for the purpose of distinguishing the places of the characters along with the version of the languages used.

Moreover, Snowden (1972) examined the use of dialect in T.C. Murray and Lennox Robinson plays in comparing to Sean O’Casey’s plays. The earlier used dialect to express feeling or mood, yet it was rarely used to allow obtrude. However, the latter used dialect in his early plays with a belief that the power of language transform reality. This means that dialect exhibits the emotions, states of mind and the realities of the characters to the readers, which transmits a close image that the readers can relate to or bond with the characters. In

both sides, dialect was used for a purpose, and that purpose has to be achieved through the characters who carry the authors' messages through a medium called language.

Using dialect in plays has contributed a tremendous role in naturalizing them. It means that they became close to their audiences and readers concept wise yet realistic too. Shakespeare, T.C. Murray, Lennox Robinson, Sean O'Casey and others had justified their use of dialect in their plays in terms of strengthening their plot and characters, so the audiences are more attached to the story in the plays. The language used by characters defines their characteristics and attitudes throughout the literary text, therefore; authors tend to be peculiar about choosing their characters but more importantly their diction.

Moreover, it can be illustrated that the above authors use dialect for different reasons. For example, Shakespeare utilized dialect to reflect on the identity and the place of his characters. Further, Murray and Robinson used dialect to express emotions and the characters state of mind, which means they reflect on romantic dimensions. Additionally, O'Casey use of dialect exhibited the reality and the genuine experiences that can be referred to by the characters. In other words, each writer chooses his diction for a specific purpose that would enrich his literary text.

Similar to plays, another genre was noticed to have dialect in its literary text, poetry. It not difficult to imagine poetry using dialect, since plays were written poetically; therefore, dialect can be used in poetry as well. However, the case is different with poetry as there is no many characters in it, usually the first-person speaker or the third-person speaker. Yet, the responsibility relies on the speaker no matter who is to convey his or her message to the audience in verses and stanzas. The verses should have the needed impact so the audience is attached, yet they shall have double the excitement when seeing their language in a poetic atmosphere as poetry adheres more to the ears.

Usually, poets tend to be meticulous in their diction while composing their poems, so they would be labelled as sophisticated poets. They would prefer to borrow from Latin, Greek or other languages rather than writing in their languages variants because then people would say that their works are weakly written and are not up to the usual standards of writing mastery poems. Kresten (2000) mentioned that the use of non-standard variants as a literary language was very popular in the 1880s because it met the literary needs of authors. However, not all poets followed the same route, some of them decided to use the language variants as rule breakers for different purposes as going to be shown next.

For instance, Valerie J. Wheat (1996) examined both Candelario Obeso's "*Cantos Populares de Mi Tierra*" and Paul Laurence Dunbar's "*Lyrics of Lowly Life*". She found that each one of the poets is distinguished for the uniqueness they brought into their poems by using 'black dialect' as Valerie called it. She explained that when White poets mention black characters in their poems, it is usually for mocking them and belittling their human status. William Robinson (1971), in *Early Black American Poets*, says, "The black man in the hands of most white dialect writers is subject for ridicule". However, using the black dialect has changed that look of the blacks, therefore; Valerie illustrated that issue through her examination of the above literary works.

As an African Colombian, Candelario Obeso (1877) chose African Colombian dialect of the Costeño in his poetry to confront the "Europeanized" society of Bogotano with his racial argument directly. It was his way to force the "Europeanized" society of Bogotano to acknowledge his people's vernacular and its use in literature. He imposed the fact that his cultural pride matters and he changed the view that only standard literary language is worthy for poetic expression. He assured that black dialect could carry the desired sentiments and deliver the feelings and expressions poetic texts demand.

Paul Laurence Dunbar (1896), on the same side, was an African American poet, and he used his own dialect to articulate his racial pride against the Europeans in America, especially through his poems as seen in his *Lyrics of Lowly Life*. Further, Dunbar was called the 'dialect poet' for his immense use of dialect in his poems for he achieved real and genuine pathos in presenting his black characters that other poets did not care to shed light on them. Valerie explains the motif behind Obeso and Dunbar's use of dialect in their poetry is that they had a homage for the African man. They paid an effort to memorialize the black culture and assure its value against the prejudice and bigotry.

Authors of African origins contributed more to the literature today since they went through phases of struggles along their life. Their writings include the saga they went through moving from place to another and settling in America as if America give them chance to compose about their lives so the world can acknowledge their presence. Further, their contribution allowed others to follow their steps of writing and defending their own people and their heritage for the people of minorities face the toughest challenges in order to survive against the cruelty of the people of majorities.

Dunbar's style of writing gained a big audience and caught the eye of William Dean Howells (1896), a famous critic in nineteenth-century America. Howells praised Dunbar as "the only man of pure African blood and of American civilization to feel the negro life aesthetically and express it lyrically." According to Howells, Dunbar's portrayal of African Americans was packed with comedy, compassion, and realism, yet his "refined and delicate art" garnered him the admiration and favor of a large audience.

As poetry, short stories were written for the elite people or the tasters of literature, so it would be criticized to tackle issues that would not matter the high status people. Though writing short stories gave the authors the enough space to include all their ideas and

creativity, writing about new dimensions would jeopardize their fan base and their well-wishers. Mair (1992) stated, "When a few years ago I developed an interest in the use of nonstandard English in fictional texts, I was surprised to find out that this seemingly marginal area at the intersection of linguistics and literary studies had already been thoroughly covered in numerous publications". However, if one did not take the risks of life, then they would miss a lot in this interesting life, therefore; it is better to go through the challenges life has.

To this respects, dialects were used in short stories, where they projected the culture and history of their writers. Further, short stories were usually tales of people's daily lives and routines, and using dialect in them gave them the sense of justified right of being acknowledged. Writers of short stories tend to focus on the story itself as it attracts the audiences more, so exhibiting a solid story through the medium of language is nothing but a joyful experiment the reader has a share in while reading the short stories. Additionally, if this medium of language focuses on a particular variant of it, it contributes to relation the author creates between the story and its characters from one side and the audience from another side.

For example, Somekh (1975) examined the language used by Yūsuf Idrīs in his short stories where he utilized the nonstandard Arabic along the standard Arabic. Somekh studied the functionality of Yūsuf Idrīs dialect in the time other Arabic writers were using standard Arabic in their prose writings. He found that Yūsuf Idrīs is using dialect to display the true nature of his characters, yet Somekh emphasized that Idrīs portrays the language they speak in daily life. This notion, according to Somekh, labels Idrīs short stories as genuine and reality reflecting.

From the Arab world to the western, Alfonso Rodríguez a Mexican migrant writer to the United States was examined by Mary Beth Floyd (1995) for using Spanish dialect in his

short stories. Mary Beth studied four short stories by Alfonso for using purely and entirely a Spanish Dialect called Chicano, which is Alfonso's original tongue. Mary's study was pure grammatical, yet she concluded that the dialect used by Alfonso highlighted his own original variant of the Spanish language in Mexico, and this language variant was transferred to generations by mouth. Therefore, Mary articulated that Alfonso portrayed the roots of himself by expressing his dialect to give the readers a view to the history of the writer's people.

Both Yūsuf Idrīs and Alfonso Rodríguez used dialect in their short stories to establish a sense of recognition of their language variant against the standard language. It was assumed that literature is expressive only by using standard language, however; this idea changed when dialect started to be included in literary works. Its users defended their stand that the language that represent people as they are in real life is the language that attract audience, yet it connect to them and they feel for the situations and stories inside the literary work.

Regarding using dialect in a genre like novels, it is used more since novels are a bigger scope than the previous mentioned genres. In novels, an author can have one story throughout one single work or dozens of stories within the same literary work, yet they all serve the main story of the whole work. Therefore, using dialect in novels gives it the space to be a multi-interesting genre for a varied audience, and the opportunity to achieve poetic justice for the characters involved or the people they represent. According to Mair (1992), "the least remarkable use of nonstandard language is certainly direct quotations of characters' speech. Here, dialect serves to create an atmosphere of realism and as a very efficient means of characterization".

However, the starting point for writing novels was interesting and made a revolution in literature as novels present a wide space for authors to express their thoughts and messages or even their life stories. Slater (1994) mentioned that the novel was born in the seventeenth

century after borrowing some dimensions from previous literary genres and it became the voice of the new middle class people and the core of their literature. Dialect speakers of that time were unaccepted into the bourgeoisie society, so novels became the field for caricaturing those unaccepted people.

Despite that, novelists of seventeenth century paved the route for eighteenth century novelists and centuries ahead for the idea to give a voice for the unvoiced in the bourgeoisie and elite societies. In America to particular, after the civil war, a movement of African Americans novelists and authors came to the scene against the presence of the European writers. The African American writers divided into categories for the purpose of their writings. The first group took on its shoulders to fight the thought of being belittled in the society and the other group worked on the same idea yet it turned to speak loudly against the dominant male society of their own people.

Regarding white American writers, they went through the same process. One group decided to follow the fathers' route of writing literature about minor communities for the purpose of place them at their humiliating status in the society. However, the other group chose to do the opposite, which means they chose to pay respect and pay tribute for their role in shaping the new world system. The second group was praised more for their literary works delivered justice for the African Americans and their decedents afterwards. In the 1880s, dialect turned into such a widespread form of literary expression that Hamlin Garland described it as "a cult of the vernacular in 1888". The phenomenon peaked in 1885 when Mark Twain's *Adventures of Huckleberry Finn* established "that the vernacular was adequate to meet any demand a serious writer might make on it".

For example, Dewi et al. (2018) examined the dialect used in Mark Twain's *The Adventures of Huckleberry Finn* and found out that Twain Mark Twain aimed to depict the

African American characters' racial, socioeconomic, and geographical backgrounds. The data also reveal that Mark Twain attempted as naturally and accurately as possible to offer the African American dialect as a communication tool. The results of the use of dialect, on the other hand, are completely absent in the translation, because the translator typically converts any sentences that includes African American dialect's phonological characteristics into standard Indonesian (i.e., using the neutralization technique) with just a tiny amount of the informal approach, while not displaying any particular dialect. Because of the two ways, Indonesian readers will be unable to take pleasure in "the uniqueness" of the language employed in the original, while they may still appreciate the story.

However, in other parts of the world like Europe, novelists tended to use dialect in their works to shed light on the different classes found in the same society of the same race like England. The diversity of social class in England and other parts of Europe was the focus of a number of novelists where they exposed the ugly reality of the so-called elite and high status community. Further, a number of them praised the actual cruelty of the society and claimed it is necessary to preserve the social order and its prestige. In the opinion of Edwards and Jacobsen (1987), the social status of typical speakers is apparent in their speech assessments. Similarly, the fact that irregular speakers tend to be less socially dominant, typically belonging to the lower social strata, being less well schooled, and so on, leads to lower evaluations of their discourse along esteem and competent grounds.

The impact of literature using dialect affected the geographical, political and geopolitical dimensions, especially in the United States. For example, geographically speaking, African Americans authors and novelists took advantage of the land expansion after the Civil War, which allowed them to spread their stories across the nation to teach people about their struggle and their right of being equal as other Europeanized Americans as the color of blood is the same under the skin. Walpole (1974) explained that the language of

the characters in literary interactions aids in the presentation of various characteristics of their societal profile, such as "sex, age, education, geographic region, and general social status".

Furthermore, politics wise, African Americans joined politics to represent their people and transfer their aspirations to the world. Further, having representatives of African Americans in government positions would help in strengthening the building process of the African American society across the United States. That is the power of literature because most of the African American politicians and government leaders are authors and intellectuals, therefore; as the old proverb say "the pen is more powerful than the sword".

Moreover, from a sociolinguistic point of view, scholars have promoted the connection with utilizing the literary dialect in terms of the characters and their attitudes while using dialects. They reflect cultural, social and political notions that are required to comment on based on the nature of these characters as designed by their authors. It became like a signature by authors to shape their characters in a particular way using the language medium in order to satisfy their inner demanding self and their audiences as well. Minnick (2004) supported that by his observation:

Additionally, the observer of literary dialect must also consider what an author's use of dialect, including which characters are represented as speaking dialectically and to what effect the dialect is represented, might say about an author's social and racial attitudes, as well as about how authors perceive such attitudes as existing among his or her audience. (37)

In this manner, using dialect in novels or other genres created a questionable issue from the readers' side towards the literary works. They question whether they are valid or not by using an inconsistent language variant to reflect upon a cultural, social, political, racial or personal experience. Along having interested readers, there are interested learners of the

targeted language as well, so this could influence the mindset of the learners while studying the language through literature. Sternglass (1975) explained, "Just as the author is an artist and not a linguist, so the reader is not expected to have a sophisticated background in linguistics in order to read and profit from dialect literature". However, it is not as difficult as it seems since a good justification could deliver a more interesting insight from the learners or the readers' part while tackling a novel or another literary work.

To this regard, Ferguson (1959) states, "The use of dialect in novels is inherently problematic, both technically and because of its sociolinguistic link, but it is also so potentially expressive that it is not easily avoided or controlled" (13). In other words, dialect use in literature, especially novels, is complicated due to two factors. The cultural and structural grounds, since both dimensions affect the delivery of dialect to readers and learners. Therefore, culturally wise and grammatically wise there is an issue but could be resolved when understanding those two dimensions.

On one hand, languages reflect the culture of their speakers, and to understand a culture, it is needed to understand the language first. Thus, when a specific variant, a dialect, of a certain language is being handled, readers should pay their most attention while examining a literary text using that dialect. This is because if a language reflects the culture of the country where it is spoken, then one of its variants would address a specific unique culture for a specific unique group of people. Culturally speaking, a dialect represents a particular society within a larger society, which gives the learners the privilege to study that particular society apart from the larger one to see the differences and difficulties it went through.

On the other hand, the structure of dialects is incomplete grammar wise, so it is a bit challenging to use dialect as the language of an entire literary text. This means that when

readers tackle a literary work using dialect, they should expect to come across plenty of grammar mistakes; however, they are not really mistakes; it is the way certain people talk. Additionally, as it has been said before, the spoken language was created before the written language, so it is naturally to represent people or to reflect on a particular topic in a particular timeframe the way as it could happen in reality. This relieves the literary text and the author from the poser image for the sake of entertaining the audience. Therefore, readers should know the target language well to understand its variants so they can eventually resolve the issues they have in mind about the language variants.

Leech and Short (2007) clarify on "syntactic anomalies," which apply to specific syntactic deviations that result in aberrational structures that "if they are not entirely ungrammatical, would nevertheless be regarded as awkward and unacceptable in written composition". Furthermore, Ives (1950) (as referenced in Sternglass, 1975) notes at the fact that writers intentionally depict their characters' discourse across various linguistic ranges that diverges from the norm in order to give their works an aesthetic touch:

The dialect characters are made to speak a language that has unconventional features of pronunciation, grammar and vocabulary. Pronunciation features are suggested by systematic variations from the conventional orthography, or "phonetic" respelling; grammatical forms that are used do not appear in the textbooks - except as awful warnings; and words are employed that are not commonly found in abridged dictionaries ... the author is an artist, not a linguist or a sociologist, and his purpose is literary rather than scientific. (201)

For example, in Charles Dickens' *Hard Times*, dialect is used, by Stephen Blackpool, to emphasize the sense of identity and belonging to the working class. While on the other hand, the other characters used a standard language to reflect on their highly social status in

the society. Therefore, Stephen Blackpool dialectal talk sat the borderline between the rich and the poor in the novel, which represent the situation in the English society in England. In other words, readers of *Hard Times* would notice that Dickens utilized dialect at different occasions in the novel in order to grasp their attention to the power of the speech his characters deliver. Hence, they would realize that every speech has subtleties that affect the course of understanding of the novel. Iles and Belmekki (2020) further suggest that using dialect in literature may catch the reader's interest and furnish him with a lively picture of the mood of the literary work; then it is also considered "as flexible and intelligible".

Furthermore, in *The Color Purple* by Alice Walker, dialect was used immensely to not only represent the African Americans in general but particularly to be the voice of the African American women. Walker usage of dialect was to let the unheard African American women to be heard loud and clear and to treat them with respect within the African American society. Through the characters of Celie and Nettie, two African American women, Walker succeeded in matching up with the masculine society and proving that women also can affect the community and they can achieve some changes in the society for the society.

Tavormina (1986) and Hsiao (2008) both agree that Alice Walker use of dialect was a phenomenon by itself. They suggest that the African American dialect use by Walker did not only work as a means of communications but also it delivered political messages and worked as a method of representing the unvoiced weak human beings in a community dominated by men. Further, Hsiao concluded that Walker, while using her people's dialect, maintained and preserved the heritage of the African American culture and challenged the dominance of the Europeans standard language. While Tavormina picturized language as clothing, where both reflect the self-definition and self-expression, which means language defines people who speak it and clears their quest to find the solution to their relations with others.

Moreover, George Eliot was noticed to use dialects in her novel, like in *Adam Bede* and other novels. Representing the characters as they are in the community and shaping their status in the society were a couple of reasons of using dialect by George Eliot. In *Adam Bede* for instance, the main character Adam did not use dialect in all his speech in the novel, but rather in particular situations that made him angry where he lose control over his talk. This kind of displaying a character reveals to the audience that language is used to expose the identity of characters.

Furthermore, Billups (1923) summarizes the role of literary dialect, which is utilized by writers to convey specific aspects of their characters: With the goal of classification in mind, we may establish as a fundamental principle that dialect needs to be accountable, with no excessive endeavor to imitate minor distinctions from Standard English. The author ought to keep the reader at the forefront at all times, recognizing that if this dialect does not pique the reader's curiosity, his work would be futile.

This notion of representing characters as they are in real life was found in different literature genres, yet in each genre the effect varied whether it was on the audiences or the characters. From one hand, the effect on audience changes from plays to poems or short stories and novels. For example, in plays and poems, using dialect gives the audience a sense of authenticity for the literary work being presented. However, in short stories and novels, using dialect delivers the audience a genuine and true setting for story being told.

On the other hand, the effect on characters is different between plays and poetry from one side and short stories and novels from another side. To illustrate, in plays and poetry, when the characters or the speakers uses dialect they reflect on issues like prejudice, social status, discrimination ... etc. However, speaking dialect in short stories and novels gives the characters a wider spectrum to reflect on bigger notions like slavery, colonialism, freedom,

culture, heritage and politics. Therefore, the impact of speaking dialect in a literary work as a character differs from reading it or listening to it as an audience.

2.2. The Role of Dialect in the Lives of African Americans

Concerning using dialect in daily life, the aim is to deliver the thoughts and messages of the speaker to the receiver. However, when it comes to using it in literature, other notions are meant to be delivered to readers by the authors. For example, they exceed to expose the subtleties behind such dialects, and in this manner, the African American dialect to be precise. Riley (1869) in his study assures that “the real master not only knows each varying light and shade of dialect expression, but he must as minutely know the inner character of the people whose native tongue it is, else his product is simply a pretense, a willful forgery, a rank abomination”.

As it has been said earlier, using African American dialect in American literature started after the African Americans emancipation proclamation Jan. 1st (1863). Yet, they got the right to be rightful citizens, which means they can participate or add their contributions in their communities. A number of African Americans joined politics to represent the voices of their people, a number of them also joined the movement of writers to make a change and write their own kind legacy and history. They devoted their writings to highlight their suffering, discrimination, freedom journey, recognition, personal experiences and their oppressor treatment of them.

However, in regards of other backgrounds authors using African American dialect in their works, Edgar Billups (1923) made a strong argument about those people and their distinctions. In summary, the discussion of African American dialect “negro dialect” triggers a query of the admissibility of dialect as an ingredient in poetry or prose. There is a notable literary merit in Shakespeare’s dealing with his “low characters”, also in the novels of Scott,

Dickens, and Hardy, yet specifically in poems of Tennyson, Burns and Kipling. Further, he illustrated that “dialect is admissible and praiseworthy when used with discrimination and artistic restraint”. He added that comparing to the northern part of America, the southern part and its literature, especially of the “negro”, has an essential place, where genuine literature of any region preserves and shapes for posterity the traditions, and the good manners alongside.

Furthermore, he pointed out that, “The use of dialect is permissible not as an end in itself, but only as a means to an end, namely, the portrayal of the character of the negro”, which means dialect is rather a method of achieving a specific objective. However, Billups manifested that a good number of authors fail in projecting that aim, especially nowadays writers. They are not successful of representing African American character properly and they seek to meet a good “negro fiction” for the sake of accomplishing a work about African Americans in its mere shape. He continues that in nowadays’ literary works talking about African Americans “The characters are no more like the negro than the stupid caricatures seen in a third-rate vaudeville show”.

On the other hand, Billups gives credit to successful writers like Russel, Harris, Page, Howard Weeden, Martha young and John Charles McNeill who managed to display the true and fundamental features and properties of the African American life in details in its convenient setting. He added that the projecting of the true soul of African American life helped the mentioned writers in preserving a highly and “permanent” value to their works. The most important thing, according to Billups, that those writers portrayed the characters from “within” not from “without”, as they had “the dramatic power of losing themselves in their characters”.

However, African American writers like Alice Walker, Zora Neale Hurston, Paul Laurence Dunbar, Tony Morrison, Richard Write, August Wilson, Suzan-Lori Parks and

many other authors contributed to the heritage of their people. Whether they wrote plays, poems, short stories or novels, they taught people to recognize and accept their fellow African Americans. However, Female writer like Walker, Hurston and Morrison paid more effort on giving a voice for the weaker African Americans, women in the time they were oppressed by their own masculine society. For example, Hajare (2015) praises Walker and points she is widely considered to be among of America's most renowned and distinguished authors. Further, her imaginative plots and characters reflect a range of her personal painful experiences. She became an excellent writer as a consequence of the various socioeconomic concerns that worried her at her time, as well as the harshness that black women faced.

2.3. Summary

As have been discussed above, using dialect in literature has its own effects on readers and learners that are interested in this field. It has sociolinguistic, political, cultural and other aspects that wipe off the vagueness concerning learning of such topic. Authors of various time eras used dialect in their works for a reason or another, yet they maintained the authenticity of the literature field among the literature fans.

The researcher noticed through examining literature that dialect associated a number of dimensions for its proper justification. For example, dialect utilization in various literary works emerged from the essence of describing the different social classes within the same society. These classes affected the relation between the high, the middle, and especially the low status groups of people respect wise or even treatment wise. It was found that rarely the high-class people showed respect towards low class groups nor they treat them with dignity as if the earlier are the God's favorite creatures.

In addition, dialect revealed the hardships minor communities went through just because they speak a little bit different from the societies' elite classes, which the latter called

“a broken and rusted language”. The hardships included finding the self-esteem, acknowledgment, proper life necessities, decent work and a voice amidst the atrocious and brutal world of bourgeoisie. Characters like Steven Blackpool and others demonstrated the ruthlessness high-class people treat work classes and “outcast people” which springs from the power of money and language; the more money a person has, consequently the language is sophisticated and the more that person is respected and praised in the society.

Moreover, linguistically speaking, it was perceived that “the broken and rusted language” is nothing but the language specific people speak that does not fall into structural dilemma. This means that it is not appropriate to label a language variant as grammatically disastrous, rather it is the way certain groups of people use to communicate and connect among each other. Further, since dialects are language variants, then grammar rules do not harmonize with dialects so the genuineness of speech is not lost.

However, the researcher illustrated that important dimensions like political struggles were heavily observed in different literary works that dialects represented the conflicts over power and resources. For instance, Joseph Conrad highlighted the notion of colonialism was for a good reason which is to civilize the uncivilized in Africa. People of different color and different language are stereotyped as uncivilized and illiterate, which gave the Europeans the right to belittling and dehumanizing any group of people that does not fit the “European” frame. Politically speaking, under the civilization slogan, colonialism took place for spreading influence and taking over resources in regions that are powerless against the tyranny of the west.

In addition, using dialect in literary works of colonial themes transmitted a sincere image of life during times of struggles and eagerness for survival. Properly using standard language in transmitting the same image may not be digestible for readers since dialects are a

reflection of true-life experiences that the readers would connect with as life phases and struggles are similar from a place to another. Having said that, colonialism is a reflection of the weak accepting its fate without raising a voice versus the colonizer, yet dialect exposed that idea and assured that somewhere somebody went against it.

Finally, after reviewing previous studies, it was noticed that dialects in different literary genres took the role of advocating the culture and heritage of the people they represent. For example, in works of African Americans like Alice Walker and Paul Laurence Dunbar, dialect utilization preserved the existence of African Americans legacy and their achievements and contributions. Further, culturally wise, readers of literature find interest in different cultures through the exposure of targeted languages, which motivates the readers' ego for more learning and examining others' lives and their habits and customs.

Moreover, when dialects reflect culture, they allow the literature authors to proudly express the sentiments and voice of minor groups loud and clear to show the world that minor groups' lives matter. Nevertheless, they may trigger the prejudice side of literature authors to disparage minor groups like low social classes and African Americans and deprive them from the "poetical justice" they deserve. In both dimensions, dialect usage in literature sheds light to the notion of culture, where readers and authors get a chance to examine that culture whether they liked it or they did not.

Therefore, based on the previous studies examined, the researcher goes in the next chapter to discuss the use of dialect in two particular literary works namely *The Adventures of Huckleberry Finn* by Mark Twain and *Their Eyes Were Watching God* by Zora Neale Hurston. In addition, the researcher explains the reasons behind using dialect and the notions they are attributed to in the two-targeted literary works.

Chapter Three: Discussion

This research is based on two novels, namely *The Adventures of Huckleberry Finn* by Mark Twain and *Their Eyes Were Watching God* by Zora Neale Hurston. The researcher has chosen these two particular novels because they were written by authors that are different in their ethnicity yet both have talked about the suffering of the same people, the African Americans. Furthermore, the researcher has used the qualitative method of approaching this paper and in analyzing the use of dialect in the two novels being examined.

To this respect, the researcher collected data through reading the two novels, *The Adventures of Huckleberry Finn* by Mark Twain and *Their Eyes Were Watching God* by Zora Neale Hurston. Additionally, the data were collected by the researcher through doing the literature review concerning the topic of the paper, which is dialect. Henceforth, the data were compiled and worked on in establishing the argument of this research.

The Adventures of Huckleberry Finn is written by Mark Twain and was first released in 1884 in the United Kingdom and then in the United States in 1885. However, *The Adventures of Huckleberry Finn* is a novel that delves into the complexity of racial American society. The story explores questions of racism, morality, and society conventions through the eyes of young Huck Finn. Twain's use of dialect and colloquial language immerses readers in African American speech, resulting in a nuanced depiction of Huck's journey down the Mississippi River with Jim, a runaway slave. The novel's conclusion highlights the conflict between the expectations of society and individual conscience, as Huck arrives to a moral crossroads that forces him to question the ethical standards of the world around him. The story presents concerns about the nature of good and wrong through Huck's internal conflict, prompting readers to ponder on the ethical implications of the human experience.

On the other hand, *Their Eyes Were Watching God* by the African American writer Zora Neale Hurston first published in 1937 in the United States. This novel manifested the struggle of African American women to raise a voice in a masculine society. It dealt with an African American woman Janie Crawford's journey as she searches for her own voice amidst society standards and personal aspirations. Set against the backdrop of the early twentieth-century African American experience, the novel addresses the dimensions of love, identity, self-discovery, and empowerment. Hurston weaves a tapestry of Janie's development from innocence to wisdom through the poetic cadence of dialect and vivid descriptions of Eatonville, Florida. The novel concludes with the realization that true fulfillment comes from embracing one's actual self and making relationships that reverberate with the soul's innermost longings.

Language and dialect are used as tools to examine the complexities of the human condition in each of these works in their own distinctive way. They inspire readers to engage with characters whose problems and successes reverberate across time and culture, reminding us of literature's eternal capacity to expose the intricacies of life. Therefore, the researcher is studying the use of dialect in both novels, yet the differences and similarities between the two novelists are worthy of analyzing as well since both of them are from different backgrounds. Further, the researcher discusses the use of dialect and the dimensions that scaffold the utilization of dialect by answering the three questions of this paper as seen in the Introduction chapter.

Both novelists Twain and Hurston used literary dialect in their works *The Adventures of Huckleberry* and *Their Eyes Were Watching God*, which is the use of nonstandard spellings in novels and short stories and other literary genres with the objective of providing and revealing to readers, a true picture of an authentic speech, Iles (2020). However, the use of literary dialect in both novels was not only to declare that some groups of people speak in a certain manner, or to be criticized about their language, yet it went for further justification that will be seen later in the discussion as the researcher answers the three research questions mentioned earlier in the Introduction.

3.1 The uses of dialect Mark Twain's *The Adventures of Huckleberry Finn* and Zora Neale Hurston's *Their Eyes Were Watching God*

Since the topic of this research is the uses of dialect in two particular American novels namely *The Adventures of Huckleberry Finn* and *Their Eyes Were Watching God*, the researcher discusses his observation of the use of dialect in both novels in a cohesive manner. This means that as both question one and two of this study inquire about the same notion, the discussion of the answers of both questions is put in a back-to-back argument.

RQ1: What are the uses of dialect in Mark Twain's *The Adventures of Huckleberry Finn*?

RQ2: What are the uses of dialect in Zora Neale Hurston's *Their Eyes Were Watching God*?

To answer both questions, the researcher found that using dialect in both novels was linked with different dimensions that both novelists Hurston and Twain projected to their audiences for the purpose of being genuine and revealing the reality of the time periods covered in the novels. Dimensions like place, identity, and belonging worked as the backbone of the novels since people always search for their own selves in a world full of paradox and

ambiguity. And this ambiguity leads to the full recognition of the kindness and harshness of the people who are completely strangers, but most importantly, the people who are familiar.

To this respect, dialect in literary works has its share of identifying peoples' regions and place of origins. When talking to a person, one would notice which place the earlier is coming from and that would facilitate the communication or makes it worse. This means that if a person is aware of other peoples' regions, he or she understands that differences are found between different places in terms of language and its aligned aspects such as meaning and cultural habits. On the other hand, if a person is not aware of other people's regions language or its aligned aspects, he or she may find a difficulty in interpreting the others' speech or intentions.

In American literature, the term of regional literature has its reputation where literary works are written in the language of the people being addressed or targeted, and that was called Local Color Fiction as a result of shifting from Romanticism into Realism after the Civil War. Thus, this concept was an advocate of regional literature and practiced by writers across the United States, and as Grellet (2000) stated, "often combined sentimental plots and an accurate description of regional America, with its manners and dialects".

Correspondingly, Mark Twain (1884), in *The Adventures of Huckleberry Finn* explanatory, explained that dialects used in the text are nothing but to differentiate between characters regions and their backgrounds. They were not used for anything else like disrespecting the different speakers mentioned in the novel or it was not even to disrespect the origins of those characters.

IN this book a number of dialects are used, to wit: the Missouri negro dialect; the extremest form of the backwoods Southwestern dialect; the ordinary "Pike County" dialect; and four modified varieties of this last. The shadings have not been done in

a haphazard fashion, or by guesswork; but painstakingly, and with the trustworthy guidance and support of personal familiarity with these several forms of speech. (iv)

Twain further explains, “I make this explanation for the reason that without it many readers would suppose that all these characters were trying to talk alike and not succeeding” (iv). Now, this could be acknowledged when reading the novel for entertainment or time passing, yet a further critical reading would be essential to understand Twain’s reasons behind this kind of action. Which means that there are various kinds of readers. When the reading is done for fun, then Twain’s gesture in the explanatory would be fine. However, when reading is done for research purposes, a number of subtle dimensions would be realized and discovered.

Nevertheless, in *Their Eyes Were Watching God* by Hurston, she did not mention any explanation of her usage of the dialect in the novel; rather, readers may learn that through a thorough examination of the novel. Further, Hurston did not use many regions in her work, but she located the setting in Eatonville and other two places that share similar dialect. That would not be a challenge for readers to decode Hurston use of dialect. However, a critical view is needed since dialect in *Their Eyes Were Watching God* was written by a female, respectively, the projection of males and females speech would differ.

To this respect, Mark Twain used dialect to reflect upon the dimensions of ethnicity and identity. Each of these notions, as seen in the novel, defined people in terms of race and self-recognition. For example, for African Americans, being a slave means that the person is owned by someone or some group for being an outsider to the society in terms of skin color; “there’s a nigger here that I’m a-trying to steal out of slavery, and his name is *Jim*—old Miss Watson’s *Jim*” (228). Hence, as slaves were originally from Africa, they were indulged in the community as a property like work objects in return of keeping their lives. Here, Twain is

being critical of the “European” society that African Americans did not come here by their will; still the whites treat them inhumanly. This shows that because of the ethnicity of the African Americans was different from the European the earlier were treated accordingly and irrespectively.

In regards to ethnicity in *Their Eyes Were Watching God*, Hurston produced a work that talks about the relations and attitudes of a group of people who is from the same ethnicity, the African Americans. Though there are some incidents in the novel that shows how white ethnicity people treat their black counterparts, yet the main focus Hurston worked on is her own people treatment for themselves and especially women, the weak bone of the African American society. “Womenfolks is easy taken advantage of. You know what tuh let none uh dese stray niggers dat’s settin’ round heah git de inside track on yuh. They’s jes lak uh pack uh hawgs, when dey see uh full trough”. (132) Dialect utilization here assures that even people of same ethnicity are different in their manners and their status in the society. A good example is Eatonville’s people and the new comer, Joe Starks, yet a better example is the males in Eatonville and the view of their women. “Whut yuh needs is uh man dat yuh done lived uhround and know all about tuh sort of manage yo’ things fuh yuh and ginerally do round.” (132)

Furthermore, in terms of identity, African Americans were confused after being brought to America. Are they still Africans or did they become Americans? Well, Twain manifested that the dialect of African Americans labelled them as strangers from the whites’ society, and it brought them the treatment they are dealing with. “Here’s a govment that calls itself a govment ... and yet’s got to set stock-still for six whole months before it can take a hold of a prowling, thieving, infernal, white-shirted free nigger” (29). African Americans identity became transparent to their white counterparts “I says to the people, why ain’t this nigger put up at auction and sold?” (29), even if they speak from behind a curtain, they speak

differently and nonsense. That was the whites' reality and perception of the African American speech and people.

In contrast, when considering the concept of identity in the context of white people, it becomes clear that there is a greater degree of diversity compared to the scenario of African Americans. The discrepancy stems from Mark Twain's accurate portrayal of dialect in the narrative, in which the portrayal of African American identity becomes a source of embarrassment for them. In the depiction of European identity, on the other hand, a completely other dynamic is at work, one that supports the act of concealing one's genuine intentions when indulging in dishonest acts "These rascallions wanted to try the Nonesuch again, because there was so much money in it" (161),.

For instance, characters such as the impostor King and Duke adopt English personas and gain the admiration of the local residents of Jackson town by impersonating Peter Wilks' brothers. These fraudulent people found it necessary to adopt alternate identities in order to orchestrate a conspiracy to swindle Peter Wilks' daughters "I see what HE was up to; but I never said nothing, of course" (164) with dialect acting as a critical instrument in assuming their respective roles and ultimately achieving their malicious intentions.

Despite that, few people did not believe those two phony men like Dr. Robinson and Levi Bell, yet they noticed the dialect used by the earlier to be exaggerated and the timeline of events. This notion supported Levi Bell's suspicions about the King and Duke that they are not the brothers of Peter Wilks "Preacher be hanged, he's a fraud and a liar" (199). Yet, Dr. Robinson had the same feeling but not sure entirely "Neighbors, I don't know whether the new couple is frauds or not; but if *these* two ain't frauds, I am an idiot, that's all" (200). Therefore, Levi Bell and Dr. Robinson were assured that the two con men are trying to do something malicious and they will expose them eventually. Twain here reinforces his theory

that no matter how people try to hide their true selves, their language and behavior will get them caught one day or another since overacting or over speaking a situation or a dialect people are not used to is recognized by the real people who live them.

Likewise, Zora Hurston, in *Their Eyes Were Watching God*, used dialect to address the identity of her people. For instance, the way people talk exposes their real selves, away from being just human, it affects the way they are treated. In the novel, the author several times showed that her people are dealt with as less important humans, if they were seen as humans firstly. We could notice that in the burying scene of the African Americans versus the white people, and this is the ugly truth of the world, where people are treated ironically based on their language and color even when they are dead. “Hey, dere, y’all! Don’t dump dem bodies in de hole lak dat! Examine every last one of ’em and find out if they’s white or black” (218).

So ethnicity and identity, in both novels, were detected through the characters’ registers and dialogues; the way they spoke, acted and dressed told a lot about who they are and where they came from “It was a cityfied, stylish dressed man with his hat set at an angle that didn’t belong in these parts” (Hurston, 59). Besides, dialect showed whether the person is accepted into the society or not; if you talk as a white person, then you are welcomed and appreciated, but if you talk like an African American, then you are treated as an object or inhumanly. That was the hypocrisy hidden in the power of language. However, place and identity helped the characters of both novels to feel their belonging to the places they were living in or moving to them. The concept of identity paved the route for the character and facilitated their conclusion of belonging as they were accepted into the society by the way they speak or not.

For example, in *The Adventures of Huckleberry Finn*, Huck and Jim though being two different characters, yet they share a number of aspects that are in common, especially being a runaway. Having said that, Huck and Jim's sense of belonging to the places they arrived along their journey of finding freedom varied from being a "negro slave" to an "innocent white boy". Huck on one hand kept his level of belonging dependable according to the town he was comfortable at and felt like home "Now I was feeling pretty comfortable all down one side" (Twain, 226). Problems of being accepted and welcomed did not bother him as long he is a white boy and speaks alike.

On the other hand, Jim did not once had the feeling of belonging to any place he attended with Huck; he would not have that feeling even at Miss Watson's house if his wife and kids were far away from him. His tongue identified him as a wanted runaway that costs nothing but rusty bullet in the head. Belonging for Jim meant a place that contains people of his own with his wife and kids even if it was at the centre of the Europeans judgment, bloody reality and brutality "Once I said to myself it would be a thousand times better for Jim to be a slave at home where his family was, as long as he'd *got* to be a slave" (Twain, 215). Therefore, Jim getting off the boat and discovering the towns like Huck was a difficult task to do, as he knew that before his skin color, his tongue would expose him to his predators.

Likewise, in *Their Eyes Were Watching God*, Hurston assured that Janie's quest to find true love prevented her from the belonging sense, as her tongue was sometimes heavy and at other times sharp that her husbands did not like her behavior. For example, Janie's first husband, Logan Killicks, tried to shut Janie up and remind her that he married to satisfy his needs and give him a hand in the fields. "Aw you know Ah'm gwine chop de wood fuh yuh. Even if you is stingy as you can be wid me. Yo' Grandma and me myself done spoilt yuh now, and Ah reckon Ah have tuh keep on wid it" (Hurston, 58). However, Janie would argue with him for his ignorance of how to treat a woman, instead of taking care of his lady and

make her do nothing, he treated her as if she was a farm boy to do work without questions asked. His talk to her proved that Janie failed for the first time in finding herself a home or recognition of belonging after her nanny's death, where life still has a lot to through at her face.

Moreover, Janie's second husband, Joe Stark, promised giving her at first the life of a queen as he always manifested "De day you puts yo' hand in mine, Ah wouldn't let de sun go down on us single. Ah'm uh man wid principles. You ain't never knowed what it was to be treated lak a lady and Ah wants to be de one tuh show yuh. Call me Jody lak you do sometime (Hurston, 62). In contrast, after marriage, he reminded her of her duty and the absence of her brain. He never accepted that Janie has a brain and it works as his "Aw naw they don't. They just think they's thinkin'. When Ah see one thing Ah understands ten. You see ten things and don't understand one" (Hurston, 110). Yet may be better; whenever they get in an intense encounter, he rejects her speech as if she speaks nonsense "You gettin' too moufy, Janie," Starks told her. "Go fetch me de checker-board *and* de checkers" (Hurston, 115). Because of that, Janie had not catch that feeling of belonging with Joe Stark.

However, a critical view of Joe Stark suggests that his belonging sense lays where he affects other people by his powerful skill of speech and his persuasion persona. When he speaks, he speaks promises and money, and money convinces people to accept whatever nonsense rich characters utter. Therefore, Stark's sense of belonging depends on his speech where he may uses it to construct laws and decide roles by the help of his money like building a new town from the scratch.

The above three uses of dialect set the route for other functions in both novels the researcher discuss next. Other uses of dialect were summarized in male dominance, the oppressor and the oppressed, education and ignorance, and social status. Some of them are

common in both novels and some are not; however, all of them strengthened the stories of both novels in making them genuine and real life projectors. Hence, the researcher observed that the uses of dialect in both novels reflected both authors' views about their own people and their counterparts.

To demonstrate, in *Their Eyes Were Watching God*, Zora Hurston used dialect to express male dominance. Zora displayed men, especially Janie's first two husbands, throughout the novel to have a superior tone over other men and women. To this regard, Janie's first husband, Logan Killicks married Janie though he was too old for her, yet it was Janie's nanny wish. But Killicks needed someone to do the house chores and help him in the field; he was not searching for love, even romance between the couple was not presented in an intimate way. In this manner, Killicks kept reminding Janie of her status and of her weakness. His tone towards Janie was full of superiority whenever Janie tried to argue with him or having simple talk, he framed her as a foolish young girl who talks nothing sensible.

Furthermore, after Janie did not find the passion with Killicks, she ran away with another man who promised her of marriage and a life of a queen. His speech was convincing and persuading like a nightingale song that made Janie fall for his romantic games. However, after marriage and at multiple times, Janie was scorned by her second husband, Joe Stark, who became the mayor of Eatonville, whenever she tried to participate or indulge herself in a conversation with the people around them, "You gettin' too moufy, Janie" (115). Hurston here is being critical of her own people and made it clear that dominance was not a restricted dimension of the European people; wherever money is found, dominance exists.

In *The Adventures of Huckleberry Finn*, male dominance was pure white man dominance whether towards African Americans or other white people. However, Twain focused on the white male dominance over African Americans for being outsiders and slaves

for the European people. That meant throughout the novel the European male spread his influence on slaves more than other white men or women, where slaves were properties or creatures made for obedience not humans with a voice or freedom. In this manner, Jim, the runaway slave, had the biggest share of the European male dominance, where he was chased and was wanted dead due to the accusation of murdering Huck “the innocent white boy”.

Therefore, Jim at different time in the novel stressed that he just wants to be with his wife and kids, and running away was his own ticket to go to the upper states and earn some money so he could buy his family from their owners. Here, it was the ugliness of the reality, where a human being in order to be with his family, he has to buy it. Twain reflected the truth about a country that claims to be the land of just and humanity, where in reality it showed the opposite. Language though being a blessing for people to ease communication between each other, yet it turned to be some people’s misfortune and curse, where these cursed people had to suffer due to the way they speak and look, and Jim was a good example of that.

Huck, on the other hand, had been under the male dominance of his own people for being a kid that does not know what is better for him, and for being a kid who is weak in standing up for himself. Male dominance over Huck was noticed through Huck’s father and the King and Duke, where Huck had not experienced the same as Jim, yet he felt the pressure on his shoulders. For example, Papa Huck exercised his dominance over Huck for the purpose of money as Huck was being taken care by the Douglass sisters. However, the King and Duke manifested the dominance on Huck by deceiving and conning, where they made Huck as their “servant”. Though the treatment of the European man was different towards Jim and Huck, yet Twain assured that with power comes dominance.

Furthermore, the researcher noted another use of dialect in both novels where being prejudiced towards someone means dehumanizing and stereotyping them. Thereby, through a

comprehensive reading, marking the oppressed and the oppressor was one more use of dialect by both novelists to reflect on the real life at both novels times. The more your language is well shaped and sophisticated, the more you are in control. Oppression here does not stand for its mere meaning of being cruel and savage to others, yet it means also to be unjust or enforce unwilling, unlikable and unwanted actions and rules on particular people just because we feel to do so.

Well, in *The Adventures of Huckleberry Finn*, the two runaway characters of the novel Jim and Huck were oppressed by the same society but the causes varied between these two people. Jim is oppressed for being black as it is his and his kind's fate, even if they graduated from prestigious universities, their language will still be their enemy. When Jim speaks to white people, they categorize him as illiterate and nonsense speaker. However, at different times, Jim proved to be one of the wisest characters in the novel even Huck realized that after fleeing with him along the Mississippi. Khahir (2017) elaborated about the idea of being judged because difference of appearance and stated,

It was obvious that blacks are different from their white counterparts in physical features and cultural. Unfairly, whites made their own decision that differences make the blacks inferior and not the other way around. Jim naturally accepted the color of his skin was a sign of slavery, and these standards are displayed in the language that he must speak. (76)

Huck, on the other hand, was oppressed by his own people who wanted to civilize him where he was not comfortable by their actions; "The Widow Douglas she took me for her son, and allowed she would sivilize me" (2). However, Huck's wild nature refused the regulations that would prevent him from being himself or that would encage him as a bird

deprived from flying, he was a fan of Tom Sawyer who never followed the rules of the society, so Huck kind of followed Tom's steps "all I wanted was a change" (3).

Nevertheless, Huck himself manifested his prejudice and he rather oppressed other people not by action but by accepting things the way they are without trying doing a change, especially African Americans. As the main character and the narrator of the novel, Huck showed his humanity with Jim, yet at the same time, he showed his prejudice multiple times because he was brought up in this manner. For example, when he was asked by aunt Sally about what happened, he replied that no one got hurt, though a nigger was killed. He has not shown any remorse that a life of a human being was wasted, but he dealt with the matter as if niggers' lives are dispensable objects. Huck's dead feelings were a result of the upbringing in a society that calls for civilizing inferior people, where in fact civilization lessons are needed for the hypocrite society of the Europeans.

"It warn't the grounding—that didn't keep us back but a little. We
blowed out a cylinder-head."

"Good gracious! anybody hurt?"

"No'm. Killed a nigger."

"Well, it's lucky; because sometimes people do get hurt". (223)

Furthermore, Huck was ignorant of people's right of owning their lives, which means he did not have a problem with the concept of slavery. Although as said above, he made an exception to Jim, yet he had an inner struggle whether he is going to hell for helping a runaway nigger who is other people's property. As a result, and as an exception to the rule, "All right, then, I'll go to hell" (217), Huck decided to finish what he started.

However, in *Their Eyes Were Watching God*, Hurston handled this dimension from a different angle, especially that the novel addresses African Americans. The dehumanization of women captured the eyes, where Hurston shed light to the treatment of her female-kind. The author's female-kind were repeatedly seen as the weak bone in the human body, and Hurston displayed women from the male perspective as being disempowered and dependent creatures, yet machines and tools for work and other sexual needs.

For example, Janie's first husband, Logan Killicks, yelled many times at Janie in the fields for not doing her job right. He would scorn her for her ignorance of fieldwork and she needs to be beaten so she gets things right. Her job is to cook, clean, make love and nothing more. His speech to her is out of male superiority and that he is the man of the house who provides for his family. While women are made for obeying their male partners without arguing or asking questions, to do what they are told to do.

In addition, whenever Janie wants to take part in her second husband's, the mayor, life or his affairs, she gets humiliated for her mind, as if it was not made for thinking or even for using it. For example, when Stark came to the store to help one of his workers to find a keg, and when he did not find what he wanted, he started arguing if Janie put her attention in work more, maybe she would remember and focus more. "Dat's 'cause you need tellin'," he rejoined hotly. "It would be pitiful if Ah didn't. Somebody got to think for women and chillun and chickens and cows. I god, they sho don't think none theirselves" (110).

Both first husbands of Janie scorned her and yelled at her for her stupid mind from their perspective whenever she does not follow their instructions or do what they expect her to do. To this respect, Hurston through the speech of Killicks and Stark manifested the male perspective and prejudice over women that shifted from the Europeans to the African Americans. She meant to project even the suffering of African American women and men

was the same, yet African American males believed that their women were made for work and obeying not for asking questions, arguing or even indulging themselves in men's conversations or businesses, women are weak creatures and cannot think for themselves.

Nevertheless, Education-ignorance were found to be another function of using dialect that both novelists reflected on in their works. From one side, Twain in his *The Adventures of Huckleberry Finn* used dialect to reflect upon education in relation to ignorance, and it was displayed through a number of characters like Jim, Huck, Huck's father, Tom Sawyer and others. Each character of them manifested the two ideas differently from the other and according to their character's demand, as Twain meant to say that people differ not only in their appearances but also in their dealing with various aspects of life.

For example, Jim was a slave who had not gained access to education or alike, and his talk for white people was just "yes sir, yes madam". Twain projected Jim in a manner that readers would pay him respect for being one of the wisest and wettest characters in the novel though the European society categorized as an ignorant creature. However, Twain was sending a message that education does necessarily make a person better than others, but the person's wisdom and long-life experience guarantee him or her the respect or the treatment they deserve even it came late. For example, the people at the Phelps' admitted that Jim is kindhearted though being a runaway nigger, and because of his long-life experience, it was a proof that Jim is not obscured after all.

Moreover, Huck as a young boy hated school and being taught rules and commands, yet he learned to read and write because the Douglass sisters adopted him. The Douglass sisters helped him to get some education in order to teach him the right ways to deal with different things like behaving and eating. However, Huck preferred to escape school and sit somewhere away smoking his pipe, where he could forget about the world and dive into his

imagination. However, Twain manifested Huck as a bouncy minded young boy who could not settle his mind on following the Douglass sisters advice or chasing after his quick, unstudied, and stupide “sometimes” decisions. This issue affected Huck mentally and decided that being ignorant somehow spares him some life.

Huck’s father, on the contrary, was an illiterate white man who believed that work provides a meal and a drink but not reading as if it was the devil’s deed. He scorned his own son, Huck, for getting smart on his father from his perspective, and that education would spoil Huck that he would be embarrassed from his father whenever the father is compared to his son. Language use by Twain in reflecting on education-ignorance somehow gave Papa Huck the right to think and believe what he believed in terms that people do really show respect to well-educated people or people of good sense and gentlemanly but not drunk, lazy, and ignorant people.

In addition, Tom Sawyer as Huck was not a fan of school and being committed to one thing or another, rather he was fond of books that teach life experiences. Mark Twain used the books to symbolize knowledge. Tom Sawyer read plenty of books that he alone knows how many are they, yet they have taught him how to deal with life from a one dimension perspective as fictional vernacular. However, life needs to be looked at from every angle one is capable of doing it, thus, knowledge in books is not a satisfactory alone but it needs the knowledge and experience one examine through life itself.

That was what Huck tried to manifest when he did not like to read what was in the schoolbooks or in the bible because he knew that life has more to offer and educate him. Twain’s thoughts on knowledge did not resemble to refuse what came in the books but also to think and learn out of the box, for life is a school itself. However, Huck treated Tom Sawyer as his mentor and big brother where the latter, at multiple times, manifested this notion in his

speech either to Huck or his friends by mentioning the books “Why, blame it all, we’ve *got* to do it. Don’t I tell you it’s in the books? Do you want to go to doing different from what’s in the books, and get things all muddled up?” (9).

In *Their Eyes Were Watching God*, on the other hand, two prominent characters, Jody and Janie, manifested Hurston’s function of using dialect to reflect on the dimension of education and ignorance. For instance, at different sets, Jody explained that Janie is not an educated woman nor it is meant to be. “Thank yuh fuh yo’ compliments, but mah wife don’t know nothin’ ’bout no speech-makin’. Ah never married her for nothin’ lak dat. She’s uh woman and her place is in de home” (78). Jody showed his wife no respect at all and always belittled her brain though when he first met her, he promised her the life she always wanted. Thereby, Hurston, through Jody’s talk to Janie, stressed on the issue that language could be deceiving sometimes when people use it for personal interests.

Janie, on the other hand, reflected Hurston’s view of women that it is not necessarily men are always the ones with brains and bragging about their knowledge of everything, but women could be their match or they could be better than men. To this regard, Janie, at different times in the novel, proved that she is a female with brain and wit. Her speech is more digestible from the people around her because she did not have any kind of ego that would make her talk to people so lowly, rather she was humble and modest to her fellow citizens of Eatonville.

Nevertheless, dialect also presented whether people were of good virtue or not, as it was seen in Jody speech to his wife and other people in *Their Eyes Were Watching God*. This means that when people speak, language expose their real intentions to reach something they desire on the expense of others. Again, Jody manipulated Janie with his sweet talk at first, then he gradually showed her his real virtue and his views on “women as weak creatures” and

their “brains”, where he stressed that men are ones who think and orders while women are the ones who obey and do the orders.

Another example from *The Adventures of Huckleberry Finn* is the King and Duke who showed Huck their real intention and greed for money. They used language as a tool to fool and harm people because their greedy hands could not say enough is enough, yet their utilization of language helped them some times but failed them at others. To this manner, Twain and Hurston manifested that language as much as it helps people in their interests, yet times come where it turns to be their opponent and deliver justice to other people around. As both novelists showed that notion in their works, readers would noticed it through the characters of Logan Killicks beside Joe Stark in *Their Eyes Were Watching God* and Huck’s father along with both the King and Duke in *The Adventures of Huckleberry Finn*.

One more use of dialect was concluded in Twain’s *The Adventures of Huckleberry Finn* throughout the money conflict in the novel. Twain used dialect to reflect on the social status of people as language works as an identifier of people’s materialistic status in the society. Literature is a social organization that uses language as its medium and only in a social setting, as part of a culture, Wellek and Warren (1978). The way people talk reflects their status in the society whether they talk an elevated language and marked as upper class or the other way around. For instance, when the two phony men pretended to be a King and a Duke, both shifted their rusty language to more serious one of royalty, and usually Kings or Dukes are rich, that is why Jim and Huck fell in their scandal.

In addition, Huck’s father declared his social status as a poor man who cannot spare a dollar for next day. He would go to his son and scorn him for not giving him money because he was aware that Huck being adopted could earn him some money. His talk with Huck represented a drunk and gambling addicted man who would do anything for money, and it

was the reason why he refuted Huck's learning so Huck would not talk in superiority to his father. The social status was noticed on the characters from their speech before their appearances, as Huck's father manifested that not only appearance is deceiving but language could be more deceiving if used wrongly.

Likewise, the same use of dialect was found in Hurston's *Their Eyes Were Watching God*. The social status was displayed through certain characters in the novel, especially Logan Killicks and Joe Stark. In regards to Killicks, he is an old man who owns a good wealth, which he earned from his fields. When Killicks first proposed to Janie, he stressed to her nanny that he is a well-to-do man and Janie is a poor weak girl that needs someone like him to take care of her.

Additionally, Joe Stark, the mayor, cared for his status more than he cared for his wife, and his speech was so confound that other Eatonville people just surrendered for his impactful words. "Dat man talks like a section foreman, Coker commented. He's mighty compellment" (69). Therefore, the dialect that Stark used is no different from the other Eatonville people or his wife Janie; however, the way he choose his diction and decorate it neatly made him different. Hence, his social status was different too from others. This notion supported Hurston's view that when choosing the right diction, people fall for the superiority of the language, which is propped with money and a strong character of the person.

Finally yet importantly, another use of dialect that should not be forgot is Mark Twain's reflection on the dimension of appearance in his *The Adventures of Huckleberry Finn*. Three characters in novel had supported this notion for its necessity in delivering and keeping the events of the work go as planned by the author, Huck, the King and Duke. These three characters, before and after they met, kept changing their appearances for the sake of their objectives and for the sake of believability.

Since Huck's journey began along the Mississippi with Jim, they had to make stops when they see land in order to ask people of the different towns they arrived about the directions to their destination. However, Jim was too obvious for people to catch because he was wanted and accused of murdering a white boy, so Huck decided to visit these towns in disguise so they would not be caught. For example, he once disguised as a girl, called Sarah Williams, when they found a small cottage on the shore of Illinois. But as appearances are deceiving, Huck got caught because his diction and gestures were not girlish enough, so the lady of the cottage urged him to reveal his male identity.

In addition, the phony King and Duke relied on their continuous deceptive appearances to feed the greediness. For example, first they pretended to be a King and a Duke to fool Huck and Jim when they knew that Huck and Jim are runaways, so they took advantage of their situation. Then, later on, they disguised as Peter Wilks brothers to fool the Wilks family for the money they inherited from their deceased brother, Peter. The King and Duke, due to their sophisticated diction and speech, would easily trick people into their devilish schemes, and that is the power of language when it is combined with appearance.

In addition, Twain used dialect to uncover the vagueness off another important issue which is family that appeared from the beginning of the novel and until the end. *The Adventures of Huckleberry Finn* deals with a complicated and essential dimension, as the story covers numerous elements of family, from traditional concepts to unconventional relationships and the battle to define one's own feeling of belonging, through the characters' interactions and experiences. To this matter, Twain put the burden on Huck's shoulders because he was the one who tries to find his inner peace in the story and running away from the problem is not always the solution.

Therefore, the novel depicts typical and unusual family systems in different ways. On the one hand, the Widow Douglas and Miss Watson try to offer a traditional, regulated family setting for Huck. Their rules and regulations they set Huck to follow, their interactions with Huck himself would engage him in as a gentle bird that eagers to explore a world of unknown mysteries, hence, Huck's desire for freedom, and independence, on the contrary, runs counter to their attempts. On the other hand, Huck finds an unusual family in his connection with Jim, a runaway slave. As said before, Jim's kind heart and words would comfort Huck's inner struggle, and it was Huck's motivation to help Jim in his objective despite societal standards and regulations, their attachment develops into a familial one in which they care for and protect one another.

Likewise, Zora Neale Hurston's, in her *Their Eyes Were Watching God*, final uses of dialect reflected on a dimension that was built to be the core of the novel, love and women empowerment. Since it was a journey to find true love, Hurston presented a couple of characters to project this notion through their conversations and interactions with each other namely Janie and her third husband Tea Cake. Both of these characters demonstrated Hurston's view on love and intimate sentiments that how long people seek love and try hard to get, they will be let down a lot, but at the end, love will find them and the important issue is to preserve that love, appreciate it and protect it.

For instance, Janie got married at early age after her nanny's death to Logan Killicks, where it was not her choice but an enforced realty on women at that time. Therefore, though Killicks rarely offered Janie care and passions, Janie showed him the love he needed and was a good wife to him. However, as Janie received nothing but humiliation from Killicks, she decided to go through a new experiment with man whose sweet talk is close to a bird's song, Joe Stark. Unfortunately, her second marriage to Stark was empty hearted from the latter part though again Janie was a good wife to him and manifested passion and devotion to his ego.

Finally, she found the true love she seeks in Tea Cake and married him after her second one passed away, and then she felt the love she was offering and giving coming back to her.

To this manner, Tea Cake, a passerby who was destined to come across Janie in Eatonville, learned a lot about the misery and tiredness Janie was living through her eyes and decided to change her life into a brighter experience. He married her after Stark passed away and became Janie's shoulder that she leans on when falling apart, he became her pulse when her heart stops beating, and he became her vision when life hurts her eyes with tears. Tea Cake proved that not all men are the same after all, and he represented the men of good virtue who care of the people they share life with them, but they are difficult to find.

Nevertheless, from a regular point of view, readers may suggest that Stark's speech to Janie the first they met was full of passion. Yet, critically speaking, Stark's sweet talk with Janie was out of a reason that a young lady like Janie is better to be with a younger man than Killicks who has more money and more to offer. Stark suggested that hands like Janie's were made for working in no fields, but later in the novel, it could be noticed that Stark stress repeatedly that women like Janie are made for work not for thinking. However, on the other hand, Tea Cake did the opposite of Janie's first two husbands, where he showed her what it means to be important to someone. He gave Janie the life she wanted and shared their decisions, thoughts, love and passion till death had a saying in their journey.

Furthermore, the empowerment of women, especially African American women was the centre focus of Hurston based on the atrocious treatment they had to go through not only because of the white people but also because of their African American male power. Janie was the voice of the unvoiced where she rejected the humiliation and denial of females' potentials and capabilities they could offer to the African American society. She proved to

her second husband the mayor that women had enough of this ill treatment and they do have brains that could process and calculate matters as men or even better.

In essence, in *Their Eyes Were Watching God*, dialect is used to empower women, demonstrating how language and self-expression can be used to affirm one's identity and challenge conventional expectations. Hurston offers a striking portrayal of a woman's journey from silence to empowerment through Janie's narrative, and dialect plays an important role in communicating the depth and realism of that development. It demonstrates the tenacity and strength of women fighting for self-actualization and equality in a society that frequently sought to silence their voices.

3.2. The similarities and differences in using dialect between Mark Twain's *The Adventures of Huckleberry Finn* and Zora Neale Hurston's *Their Eyes Were Watching God*

After discussing the uses of dialect in both works in relation to each other, the researcher next goes further to discuss the similarities and difference based on the previous analysis in both works. Therefore, by answering the third question of this paper, a clear and full picture of dialect use, African American dialect in both *The Adventures of Huckleberry Finn* and *Their Eyes Were Watching God* to be particular, would come to light for other scholars to benefit from in the field of literature and its bond with language.

RQ3: What are the similarities and differences in using dialect between Mark Twain's *The Adventures of Huckleberry Finn* and Zora Neale Hurston's *Their Eyes Were Watching God* respectively?

As it has been noticed through the analysis of the use of dialect in both novels, the researcher was able to address the common dimensions of dialect utilization and the variances in both works by Mark Twain and Zora Neale Hurston. To this respect, the

researcher found that both novels, by using African American dialect, shared the dimensions of place, identity, belonging, male dominance, the oppressor and the oppressed, education-ignorance, and social status.

For more elaboration, the researcher analyzed the use of dialect in both novels and it was obvious that the African American dialect uses summarized above worked in harmony together to strengthen the unity of both works. Further, both Twain and Hurston addressed the same people, African Americans, though at two different periods; therefore, that helped in having a number of dimensions in common since the struggle of recognition and the life experience of African Americans is the same. In addition, the actual experience of both novelists, Twain and Hurston, reflected in their works, for they had presented a true image of the reality of African Americans and their European counterparts' relation.

For example, addressing the dimensions of place and identity through dialect served the characters their feel of belonging. Having said that, the recognition of the places the characters came from and the admission of the places they settled in offered them the decision of creating a new identity for them with the privilege of keeping their original identity. However, wherever characters did not have the opportunity to declare their new identity, their sense of belonging is then questioned and realization of their out casting by the European society forced them to seek belonging in other places.

Furthermore, the dimensions of male dominance and oppression in both ways supported each other since the core of both concepts is similar. When practicing dominance on other people then it turns into oppressing those people and vice versa, which means that when people feel dominated by others of power, then they became oppressed. In addition, dominance and oppression are concepts bonded with prejudice, having said that, the prejudice towards someone ends in dominating him or her and consequently oppressing that person.

However, dominance and oppression do not necessarily exist between people of different race but it could happen within the same race.

Moreover, the dimensions of education-ignorance and social status were found in collaboration together since the earlier affect the course of the latter. Different characters in both novels were presented in a manner that helped them shaping their status in the society because of their knowledge and resources, while people of ignorance were belittled by the same society for their short-minded thinking. Nevertheless, a number of characters proved that despite being ignorant, according to the labelling of the society, they could speak of wisdom and wit, still they could be the most reasonable people among all.

However, regarding the differences in using dialect in both works, the researcher found out that Mark Twain used African American dialect to express appearance for its importance for his characters and the concept of family, while Zora Neale Hurston used dialect to address true love and the issue of women empowerment. These dimensions respectively are heavily addressed in the two literary works separately, which means their presence was barely seen in both novels together. Henceforth, Twain relied on the appearance of his characters to facilitate their impact on others, yet he highlighted the impact of family that could alter the life of one its members if not all. While Hurston, on the other side, did not do that, and vice versa, Hurston relied on the concept of love her main characters projected for the favor of story and the rebellion of African American females over male dominated society whilst Twain pulled himself away from love and issue of females.

As a result, the appearance of Twain's characters in *The Adventures of Huckleberry Finn* offered them the refuge they needed whether the aim was honest or dishonest, and consequently it affected the course of the events. At different occasions in the novel, Twain stressed that people sometimes apply changes to their appearance in order to be safe because

their insecurity could be right. On the other hand, Twain manifested at multiple times that some people alter their appearance by choice in order to deceive others, which conforms that appearance is deceiving in both ways. However, both reasons of disguising come with a great risk that Twain showed it worth it. In addition, appearance could either lift you up in the eyes of the society, or it could bring you down when getting caught because life is a cruel place.

In addition, Twain unveiled the scarf off the idealized image of family in the nineteenth century. Family is an important component for the unity of the society, but when it is corrupt then the society is corrupt. However, family is not necessarily built by blood relations but they could be built with trust and comfort we gain from others. As seen in the novel, Huck manifested the failure of family in the European society, where strict rules and regulations, violence, and hatred would shatter even a strong family into pieces. Therefore, Huck got tired of his misery with his father and his suffering with the widow Douglass and her sister Miss Watson, and he escaped their strict rules until he found refuge with Jim as he considered him his new family.

Furthermore, regarding *Their Eyes Were Watching God*, Hurston stressed from the beginning that the novel is all about a quest for love. Love is a crucial issue that it could either make people happy they found their destiny, or it could harm people emotionally and mentally for trying hard yet failing in securing a hearted tranquility. To this respect, a number of Hurston's character showed deceiving love for the reason of achieving their interests while two particular character showed what true love means, yet life is harsh for the ones who are honest and sincere to their partners.

Additionally, women, notably Janie, use dialect throughout the novel to affirm their identity and oppose men's power in their lives. As Janie gains agency and confidence, her usage of dialect evolves. It represents her transformation from a woman who is silent and

submissive to one who speaks up for herself and follows her aspirations. Her path demonstrates the strength of language and self-expression in the face of cultural restrictions. Yet to serve Hurston's purpose of self-realization, Janie's path to empowerment is inextricably linked to her changing relationship with language and dialect. Her language grows more self-assured and indicative of her inner strength as she grows and gains a better awareness of herself. Her final speech, spoken in dialect, is the pinnacle of her development and her ultimate acknowledgment of self-empowerment.

3.3. Summary

In the present chapter, the researcher conducted an in-depth investigation, delving into the intricate details of dialect usage in the chosen literary works. These two literary works, Mark Twain's *The Adventures of Huckleberry Finn* and Zora Neale Hurston's *Their Eyes Were Watching God*, were chosen as focal points because of their tremendous significance in American literature. This chapter's detailed examination sought to untangle the varied layers of dialect usage, illuminating its tremendous impact on the narrative structure, character development, and overall thematic depth of these renowned works.

Furthermore, this chapter included a thorough explanation of the responses and arguments for the three fundamental study inquiries. It is important to notice that the discussion was strongly related to the researcher's initial hypothesis. Through thorough analysis and critical scrutiny, these hypotheses, which were painstakingly crafted to lead the research, emerged as substantiated propositions. This correspondence between the findings and the initial assumptions not only reinforces the validity of the researcher's conceptual framework, but also emphasizes the importance of the study's findings in developing our understanding of dialectical components in literature.

Chapter Four: Conclusion & Recommendations

4.1. Conclusion

The purpose of this thesis was to study the use of dialect in literature; especially the use of African American dialect in two particular literary works namely *The Adventures of Huckleberry Finn* by Mark Twain and *Their Eyes Were Watching God* by Zora Neale Hurston. Because of that, the researcher studied previous literature concerning using dialectal language and its effect on the course of the understanding of the literary works. Further, the researcher studied and analyzed the uses of dialectal language used in the two-targeted literary works, and therefore, in this chapter, the researcher draws a number of conclusions and recommendations in order to finalize this thesis.

To this respect, both *The Adventures of Huckleberry Finn* by Mark Twain and *Their Eyes Were Watching God* by Zora Neale Hurston used dialect to reflect upon the reality of African Americans. To clarify, both novels as being wrote in the African American dialect, manifested to the world of readers and scholars a true and genuine image of the life and experience of African Americans and their struggle to gain their right of choice, thinking, deciding and freedom in the nineteenth and twentieth centuries. The African American men and women worked hard to obtain this right of freedom and its companions and snatch them from the claws of the Europeans but also from themselves too; women against men. Further, Twain and Hurston chose the African American dialect over standard language for the sincerity in transmitting the reality to literature connoisseurs and its approachability to people minds and imaginations.

Moreover, the utilization of dialect acts as an effective means of transmitting meaningful messages to literature aficionados. Thus, it emphasizes the need of never underestimating the fundamental strength of language. Language, as masterfully depicted, has a dual-edged nature - a tool that can bestow enormous benefits on its carrier or expose its

malicious plans. Surprisingly, in either scenario, the calculated utilization of language to exercise authoritative sway over individuals has the potential to shape the course of their existence. In this manner, the researcher unearths the dialect utilized within both novels as a veritable arsenal employed by the characters. Whether skillfully employed for personal gain or inadvertently misread, the use of dialect emerges as a critical factor defining their destinies.

To essence, *The Adventures of Huckleberry Finn* portrays the African American dialect in the Southern States in the nineteenth century, as characters like Huck and Jim use vernacular speech patterns that provide insight into the social dynamics of the time. Twain delivers a sophisticated commentary concerning race, morality, and the societal standards that influenced individuals' lives by masterfully reproducing their dialect. The use of dialect not only makes the characters more real, yet it also acts as a narrative technique for addressing Huck's ethical quandaries and moral progress during his voyage. Additionally, Twain took a risk in criticizing a "perfectionist" European society and proved that the same society is full of paradoxical "idealism".

Correspondingly, Hurston brilliantly exploits dialect to represent the peculiar speech of the characters in *Their Eyes Were Watching God*, notably in the setting of Eatonville, Florida. The dialogues are written in the tempo and rhythm of African American dialect, a stylistic approach that reflects the novel's cultural setting. This use of dialect allows readers to immerse themselves in Janie Crawford's and the other characters' worlds, building a strong connection that corresponds with the subject of self-discovery and triumph.

Thereupon, Mark Twain, in his *The Adventures of Huckleberry Finn*, manifested through dialect that it is not necessary to be sophisticated or highly ranked in the society in order to classify as wise and sensible, but your words speaks for you. He displayed this

message through Jim who is a runaway slave, where the latter produced at multiple times words of wisdom and logic that no white man in the novel could match him. Therefore, language offers greatness to the ones who know how to handle it, yet they should be reminded to not misuse it or it would backfire at them.

Likewise, throughout *Their Eyes Were Watching God*, Zora Neale Hurston assured that the language, dialect in this case, people choose to speak would get in minds of the addressees and burn them from the inside. That was obvious through the diction of Logan Kellicks and Joe Stark towards Janie, where both men hurt Janie a lot by referring to her as a mindless woman, an ignorant creature, a working machine and an animal-like creature that needs someone else to think for it. These insults made Janie question herself what she got herself into and slightly started to believe them, but that changed when she met Tea Cake who was completely the opposite.

Furthermore, at the same time language could be offensive, it could be a healer too. Hurston manifested Tea Cake as the healer of all Janie's miseries through his kind words and understanding of women. He came as a rescue to Janie's suffering soul, and he paid her the respect, emotions, and love she deserved unlike her two first husbands. In addition, Twain, in *The Adventures of Huckleberry Finn*, portrayed Jim as the wise character who helps Huck in overcoming his problems. Jim knew that heavy words would affect Huck mentally because he already was going through a lot, so Jim decided not to tell Huck that the man they found dead in Huck's house was Huck's father. Further, though Huck treated Jim as a slave, yet he helped to free him and sometimes considered him as a sincere friend who would not let his friends down because Jim's kind words always comforted Huck and gave him inner peace.

Moreover, both novels handled the dimension of place that helped the characters to decide their identity and belonging to their regions. When people are accepted by the place

they settle in, they identify themselves as citizens of that place and then they decide their belonging to the customs, habits and laws of that place. Therefore, Twain and Hurston succeeded in reflecting about the idea of place, identity and belonging through the use of dialect, where characters speeches and dialogues would tell whether they were accepted into the society or rejected.

For example, in *Adventures of Huckleberry Finn*, Jim was not accepted into the European society in the southern states of America, and then he decided to run away to the northern states for he may reunite with his family and find acceptance. Therefore, Jim failed to identify himself as a rightful citizen of that place, and he stressed that he did not belong to the southern part of America. On the other hand, in *Their Eyes Were Watching God*, Janie found acceptance in Eatonville when she arrived with her second husband, Joe Stark, who became the mayor in no time. However, she left the town when the mayor passed away and married Tea Cake, yet the town still welcomed her back after the death of Tea cake, so then Janie identified herself as a regular citizen of Eatonville and that she belonged there.

Similarly, both novelists discussed the dimension of oppression that led to dominance from the male part mostly that would affect the education-ignorance sense of people, which leads to the classification of people's social class. To clarify, Twain projected through the use of dialect and his characters that the Europeans are oppressing the African Americans and it led them to be dominated by the same white male for centuries. Thus, this oppression marked the African Americans as ignorant because they were denied of education for quit a long time and gave their white counterpart the lead of being superior in terms of education and knowledge. As a result, the society classified people into classes socially and materially and according to the knowledge and respect they have among other people.

On the contrary, and despite the above common dimensions concluded in both novels, the researcher deduces that Mark Twain focused on the concept of appearance that was the essence of *The Adventures of Huckleberry Finn*. Twain manifested that appearance is a great weapon when combined with language that serves the interests of people they take advantage of it, or it could decide the destiny of the people who are less important in the society. For example, the two phony men took advantage of their resilience in dealing with language and their ability to impersonate various characters to serve their malicious agendas. Whereas, Jim was destined to be an outcast to the society because his appearance worked against him and his fortune to be accepted.

In addition, the researcher concludes that Twain in his *The Adventures of Huckleberry Finn* addressed the issue of family through his characters dialogues and interactions, and he reflected on the complexity of the concept of family in the nineteenth century. To this respect, the examination of family extends beyond biological relationships to include bonds formed through shared experiences, compassion, and the pursuit of personal freedom. Twain's depiction of family dynamics undermines society conventions and raises issues about the fundamental meaning of family and the ideals it entails. The novel urges readers to ponder on the multidimensional nature of family and its impact on personal growth and identity through the characters' adventures and connections.

Moreover, the researcher concludes that in *Their Eyes Were Watching God*, Zora Neale Hurston used dialect to reflect on the dimension of love, which served to be the core theme of the novel. To emphasize, the notion of love was designed, in the novel, to serve a poetic justice to the protagonist Janie, yet it was revealed that beautiful moments do not last forever. To demonstrate, Janie started her quest for love after her nanny passed away because she believed that love would assist her to survive in a cruel world, especially for being a young and orphan girl that everyone would take advantage of her. Henceforth, Janie tried her

luck with three men, but unfortunately, she failed in succeeding in her journey the first two times with Logan Kellicks and Joe Stark. On top of that, though she found herself with her third husband Tea Cake, she was not destined to keep the beautiful moments in her life as Tea Cake passed away but destined to understand that life is an untrusted experience.

However, though both novelists addressed similar issues, they addressed them differently. Each author is from a different ethnicity and each handled dialect from his and her own perception. For example, Mark Twain is a white American writer, and he used the African American dialect in addressing African Americans. Some people would suggest that it is disrespectful to mock the addressee using their language, yet some would agree that African Americans are worthy of such treatment. However, he rather shed light to the treatment of his kind to African Americans, and he projected the atrociousness African Americans went through on the hands of the Europeans. In this respect, Twain took side with the oppressed by exposing the oppressor and gave a voice to the earlier so the world would understand their suffering and their struggles to gain recognition.

Furthermore, Twain throughout the novel reflected on the treatment of African Americans from their European counterparts, yet he highlighted the deceptive nature of a good percentage of the Europeans like the phony king and duke. Though one would argue that Twain presented a number of characters of good virtue, if a little more attention is paid at the details, it would be realized that those people of good virtue have moments in novel where they pay allegiance with betrayal. For example, Miss Watson, the sister of the widow Douglass, wanted to sell Jim for a plantation in the south in exchange of a good amount of money, but when Jim knew about her plan, he felt betrayed and that would take him away from his family. Therefore, the good virtue of white people was manifested towards their same kind, yet when it came to African Americans, the latter were met with rejection, humiliation, and deception.

On the other hand, Zora Neale Hurston is an African American writer addressing her people's struggle not only against their white counterparts but also against each other. This means that Hurston focused on the treatment of African Americans for each other and how the Europeans did affect this treatment. Further, she focused on the treatment of her female-kind by African American males; women were seen as the weak loop in the circle. Hence, being a female herself, Hurston gave a voice to her female-kind in a cruel world that believes women were made for satisfying and obeying the man.

Moreover, though Hurston dealt with restriction of the role of African American females in the African American society, she addressed the ill treatment of her female-kind through the concept of love. For example, Janie, the protagonist of *Their Eyes Were Watching God*, projected how her three different husbands dealt with her in her search for love after her nanny's death. Further, Hurston reflected on the man's stereotyped view of women through the characters of both first Janie's husbands, Logan Kellicks and Joe (Jody) Stark, yet she manifested through Janie's third husband, Tea Cake, the moderate view of women and their important role in the man's life.

Henceforth, Zora Neale Hurston addressed the empowerment of her female-kind in a masculine society where women are treated less than men. Starting with Janie herself as Hurston set her as the spark of rebellion over the dominance of men in every aspect of life. Janie's speeches and dialogues showed that she was different than other female who says 'yes' easily without fighting for their own opinion, as the latter were submissive to their male partners. Hurston stressed through Janie that African American women had it all from the Europeans then from their own people but enough is enough; African American women are still humans and dealt with the same suffering African American males went through, therefore, women should be treated with the same respect the men want.

Henceforth, the researcher drew that fact that both works of literature are excellent illustrations of how dialect may be used as a multifaceted narrative device. It serves as a medium for readers to learn about the individuals' personalities, backgrounds, and relationships. Yet, it is a reflection of the historical and cultural factors that affect their lives, in this case, the African American history and culture. The African Americans are a good example of how language stood against a group of people and marked them as outsiders to the European society, but later it was their voice to acknowledgment and recognition. Their journey was tough and rough but still remembered until today, and the later generations are thankful for the sacrifice of their fathers, as they found a place they call home.

For this reason, readers of literature targeting African Americans obtain the chance to have an insight of how human being with same blood color are treated because of their skin is different and their tongues speak differently. The use of dialect is more than just a stylistic choice; it is a deliberate decision that infuses the narratives with a feeling of time and place, allowing readers to connect profoundly with the settings and atmospheres of the stories. Therefore, readers would have the opportunity to feel that they are on the set of the events where stories are being narrated and written; this opportunity offers them a lively like experience they would not be able to live it when they deal with standard language.

As a result, the use of dialect in *The Adventures of Huckleberry Finn* and *Their Eyes Were Watching God* demonstrates how language can transcend its functional duty and become a vital feature in storytelling. Hurston and Twain use dialect to bring readers to different eras of American history, asking us to consider the subtleties of identity, society, and human connection. The authenticity of dialect enriches these works, confirming the idea that language is more than just a method of communication, but also a vehicle for comprehending the complexity of life itself, yet it transfers almost the same emotions and feeling people go through unlike the standard language.

Furthermore, the use of dialect in both works goes beyond traditional dialogue, mirroring the realism of several voices and immersing readers in the dense weave of narrative settings. Hurston and Twain both demonstrate the complicated dance between language and literature, demonstrating how dialect can be both a mirror reflecting societal intricacies and a lens by which we gain understanding of the human condition. These works of literature are transformed into converting experiences that highlight the richness of language and the potential of self-expression through dialect.

4.2. Recommendations

The researcher have focused in this paper on the uses of dialect in two particular works of literature namely *The Adventures of Huckleberry Finn* by Mark Twain and *Their Eyes Were Watching God* by Zora Neale Hurston, where the main focus was paid to characters speeches and dialogues and the desired meaning of them. Therefore, the researcher recommends further studies and work on a number of issues that would uncover new aspects of language as a powerful literature device.

- The researcher recommends further research into other aspects of language examining their function on characters and readers.
- Other researches might study how the influence of the targeted novels would be different had they been written in standard language.
- A further study comparing between the characters of Joe Stark from *Their Eyes Were Watching God* and the two phony men, the king and the duke, from *The Adventures of Huckleberry Finn* in terms of the power of dialectal language on the people around them.
- A profound exploration of the portrayal of characters by both novelists with a special consideration of the differences between the female characters.

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