



Mohamed Khider University of Biskra

Faculty of Letters and Languages

Department of English Language

Master Dissertation

Southern Vernacular English as an Indicator of Identity in Alice Walker's

***The Color Purple* (Micro Linguistic Analysis)**

**A Dissertation Submitted to the Department of literature and Foreign Languages in Partial
Fulfillment of the Requirements for Degree of Master in English Language
Option: Literature & Civilization**

Submitted by:

BOUAZIZI Rahma

Board of Examiners

Dr	El-HAMEL Lamjed	MAA	Biskra	President
Mrs	BOUGOFA Zeyneb	MAA	Biskra	Supervisor
Mr.	BOULEGROUNE Adel	MAA	Biskra	Examiner
Mrs.	DJAALAL Meriem	MAA	Biskra	Examiner

June 2022

Dedication

ALHAMDOULILEHI RABBI L'ALAMIN

First and foremost I express my sincere gratitude to myself from the bottom of my heart for my endurance, commitment, strength and hard work

To my mother

I wholeheartedly dedicate my dissertation to my beloved mother **“FOUZIA”**, my source of inspiration, courage and strength. She continually provides her moral, spiritual and especially financial support to me.

To all my family members

I am thankful for your eternal love and encouragement during this period and supporting me by their prayers.

To my best friends

“RAYAN”, “AMIRA”, “INSSAF” and “CHAIMA”; Thank you for being there on my side and supporting me all through
I will appreciate all what they have done

Acknowledgements

First and foremost, I thank ALLAH, The Almighty for the blessings He endowed me with, and for giving me the power and patient to finish my studies. I would like to express my deepest appreciation to my supervisor Mrs. “BOUGOFA ZEYNEB”, for the time she has spent mentoring me during this period. Working under a supervisor like her empowers me to improve my overall work experience. Her motivation and generosity are two qualities that have helped her become the great leader she is today. Thank you for your patience, encouragement, guidance, and words of wisdom. I truly appreciate the confident you showed in me. MAY ALLAH BLESS YOU AND KEEP YOU SAFE ALWAYS. I would like to express my special appreciation to “Mr. CHIHAB HAIAG” for his professional assistance, expertise and support over my dissertation process, Thank you. Finally, I should like to thank my Jury members Mr. A. BOULEGROUNE, Mr. EL-HAMEL, L. and Miss. DJAALAL for their valuable work in reviewing and evaluating my dissertation.

Abstract

Black English has certain phonological, morphological, and syntactic characteristics. Admittedly, many African American writers, such as Alice Walker in her novel *The Color Purple*, opts for the use of Black English Vernacular to conjure up a linguistic miscellany that accounts for certain social boundaries existing within the novel. Stylistically and thematically, Walker attempts to make her main characters achieve triumph over all forms of oppression through writing that keeps them linked and shows how language and identity are inter-connected with each other. This study investigates the importance of Black English language in "*The Color Purple*" as an indicator that permits the main characters to reach social metamorphosis and strengthen identity development. Therefore, this study is based on the use of a computer data-base "AntConc" to analyze corpus from different dialect variables of AAVE at the phonological and grammatical levels. The purpose of this study is to look at Alice Walker's employment of Black English as a manifestation Black's own identity as a source of their ethnic pride.

Key terms: African American Vernacular English, Linguistic Prejudice, Slavery, Epistolary Mechanisms, Identity.

List of Acronyms

AAVE: African American Vernacular English

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General Introduction

At the early decade of the twentieth century, African American people had been severely humiliated by the colonizer, especially in the southern territory. Beginning from the 17th century, slavery has taken different forms across the United States. Millions of Africans were forcibly brought to work as cheap labor in the American plantations. This institution had evolved into an arms race, affecting cultures and businesses across the continent. The African slaves themselves were subjected to unspeakable cruelty, and many of them would never see their land again. As a result, slavery in the United States became racialized by making it impossible for slaves and their descendants to achieve equal standing in society. Due to these reasons, communities of the formerly colonized countries have responded by a set of cultural alienation against the colonial discourse (Sudarshan3). The history of African American literature has been intertwined with the defense of the African traditions and identity over colonialism which considered as the core challenge with which writers and intellectuals in Africa must contend. Political and cultural force of colonialism was so enduring, thus writing on the trauma accompanied the enforcement of European rule on Africa was inevitable.

From the womb of suffering African American literature emerged with a set of literary works produced by authors from previously colonized countries to reflect their traumatic history. As a result, they reached an artistic level and produced creative works of art due to the Civil Right Movement and the Harlem renaissance which paved the way to awake the voiceless. During the late 1970s and 80s, African American women writers were being published like never before. The twentieth century African American female writers made a significant appeal in literature since the days of slavery, among those prominent writers Alice Walker. Walker, the African American feminist writer and the Pulitzer Prize winner, created a discourse in which the creativity and

complexity of language designed with a wide range of her unique style (Quadsia259). By rejecting the Standard English language, Alice Walker has employed the “vernacular dialect” or as it is termed by Walker as “Black Folk Language” to reflect the growth of her female characters, marked their autonomy and reveal gender prejudice (Hasioa94). Walker's *The Color Purple* depicted African American women's sufferings through the eyes of Celie, a fourteen-year-old girl entangled in the turmoil of her community's patriarchal social system. The author departs from the mainstream African American literary tradition by employing the epistolary form and addressing black women's oppression within the black community at the first place to create a personal style embodied by the extensive use of Urban Southern language as a communicative tool in the character's interrelationship (Mugdad467). Therefore, the novel illustrates various socioeconomic problems that have damaged and socially fractured the black community. Correspondingly, *The Color Purple's* triumph was a watershed point in Alice Walker's life since it brought her much recognition and literary renown, paving the way for her to become the first black woman to receive the Pulitzer Prize for fiction in 1983.

By resisting adversity, one can simultaneously examine identity while releasing the self from the bondage of oppression. This study aims at analyzing the use of African American vernacular English by Alice Walker as a tool for shaping identity in her novel “*The Color Purple*”.

This research is divided into three main chapters. The first chapter presents the Contextual Framework of the study which serves as the introductory part of the research. It includes the practical definitions, Alice Walker's Biographical Account, in addition to the historical context of the novel down to the Synopsis. Continuously, the second chapter introduces the origins of African American Vernacular English and its main emergence theories. Furthermore, it gives an overview about the impact of slavery on Black people acquisition of language and how they created a distinct language as an indicator of their own Cultural resistance. Eventually, the third chapter is considered as

the most important part in this study in terms of effort and time spent. It is devoted to the analysis of language used in *The Color Purple* novel. Firstly, this current chapter aspires to explore Walker's specific linguistic selection by examining the distinct linguistic variables of the African American Vernacular English dialect in *The Color Purple* along with the investigation of the various social parameters that determine the way language is used by the characters. To achieve this end, we attempt to conduct a comprehensive examination of Walker's language choices, notably to investigate the abnormal linguistic features of the AAVE language varieties at the phonological and grammatical levels. Moreover, computer-aided analysis is applied to analyze dialectal data used by dialect characters in specific patches of conversations relying on a corpus stylistic technique. The corpus will extract and analyze data from the database "AntConc" allowing us to undertake an objective examination while also accounting for the reasons why Walker precisely opts for the use of literary dialect in her masterpiece *The Color Purple*

The Research Problem

Despite the time-lapse of 30 years since the novel's publication, Walker succeeds in achieving popularization with her fluent use of the Black dialect among the academic community. *The Color Purple* possesses an idiosyncratic style which is defined by a set of various elements, such as the extensive use of African American vernacular English. The problem which is planned to be tackled in this research is the analysis of African American Vernacular English selected features at both Phonological and Grammatical levels.

The Research Questions

In light of the aforementioned research contextualization, the research probes into the following primary research question

1. Why does Alice Walker tend to use literary dialect in her novel?

This question shall be investigated through the following sub-questions

- What are the Micro-linguistic features of African American Vernacular English (AAVE) in *The Color Purple* novel?
- How does language influence cultural identity in *The Color Purple*?
- What is the relationship between language and identity?

Research Aim

This research aims to provide a descriptive account of the Micro-linguistic features of African American Vernacular English employed by Alice Walker and investigates the grammatical and phonological characteristics produced by the main characters in the novel *The Color Purple*.

Research Methodology

This study is designed as qualitative and quantitative research based on a stylistic approach that relies on a descriptive technique. The research method includes an extensive reading of the primary source, Alice Walker's novel "*The Color Purple*" Accompanied by a clear-sighted reading of the writer's memoir and literary career to understand the political, social, and cultural conditions she had been through while writing the novel. Based on computer-aided and manual analysis, a corpus-based method is utilized to study the phonological and grammatical and lexical aspects of AAVE employed by characters in specific parts of speech. To create data richness, we are going to rely on various sources, such as books, in addition to articles and previous dissertations.

Research Limitations

Due to the lack of supporting arguments provided by scholars and writers who write about related issues, the current work may be insufficient and lacking in details. Furthermore, access to reliable sources is difficult, which makes it harder to learn about the subject. Additionally, the failure to manage time effectively is another stumbling block to achieving the desired outcome, since this is the researcher's first attempt to conduct certain research.

Literature Review

Generally, Alice Walker epistolary novel "*The Color Purple*" is one of the most significant black women's novels of the 1980's. It focuses on the life of women of color in the Southern United States in 1930s and addresses numerous issues including, racism, sexism, patriarchy as well as their exceedingly low position in American social culture. Many writers, scholars and psychoanalytic researchers have been written on various aspects of Walker's novel "*The Color Purple*" due to its controversial topics. This literature review is designed to discuss some previous studies which tackle *The Color Purple's* language choices, as well as the development of the characters throughout the novel.

An increase focus has been placed on the research of Linda Abbandonato (1991) who grounds her article "*A view from 'Elsewhere': Subversive Sexuality and the Rewriting of the Heroine's Story in The color Purple*" to compare the work of Alice Walker "*The Color Purple*" and Samuel Richardson *Clarissa* and explore the difference in epistolary narration of women depicting by males. She argues that women can reconstruct their lost identity outside of patriarchal society. She insists that Walker does this by maintaining African American Vernacular English in her narratives. Therefore, according to her article, *The Color Purple* is a story of the most marginalized heroine where the protagonist Celie struggles to create a "self" through language, and to break free from the network of classicism, racial, sexual and gender ideologies to which she is subjugated.

Certainly, Walker was careful in expressing women's issues and suffering in the novel. Merina S. Sugiharto (2001) in this concern explores this controversial idea in her study "*The Influence of Society and Surrounding on Celie's view toward the life in Alice Walker's The Color Purple*" in which she emphasizes on the analysis of Celie's growth as a black female character and the society that influences her development relying on sociological approach. The result of this

research shows that Celie is described as a naïve woman who through her letters to God expresses her dreams, desires and how she manages to endure the traumatic experiences she has been through. Moreover, Gender discrimination, rape, and sexism, according to Alice Walker, can influence black women's subjectivity and lead to despair.

Following the same suit, Mugdad A. Abood and Ahmed Y. Dhain (2015) have focused on “*Racism in Alice Walker’s ‘The Color Purple’*”. Their research primarily focuses on the concepts of racism, religion, and womanism, as well as violence, all of which are prominent themes in the novel. They addressed various topics that African American literature has widely addressed, such as black women's oppression. Additionally, Das, Pousali (2015) her research “*Exploring Womanhood through Female Consciousness in Alice Walker's The Color Purple*” shows to what extent women have been oppressed because of their race, gender, and skin color. Through that medium, Alice Walker's novels inspire the black female community to fight multifaceted oppression and achieve womanhood by exploring their hidden strength in their female Consciousness.

By the same token, Jessica Lewis (2017) in her thesis entitled “*Gender, Race, and Violence: A Critical Examination of Trauma in The Color Purple*” investigates the role of gender and race in trauma, specifically how the latter causes the violence trauma experienced by Walker's female characters: Celie, Sophia, and Squeak in *The Color Purple*. The outcome demonstrates to what extent Walker draws attention to the marginalization of this group in society through her depiction of gender and racial issues.

Admittedly, Language plays a paramount role in Alice Walker’s “*The Color Purple*”. Her style considered as a representation of her culture and traditions. Serir M. Ilham (2018) in her thesis “*Literary use of Dialect: Case of Walker’s The Color Purple*” offers a well elaborated study about Walker’s linguistic choices which characterized by the extensive use of African American

Vernacular English in her novel *“The Color Purple”*. Her objective is to extract corpus from characters dialect and analyze their linguistic features relaying on a computer data-base “AntConc” in an attempt to answer the Walker’s intention of using a literary dialect in her writings. Draw to a close, Mackenzie R. Campbell (2020) his thesis *“Lavender, Lilac and Language: A study of linguistic variation in Alice Walker’s The Color Purple”* analyses the language variation used by Alice walker to negotiate power construct her character’s identities as well as to identify the African American Vernacular English speakers and authors among the users of Standard American English.

Chapter 1: Contextual Framework of *The Color Purple*

1.1 Introduction

Since its inception in the 18th century, African American literature has had a lengthy history after independence, beginning with slave narratives that present works of art produced in the United States by people of African descent. It never lost its political origins, since the theme of racism and oppression of the black population in the United States remained. It is a revolutionary literature that begins with Phillis Wheatley, a great black poet, and Toni Morrison, the modernist African writer.

African American literature flourished in the period of the Harlem Renaissance between the 1920s and 1940s. In this era, there were huge black populations in the north. This movement was led by a new young generation of writers and artists who were proud of their African American identity. They inspired people to move the concept of racial discrimination and achieve equality in white society.

Black female writers and artists have vital role in American literature and culture. However, their efforts and contributions were rejected and overlooked over time. They were struggling in white society, calling for equality and trying to prove their identity. Women's writing began to increase after the Harlem Renaissance as a means of advocating the feminist identity and expressing the women's persecution in slavery, such as Toni Morrison, Zora Neale Hurston, and Alice Walker.

African American literature of the colonial period was a means of breaking the bonds of slavery. When slaves arrived in the new world from Africa in the 1700s and 1800s, they were banned from being educated. As a result, they used folk tales and oral storytelling such as Ebonics of AAVE, African American Vernacular English, to enable them to have adequate communication with their white masters.

1.2. Practical Definitions

1.2.1 Epistolary Mechanism

The epistolary novel is a contemporary literary style in which the author conveys the plot through a series of documents, letters, or diary entries written by one or more characters. When novels first arose in Europe during the 16th and 17th centuries, it was common for writers to include letters as part of the broader narrative (Jørgensen16). It can be recounted from one person's subjective viewpoint or through a sequence of letters between two or more correspondents. In that sense, characters are free to express their thoughts without the interference of the author or the events, adding realism and psychological insight, and it usually advances the plot as well. The epistolary style is not a contemporary literary technique; rather, it traces back to the eighteenth century Samuel Richardson novel. He was the first who utilized this genre in *Pamela* (1740) and *Clarissa* (1748). During this period, this technique gained popularity because letters were the main medium of communication and correspondence (Hsioa100).

Alice Walker's *The Color Purple* serves as the best example of an epistolary novel. The novel is a collection of ninety-two letters, including fifty-five from Celie to God, fifteen from Celie to Nettie, and twenty-two from Nettie to Celie. In those letters, the reader is directly exposed to Celie's experiences, in which he or she learns about some of the problems that the protagonist faced as a black woman. Celie, the narrator, starts writing to God, telling him how brutally she was treated by her step-father and her husband. "Maybe you can give me a sign letting me know what is happening to me" (Walker 1). As the story goes further, Celie finds Nettie's letters and decides to write to her sister instead of God, who never responds. She says, "I don't write to God any more, I write to you" (Walker199). She says, "The God I have been praying and writing to is a man. And act just like all the other men I know: trifling, forgetful, and lowdown "(Walker, 199). Although Celie loses faith in

God and addresses her letters to Nettie, she still ends them with "Amen" until she makes up her mind and returns to her faith, mentioning "Dear God".

1.2.2 Slavery

Slavery defines by historians as being the status or condition in which the humans are owned by another one as property (Weissbrodt4). Slavery is a centuries-old institution of forced labor across the world. It was one of the most heinous human activities, and yet the history of black African people in America began with it. Africans established a unique connection with Europe beginning in the middle of the 17th century, which resulted in the ruin of Africa while simultaneously contributing to Europe's prosperity and progress Slavery started when the first black Africans were transported to the British North American colonies in 1619 as cheap labor to help on the massive plantations. They worked in tobacco crops and cotton industries, respectively. African slaves became the backbone of the European economy in 1916. Over the five centuries running from the fifteenth through the late nineteenth century, the slave trade was divided into four main waves: the trans-Saharan, Indian Ocean, Red Sea, and trans-Atlantic slave trade (Ball14.15).

According to the long-term effect of Africa's slave trade article from Harvard University, "During the Trans-Saharan slave trade, slaves were taken from the south of the Saharan desert to Northern Africa. In the Red Sea slave trade, slaves were taken from inland parts of the Red Sea and shipped to the Middle East and India. In the Indian Ocean slave trade, slaves were taken from Eastern Africa and shipped either to the Middle East, India, or to plantation islands in the Indian Ocean "(Nunn 142).

The Trans-Atlantic slave trade was the largest long-distance forced movement of humans in recorded history. Over twelve million African men, women, and children were enslaved and transported to the Americas, where they were bought and principally purchased by European and Euro-American slaveholders. When cotton production flourished in Europe, the European settlers

depended on black slaves as a way out of a low-coast labor force Black slaves were prohibited from owning properties and were banned from learning to read and write. As a result, they developed an independent and unique slave narrative that enabled them to have adequate communication with their white masters and other slaves who were brought from different tribes speaking different languages. Those black slaves' dialects were known as African American Vernacular English or Ebonics. This variety of English was born in the southern parts of the United States when black slaves escaped from Jim Crow law. Hence, this English variation became a natural consequence of language development, which has been known in recent years as African American Vernacular English (Fernandez5).

1.2.3 African American Vernacular English

According to Merriam Webster, the term "African American Vernacular English" is a nonstandard variety of English spoken by the majority of African American slaves who were largely influenced by their owners. Lisa J. Green effectively argues through her recent book "*African American English*" that "African American Vernacular English has a set of phonological (system of sounds), morphological (system of words), syntactic (system of sentence structure), semantic (system of meaning) and lexical (structural organization of vocabulary items) patterns," which means that this variety of English has both systematic and rule-governed rather than a system of isolated items (Green 1). She refers to this variety of speech as "Negro dialect, Nonstandard Negro English, Negro English, American Negro speech, Black communications, Black dialect, Black folk speech, Black street speech, Black English, Black English Vernacular, Afro-American English, and African American Vernacular English. It is also commonly called Ebonics" (Green 6).

According to the Oxford handbooks online of African American Language, the root of "AAVE" was established during the first century of the British colonization of America, in the Chesapeake Bay area (Virginia and Maryland) and later in the Carolinas and Georgia. This dialect

refers to a non-standard variety of the language widely spoken by African Americans and Caribbean communities. Black slaves were denied the right to own property and were forbidden from learning to read and write. As a result, they formed their own distinctive slave narrative that allowed them to communicate effectively with their white masters and other slaves who came from other tribes and spoke various languages. Ebonics, or African American Vernacular English, was the vernacular of those black slaves.

According to Mufwene this variety of language, "AAVE," which is classified as creole, is a hybrid of English and numerous West African languages that was designed to facilitate communication between commerce hubs and people who do not share a common language (Mufwene26)

1.2.4 Linguistic Prejudice

Prejudice refers to a person's perception of others, also known as prejudgment, whereas discrimination is the treatment given to a person, consciously or unconsciously, because of their race rather than their genuine features (Jillian et. al6). In fact, language evolves via social interaction for the purpose of communication. It is considered as the most powerful tool available to man, not just for communicating ideas but also for organizing those ideas and thinking. Simultaneously, because language is such a powerful instrument, it also has the potential to be used for oppression. In today's culture, a person might face discrimination based on his or her language, religion, gender, skin color, or social background.

Linguicism, as defined by Richard Nordquist's Glossary of Grammar and Rhetorical Terms, is prejudice based on language or dialect, often known as race-based prejudice or linguistic discrimination. Linguicism was founded in 1980 by linguist Tove Skutnabb-Kangas, who described it as "ideologies and structures that are used to legitimate, effectuate, and reproduce an unequal division of power and resources between groups that are defined on the basis of language.

1.2.5 Identity

During the colonial period, Congregationalists and Anglicans considered the conversion of slaves a spiritual obligation. In the north of the country, slaves were taught to read and memorize passages of the Bible. However, writing was discouraged in the rest of the country, especially in the south where any kind of literacy was considered a threat to the slave system. As a result, the quest for identity has always been a contentious issue in shaping the history of black people, as blacks sought to challenge the stereotypical discourse of the white race. Despite being horribly banned and excluded from American society due to white prejudice, African Americans sought to find a paradigm and solution to recover their true self and transform from an "object" to a qualified individual or "subject" who holds their cultural heritage as a source of pride (Benazouz10). The search for cultural and political identities was embodied by black movements such as the Harlem Renaissance and the Civil Rights Movement as a clear route to cultural and political recognition. Conspicuously, Alice Walker was among many African American authors who claimed radical change and responded with a set of artistic works to reflect their cultural heritage. By rejecting the Standard English language, in her novel *"The Color Purple,"* Alice Walker utilized the "vernacular dialect" to reflect the growth of her female characters, mark their autonomy, and revel in gender prejudice (Hsio94). Walker's *The Color Purple* depicted African American women's sufferings through the eyes of their oppressed female character, Celie.

1.3 Alice Walker's Biographical Account

Alice Malsenior Walker was born on February 9th, 1944 in Eatonton, Georgia to poor black sharecropper parents living under Jim Crow Law. Minnie Grant Walker and Willie Lee Walker raised her as their eighth and youngest child (Hajare9). Alice was a passionate girl, but not for long. She had had an accident at the age of eight that impaired the vision in her left eye and disfigured her with scar tissue. She grew self-conscious and reclusive as a result of being teased by other children,

but this led her to books, and she began to compose her own stories and poetry (Narimanova1)

Walker was awarded a full state scholarship to Spelman College in Atlanta in 1961, where she stayed for two years before moving to Sarah Lawrence College in New York where she graduated in 1965. During this time, she became actively engaged in the Civil Rights Movement. Walker noticed that the emphasis in black literature was on black men's rights and experiences, which fueled her ambition to build a black female perspective (Hajar11). In 1967, she married Mel Leventhal, a white Jewish lawyer, with whom she had a daughter, Rebecca, in 1969, becoming the first legal married interracial couple in Mississippi. They were threatened by the Ku Klux Klan. They remained in Mississippi until their divorce in 1977, when Walker relocated to California, where she now resides. Alice Walker continued to work in the Civil Rights Movement while teaching at various universities. During this time, she also became a major voice in the emerging feminist movement led by white middle class women.

1.3.1 Walker's Career

At the age of eight, Walker started to write privately. She grew up with an oral tradition, listening to stories from her grandfather. Walker's writings include novels, stories, essays, and poems. Topically, they focus on the issues of African Americans, largely women, who endure in racist, sexist, and patriarchal societies. Her writing showcases the being of Black Africans and the marginalized of many colored people in American and the world. (Torfs3)

Walker's first publication was a collection of poetry in 1968. It was inspired by the Civil Rights Movement and by the traumatic period of a summer that she spent in Africa, when she realized that she had become pregnant and then had an abortion. Hence, the experience left her suicidal. As her literary creativity blossomed, she made numerous contributions to diverse literary forms, such as these poems, which formed a part of her healing process.

The following poetry collections include her first book of poetry, *“Once”*, which appeared in (1968) based on her experience during the Civil Right movement. *“Revolutionary Petunias”* (1973); *“Good Night Willie Lee, I’ll See You in the Morning”* (1979); *“Horses Make a Landscape Look More Beautiful”* (1984); *“Her Blue Body, Everything We Know”* (1990). Walker often incorporates autobiographical elements in her work and depicts the political and social condition of the south as a part of her heritage. *“The Third life of Grange Copeland”* opens the door for Alice to become an active participant in *“The second Black Renaissance”* in which she play a paramount role among other writers such as Maya Angelou and Toni Morrison (Torfs4).

1.4 *The Color Purple*: Historical Context

Assuredly, the history of African American people has been marked by constant dehumanization and exploitation. They were regarded as black people without history no cultural heritage and no identity. Alice Walker, through her novel, presents her traumatic experiences as an African American in general and as a black female in particular. Her novel *“The Color Purple”* possesses enormous historical significance and prominent social issues during its thirty-year time span, such as racism, sexism, and African American discrimination (Somparinka277). The novel's chronological span is difficult to discern, yet there are specific aspects that provide useful information about it. The context in which the novel was written was the increasing importance of the Civil Rights movements, in addition to the New Negro movements, which later on were named the Harlem Renaissance, according to the capital of Harlem. When the Jim Crow era began, many southern African Americans chose to relocate to Harlem due to its economic opportunities which later on led to a widespread migration (Sudarshan20).

Since America was a white supremacist privileged society, the movement for change advocated for the protection of the black people’s rights. The Civil Right movement 1950-1960 was a turning point in the life of the African Americans in the 20th century by which they gained

recognition and achievements in the American society at that time. The main leaders of this movement were Malcolm X and Martin Luther King (27). During the rise of the Civil Rights movements, African American literature flourished with a set of prosperous work of arts. Many artists, activists and intellectuals men and women relocated to Harlem in the beginning of the 20th century. In fact, many African American women played a crucial role in the Harlem renaissance literature with their controversial themes which tackle sexism, racism, and classicism, particularly among women. Black women in the West were marginalized by both black men and white people. For these reasons, the Civil Rights activist and feminist Alice Walker has ushered in a theory called “Womanism” that prioritizes the urgent needs of black women. Alice walker in her novel “The Color Purple” explores the themes of, racial discrimination, rape and sexism. The novel articulating a tinge of the Civil Right movements though begin in misery but ends with the hope of a better life and future for blacks as a race and community (Das433).

1.4.1 Synopsis

The Color Purple 1982 is an epistolary novel written by one of the most significant and outspoken black female writer Alice Walker, This literary masterpiece won the Pulitzer Prize for Fiction and the National Book Award for Fiction in 1983. Walker's fiction focuses on African American women's perspectives and experiences, particularly in the rural South. She has regularly aroused discussion since she has been groundbreaking in her revolutionary critiques of racism, black patriarchy, and sexism. Most of her writing concentrates on life in African American communities rather than directly on their interactions with white culture. Her work demonstrates the influence of nineteenth-century slave narratives, as well as African folklore and oral storytelling culture.

The story focuses on the miserable life experiences of African-American women in rural Georgia. The story is about fourteen year old girls, "Celie", whose present is already doomed by her step father "Alphonso". She lost her own father, who was lynched because he was very successful as

a business man. As a matter of fact, in the south, black people were not supposed to be successful. Her stepfather rapes her and threatens to kill her mother if she tells anyone but God. She had two children who were taken away from her and ended up in Africa with her sister Nettie who went there as missionaries helper.

This story illustrates the misery and struggles of a silenced girl who thinks she has no voice, no support and no place, she only writes letters to God. Suddenly, she discovers that the God she was writing for is a powerless and incapable God. Although Celie loses faith in God and addresses her letters to Nettie (Walker 203), she still ends them with "Amen" until she makes up her mind and returns to her faith, mentioning "Dear God". Celie has experienced a very difficult youth and everything is taken away from her; her mother, her sister, her chance of being educated, her children, and worst of all, her innocence.

When she was about twenty years old, her stepfather forced her to marry Mr. Albert. With him, she became highly abusive both mentally and physically.

Well, He say, real slow, I cant's let you have Nettie. She too young. Don't know nothing but what you tell her. Sides, I want het to git some more schooling. Make a schoolteacher ou of her, But I can let you have Clie. She the oldest anyway. She ought to marry fisrt. She ain't fresh tho. (Walker9).

Dear God, Harpo ast his daddy why he beat me. Mr__say, Cause she my wife. Plus, she stubborn"... He beat me like he beat the children. Cept he don't never hardly beat them.

He say, Celie, git the belt.(Walker 23).

Celie's life at Mr. ___'s house was a misery until her sister Nettie stayed with her, but not for long. Every day when Nettie comes home from school, she teaches Celie what she has learned. Soon, Mr. decided to expel Nettie. She promised her sister to write letters, but Celie never received her letters. Celie's life changes when she meets Sophia, her daughter in law. She

teaches her how to stand up to men in her life and lets no one tell her what to do. This makes her feel how weak and powerless she is.

One day, a famous blues singer named Shug Avery arrived in the village and stayed with Celie and Albert. Although Albert has feelings towards Shug, she does not care about him. Celie admires Shug Avery's character and Shug admires Celie for her tenderness; both of them make a lifelong friendship. Shug teaches Celie how to love and please herself, and Celie, in return, helps Shug when she is dying from tuberculosis. Celie slowly learned how to overcome her hardships to become a strong, independent woman. Her interaction with Shug shows Celie's real person and she becomes more powerful. She told her husband, Mr., that she was going to Memphis with Shug. She starts a career there and becomes financially independent. Celie also feels safe because Albert will not beat her when Shug Avery is around. Celie hears the bad news that Sofie has been arrested in jail. She is arrested because she doesn't want to work for the mayor's wife, Millie.

On Christmas Eve, Celie sleeps with Shug Avery. Shug asks her about her sister, Nettie. Celie tells her that she is afraid that Nettie will die because she never sends any letters. Celie finally discovers, with Shugs' assistance, that Albert has been hiding Netties' letters in his trunk all this time and from the letters, Celie learns that Nettie is in Africa, working as a babysitter for Adam and Olivia (Celie's children who were sold by her stepfather). Meanwhile, Sofie is released after being a maid for eleven years. Sofie and Harpo decide to go with Celie. After several decades abroad in African, Nettie returns with Samuel who becomes her husband, and with her sister's children Adam and Olivia. Finally, the two beloved sisters meet together and share the best moments of their life (Walker 294).

1.5 Conclusion

One's language is central to his or her identity. Without language, expressions are limited and individualism is diminished. In America, oppression and racism are growing throughout the country, particularly in the south, where black people are mistreated and abused. They did not have the full right as white. Due to these facts, those enslaved people developed a separate language as a tool for communication and incorporated it in a way to reflect their identity. This study is multi-voiced research that addresses the dilemma surrounding linguistic and cultural identity encountered by speakers of African American Vernacular English (AAVE). Alice Walker, the voice and defender of all black people, speaking on their behalf and bringing their concerns to the fore in many of her writings, explores the vibrancy and vivacity of Ebonics as the language of black Americans.

Chapter two: Theoretical Discussion

2.1 Introduction

Due to the racial segregation and the Jim Crow of the 17th century colonialism, African Americans witnessed a lengthy and complicated history in the United States since their first appearance in the continent. As a result of these hostile conditions of enslavement and inhuman treatment, a variety of English known as African Vernacular English arose. This variety of English language often known as Ebonics was spoken by many African Americans since the slave trade. It is distinguished by the ungrammatical English which spoken by uneducated African Americans.

For many decades, there has been a language division among black Americans. This schism has always been about socio-economic. After the civil right movement, many middle class blacks condemned the use of AAVE calling it improper and illiterate. People often associated AAVE with its slang, especially words and expressions that have crossed over into other varieties of English.

The origins of AAVE traced back to the early hypotheses that contend that the emergence of this variety of English language diverged from early modern English just like any other English language have evolved (Mufwene21). Great migration the largest movement of people in the United States history was the motor that stimulates the creation of Southern Vernacular English. Since the settlement of African Americans in the North, the debate over the origins of the Ebonics and how it emerged keeps evolving over time. Nevertheless; the key focus here is how the institution of slavery influenced the Black people's acquisition of language and how they resisted it.

In recent years, scholars and linguists in particular focus on the quantitative analysis of sociolinguistic variation and identified that this Creole language demonstrates a current phonological, morphological, and syntactic characteristics. When speakers understand AAE, they

understand sound system, word and sentence structure, meaning, and structural organization of vocabulary items, in addition to other information (Green 1).

This chapter serves as the theoretical debate of the present work. In this chapter we will briefly discuss the origins of African American Vernacular English and the debate over its emergence. In addition to the impact of slavery on black acquisition of language and how they develop a unique weapon to resist against the stereotypical views of the oppressive discourse of powers.

2.2 Slavery Impact on Black People Acquisition of Language

Slavery has existed in multiple forms across history and across a wide variety of cultures. From the middle of the 15th century, Africa entered into a unique relationship with Europe. Beginning in the 17th century, masses of Africans were transformed from their homelands to America on slave ships and placed into a dehumanizing system of captivity. No matter how much the colonists attempted to detach them from their identity and African culture, they were ingrained in them. For them, the potential to create a durable culture under severe authority begins with the development of compelling language. This determination allowed their African culture to hybrid with the colonizer's culture, resulting in something altogether new and wholly their own. This act of resistance was the creation of their self-cultural identity by establishing a means to define their own language, culture, and way of life (Wolfram et al. 13).

Slavery began in 1619 when the first black Africans were sent to the British North American colonies as cheap labor to assist on the vast plantations. Although they were banned from being educated, their direct interaction with white colonists and other slaves from different cultures urged them to develop a unique means of communication (Mufwene60).

According to the Anglicist theory, black people learnt English through association with British people from the British Isles who emigrated to the plantation (Wolfram et al. 14). Even though it was not a highly educated language, there were methods of speaking and communicating that were a part of African culture to confront the colonizer's language. During the Great Migration, freedmen fleeing racial segregation, particularly Jim Crow rule, settled in Northern cities, bringing with them a new language, the colonial language, in addition to creole varieties used in the African diaspora. Thus, this movement caused the emergence of a new and unique variety of language between rural and urban versions (Wolfram231).

Due to the early contacts between European and non-European languages, African American Vernacular English was born with specific linguistic miscellaneous features. The inhuman treatment of the early settlers of African descent contributed to the diversity of Black African American languages from American English. Therefore, African Americans discovered new speech communities with completely distinct manifestations. Along these same lines, Labov declares his proposal, in which he explains his thoughts on the blending of Afro-European and European cultures. "The more contact blacks have with whites, the more they move away from the vernacular side, and the more contact whites have with blacks, the more we observe borrowings of black forms" (Lanehart15).

2.3 The Origins of African American Vernacular English (AAVE)

African American Vernacular English is a variety of English dialect, particularly American English that is originally recognized as Black English Vernacular and commonly called Ebonics. It is spoken by black people who speak non-standard English. William Labov in his journal "Endangered dialect: the case of African American Vernacular English" argues that this dialect is a variety of English language that distinguishes itself from Standard English with its unique pronunciation, vocabulary, and grammar structures (labov15).

The origins of this variety of ethnic Black popularity traced back to the era of Jim Crow rule when those African American slaves transformed from their African homelands and forced to work in the American plantations in the 17th century. At first, African Americans were originally settled in the south (from Texas in the West to the Carolinas in the East) where they were kept as slaves to provide a labor force for the plantations of the whites in this region. Racial segregation and white oppression forced Africans to interact with Europeans on a regular basis. As a result, early slaves were obliged to acquire English for survival. By the early 19th century they had developed a method for communication known as AAVE to help them solidify their fundamentals. However, when the

Great Migration took place in the early 20th century around 1910s and 1970s, African American population moved from southern plantations escaping from Jim Crow rule to large metropolitan areas of the North in search of opportunities for work and live a better life.

Since the majority of African Americans were relocated from the rural south due to enslavement and torture, millions of African Americans brought their culture and AAVE dialects with them to their new homeland. Thus, AAVE incorporates many aspects of southern phonological and grammatical structure such as the term “ain’t” (Green 168). They fuse English expression with other grammar and vocabulary of various African languages resulting in a speech that is shortened, mixed, and simplified language that functions as a means of communication (Mufwene61).

2.3.1 The Major Origins Theories of AAVE

There is not a single origin story when it comes to the history of AAVE. The debate over the origins and the evolution of the English variant “AAVE” is still a matter of discussion, whether it diverges from varieties of English spoken by the colonists, or as a result of the contact with the large number of slaves transferred during the colonization period such as Gullah.

The Anglicist Hypothesis, The Creolist Hypothesis, and The Neo-Anglicist Hypothesis, as well as the alternative The Substrate Hypothesis, have all been proposed as major hypotheses about the origin and early development of AAVE speech.

2.3.1.1 The Anglicist Hypothesis

The Anglicist hypothesis maintains that the roots of AAE can be traced to the same sources as earlier European American dialects, the dialects of English spoken in the British Isles. When African slaves escaped from the segregation of the South to the North, they brought their language with them and fused it with the British language there, that over many generations became influenced and quite similar to what the white people spoke. This hypothesis was first proposed by

diactologists such as Hans Kurath and Raven McDavid who argue that AAVE is a dialect of English that evolved after enslavement when British settlers imported African slaves to North America and they learned English once exposed to it (Wolfram et .al226). Walt Wolfram and Erik R. Thomas in their book entitled “The development of African American English” claim that the Anglicist hypothesis maintains that African American Vernacular English emerged earlier with African slaves as a second language diverging from white vernaculars so therefore to consider it as English with unique features (Wolfram et.al12)

2.3.1.2 The Creolist Hypothesis

The Creolist hypothesis, which developed by William Stewart (1960-1970s), contends that African American Vernacular English evolved from creole language when colonial powers interacted with local people; an early contact between Africans and Europeans (Wolfram et .al227). This native language actually gave rise to new category of language that arose when speakers of different languages gathered with each other and felt the need to develop sort of social relationship. Stewart and Dillard argue that the Creole hypothesis proposes the idea in which AAVE emerged by combining diverse West African languages with English language to produce a new messaging platform and over time this creole fused with Standard English creating a hybrid language. They further observe that this creole was not unique to the mainland south but rather shares many similarities with well-known English-based creoles in the African diaspora or the dispersal of people from Sub-Saharan Africa to other parts of Africa, the Caribbean, and North America (227). During the slave trade, colonists separated African slaves who spoke the same language. Therefore, the language they developed was West-African pidgin that subsequently evolved into a creole language.

The term creole itself derived from Haitian Creole, which evolves as a direct outcome of the slave trade. Slaves who spoke a variety of African languages were not able to interact with one

another during the early years of slavery (Hohonu11). As a result, they created a process using grammatical structures of the native land knowing as “Creolization” (community of people speaking different languages created a common language continue to develop through generation) enables them to have an adequate communication with their white masters and with one another. Eventually, the process of decreolization caused this creole language to be modified so that it resembled other varieties of English. Creole structures are replaced by non-creole features during this process. However, decreolization was gradual and not always complete, so traces of its creole origins may still exist in modern AAE. For example copula absence ‘She too young’ (Walker7) in addition to Deletion of initial unstressed syllable as in “I see ‘em coming way off up the road” (Walker32), etc. (Wolfram et .al227).

However, Lisa J Green (2002: 9) clarifies that the origin of Urban African American Vernacular English (AAVE) is a result of Creole, which explains the true developments and patterns of sharing AAVE with English Creole variants such as Jamaican Creole, Gullah (the African American creole spoken in South Carolina), and other dialects from England.

One of the most hotly debated issues about the origin of AAE centers around the question of whether AAE started off as a creole such as Jamaican Creole and Gullah, which is spoken in the Sea Islands off the coast of South Carolina and Georgia. The creolist hypothesis has been offered as an explanation of the development of AAE and apparent patterns it shares with creole varieties of English (e.g, Jamaican Creole and Gullah) and with other dialects of English”. (Green9)

2.3.1.3 The Neo-Anglicist Hypothesis

Unlike the Creole hypothesis, the AAVE dialect resembled the early British dialect transported to North America, according to the Neo-Anglicist Hypothesis. Thus, this dialect arose

from the British languages that were imported to America in the period of settlement. The current hypothesis asserts that AAVE used to bear a resemblance to immigrant languages in the nineteenth century. There were ex-slaves data emerged as a form of records and letters which collected under the Works Project Administration (WPA) in the 1930s maintains that these letters was written by semi-literate ex-slaves. Therefore, these evidences indicate that AAVE was similar to European American varieties than Creolist hypothesis suggested (Wolfram et.al229). Nevertheless, the Neo-Anglicist position claims that AAE has diverged so that it is now quite distinct from contemporary European American vernacular speech. This new theory mainly emerged with the work of William Labov as he claimed that African American Vernacular English diverged from varieties of American English due to oppressive factors such as racism, segregation and human-inequality. As a result those slaves formed new speech communities with creative forms and patterns specially with the growth of urbanization.

2.3.1.4 The Substrate Hypothesis (alternative hypothesis)

According to Winford, a proponent of the Substrate theory, AAVE is an English dialect that has been influenced through time by creole and other language interaction. It arose in response to prior strong Anglicist and Creolist statements. It suggests that the origins of AAVE may be traced back to linguistic interaction between some English-based creoles and early immigrant languages.

Though recent evidence suggests more regional influence from English speakers than assumed under the creolist hypothesis, and more durable effects from early language contact situations than assumed under the Anglicist positions, we must be careful about assuming that we have the final answer. Given the limitations of data, the different local circumstances under which African Americans lived, and the historical time-depth involved, there will probably always be speculation about the origin and earlier development of AAE. If nothing else, the significant shifts in positions over the past

half-century caution against arriving at premature and unilateral conclusions about its origin and early evolution. (Wolfram et .al231)

In this view, according to this hypothesis, AAVE therefore started in the English variety spoken by settlers, but it also developed in interaction with creole variations. To be clear, the debate is still ongoing due to the lack of sufficient data on the origin and development of AAVE. However, the controversy is no longer restricted to one hypothesis about its beginnings and early development (Wolfram et .al225).

2.4 Ebonics as Cultural Resistance

From beginning to end, the representation of slavery was the most magnificent tragedy in the last thousand years of human history. Upon arrival at American ports, slaves were taken to various trading hubs to work as plantation labor. They have been aggressively and ruthlessly denied education because slave-owners feared that if their slaves could read, they would be able to think, identify, and maybe influence others, posing a threat to the colonizer's control. As soon as they arrived in the Americas, African slaves began to resist the British-North American regimes. This process of dehumanization obliged those enslaved people to rebel against their masters, willing to be free.

The act of resistance was an attempt to assert some degree of freedom against the institutions of slavery. They were reclaiming the past for social justice as well as a part of their identity and heritage. The first approach they chose was to create a constant language expressed in strong identity. African American slaves were battling on a daily basis to restore their own image of themselves as human beings, seeking ways to find their own humanity regardless of the prize. As a result, these terrible experiences of absolute dominance under a construct system fuse and dynamite as a kind of resistance represented in a distinctive self-created language known as Ebonics ; a

distinct language developed from African linguistic roots which grammar structure and vocabulary influenced primarily by English language (Mufwene60). Language was the primary means of resistance for those African Americans, as well as the focal point of their liberation struggles. Their desperate need for literacy frequently drove them to work so hard to build a technique of speaking that allowed them to interact with those around them in an intelligible manner.

The development of Black Vernacular English as an English dialect has been an important form of rebellion. The origins of Ebonics may be traced back to before the American Civil War, when African Americans were transported to America as slaves, finding themselves isolated from speakers of their own languages and prohibited from becoming literate in English. The name "Ebonics" was invented by psychologist Robert L. Williams in 1973, mixing the words "ebony" with "phonics," offering the actual interpretation of "black sound." (Hohonu53). The controversy over the legitimacy of African American vernacular language systems came to a head in the twentieth century. On December 18, 1996, the Oakland School Board (OSB) in California announced Ebonics as a Second Language adopted as a means of instruction in Oakland schools (Hohonu53). At the annual meeting of the Linguistic Society of America, they agreed that AAVE is not slang but « dialect » and its proposition was linguistically correct and academically valid.

Since the institution of slavery urged for radical change during the revolutionary era, written works, novels, plays, and poems during this era have been described as literature of revolt. The primary goal of the new author generation, such as Alice Walker, was to recover and reinterpret African history. In response to colonialism, corruption, and the subjugation of women, this literature, written in vernacular languages, focuses on the present realities of African life and frequently portrays the past negatively. Alice Walker's novel *"The Color Purple"* successfully challenges the past and determines the history of African Americans through the depiction of current time reality, using the power of Black language to create profound culture.

2.5 Conclusion

Oral traditions and African storytelling have previously been linked to African American culture and language. AAVE developed among West African slaves brought to America during the Trans-Atlantic slave trade from the sixteenth through the nineteenth centuries. Those enslaved people came from a wide cultural and linguistic background. Their culture was their form of resistance; developing a strong culture allowed them to retain some of their individuality within an oppressive regime. As a result of such traumatic events, an English dialect known as African American English, sometimes known as Ebonics, arose. However, the debate over the origins of AAVE and how it evolved has been debated over time and explained with a number of theories and hypotheses being valid. The exact origins of AAVE are still hotly debated by linguists. On the one hand, one group of mostly European American scholars claims that African American Vernacular originated as a social dialect in the American South. As a result, it shares a number of phonological and grammatical characteristics with the colonist dialects of English. On the other hand, the opponents of the first idea, mostly African American scholars, acknowledge that blacks were exposed to a variety of British English dialects that were formed in the first place by the influence of African languages and possibly also from creole varieties like Gullah introduced by slaves brought from different traps such as the Caribbean. Ultimately, African American Vernacular English (AAVE) is not a threatened language variety; rather, it continues to evolve and diverge from other varieties, as are all languages. Discrimination and poverty are the primary correlates of such divergence, and they are part of the growing trans-generational cycle that also includes crime, shorter life expectancy, and low educational attainment.

Chapter Three: Corpus Stylistic Analysis of Dialect Use in *The Color Purple*

3.1 Introduction

Language and literature are the frameworks through which human experiences communicate. Everyday society is built up of communities that share a common culture through the language they speak. The continuation of this culture and its transmission to future generations is mostly accomplished through language. Correspondingly, authors are more likely to write in dialect in order to reflect varied speaking patterns and provide a true characterization of a common language (Salvana97).

Over the last four and a half centuries, African Americans have been fighting to regain their dignity from centuries of slavery, poverty, and abuse. Basically, because of white supremacy and anti-blackness, the way in which black Africans speak is deemed as improper or considered to be inferior. In order to assert their identity, black writers responded with a set of artistic literary works that include poetry and slave narratives. The prominent Afro-American female author, who has left a mark on the literary world, Alice Walker, opts for the use of Black English vernacular in her legacy "*The Color Purple*" to evoke the miscellaneous linguistic parameters that affect the dialect used by her characters, which enables her to make a vivid characterization. Walker attempts to subjugate her fundamental characters over all forms of oppression through writing that keeps them united. She makes use of such traditional style as epistolary, a means by which she can reveal the suffering of her oppressed female protagonist.

In brief, this chapter seeks to investigate how Alice Walker employed this category of language as an indicator of her own and her people's social-cultural origins. Based on computer-aided analysis, a corpus-based method is utilized to study the phonological, grammatical and lexical features of AAVE employed by characters in specific parts of speech. As a result, the data will be

evaluated using a descriptive, qualitative, and quantitative approach providing corpus evidence to test the research question.

3.2 Language as a Tool for Shaping Identity in *The Color Purple*

3.2.1 The Epistolary Narrative: An Act for Revolt and Liberation

The Color Purple is a novel made solely of letters written and exchanged between the main characters as a form of communication via trauma. The term “epistolary” is derived from the Latin word “*epistula*” which signifies “*letter*”. This concept may be traced back to Samuel Richardson's 18th century book “*Pamela*” and “*Clarissa*”. Therefore, the epistolary novel is crucial in conveying the character language, readers often times misled into believing they are hearing the narrator's voice (El-Hindi294). As a writer, Alice Walker employed this strategy to provide several viewpoints on the same event occurred in the novel. She acknowledges the importance of the letter form and the ways it portrays the growth of her female protagonist. Despite Samuel Richardson's epistolary novel, the purpose from the epistolary method in *The Color Purple* is for woman to find her own voice. Alice Walker takes the traditional structure of this approach and manipulates it to describe the life of the double burdened female protagonist Celie, who discovers her identity and self-worth in a repressive family. Accordingly, Wendy Wall stresses that Celie’s letters are the powerful instrument which allow her to determine her identity:

Although Celie initially writes her diary letters to heal the rift that has ensued from her sexual violation and to create an identity from fragmentation, the form of her text necessarily yokes together unity and disparity. The epistolary style divides as it unifies; it consists of series of discrete entries that form a whole. Likewise, the “self” that emerges from Celie’s development is a decentered one, precariously poised against and rift with a sense of Otherness. (Wall83)

Alice Walker maintained this narrative technique to expose all kinds of violence from which African American women underwent, including racial violence, poverty, sexism and patriarchy. By using this style, Walker offered the reader a means by which he can identify the letter's writer sufferance since those letters reflect the psychological of its writer. *The Color Purple* (1982) is a collection of ninety-two letters (92 letters), including fifty-five (54) from Celie to God,

“Dear God, I’ am fourteen years old, I have always been a good girl. Maybe you can give me a sign letting me know what is happening to me.”(Walker1).

Fifteen (15) letters from Celie to Nettie:

Dear Nettie,

For the first time in my life I wanted to see pa. So me and Shug dress up in our new bleu flower plants that match and big floppy Easter hats that match too, cepts her roses red, mine yellow, and u calm in the Packard and glide over there(Walker184).

In addition to, twenty-two (22) from Nettie to Celie:

Dear Celie,

I keep thinking it’s too soon to look for a letter from you. And I know how busy you is with all Mr__’s children. But I miss you *so* much. Please write to me, as soon you have a chance. Every day I think about you. Every minute”(Walker133).

In those letters, the reader is directly exposed to Celie’s experiences, and so he or she learns about some of the problems that the protagonist faced as a black woman. Celie starts writing to God, telling him how brutally she was treated by her step-father and her husband. He deprived her right to speak with anybody and share her feelings except to God. “Maybe you can give me a sign letting me know what is happening to me” (Walker1). As the story goes further, Celie finds Nettie’s letters and decides to write to her sister instead of God, who never responds. She began her revolt by

addressing the letters to Nettie saying, “I don’t write to God no more, I write to you” (Walker199). She says, “The God I have been praying and writing to is a man. And act just like all the other men I know: trifling, forgetful, and lowdown” (Walker199). Although Celie loses faith in God and addresses her letters to Nettie, she still ends them with "Amen" until she makes up her mind and returns to her faith, mentioning “Dear God”. At the very last letter of the novel, Celie addresses the letters to “Dear God. Dear stars, dear trees, dear sky, dear peoples. Dear everything. Dear God. Thank for bringing my sister Nettie and our children”, demonstrates how she could develop her self-reflection and identification experiences which enables her to speak and build her voice (Walker292).

3.2.2 *The Color purple*: Literary Use of Dialect

A literary dialect is a specific social variety chosen by an author as the language of his work of art for the purpose of reproducing certain forms of speech, because the characters' speech in literary conversations allowed in the manifestation of many aspects of their social profile such as sex, age, education, geographic region, and general social status. *The Color Purple* has been the subject of much scholarly research as well as significant literary debate. Alice Walker is widely considered as one of America’s most popular and influential writers whose fictional narratives and characters depict a variety of her personal traumatic experiences. Her passion in language is evident in her brilliant linguistic playfulness in her novel *The Color Purple*, in which she employs Vernacular black dialect. She demonstrates that social transformation start on a very personal level. Furthermore, she offers an incredibly intimate and unique connection with language revitalization by narrating the experiences of these persons via their letters.

Alice Walker is one of many writers who take woman issues in her fiction. Moreover, she fought in the late 1970s and early 1980s to promote black women's creative production (Abu-Farda31). She also coined the word “*Womanism*” which is connected with black females in order to

differentiate them from their white counterparts who advocated feminist ideas. She profiles herself in her novel *The Color Purple* with the lives of the voiceless and mistreated black women who are denied their rights and unable to take charge of their own lives in a male-dominated culture overflowing with sexist attitudes and oppression (Campbell6).

In indigenous African American literature, race issues are always fundamental. Regardless of the fact that slavery was abolished in the United States a century ago, white people continue to discriminate against black people. Due to the agony of being transported over by whites to live as slaves, their relocation to cities where their lives became split as well as, the uncertainty of their social standing after the Civil War, an English dialect known as African American Vernacular English evolved from the womb of oppression.

In her work of art, *The Color Purple*, Alice Walker chooses to employ her native dialect AAVE to imply a linguistic miscellany, vis-à-vis, as a symbol of growth in her novel to let her protagonist establish her own identity. The treatment of language and identity in *The Color Purple* served the specific objective of recovering African Americans mother tongue and reviving the oral traditions of their community in which women had a significant status and active participation from the past. By the use of the epistolary letters, Alice walker makes the awakening of the voiceless Celie in order to reclaim her identity and her subjectivity as well.

Via the aesthetic manipulation of Black English, Walker discloses the unheard story of an abuse black female and reflects her growth and self-discovery from subjugation to emergence. Her ultimate message through literary use of dialect is to build a strong platform for her characters to stand up against violence and oppression in solidarity. As if she embraces black identity and its cultural heritage in the rhythms of oral traditions.

3.3 Corpus Analysis of AAVE

3.3.1 Corpus Stylistic Analysis

Merriam-Webster defines the word "corpus" as the primary component or body of a biological structure or organ. A corpus term is a collection of texts that constitute a body and are preserved in an electronic database in linguistics. Corpus stylistics is a branch of computational linguistics that first developed in the late 1960s (Jaffar25). Corpus stylistics is a branch of linguistics that combines literary stylistics and corpus linguistics. It analyzes stylistics and literary texts using corpus linguistics tools. It is primarily focused with determining the frequency of textual material and significantly helps in looking for particular characteristics words, sentences and the frequency of items in a particular text. Moreover, Corpus stylistic study employ different computational methodologies to investigate keywords, collocations, concordances, semantic domains, multidimensional analysis, by using software tools such as "AntConc" which works tool to analyze literary texts.

3.4 Celie's Language Properties

The color purple is a critically acclaimed novel for its celebration of black women and the way they protested against the unthinkable challenge of oppression and abuse, portrayed through the story of two sisters Celie and Nettie. Celie's journey undergoes a remarkable personal change. A girl from the rural American South begins her life with sadness and anger from people who should be guiding and protecting her. At the age of fourteen, she witnesses her mother's sickness, and later she suffered repeated beating and sexual exploitation by her step-father, Alphonso, leading to the birth of two children "Olivia" and "Adam:

"You better not never tell nobody but God. It'd kill your mammy" (Walker1).

"Dear God, I am fourteen years old. I am I have always been a good girl. May be you can give me a sign letting me know what is happening to me" (Walker1),

"She went to visit her sister doctor over Macon. Left me to see after the others. He never had a kine word to say to me. Just say You gonna do what your mammy wouldn't"(Walker1).

The novel explores how black females are subjugated to discrimination not only by the white but also within the family itself. Celie has been denied education by her stepfather, who abuses her on a regular basis, and she now finds herself responsible for an entire family. She believes that being a woman entitles her to serve and follow her husband, making her a victim of patriarchy. Alphonso imposes a silence bond on her to marry Mr__ Albert, whom she does not love:

"Dear God, My mama dead. She die screaming and cussing. She scream at me. She cuss at me. I'm big. I can't move fast enough"(Walker3)

“Well, He say, real slow, I can't let you have Nettie. She too young. Don't know nothing but what you tell her. Sides, I want her to git some more schooling. Make a school teacher out of her. But I can let you have Celie. She the oldest anyway. She ought to marry first. She ain't fresh tho, but I spect you know that. She spoiled. Twice. But you don't need a fresh woman no how” (Walker8/9)

Kheven LaGrone regards Celie as a black pore ugly woman who rejects herself both mentally and physically and often devaluated because of her race and skin color:

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

Celie begins writing with more confidence after recovering her sister's letters, as she devotes herself to strength and fortitude and grows into an independent human being.

“Now that I know Albert hiding Nettie’s letters, I know ex-actly where they is. They in his trunk. Everything that mean something to Albert go in his trunk. He keep it locked up tight but Shug can git the key” (Walker129)

Letters were the primary tool that Celie used to discover her own voice while searching for the development of the "self." They showcase the challenges involved in the process of reading and writing for women who are silenced by patriarchal power by exchanging communication between two sisters. Celie gains strength and independence through the black vernacular language, allowing her to eventually rescue from substance abuse .In conversely to Celie's vernacular writing, her sister Nettie wrote in Standard English. Nettie is an eager learner, the brightest one, she devotes the majority of her time reading, studying, and practicing her handwriting:

No matter what hep-pen, Nettie steady try to teach me what go on in the world, And she a good teacher too. It nearly kill me to think she might marry somebody like Mr.____or wind up in some white lady kitchen. All day she read, she study, she practice her handwriting, and try to git us think. (17)

Rima Namhata a lecturer in Management Institute of Dugapur, West Bengal, gives her perspective in this concern states that Nettie is the primary source of strength and information that gives Celie pride in her African heritage and knowledge of the American South. Furthermore, she adds “Walker's female characters are distinguished by their ability to bear pain, sorrow, and double burden's indefinitely, as well as having the patience to bear the turmoil experiences in their lives” (Namhata5)

Moreover, due to the oppression she endured, Celie decided to travel with Shug Avery to Memphis. When Mr_ refused, celie responds confidently “You a lowdown dog is what's wrong, I say. It's time to leave you and enter into the Creation. And your dead body just the welcome mat I need” (Walker207). This action represents her liberation. She eventually becomes very successful and comprehends how to engage in relationships with people.

The writer Alice Walker, through her black female protagonist, emphasizes the capability to express one determination to formulate the sense of "the self," especially in the case of Celie's character, who was unable to resist the abuse of her step-father and her husband. She feels that her last exile is to remain silent and invisible. Eventually, she becomes competent enough to fight back against such atrocities through her language, recognizing that such resistance is risky but necessary in order to assert her identity and selfhood within her black community. As a result, in comparison to the first letters, her vocabulary is expanding, and her tone is becoming more assertive. As if she learned how to use language correctly.

Based on what we have mentioned, we can conclude that Celie's letters continue to emphasize the oral rather than the written aspects of the language. Her letters frequently evoke stronger emotions because they discuss personal issues in the manner of a diary. Therefore, she conjures up the African tradition of oral storytelling to transmit knowledge and creativity as she recounts her traumatic experiences by faithfully narrating the dialogue.

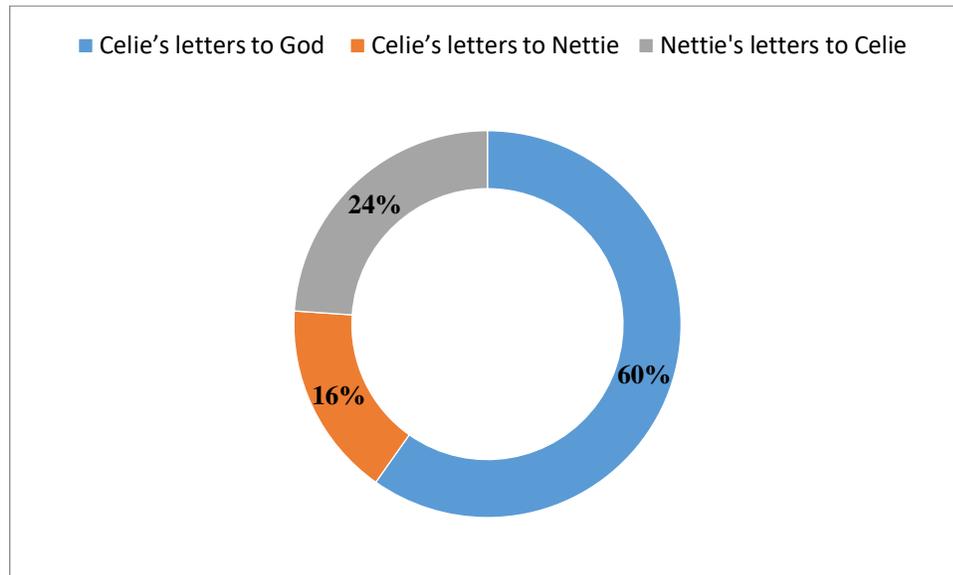
Hasio Pi-Li in his Journal titles "*Language, Gender, and power in the Color purple: Theories and Approaches*" declared Alice Walker's marvelous interplay of language in her novel *The Color Purple*. He expands this idea by maintaining the conscious use of linguistic competence combined with literary competence as a strategy to produce new narratives. He clarifies that this approach of using the "eye dialect" permits Walker to challenge the dominant language in order to make the black voice heard (Hasio97).

"They Eye Dialect" according to Merriam Webster is "the use of misspellings that are based on Standard pronunciation as sez for say and dat for that but usually intended to suggest a speaker's illiteracy or his use of generally nonstandard pronunciations". Hasio mentions "Walker use of 'Eye dialect' demonstrates the fact that Celie's letters adhere the oral tradition of her people" (Hasio99)

Conclusively, *The Color Purple* fiction exposes a story of black people using a non-standard variety of the English language. Walker, the Pulitzer Prize winner, examines this narrative technique to strengthen the legitimacy of black women as the authors of their own stories by revealing linguistic prejudices. Alice Walker wields Black English as an effective tool, which paves the way for the characters to build new identities and uplift their social prestige.

3.4.1 The Analysis of Characters Letters

The percentages of the letters that make up the novels from Celie to God, from Celie to Nettie, and from Nettie to Celie are represented in the following graphs:



Graph1. Percentage of Celie and Nettie's Letters in "The Color Purple"

Discussion:

Certainly, Walker's novel "*The Color Purple*" recognizes the significance of letter form and the way it depicts the protagonist's self-development from a voiceless and cowed girl to an independent woman who owns her life. Currently, Celie has written 55 letters to God, which constitute the majority of the novel, accounting for 60% of the total (92 letters). In these letters, Celie describes her domestic violence and how she endures both psychological and physical abuse by men in her life, as if she only reveals comfort and relief in her vernacular words. After discovering Nettie's letters, which Mr. ___ had hidden in his locked trunk, Celie, the silenced woman, becomes radiant toward the men in her life. When she reads the 22 letters from Nettie, Celie realizes that her sister is safe and became a missionary helper in Africa surrounded by her two missing children Olivia and Adam in Corrine and Samuel's house. Moreover, Nettie's letters constitute about 24% of the total. By reading those letters, we notice that the language of Nettie is gradually

improving from the rural language to more standardized rules after receiving education from Samuel and Corrine. Furthermore, this youngest sister, Nettie, replaced God in Celie's heart and in her letters too saying "I don't write to God no more, I write to you" (Walker199). Celie felt secure and empowered after discovering her sister's letters and starts writing for her instead of God. Celie wrote 15 letters to Nettie which constituting 16% from the total. We can recognize that Celie's language is growing strength and becoming more complex and expressive by time. "I am so happy. I got love, I got work, I got money, friends and time. And you alive and be home soon. With our children"(Walker222).

The African American novelist, Alice Walker details for us the evolvement process of the black female protagonist throughout the novel. From black, impoverished and ignorant Celie to a courageous and undefeated woman who is capable of reconstructing her identity and existence within a turmoil society. Due to the strong solidarity and sisterhood between the two sisters, Celie could eventually liberate her soul and body through the guidance of her sister Nettie. In fact, Walker does not really represent Celie as "voiceless" character because she is able to express herself by writing. However, she wants to emphasize on the process of developing that voice by a revolutionary writing to resist the oppressive clutches of the patriarchal domination. As Henry L. Gates presents in his article "*Color Me Zora: Alice Walker's (Re) Writing of the Speakerly Text*" the idea that "Alice Walker used Celie's voice as a mimic voice yet written one. She describes Celie's growth of self-consciousness as an act of writing" (Gates34), He maintains that Celie places her present self ("Iam") as a device that reminds us that she is writing and, searching for her voice by selecting, then rejecting, word choice or word order (Gates39).

3.5 Dialect Analysis

According to Wolfram Vernacular is used to refer to local or native languages of common communication which contrast with the official language or language of a country. These Vernacular varieties have often been referred as non-standard or non-mainstream dialects (Wolfram and Schilling16). Alice Walker develops an impressively expressive style which draws heavily upon dialect features of Black English vernacular. Actually, dialect characters speech is characterized by many sub-standard features such as spelling and grammatical errors, lack of agreement between subject and verb, double negation, Auxiliary and copula deletion etc. Therefore, this study is based on data collected from the speeches of dialect characters especially Celie's letters in *The Color Purple*, within the framework of an in-depth text-centered analysis. Our purpose is to extract multiple types of linguistic corpora from Celie's Letters to God, Celie's Letters to Nettie and Nettie's Letters to Celie. Correspondingly, the analysis is based on extracting different linguistic features mainly at the phonological and grammatical levels that allow us to see the sub-standard versions of different standard variables. Thus, this analysis relies on studying corpora of data by means of computational methods of analysis using computer data base "AntConc" in order to investigate dialectal variables which supply linguistic evidence for this study. Tables are created based on the data selected from "AntConc" database.

3.5.1. Rhythm and Musicality in Celie's Dialect That Reflect Her Pronunciation in *The Color Purple*

3.5.1.1 Celie's Speech Aspects

Celie's dialect speech patterns tell a lot about her social profile. As we notice here that most of phonological occurring mostly in the consonants level. A closer look at the phonological data of vernacular dialect utilized by Celie in *The Color Purple* shows the following finding.

Fig1.Deletion of Initial unstressed syllables

Feature	frequency	Example
Deletion of Initial unstressed syllables	164	Talking <u>bout</u> don't leave me (03) <u>Cept</u> he don't never hardly beat them (23)

One of the features with the highest frequency is Deletion of Initial Unstressed Syllables, which appears 164 times in the entire work (see Appendix 01)

Fig2.Final Consonant Cluster

Feature	Frequency	Example
Final consonant cluster	1	He never had a <u>Kine</u> word to say to me (1)

Subsequent data analysis demonstrates such words in the vernacular dialect employ last consonant cluster reduction, such as the word "Kine" instead of "kind".(see Appendix 02). Lisa J Green noted that in AAVE when two consonants appear together at the end of a word such as (nd) are reduced to single consonants 'n'. That is, some speakers of varieties of English may produce kind as kin (Green107)

Fig3.The “th” sounds

One of the popular unvoiced consonant in the vernacular is the “Dat” and “Dis” sounds.

Feature	Frequency	Example
“Th” sound in Dis and Dat	4	They say Celie I want <u>dis</u> (17) Celie, I want <u>dat</u> (17)

From the findings we notice that when the “th” sounds occurring in the beginning of a word it pronounced as (d). (See Appendix 03).

3.5.1.2 Syntactic Characteristics of Celie's Dialect

In fact there are many grammatical errors and sentences fragmentation in Celie's dialect. From the AntConc analysis we notice the following results:

Fig4.Characteristics of Celie's Dialect

Features	Quotes	Number of Occurrences
The use of negative "Ain't" the alternative of (auxiliary+not)	She ain't smart either (9)	104
Subject-Verb- non-agreement	I feels poor (15) I loves Harbo, she say (42)	27

One of the most noticed characteristics of AAVE is negative "ain't" as auxiliary verb. (see Appendix4). Ain't the negative form in past simple tense contexts the highest number of Occurrences with 104 in the total of the novel. In addition to other features such as the lack of concordance between subject and verb with considerable number of occurrences which features Celie's social and cultural background for example "I loves every judgment you ever made" (see Appendix 5). Other deviant forms include the Omission of third person singular as in She die screaming and cussing (2). (see Appendix6)

Fig5. Unmarked third person singular 's' in the present tense

Features	Quotes
Unmarked third person singular 's' in the present tense	She die screaming and cussing(2) He pick up a rock (13)

3.5.1.3.Celie's Vocabulary Characteristics in *The Color Purple*

Fig6.Celie's Vocabulary Characteristics in *The Color Purple*

Words	Occurrences Number	Quotes
Us	245	<u>Us</u> both be hitting Nettie's school books pretty hard (10) But <u>us</u> look and look and no purple (22)

The first thing we observe is that, with the highest frequency of occurrences being around 245 times, "Us" is employed as a personal pronoun "we" rather than an object pronoun. (see Appendix7)

3.5.2 Literary Interpretation of Celie's Dialect in *The Color Purple*

African American vernacular English is the primary language of most African American in the United States. It is often distinguished from African American English in term of pronunciation and grammar rules. Therefore, great syntactic differences which deviate this vernacular from Standard English due to many social and cultural factor. Moreover, Alice Walker, the prominent African American author, tends to use this dialect in her work of art *The Color Purple* as a means to empower the speaker while failure in voicing causes silence. Using her informal and distant style, Celie challenges the dominant Standard English to make the black voice heard. Consequently, her pronunciation and vocabulary are typical of African American people who speak in an instinctive and rustic manner. Celie's lack of refinement in her speech suggests that she is at the bottom of the social hierarchy. Her speech contains various substandard language structures, spelling errors, sentence fragmentation, incorrect verb tense and lack of subject-verb agreement, etc.

3.6 Conclusion

The Color Purple characters' dialect and speech patterns reveal a lot about their social and psychological backgrounds. The goal of this study is to explore the use of dialect as a symbol of black cultural heritage in Walker's *The Color Purple*. The emphasis is on using quantitative and qualitative linguistic analysis to investigate the various AAVE features at the phonological and grammatical levels. To ensure the validity of the data, a computational method is used to gather information and count the occurrences of Celie's dialect variable that was taken directly from the novel and stored in the AntConc database.

General Conclusion

In light of these facts, America has constantly been a nation of diversity, where the role of African Americans being shaped in such a segregated society. In this continent, those ethnic groups of descendant slaves share a long history of enslavement and oppression. Therefore, this new living condition left them no choice but to interact with one another. The great migration of those blacks from the rural south toward the cities alters their mode of life and culture. Ultimately, they ended up developing a separate language as a source of their distinct identity and community, not just as a tool for communication.

By conducting an in depth analysis, we found that Alice Walker has awakened the spirit of her characters to reclaim their lost identity to find their "self" through their writings. As a result her black female protagonist's journey transformed from submissiveness to self-recognition. Indeed, Celie's language contains many substandard language structures like spelling errors, sentence fragmentation, incorrect verb tense, and lack of subject-verb agreement. Finally, the findings show that Alice Walker's linguistic choices play a paramount role in the development of the main character identity by providing opportunities to revolt against patriarchal society and maintain her autonomy.

The study results can be used as a resource for researchers and students interested in conducting similar studies, particularly those interested in the micro-linguistic features of vernacular language variation in a specific ethnic community. The study's findings, along with the discussion, are regarded as useful learning materials for educating AAVE. Additionally, it can be beneficial for teachers to uplift their understanding of language differences that might be discovered in their multicultural community.

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List of Appendices

Appendix1 Screenshot 1: Deletion of Initial Unstressed Syllables in *The Color Purple*

AntConc
File Edit Settings Help

Target Corpus
Name: temp
Files: 1
Tokens: 68785

KWIC Plot File Cluster N-Gram Collocate Word Keyword

Types 1/5027 Tokens 154/68785 Page Size 100 hits 1 to 1 of 1 hit

Type	Rank	Freq	Range
1	bout	1	154

AntConc
File Edit Settings Help

Target Corpus
Name: temp
Files: 1
Tokens: 68785

Total Hits: 154 Page Size 100 hits 1 to 100 of 154 hits

File	Left Context	Hit	Right Context
Walker-Alice-The-Color-Purple.pdf	wonder, myself. To wonder. To ast. And that in wondering	bout	the big things and asting bout the big things,
Walker-Alice-The-Color-Purple.pdf	And that in wondering bout the big things and asting	bout	the big things, you learn about the little ones,
Walker-Alice-The-Color-Purple.pdf	hair. But I let Darlene worry on. Sometimes I think	bout	the apples and the dogs, sometimes I don't.
Walker-Alice-The-Color-Purple.pdf	full of stuff she thought she had forgot. Plus stuff	bout	the desert and the Indians and the rocky mountains.
Walker-Alice-The-Color-Purple.pdf	don't leave me, don't go. She ast me	bout	the first one Whose it is? I say God'
Walker-Alice-The-Color-Purple.pdf	my brain and stay. She try to tell me something	bout	the ground not being flat. I just say, Yeah,
Walker-Alice-The-Color-Purple.pdf	like Sofia. I stutter. I mutter to myself. I stumble	bout	the house crazy for Mr blood. In my mind,
Walker-Alice-The-Color-Purple.pdf	never can be ill. Annie Julia was a nasty 'oman	bout	the house. She never want to be here in
Walker-Alice-The-Color-Purple.pdf	stay up late as I can before Mr start complaining	bout	the price of kerosene, then I soak myself in
Walker-Alice-The-Color-Purple.pdf	and hold it against the cloth. That look like it	bout	the right color. Don't you think. She say,
Walker-Alice-The-Color-Purple.pdf	Then I think back to one of Nettie's letters	bout	the sicknesses children have where she at in Africa.
Walker-Alice-The-Color-Purple.pdf	out by the barn. Then Mr off. One good thing	bout	the way he never do any work round the
Walker-Alice-The-Color-Purple.pdf	again, the sheriff know how womens is, anyhow, Sheriff think	bout	the women he know, say, Yep, you right there.
Walker-Alice-The-Color-Purple.pdf	Shug say, uh-oh, and point with her chin, something	bout	to blow right there. B6 Who dis woman, say Squeak,
Walker-Alice-The-Color-Purple.pdf	open they mouth some kind of plea come out. Near	bout	to broke my sorry heart. If you know your
Walker-Alice-The-Color-Purple.pdf	up and down. She bout seven or eight months pregnant.	bout	to bust out her dress. Harpo so black he

AntConc
File Edit Settings Help

Target Corpus
Name: temp
Files: 1
Tokens: 68785

KWIC Plot File Cluster N-Gram Collocate Word Keyword

Total Hits: 10 Page Size 100 hits 1 to 10 of 10 hits

File	Left Context	Hit	Right Context
Walker-Alice-The-Color-Purple.pdf	no matter how good I is. They don't mind.	Cept	for Harpo they won't work. The girls face
Walker-Alice-The-Color-Purple.pdf	woman before? No ma'am, I said. I never did.	Cept	for Sofia, and she so plump and ruddy and
Walker-Alice-The-Color-Purple.pdf	but not. Mr. road to the mailbox. The house quiet,	cept	for the files. They swing through every now and
Walker-Alice-The-Color-Purple.pdf	the door. Every- thing in my room purple and red	cept	the floor, that painted bright yellow. She go right
Walker-Alice-The-Color-Purple.pdf	Harpo and Sofia house it feel just like old times.	Cept	the house new, down below the juke-joint, and
Walker-Alice-The-Color-Purple.pdf	Every sister just about got a child tween her knees,	cept	the two driving the mules, and they all quiet
Walker-Alice-The-Color-Purple.pdf	I reckon. He beat me like he beat the children.	Cept	he don't never hardly beat them. He say,
Walker-Alice-The-Color-Purple.pdf	the cool weather hold. Could be the mailman, I say,	Cept	he driving a little fast. 292 Could be Sofia, say
Walker-Alice-The-Color-Purple.pdf	that match and big floppy Easter hats that match too,	cept	her roses red, mine yellow, and us clam in
Walker-Alice-The-Color-Purple.pdf	big and pink and look sort of like a barn.	Cept	where you would put hay, she got bedrooms and

AntConc
File Edit Settings Help

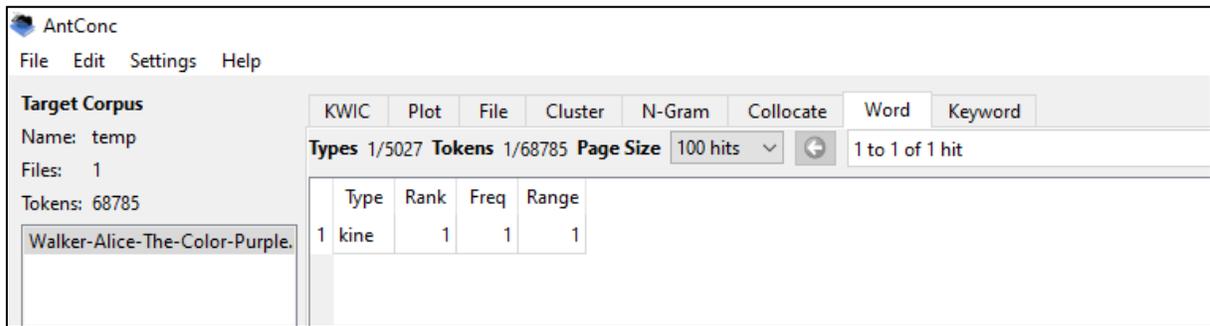
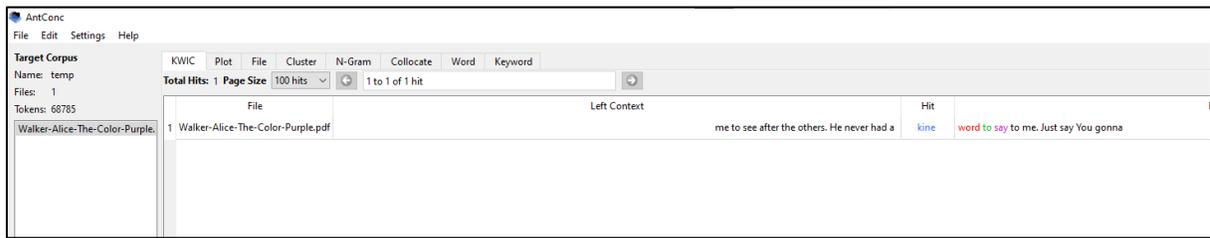
Target Corpus
Name: temp
Files: 1
Tokens: 68785

KWIC Plot File Cluster N-Gram Collocate Word Keyword

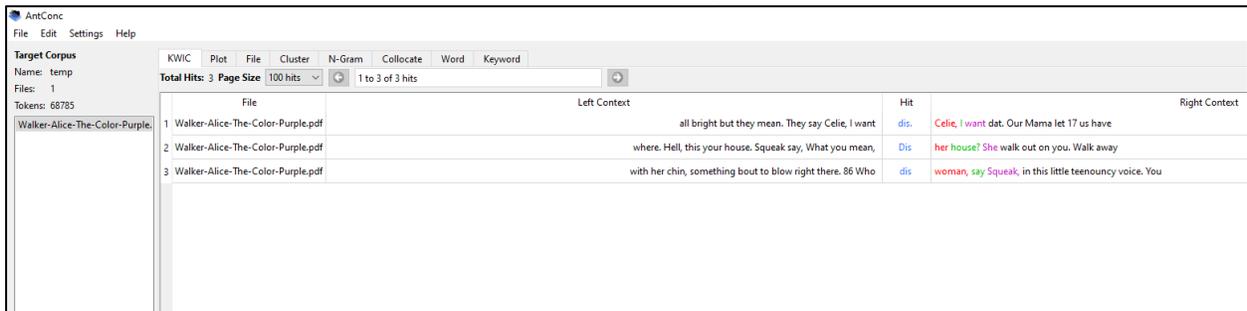
Types 1/5027 Tokens 10/68785 Page Size 100 hits 1 to 1 of 1 hit

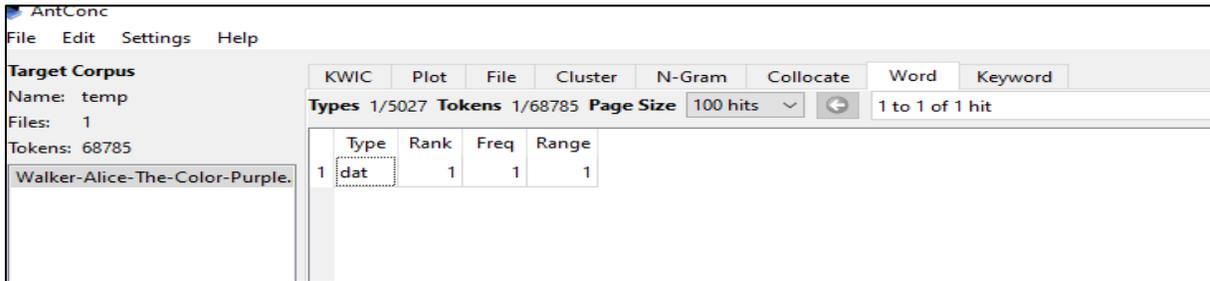
Type	Rank	Freq	Range
1	cept	1	10

Appendix 2 Screenshot 2: Final Consonant Cluster in *The Color Purple*

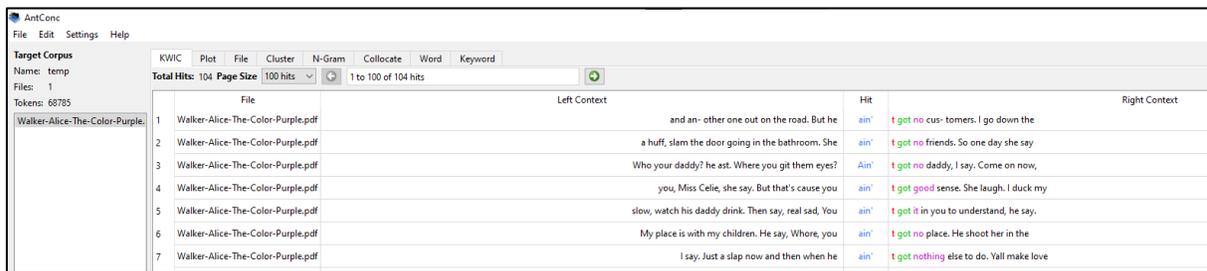


Appendix 3 Screenshot 3 : The “th” Sounds in *The Color Purple*





Appendix 4 Screenshot 4: Ain't the Negative Form in the Past in *The Color Purple*



Appendix 5: Screenshots 5: Subject-Verb-Non-Concord in *The Color Purple*

AntConc
File Edit Settings Help

Target Corpus
Name: temp
Files: 1
Tokens: 68785

KWIC Plot File Cluster N-Gram Collocate Word Keyword
Total Hits: 18 Page Size 100 hits 1 to 18 of 18 hits

File	Left Context	Hit	Right Context
Walker-Alice-The-Color-Purple.pdf	there in the middle of the kitchen. Mind whirling. I	feels like Who Would Have Thought. call. Harpo. Celie, I	
Walker-Alice-The-Color-Purple.pdf	the little wildflowers. Nothing. Now that my eyes opening. I	feels like a fool. Next to any little scrub of	
Walker-Alice-The-Color-Purple.pdf	brought her and her mother closer together, and now Catherine	feels like one of us. By one of us I	
Walker-Alice-The-Color-Purple.pdf	your sister too crazy to kill herself. Most times I	feels like shit but I felt like shit before in	
Walker-Alice-The-Color-Purple.pdf	stuff. You coming back to Tennessee with me. But I	feels daze. My daddy lynch. My mama crazy. All my	
Walker-Alice-The-Color-Purple.pdf	a lot bigger than it was before. Then too I	feels different. Look different. Got on some dark blue pants	
Walker-Alice-The-Color-Purple.pdf	street. I don't have nothing to offer and I	feels poor. She look up and down the street. He	
Walker-Alice-The-Color-Purple.pdf	they have out here, call adobe, so you know I	feels right at home (smile). He a schoolteacher too and	
Walker-Alice-The-Color-Purple.pdf	I wonder. But it hard to think bout them. I	feels shame. More than love, to tell the truth. Anyway,	

AntConc
File Edit Settings Help

Target Corpus
Name: temp
Files: 1
Tokens: 68785

KWIC Plot File Cluster N-Gram Collocate Word Keyword
Total Hits: 8 Page Size 100 hits 1 to 8 of 8 hits

File	Left Context	Hit	Right Context
Walker-Alice-The-Color-Purple.pdf	you got me behind you, anyway, say Harpo. 288 And I	loves every judgment you ever made. He move up and	
Walker-Alice-The-Color-Purple.pdf	the nottiest, shortest, kinkiest hair I ever saw, and I	loves every strand of it. The hair that come out	
Walker-Alice-The-Color-Purple.pdf	about. Titties gonna perk up, button gonna rise again. I	loves to hug up, period, she say. Snuggle. Don't	
Walker-Alice-The-Color-Purple.pdf	thoughtful voice. Did I tell you he writes verses? And	loves to sing? He's a son to make you	
Walker-Alice-The-Color-Purple.pdf	like some Chinese food to celebrate your coming home? I	loves Chinese food. So off us go to the restaurant.	
Walker-Alice-The-Color-Purple.pdf	in my own house. She let out her breath. I	loves Harpo, she say. God knows I do. But I'	
Walker-Alice-The-Color-Purple.pdf	the best stuff God did. And when you know God	loves em you enjoys em a lot more. You can	

AntConc
File Edit Settings Help

Target Corpus
Name: temp
Files: 1
Tokens: 68785

KWIC Plot File Cluster N-Gram Collocate Word Keyword
Types 1/5027 Tokens 18/68785 Page Size 100 hits 1 to 1 of 1 hit

Type	Rank	Freq	Range
1 feels	1	18	1

AntConc
File Edit Settings Help

Target Corpus
Name: temp
Files: 1
Tokens: 68785

KWIC Plot File Cluster N-Gram Collocate Word Keyword
Types 1/5027 Tokens 8/68785 Page Size 100 hits 1 to 1 of 1 hit

Type	Rank	Freq	Range
1 loves	1	8	1

AntConc
File Edit Settings Help

Target Corpus
Name: temp
Files: 1
Tokens: 68785

KWIC Plot File Cluster N-Gram Collocate Word Keyword
Total Hits: 1 Page Size 100 hits 1 to 1 of 1 hit

File	Left Context	Hit	Right Context
Walker-Alice-The-Color-Purple.pdf	curtains, she say. And I run git my pattern book.	I sleeps like a baby now. 44 Dear God, Shug Avery	

AntConc
File Edit Settings Help

Target Corpus
Name: temp
Files: 1
Tokens: 68785

KWIC Plot File Cluster N-Gram Collocate Word Keyword

Types 1/5027 Tokens 1/68785 Page Size 100 hits 1 to 1 of 1 hit

Type	Rank	Freq	Range
1	sleeps	1	1

Walker-Alice-The-Color-Purple.

AntConc
File Edit Settings Help

Target Corpus
Name: temp
Files: 1
Tokens: 68785

KWIC Plot File Cluster N-Gram Collocate Word Keyword

Total Hits: 1 Page Size 100 hits 1 to 1 of 1 hit

File	Left Context	Hit	Right Context
Walker-Alice-The-Color-Purple.pdf	it say. The Queen Honeybee is back in town. Lord,	I wants	to go so bad. Not to dance. Not

Walker-Alice-The-Color-Purple.

Appendix 6 Screenshot 6: Unmarked Third Person Singular in The Present Tense

AntConc
File Edit Settings Help

Target Corpus
Name: temp
Files: 1
Tokens: 68785

KWIC Plot File Cluster N-Gram Collocate Word Keyword

Total Hits: 4 Page Size 100 hits 1 to 4 of 4 hits

File	Left Context	Hit	Right Context
Walker-Alice-The-Color-Purple.pdf	hair. They only six and eight and they cry. They	scream.	They cuse me of murder. By ten o'clock
Walker-Alice-The-Color-Purple.pdf	leg. She swing her foot to one side and he	scream.	What the trouble? I ast. Done stab his foot
Walker-Alice-The-Color-Purple.pdf	God, My mama dead. She die screaming and cussing. She	scream	at me. She cuss at me. I'm big.
Walker-Alice-The-Color-Purple.pdf	can she fight. Every time she have an attack she	scream	enough to wake the dead. Us do what you

Walker-Alice-The-Color-Purple.

AntConc
File Edit Settings Help

Target Corpus
Name: temp
Files: 1
Tokens: 68785

KWIC Plot File Cluster N-Gram Collocate Word Keyword

Total Hits: 12 Page Size 100 hits 1 to 12 of 12 hits

File	Left Context	Hit	Right Context
Walker-Alice-The-Color-Purple.pdf	Who? I ast. Alphonso, she say. Your stepdaddy. How he	die?	I ast. I think of killing, being hit by
Walker-Alice-The-Color-Purple.pdf	say. My daddy got six by my mama before she	die.	I say. He got four more by the wife
Walker-Alice-The-Color-Purple.pdf	Nettie's foot come down on the porch I almost	die.	I stand swaying, tween Albert and Shug. Nettie stand
Walker-Alice-The-Color-Purple.pdf	only white- folks do freakish things like that. My mama	die.	I tell Shug. My sister Nettie run away, come
Walker-Alice-The-Color-Purple.pdf	ever seen. She sicker than my mama was when she	die.	But she more evil than my mama and that
Walker-Alice-The-Color-Purple.pdf	ill first, then their parents. Soon the village began to	die.	By the end of the rainy season, half the
Walker-Alice-The-Color-Purple.pdf	The other children, too. They cry like they mama just	die.	Harpo come to, shaking. I light the lamp and
Walker-Alice-The-Color-Purple.pdf	children. In the rainy season some of you will probably	die.	You people do not last long in our climate.
Walker-Alice-The-Color-Purple.pdf	your grandma. I don't say nothing. I pray to	die.	just so I don't never have to speak.
Walker-Alice-The-Color-Purple.pdf	sick to last long. Dear God, My mama dead. She	die	screaming and cussing. She scream at me. She cuss
Walker-Alice-The-Color-Purple.pdf	here dranning Grandma I'd make them both welcome. or	die	twins. Who am I to tell her who to

Walker-Alice-The-Color-Purple.

Appendix 7 Screenshot7: Select Concordance Line For “Us” in *The Color Purple*

AntConc
File Edit Settings Help

Target Corpus
Name: temp
Files: 1
Tokens: 68785

Walker-Alice-The-Color-Purple.pdf

KWIC	Plot	File	Cluster	N-Gram	Collocate	Word	Keyword
Total Hits: 388 Page Size: 100 hits 1 to 100 of 388 hits							
		File			Left Context	Hit	Right Context
61		Walker-Alice-The-Color-Purple.pdf			instance, one time he hid the yams in peanut butter.	us sit by the fire with Harpo and Sofia and	
62		Walker-Alice-The-Color-Purple.pdf			She pour out five glasses for them, two for us.	us sit in a wooden swing she made last summer	
63		Walker-Alice-The-Color-Purple.pdf			Miss Celie, she say, and put her arms around me.	us sit like thil for maybe half a hour. Then	
64		Walker-Alice-The-Color-Purple.pdf			on, he say, cutting his eyes at her sister wagons. 71	us sit on the steps together. All us hear from	
65		Walker-Alice-The-Color-Purple.pdf			bles, I say to Sofia. God know what I mean.	us sit round the kitchen table and light up. I	
66		Walker-Alice-The-Color-Purple.pdf			I'll show you, I said. And I did. Now	us sit sewing and talking and smoking our pipes. Guess	
67		Walker-Alice-The-Color-Purple.pdf			girls stick together. Two brothers stick with us too, sometime.	us git in a fight, it's a sight to	
68		Walker-Alice-The-Color-Purple.pdf			brother say the same. Albert try to stand up for	us, git knock down. One reason they give him for	
69		Walker-Alice-The-Color-Purple.pdf			up with yam dishes that don't taste like yams.	us, git plates of yam eggs, yam chitlins, yam goat.	
70		Walker-Alice-The-Color-Purple.pdf			that humming before. What humming? Harpo ast. Listen, she say.	us, git real quiet and listen. Sure enough, us hear	
71		Walker-Alice-The-Color-Purple.pdf			say, 290 Oh, the house look so nice, she say, when	us, git to her room. You know I love pink.	
72		Walker-Alice-The-Color-Purple.pdf			of meowing. But Mary Agnes don't care. Pretty soon,	us, git used to it. Then us like it a	
73		Walker-Alice-The-Color-Purple.pdf			sit on the armrest of his chair. He talk to	us, and fondle her arm. This Daisy, he say. My	
74		Walker-Alice-The-Color-Purple.pdf			Nettie, us have a house! A house big enough for	us, and our children, for your husband and Shug. Now	
75		Walker-Alice-The-Color-Purple.pdf			prepared. The women of the village take turns cooking for	us, and some are cleaner and more conscientious than others.	
76		Walker-Alice-The-Color-Purple.pdf			She gets weaker and weaker, and unless she can believe	us, and start to feel something for her children, I	
77		Walker-Alice-The-Color-Purple.pdf			The churches in England were also very eager to help	us, and white men and women, who looked just like	
78		Walker-Alice-The-Color-Purple.pdf			could figure out a way for us to run away,	us, both be hitting Nettie's school- books pretty hard,	
79		Walker-Alice-The-Color-Purple.pdf			funny to me. That funny. I laugh. She laugh. Then	us, both laugh so hard us flop down on the	
80		Walker-Alice-The-Color-Purple.pdf			us. Joseph said they belonged to Corrine. The woman looked	us, both over, and said something else. We looked at	
81		Walker-Alice-The-Color-Purple.pdf			on top of me, do his business, in ten minutes	us, both sleep. Only time I feel something stirring down	
82		Walker-Alice-The-Color-Purple.pdf			tween Samuel and I reckon it must be Adam. Then	us, both start to moan and cry. Us totter toward	
83		Walker-Alice-The-Color-Purple.pdf			Too late to cry, Miss Eleanor Jane, say Sofia. All	us, can do now is laugh. Look at him, she	
84		Walker-Alice-The-Color-Purple.pdf			Naw. Bright skin. She smart too though, I think. Sometime	us, can git her away from her daddy. I know	
85		Walker-Alice-The-Color-Purple.pdf			that coming yonder? ast Albert, look- ing up the road.	us, can see the dust just a-flyin. Me and him	

AntConc
File Edit Settings Help

Target Corpus
Name: temp
Files: 1
Tokens: 68785

Walker-Alice-The-Color-Purple.pdf

KWIC	Plot	File	Cluster	N-Gram	Collocate	Word	Keyword
Types 1/5027 Tokens 388/68785 Page Size 100 hits 1 to 1 of 1 hit							
Type	Rank	Freq	Range				
1 us	1	388	1				

ملخص

تتمتع اللغة الإنجليزية الأمريكية الأفريقية بخصائص صوتية و مرفلوجية و نحوية معينة، يختار العديد من الكتاب الأمريكيين الأفارقة ك: (أليس وولكر) في روايتها الشهيرة "اللون الأرجواني" والتي تعد عملا تحريريا إبداعيا وفكريا، استعمال لغة الزنوج لإبراز التنوع اللغوي الذي يفسر بعض الحدود الاجتماعية الموجودة في الرواية، من الناحية الموضوعية و الاسلوبية، تحاول الكاتبة والناشطة النسوية (أليس وولكر) جعل شخصياتها تنتصر على جميع أشكال الاضطهاد التي يعيشها السود في جنوب الولايات المتحدة في قالب درامي و تصعيدي يقود هذه الشخصيات الى متغيرات لن تكون الا تمردية على جميع انواع القمع موظفة اسلوب الرواية في السرد الذي يجعلهم مترابطين. على خضم التنوع الثقافي و اللغوي تهدف (أليس وولكر) إلى طرح قضية لغة الزنوج كأداة للهوية الأفريقية و رمز من رموز التنوع الثقافي الأفريقي العريق. لذلك تستند هذه الدراسة على استخدام تقنية إلكترونية عن طريق نقل بيانات الكمبيوتر من برنامج AntConc لتحليل اللهجة الإنجليزية السوداء على مستوى الصوتي والنحوي.

الكلمات المفتاحية: اللغة الإنجليزية الأمريكية الأفريقية العامية، التمييز على أساس اللغة، اللهجة العامية، آليات السرد، العبودية، الهوية.

Résumé

L'anglais noir a certaines caractéristiques phonologiques, morphologique et syntaxiques. Certes, de nombreux écrivains afro-américains, comme Alice Walker dans son roman «La Couleur Pourpre» optent pour l'utilisation la vernaculaire AAVE pour évoquer une diversité linguistique qui explique certaines frontières sociales existant dans le roman. Stylistiquement et thématiquement, Walker tente de faire triompher ses personnages principaux sur toutes formes d'oppression par l'écriture qui les maintient liés et montre comment la Langage et l'identité sont interconnectées les unes aux autres. Cette étude l'importance de la langue noir anglaise dans «La Couleur Pourpre» comme indicateur qui permet aux personnages principaux d'atteindre la métamorphose sociale et de renforcer de développement identitaire. Par conséquent, cette étude est basée sur l'utilisation d'une technique électronique en relayent de donné informatique à partir du logiciel «AntConc» pour l'analyse du discours de la langue AAVE des caractères aux niveaux phonologique et grammatical. Le but de cette étude est d'examiner l'emploi de l'anglais noir par Alice Walker comme une manifestation de l'identité propre des Noires comme une source de leur fierté ethnique.

Mots Clé : Anglais vernaculaire afro-américain, Préjudice linguistique, L'esclavage, Mécanismes épistolaires, l'identité.