UNIVERSIDADE DE LISBOA

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Non-Standard Language in Zadie Smith's *White Teeth*: The Novel and its TV Adaptation

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Tese orientada pela Prof.ª Doutora Rita Queiroz de Barros, especialmente elaborada para a obtenção do grau de Mestre em Estudos Ingleses. MESTRADO EM ESTUDOS INGLESES E AMERICANOS ÁREA DE ESPECIALIZAÇÃO DE ESTUDOS INGLESES

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To the memory of my dear mother,
Mansoni Makanda Elisabeth (1954-2008),
who encouraged me to focus my life on studying rather than business.

“Better a little with righteousness than much gain with injustice.”

Proverbs 16:8

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Finally, may those whose names do not appear here forgive me, I am grateful for all your support.

List of Abbreviations

- **cf.**: confer / compare with
- **e.g.:** exempli gratia / for example
- **i.e.**: id est / that is to say
- **MLE**: Multicultural London English
- **TV**: television
- **SAE**: South Asian English
- **UK**: United Kingdom
- **vs.**: versus
- **WT**: White Teeth
- ***** : In the present dissertation, the use of the asterisk (*) identifies speech including non-standard elements, as in:

* Clara: 'Man … **dey** knock out,' she lisped, seeing his surprise. 'But I **tink** to myself: come **de** end of **de** world, **d'Lord** won't mind if I have no **toofs**.' She laughed softly (Smith 24-25).

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Abstract

Novels are mostly written in standard language, but they can also resort to non-standard linguistic varieties, for different purposes. This rhetorical strategy has been theorized, in particular by Mikhail Bakhtin (1981), and has a long tradition of use in literature in English. It dates back to at least the fourteenth century, with Chaucer, and does not seem to disappear. Furthermore, in more recent times language variation has been imported into audio-visual fiction, where the resource to a multiplicity of English(es) beyond the standard is obvious.

My dissertation focusses on *White Teeth,* Zadie Smith's first novel, as it is a very good example of a recent novel which deals with a multiplicity of different varieties of English and which has also been adapted for television. It therefore provides a particularly interesting corpus for a contrastive analysis on the use of non-standard English in written and audio-visual fiction, a perspective from which it has not been considered in the literature so far.

Ever since its publication, *White Teeth* has been the object of interest to both the general reading public and academics. Several essays in the domain of English Literary Studies have been produced, and some of them considered microlinguistic aspects as well. However, no study had so far tried a contrastive analysis between the literary text and the television adaptation, which is the object of this dissertation.

The first goal of this dissertation is to identify the characteristics of non-standard English(es) used in the novel and in its television adaptation. Furthermore, attention will be directed to the means used to represent non-standard speech, including metalanguage, in both the novel and the television adaptation.

The results of the study are summed up in the conclusion.

Key words: Non-Standard Language, heteroglossia, TV Adaptation Zadie Smith.

Resumo

Os romances são, na sua maioria, escritos em língua padrão, embora também possam fazer uso de variedades linguísticas não padrão, para diferentes finalidades. Esta estratégia retórica, teorizada em particular por Mikhail Bakhtin (1981), tem uma longa tradição na literatura de língua inglesa. Ela remonta pelo menos ao século XIV, com Chaucer, e não parece desaparecer. Para além disso, em tempos mais recentes foi importada pela ficção audiovisual, onde é óbvio o recurso a uma multiplicidade de formas de inglês que divergem da norma.

A minha dissertação foca-se no primeiro romance de Zadie Smith, *White Teeth*, já que se trata de um bom exemplo de um romance recente que recorre a uma multiplicidade de diferentes variedades de inglês e que foi adaptado para televisão. Constitui, por conseguinte, um caso particularmente interessante para análise contrastiva do uso de inglês não padrão em ficção escrita e audiovisual, perspetiva sob a qual não foi considerado na bibliografia até ao momento.

Desde a sua publicação, *White Teeth* tem sido objecto de interesse do público leitor e de académicos. Várias dissertações foram escritas sobre este romance, sobretudo no domínio dos Estudos Literários, e algumas delas tiveram em consideração aspetos microlinguísticos. Contudo, até agora nenhum estudo havia tentado uma análise contrastiva do texto literário e da adaptação televisiva, que é o principal propósito da presente dissertação.

Assim, o objetivo mais imediato deste trabalho é identificar a presença e as características das formas de inglês não padrão que são utilizadas no romance e na sua adaptação televisiva.

A dissertação apresentada começa com uma introdução, onde se esclarece a questão a investigar e se apresenta o romance *White Teeth* e respectiva adaptação televisiva e se apresenta o plano de trabalho.

O capítulo seguinte, "Heteroglossia na Ficção", explicita o enquadramento teórico adoptado. Começa-se por apresentar a noção de heteroglossia e referir as formas de integração de linguagem não padronizada nos textos literários. Em seguida, são discutidas as principais funções de linguagem não padrão no texto literário.

O terceiro capítulo, "Inglês não padrão no romance *White Teeth*", será dedicado inteiramente à apresentação da heteroglossia do romance em análise. Completando duas análises anteriores do texto (Rotenberg 2015 e Kollamagi 2016), apresento uma análise do inglês não padrão constante da versão escrita de *White Teeth.* Para além de

apresentar a metodologia utilizada, este capitulo identifica, descreve e exemplifica os ingleses não padrão utilizados por Smith no seu romance, considerando, as características fonológicas, morfossintácticas e lexicais destas diferentes variedades linguísticas; considera, ainda, a localização e as funções que essas variedades não padrão apresentam no texto.

No capítulo quarto, "*White Teeth*: Heteroglossia na adaptação para a televisão", procede-se a uma análise da presença de variedades não padrão do inglês nos diferentes episódios que integram a série televisiva *White Teeth* e que se resumem a seguir.

Parte I - "O Segundo Casamento Peculiar de Archie Jones", este episódio mostra, em primeiro lugar, as escolhas religiosas de Hortense Bowden, uma testemunha de Jeová, sua convicção do fim iminente do mundo e a conversão do namorado de Clara Bowden na época (Ryan Topps) a essa confissão religiosa depois de um acidente de scooter que ambos têm e no qual Clara quebra os dentes. Esses eventos são seguidos pelo distanciamento de Clara em relação a sua mãe e namorado, e seu casamento com Archie Jones, que tentou cometer suicídio. O casal dá à luz uma menina chamada Irie Jones. Em segundo lugar, o casamento arranjado entre duas famílias de Samad Iqbal e Alsana Begum, o casal deu à luz dois gémeos, ou seja, Magid e Millat Iqbal.

Parte II - "A Tentação de Samad", este episódio apresenta as diferentes formas de tentação a que Samad é sujeito, pelo país de acolhimento (Grã-Bretanha) e respectiva população. Samad, Muçulmano e casado é seduzido por uma professora dos filhos, inglesa, Poppy Burt-Jones. Após uma dura batalha contra essa tentação, Samad termina com sua amante e também decide enviar o mais brilhante dos seus gémeos para o Bangladesh, sem o consentimento de sua esposa, para que ele possa aprender e praticar a fé e a cultura muçulmanas e ser poupado às tentações do mundo ocidental.

Parte III - "O problema com Millat", este episódio foca o comportamento adoptado por Millat, o gémeo que permaneceu na Inglaterra, face aos seus pais; é ressentido por eles e atribuído à má influência da cultura europeia.

Parte IV - "O retorno de Magid Iqbal", esta última parte da série apresenta o retorno de Magid do Bangladesh. As expectativas de seu pai não foram cumpridas. Magid não aderiu à religião e cultura muçulmanas e estudou ciências na universidade. Em segundo lugar, dentro deste episódio, também há a integração de Millat, o outro gémeo Iqbal no grupo de KEVIN para defender os valores do Alcorão e Joshua, filho de Marcus Chalfen em um grupo F.A.T.E. para proteger os interesses dos animais.

Em cada um desses episódios, há uma forte presença de dialecto e linguagem não padrão. As características linguísticas não padronizadas caracterizam o discurso dos imigrantes e de seus descendentes, mas também dos falantes nativos de inglês. Este capítulo foca as particularidades linguísticas não padronizadas.

Finalmente, a comparação entre o romance *White Teeth* e a respectiva adaptação televisiva é prosseguida através da análise comparativa do comportamento e caracterização linguísticos da personagem Samad em ambas as versões. Esta comparação permite concluir que a divergência face ao padrão é mais acentuada na versão televisiva do que no romance, sobretudo no plano fonológico, o que pode alterar a leitura final do texto. Este trabalho mais detalhado confirma ainda que o uso da metalinguagem é raro em adaptações audiovisuais.

Os resultados do estudo estão resumidos na conclusão.

Palavras-chave: Linguagem não padrão, heteroglossia, Zadie Smith adaptação televisiva

I. INTRODUCTION

1.1 Research question

As Kaisa Rotenberg reminds us in her work entitled *Heteroglossia in Zadie Smith's Novel White Teeth*, 'British literature is often assumed to be written in Standard British English' (58). In other words, literary works are expected to be written in standard language, but sometimes, for certain reasons, authors choose to use non-standard language, namely regional and social dialects. Following Norman Blake's pioneering study on the subject, "Non-Standard Language in English Literature", published in 1981, Barros concludes that, 'this stylistic resource was introduced in English literature as early as the late fourteen century, when the necessary conditions for the literary exploitation of linguistic diversity were emerging' (224). In more recent times, this resource was exported into audio-visual fiction, in which the use of a multiplicity of English(es), standard and non-standard, is certainly conspicuous. However, the differences in (part of) the media used in literary and audio-visual fiction may imply differences in the degree and forms of representation of non-standard language, with possible implications for the interpretations of the texts. It is this topic, clearly still under researched cf. Hodson (2014), that I want to study in my dissertation.

To pursue this goal, I will consider one text in its written and audio-visual versions. This text is Zadie Smith's first published work, *White Teeth*, dated 2000. This choice was motivated by many factors.

Firstly, *White Teeth* is a recent text, which shows that the traditional resource to different varieties of the language, usually known as "heteroglossia" (Bakhtin 324), is still an important fictional device. Secondly, the text in question raised a great interest, from the general reading public, critics and academic researchers alike, including those interested in heteroglossia (e.g. Mair (2003), Hodson (2014), Rotenberg (2015), Kollamagi (2016)). Thirdly, I am interested in further investigating extraterritorial English(es) and English-based creoles, which, though the above-mentioned novel is set in London, are represented in the text, namely Jamaican and South Asian varieties. Finally, and more importantly, it was adapted for a television series just two years after its publication.

Zadie Smith's *White Teeth* therefore provides a particularly interesting corpus for a contrastive analysis on the use of non-standard English in written and audio-visual fiction, a perspective from which it has not been considered in the literature so far.

1.2 *White Teeth*: a presentation

The novel *White Teeth* was published at the very end of the twentieth century. It was written by Zadie Smith, born and raised in Willesden, an external district of Northwest London, in 1975. She is the daughter of Harvey Smith, an Englishman, and Yvonne Bailey, a Jamaican. She started writing poems and stories quite early and studied literature at Cambridge University, from where she got a Bachelor of Arts in 1998. She was still a student when she began working on the novel *White Teeth* and sold an 80-page sample of the work. Some years later, she put the finishing touches on this first novel, eventually published in 2000 and republished in 2001. It was immediately acclaimed by critics and often awarded. This is confirmed in an online publication entitled "A Class Unconventional: Biographies-Writers and Poets", dated 2010 and quoted below:

> […] the book won a number of awards and prizes, including the *Guardian* First Book Award, the Whitbread First Novel Award, and the Commonwealth Writers Prize (Overall Winner, Best First Book). It also won two EMMA (BT Ethnic and Multicultural Media Awards) for Best Book/Novel and Best Female Media Newcomer, and was shortlisted for the *Mail on Sunday*/John Llewellyn Rhys Prize, the Orange Prize for Fiction and the Author's Club First Novel Award. *White Teeth* has been translated into over twenty languages (Students' Academy 272).

Ever since the publication of *White Teeth,* Zadie Smith has written poems, stories and non-fiction. Her second novel was *The Autograph Man*, published by Hamish Hamilton in 2002; *On Beauty* followed in 2005, published by Hamilton once again; in 2012 she published *NW*; in 2016, she wrote *Swing Time*, published by Penguin Press; and more recently, in 2018, she finished another novel, *Feel Free*, published by the Penguin Press.

White Teeth is set in England in the last quarter of the twentieth century. It focuses on the lives of two former army companions – Samad Miah Iqbal, a Bangladeshi, and Archie Jones, an Englishman – while being dominated by the members of three families in Willesden.

The first one is that of Archie (Alfred Archibald) Jones. He had divorced an Italian woman, Ophelia Diagilo, and, after a failed attempt at suicide and the encouragement of his friend Samad to rebuild his life, he marries the young Jamaican Clara Bowden. Clara is a Jehovah's Witness, who used to preach the Gospel door to door. They have one girl, named Irie Ambrosia Jones, who will give birth to a daughter of one of Samad Iqbal's twin sons. The second family is that of Samad Miah Iqbal, a Bangladeshi Muslim. He marries Alsana Begun, the woman he had been promised to marry before she was born. They have two twin boys: Magid, a very intelligent child sent to Bangladesh at the age of nine, in the hope that he would be educated under the teachings of Islam, but who becomes an Anglicised atheist devoted to science; and Millat, less bright, kept in England, as a child more interested in western culture, but who eventually joins a militant Muslim fundamentalist brotherhood. The last family is composed of Marcus Chalfen, a renowned Jewish geneticist and academic, his wife Joyce, and their four children; one of them is Joshua Chalfen (Josh), a classmate of Irie Jones and the Iqbal twins at school. The story focuses on the dilemmas faced by Jamaican and South-Asian immigrants (Clara and her mother, and Samad and Alsana, respectively) and their children (Irie and the Iqbal twins) in the multiracial and multicultural British capital, while depicting some cultural traits of the British middle- and working-classes.

Composed of 542 pages, the novel is divided into twenty chapters, that is, *The Peculiar Second Marriage of Archie Jones; Teething Trouble; Two Families; Three Coming; The Root Canals of Alfred Archibald Jones and Samad Miah Iqbal; The Temptation of Samad Iqbal; Molars; Mitosis; Mutiny!; The Root Canals of Mangal Pande; The Miseducation of Irie Jones; Canines: The Ripping Teeth; The Root Canals of Hortense Bowden; More English than the English; Chalfenism versus Bowdenism; The Return of Magid Mahfooz Murshed Mubtasim Iqbal; Crisis Talks and Eleventh-hour Tactics; The End of History versus The Last Man; The Final Space; and Of Mice and Memory*. These chapters are organised in four parts, i.e. *Archie 1974, 1945*; *Samad 1984, 1857*; *Irie 1990, 1907;* and *Magid, Millat and Marcus 1992, 1999*.

As to the title of the novel, *White Teeth*, it can be considered as a symbol of mankind. Every human being has white teeth, even though those teeth are not set against the same skin colour and do not have the same alignment in everyone's mouth. Furthermore, White Teeth may represent language, because all people use language as a means of communication, but not all speak the same way. This is in line with the

author's focus on multiculturalism, migration, (non-)integration, and identity in the novel, which is also expressed by means of language. The metaphor "teeth" appears in various passages of the novel.

In 2002, *White Teeth* was adapted for a 194-minute television series aired by Channel 4. This series was directed by Julian Jarrold and had Zadie Smith as a creative consultant. Below is a short presentation of the four parts which constitute the television series.

The first part is titled *The Peculiar Second Marriage of Archie Jones*. This episode shows, first of all, the religious choices of Hortense Bowden, a Jehovah witness, her conviction of the imminent end of the world and the conversion of Clara Bowden's boyfriend at the time (Ryan Topps) into that religious confession. This happens after a scooter accident they both have and in which Clara has her teeth broken. These events are followed by Clara's estrangement towards her mother and boyfriend, and her ensuing marriage with Archie Jones, who had tried to commit suicide. The couple gave birth to a girl named Irie Jones. Secondly, the arranged marriage between two families of Samad Iqbal and Alsana Begum, the couple gave birth to two twins, namely Magid and Millat Iqbal.

The second part is entitled *The Temptation of Samad*. This episode is based on the different forms of temptations that Samad is subject to by both the country (Britain) and its people (Britons). The Muslim and married Samad is seduced by the pretty, red-headed, British music teacher of his two twins, Ms Poppy Burt-Jones. After a hard battle with this temptation, Samad breaks up with his mistress. He also decides to send the brightest of his twins to Bangladesh, without his wife's consent, so that he can learn and practice the Muslim faith and culture and be spared the temptations of the Western world.

The third part of the television series is entitled *The Trouble with Millat.* This episode focuses on the behaviour adopted by Millat, the twin who has remained in England, towards his parents; it is resented by them and attributed to the bad influence of European culture, totally different from their original one.

The title of the fourth part is *The Return of Magid Iqbal*. This last part of the television series is based firstly on the return of Magid, the other Iqbal twin from Bangladesh. His father's expectations were not fulfilled. Magid has not adhered to the Muslim religion and culture and has studied science at University. Secondly, within this episode, there is the integration of Millat, another Iqbals twin into the Keepers of the

Eternal and Victorious Islamic Nation, a new radical movement where politics and religion are two sides of the same coin; and Joshua, the son of Marcus Chalfen, integrates the group FATE to conduct a terror campaign against animal testers, torturers and exploiters, sending death threats to personnel at make-up firms, breaking into labs, kidnapping technicians and chaining them to hospital gates.

1.3 Work plan

The main goal of my research is to analyse the use and representation of non-standard language in the novel *White Teeth* and its TV adaptation. In other words, this dissertation focuses on the depiction of the language of Zadie Smith's characters in each of these media, which, since literary texts cannot be directly transposed into the screen, may be different.

In order to achieve this goal, in the first place I will present a review of references devoted to the use of dialect in fiction, considering in particular the forms and means of representation of non-standard language in literary texts and the intentions that usually underlie the use of such kind of language (chapter 2, *Heteroglossia in Fiction*). My main reference will be Hodson (2014), complemented by Delabastita (2002) for the identification of functions of non-standard language in fiction.

Then I will concentrate on the particular case of the novel *White Teeth* (chapter 3, *White Teeth*: *Non-Standard English(es) in the Novel*). I will consider two studies which have already been published on the diversity of language varieties or heterolingualism in the novel, namely Rotenberg (2015) and Kollamagi (2016). I will also provide examples of the presence of non-standard English(es) in the work and discuss their meaning and effects.

In the following section of my dissertation (chapter 4, *White Teeth: Non-Standard English(es) in the TV Adaptation*) I will analyse the non-standard language used in the four parts of *White Teeth*'s television adaptation.

I will conclude my dissertation with chapter five, *White Teeth: the Novel vs. the Television Adaptation*, which will consider the transposition of non-standard English(es) from the pages of the novel to the screen.

This topic will be dealt with through a comparative analysis of the character Samad in both versions, more specifically of Samad's linguistic characterisation by means of pronunciation, grammar, and lexicon in the novel and television adaptation.

To my knowledge, this is the first time that the television series based on *White Teeth* is considered in an academic study. This analysis will again draw especially on Rotenberg (2015), Kollamagi (2016) and Hodson (2014). As this last author, I will always bear in mind that "a film adaptation of a novel should not be judged simply on its faithfulness to the source text, but as a work of art in its own right" (Hodson 129) and that "when analysing a scene for its dialect representation, it is worth watching the scene several times, focusing in turn upon accent, vocabulary and grammar" (Hodson 45).

Finally, in the analysis of Zadie Smith's work I will consider the teachings of sociolinguistics and resort to the descriptions of the non-standard varieties present in *White Teeth* available in the literature, in particular by Wells (1982a) and by Melchers and Shaw (2003).

II. HETEROGLOSSIA IN FICTION

2.1 Definition

The term heteroglossia is a translation of *разноречие* which was coined by the Russian literary scholar, philosopher and semiotician Mikhail Bakhtin (1895–1975), and implies the use of "another's speech in another's language" (Bakhtin 324). It was used for the first time in "Discourse in the novel", written between 1929 and 1936 but published in English translation only in 1981. In his (translated) words, heteroglossia corresponds to the "internal differentiation, the stratification characteristic of any national language" (67) and to the use of "extra-literary language(s)" in fictional works. So heteroglossia can be considered as someone's speech interpreted by another person through an oral or written text, leading to the use of different language varieties in the same fictional text, including non-standard dialectal forms. This rhetoric device is, according to Bahktin, "the basic distinguishing feature of the stylistics of the novel" (263).

The usage of non-standard language in fiction can emerge in different places, through different linguistic units and with different functions. All of these aspects are discussed and exemplified in the sections below, drawing in particular on Hodson (2014) and Delabastita (2002). These references are also the sources of some of the examples presented.

2.2 Where?

Heteroglossia can be introduced in fictional works in different ways. Jane Hodson highlights the three key places in which non-standard language can be intertwined in literary texts.

The first and "most canonical place to find dialect representation in literary texts" is **direct speech**, that is to say, characters' utterances (Hodson 84). The excerpts from the novel *White Teeth* quoted below illustrate this possibility, since they show not only but especially the presence of the non-standard Jamaican creole in the speech of the Jamaican character Hortense Bowden The relevant items are highlighted, as in all examples used henceforward in this dissertation:

‘Ha!’ cried Hortense, almost triumphant. ‘You tink you can hide your friends from me for ever? De bwoy was cold, I let ’m in, we been havin’ a nice chat, haven’t we young man?’
‘Mmm, yes, Mrs Bowden.’
‘Well, don’ look so shock. You’d tink I was gwan eat ’im up or someting, eh Ryan?’ said Hortense, glowing in manner Clara had never seen before.
‘Yeah, right,’ smirked Ryan. And together, Ryan Topps and Clara’s mother began to laugh (Smith 40).

In this text there are various signs of non-standard pronunciation, as for example the simplification of word final consonant cluster resulting in the omission of the alveolar plosive [t] in **don’** [dɔ:n] (instead of **don’t** [dəʊnt]); the pronunciation of the dental fricative [ð] as alveolar plosive [d], as in **de** [də] (instead of **the** [ðə]); the pronunciation of the dental fricative [θ] as an alveolar plosive [t], as in **tink** [tɪŋk] and **someting** [ˈsʌmtɪŋ] (instead of **think** [θɪŋk] and **something** [ˈsʌmθɪŋ]); the use of g-dropping as in, **havin’** (instead of **having** or [hævɪŋ]); the suppression of the initial glottal fricative [h] in **im** (instead of **him** [hɪm]); the use of the glide [w] after a stop and before a vowel, as in **gwan, bwoy** (instead of **going** [ˈgəʊɪŋ], **boy** [bɔɪ]); there is also a non-standard pronunciation of **yes** /jɛs/ indicated by the non-standard spelling of the word **yeah**.

Another very interesting example of the use of non-standard language in direct speech can be taken from a well-known text of the Nigerian novelist Chinua Achebe’s work *Arrow of God*, dated 1964. It is the following:

“Unachukwu hesitated and scratched his head. ‘Dat man wan axe master queshon.’ ‘No questions.’ ‘Yessah.’ He turned to Nweke. ‘The white man says he did not leave his house this morning to come and answer your questions” (Achebe 83).

In this example, it is made clear that the dental fricative [ð] is pronounced as the alveolar plosive [d] (**dat**, instead of **that**); there is also simplification of word final clusters, since **want** /wɒnt/ is represented as **wan**. These peculiarities of pronunciation are represented, as above, by means of (re)spelling. In other words, **queshon** and **yessah**, instead of **question** /ˈkwɛstʃ(ə)n/ and **yes** /jɛs/.

The second “place to find dialect representation in literary texts is in the **narrative voice**” (Hodson 86), that is to say, the voice telling the story. It may be either a first or a third person narration.

A famous example of first-person narration presenting non-standard English is provided by the first lines of Mark Twain well-known work *The Adventures of Huckleberry Finn*, dated 1885, as follows:

You don't know about me without you have read a book by the name of *The Adventures of Tom Sawyer*; but that ain't no matter. That book was made by Mr. Mark Twain, and he told the truth, mainly. There was things which he stretched, but mainly he told the truth. That is nothing. I never seen anybody but lied one time or another, without it was Aunt Polly, or the widow, or maybe Mary. Aunt Polly -- Tom's Aunt Polly, she is -- and Mary, and the Widow Douglas is all told about in that book, which is mostly a true book, with some stretchers, as I said before.

In this passage, we can find the use of double negatives (as for example, **that ain't no matter**); the non-standard use of **made** instead of **written**; lack of concordance between verb and noun (as for example, **There was things which he stretched**); elimination of the aspectual auxiliary verb **have** (as for example, **I never seen anybody but lied one time or another)**; **is**, the auxiliary verb is used instead of **are** (as for example, Aunt Polly -- Tom's Aunt Polly, she is -- and Mary, and the Widow Douglas **is** all told about in that book).

An example of third person narration using non-standard language can be provided by Thomas Hardy's short story "Absent-mindedness in a parish choir", published in [1996] 1891:

Twas so mortal cold that year that they could hardly sit in the gallery; for though the congregation down in the body of the church had a stove to keep off the frost, the players in the gallery had nothing at all. So Nicholas said at morning service, when 'twas freezing an inch an hour, 'please the Lord I won't stand this numbing weather no longer: this afternoon we'll have something in our inside to make us warm, if it cost a king's ransom (Hardy 507).

Besides the use of the respelling **twas**, the narrator here uses double negatives (as for example, **I won't stand this numbing weather no longer**) and elimination of third person –s inflexion (as for example, **if it cost a king's ransom**).

The third place in which non-standard language can be included in fictional texts is in the so-called **free indirect discourse.** In Jane Hodson's words, "free indirect discourse is a literary process that gives access to the words and thoughts of the character without breaking the thread of the story, combining characteristics of direct and indirect styles", that is to say, "when there is some blending between the speech or thought of a character and the narrative voice" (Hodson 87). Below is an example,

presented by the same author and taken from Alan Sillitoe's *Saturday Night and Sunday Morning*, published in 1958:

The doors closed behind him. He hurried up the street, pushed his way through a gang of soldiers towards lights and main-road traffic, walking away from the obstinacy of two women who had no use for him. He cursed them in foul, well-polished language: they had come out for a night on the batter, he said to himself, and had got the shock of their lives when he walked into the Match and settled himself at their table. They had drunk his stout, and hadn't got guts enough to say he was not wanted. Not that he minded them drinking his stout. He expected it from Nottingham women who, he told himself, were cheeky-daft and thought so much of them-selves that they would drink your ale whether they liked your company or not. Whores all of them. Never again (Sillitoe 168-9).

The three contexts of representation of non-standard language in literary texts mentioned so far constitute direct representations of that kind of speech. However, it is also possible to represent non-standard language indirectly, namely by means of **metalanguage**. This is defined by Jane Hodson as "talk about talk" (147) and, in literary texts, it can occur in various contexts.

The first one is provided by **paratexts**. According to Jane Hodson, "the first place to look for metalanguage about dialect is in the paratexts that often accompany literary texts" (151). These are used to "convey information, suggest interpretations or offer advice to the reader as he or she encounters the main body of the text" and include prefaces, dedications, foot-notes, glossaries, indexes, and so forth. An example of this possibility is presented below. It is suggested by Jane Hodson and taken, once again from Mark Twain's "The Adventures of Huckleberry Finn", in which there is a preliminary explanatory note:

EXPLANATORY

IN this book a number of dialects are used, to wit: the Missouri negro dialect; the extremest form of the backwoods Southwestern dialect; the ordinary "Pike County" dialect; and four modified varieties of this last. The shadings have not been done in a haphazard fashion, or by guesswork; but painstakingly, and with the trustworthy guidance and support of personal familiarity with these several forms of speech.

I make this explanation for the reason that without it many readers would suppose that all these characters were trying to talk alike and not succeeding.

THE AUTHOR (1884 [1985], "The Adventures of Huckleberry Finn").

The second example of paratext with metalinguistic information is taken from the preface of the second edition of "Castle Rackrent", published in 1880:

The author of the following memoirs has upon these grounds fair claims to the public favor and attention; he was an illiterate old steward, whose partiality to the family in which he was bred and born, must be obvious to the reader. He tells the history of the Rackrent family in his vernacular idiom, and in the full confidence that Sir Patrick, Sir Murtagh, Sir Kitt, and Sir Condy Rackrent's affairs, will be as interesting to all the world as they were to himself. Those who were acquainted with the manners of a certain class of gentry of Ireland some years ago, will want no evidence of the truth of honest Thady's narrative; to those who are totally unacquainted with Ireland, the following memoirs will perhaps be scarcely intelligible, or probably they may appear perfectly incredible. For more information of the ignorant English reader, a few notes have been subjoined by the editor, and he had it once in contemplation to translate the language of Thady into English; but Thady's idiom is incapable of translation, and, besides, the authenticity of his story would have been more exposed to doubt if it were not told in his own characteristic manner […] (Edgeworth xiv-xv).

In the prefaces just quoted, the authors identify particular and non-standard varieties of English that are used in the body of the novels they are introducing, so as to alert their readers of the presence of such unexpected language in the texts.

Metalanguage is also very often introduced within **third person narration**. In this case, and according to Jane Hodson "metalanguage often appears to be primarily descriptive as it has the authority of the omniscient narrator" (153). Below is a passage, discussed by Jane Hodson, that is taken from "Nights at the Circus", dated 1985:

Lor' love you sir!' Fevvers sang out in a voice that clanged like dustbin lids. 'As to my place of birth, why, I first saw light of day right here in smoky old London, didn't I! Not billed the 'Cockney Venus', for nothing, sir, though you could just as well 'ave called me 'Hellen of the High Wire', due to the unusual circumstances in which I came ashore – for I never docked via what you might call the *normal channels* sir, oh, dear me, no; but, just like Helen of Troy, was *hatched* (Carter 7).

In the excerpt just presented, we can find the direct representation of various non-standard features, as the simplification of word final clusters, since **lord** /lɔ:d/ is represented as **lor'**; suppression of the initial glottal fricative (as for example, **'ave**, instead of **have** /hav/), or the elimination of the aspectual auxiliary verb **have** (as for example, **I never docked**). But this information is completed by the metalinguistic comment that is highlighted in bold: **Fevvers sang out in a voice that clanged like dustbin lids**.

Metalanguage can also be used within **first person narration**, which is characterized by the fact that the narrator is himself part of the story. In this case metalanguage "is attributed to a specific speaker who is not an omniscient commentator on the events of the novel but frequently an active participant", and so it is not intended

as "an objective description of the speech of other characters, but (…) (as) an insight into the mind of the describer" (Hodson 155). An illustration of this kind of use of metalanguage can be taken from *Love, Love, Love, Alone*, a short story by V. S. Naipaul dated 1959:

At first my mother was being excessively refined with the woman, bringing out all her fancy words and fancy pronunciation, pronouncing comfortable as cum-foughtable, and making war rhyme with bar, and promising that everything was deffynightly going to be all right. Normally my mother referred to males as man, but with this woman she began speaking about the ways of mens and them, citing my dead father as a typical example (Naipaul 103-104).

Non-standard language is explicitly indexed in the paragraph above by the narrator's comments. Caribbean pronunciation is indicated by the "wrong" rhyme (**war/bar**) and the (re)spelling of comfortable and definitely as **cumfoughtable** and **deffynightly,** respectively; non-standard grammar is exemplified by the use of 's' in **mens**.

The fourth and last common place where metalanguage occurs according to (Hodson 157), it is in the **speech and thought of characters**, who can comment on each other's language. The example picked by Jane Hodson to illustrate this possibility was the passage from J. K. Rowling's *Harry Potter and the Order of the Phoenix*, dated 2004 quoted below. It is part of the dialogue between Professor Umbridge and Hagrid about the letter she sends to inform him on inspecting her lessons:

'Hem, hem.'
'Oh, hello!' Hagrid said, smiling, having located the source of the noise. 'You received the note I sent to your cabin this morning?' said Umbridge, in the same loud, slow voice she had used with him earlier, as though she were addressing somebody both foreign and very slow. 'Telling you that I would be inspecting your lessons?' 'Oh, yeah,' said Hagrid brightly 'Glad yeh found the place all righ'! Well, as you can see – or, I dunno – can you? We're doin' Thestrals today –' 'I'm sorry said Professor Umbridge loudly, cupping her hand around her ear and frowning. 'What did you say?' Hagrid looked a little confused. 'Er – Thestrals!' he said loudly. 'Big – er – winged horses, yeh know!'
He flapped his gigantic arms hopefully. Professor Umbridge raised her eyebrows at him and muttered as she made a note on her clipboard: 'Has … to … resort … to …crude … sign … language (Rowling 395).

In this excerpt, various features of non-standard language are present in Hagid's direct speech. The following are particularly salient: replacement of final [t] with a glottal stop (as for example, **Glad yeh found the place all righ'!**), pronunciation of the velar nasal [ŋ] as an alveolar [n] in the -ing forms (as for example, **We're doin'**

Thestrals today), consonant cluster reduction (as for example, **dunno),** non-standard pronunciation of **you** and **yes** (as for example, **Oh, yeah; Glad yeh found the place all righ**). This linguistic behaviour is notoriously condemned by Umbridge, who not only pretends not to understand what Hagid says (as for example, **'I'm sorry', said Professor Umbridge loudly, cupping her hand around her ear and frowning. 'What did you say?**), but also makes a metalinguistic note about it: "- Has … to … resort … to …crude … sign … language"

The examples provided in this section have also illustrated various means that authors dispose of in order to represent non-standard language in their texts. Those means are systematised below.

2.3 How?

Describing the use of non-standard language in fictional texts requires the consideration not only of the positions in which non-standard language is introduced in fiction, but also of the linguistic elements that are used by the authors to represent it, namely sound, vocabulary, grammar, and eye-dialect. As I pointed out in the introduction to this chapter, various of the examples presented below are suggested by Hodson (2014).

2.3.1 Sound

Accent is certainly a very important component of non-standard language, so that deviant accents are very often used to introduce heteroglossia in literary works. The means that are most commonly used to display non-standard pronunciation in fictional written texts are presented in the following paragraphs.

The most common means that writers use to display non-standard accent is **semi-phonetic respelling**. It can be understood as a modification of the spelling of a word, so as to indicate a pronunciation that is different from the standard one. Examples of this strategy abound in English literature. The following illustration is quoted from a text by Joseph Conrad; it includes a representation of the Cockney accent of the character Donkin:

Donkin bent over the cask, drank out of the tin, splashing the water, turned round and noticed the nigger looking at him over the shoulder with calm loftiness. He moved up sideways.

'There's a blooming supper for a man,' he whispered bitterly. ''My dorg at 'ome wouldn't 'ave it. It's fit enouf for you an' me. 'Ere's a big ship's fo'c'sle!... Not a blooming scrap of meat in the kids. I've looked in all the lockers... (1897, "The Nigger of the 'Narcissus'− a Tale of the Forecastle").

In this passage semi-phonetic respelling is present in e.g. **dorg**, which seems to indicate either the pronunciation of the word with a longer vowel (Hodson 90) or the introduction of a schwa between the stressed vowel and the following consonant (Wells 320). There is also an insistent use of the **apostrophe** to replace a letter existing in standard spelling (as for example, **'ome, 'ave, an', 'ere**). This is another traditional technique, in which apostrophes are used "to indicate that letters have been omitted on purpose rather than as a typographical error" (Hodson 98), while indicating a peculiar pronunciation.

It should also be noticed that both semi-phonetic (re)spelling and the resource to apostrophes can indicate non-standard pronunciation that does not correspond to specific regional, social or even individual varieties, but display instead **allegro speech**. This term is used by Jane Hodson to indicate the deletion of certain sounds due to the rapid rhythm of spoken language as occurs in everyday conversation (98). This possibility can be illustrated by the following example, taken from "Small Island", published in 2004 once again: "[…] And hear him reply, 'well, dunno. Africa, ain't it? See that woman in a green cotton frock standing by her kitchen table with two children looking up at her with liplicking anticipation […]" (Levy 125).

A second interesting illustration is present in the following excerpt from J. K. Rowling's *Harry Potter and the Order of the Phoenix*, published in 2004:

Mum's been in a right state,' said Ron. 'You know – crying and stuff. She came up to London to try and talk to Percy but he slammed the door in her face. I dunno what he does if he meets Dad at work – ignores him, I s'pose.'

'But Percy *must* know Voldemort's back,' said Harry slowly. 'He's not stupid, he must know your mum and dad wouldn't risk everything without proof.'

'Yeah, well your name got dragged into the row,' said Ron, shooting Harry a furtive look. 'Percy said the only evidence was your word and … I dunno … he didn't think it was good enough (Rowling 69).

In this longer example it becomes clear that the register of non-standard pronunciation is very often accompanied by other non-standard linguistic items. Here,

for example, there is use of informal vocabulary, as **mum** and **dad**, which is discussed in the section below.

2.3.2 Vocabulary

As stated above, non-standard linguistic behaviour can also be represented by the choice of vocabulary. Informal English vocabulary (as for example **yeah, bastard**) and vulgar slang (as for example, **fucking, shit**) are a very common type of vocabulary used in non-standard English. Below are some examples taken from "Small Island", dated 2004:

[…] He's coloured, sir.' He's what? 'He's coloured.' 'Ah shit. Coloured you say?' 'Black, sir.' 'Yeah, thank you, Sergeant. I do know what coloured means. What the hell are they playing at? Fucking Limeys" (Levy 131).

The use of regional lexis constitutes another choice of non-standard vocabulary. The following illustrations taken from Ken Saro-Wiwa's "Sozaboy: A Novel in Rotten English" can illustrate the use of regional vocabulary in fiction, namely kotuma and soza, as happens in the following examples:

If it is kotuma, somebody will understand. Because after all, kotuma is just man with small education, no plenty job, just chopping small small bribe from woman and man in Dukana. […]
As you see these Dukana people, they are not talking anything good oh. I can see they are all fearing, because once they see police or soza or even kotuma, they must begin to fear. […]
So I am now a soza. No. No. I cannot be soza. Soza for what? Ehn? I begin to shout. No. No. The man with fine shirt was looking at me. The policeman was coming to me: Is he coming to take me to be soza? (1985, "Sozaboy: A Novel in Rotten English")

In the excerpts just presented, **Kotuna** is explained as [a] **man with small education, no plenty job, just chopping small small bribe from woman and man in Dukana**. Whereas **Soza** is explained as [a] **police**.

With regard to the noun **Dukana**, it is considered by Wale Adebanwi and Ebenezer Obadare as, 'His hometown Dukana is itself a marginal community, "far away from any better place in this world" and relatively unaffected by the modern political and economic developments at work in the rest of Nigeria […]' (88) i.e Dukana is a village in Nigeria.

2.3.3 Grammar

The third type of linguistic structure that can be used to represent non-standard language is grammar, including morphology and syntax. The following are examples quoted from *The Color Purple*, published in 1983 illustrates this possibility:

Don't nobody come see us.
[…]
He act like he can't stand me no more. Say I'm evil an always up to no good. He took my other little baby, a boy this time. But I don't think he kilt it. I think he sold it to a man an his wife over Monticello. I got breasts full of milk running down myself. He say Why don't you look decent? Put on something. But what I'm sposed to put on? I don't have nothing (Walker 4-5).

Non-standard grammar can be identified in the use of double negatives (as for example, '**Don't nobody come see us'** […] '**He act like he can't stand me no more**' […] **'I don't have nothing'**), the omission of third-person singular -s (as for example, **he say**) and the lack of subject-verb inversion in an interrogative construction (as for example, **But what I'm sposed to put on?**). These choices are accompanied by a phonetic feature that is also typical of the African-American Vernacular English that is being represented here, namely consonant cluster reduction (as for example, '**Say I'm evil an always up to no good.**' […] '**I think he sold it to a man an his wife over Monticello**'), as well as by the use of the allegro speech that characterises oral utterances (as for example, **But what I'm sposed to put on?**)

A second example where non-standard grammar characteristics can be found can be taken from Levy's "Small Island", dated 2004:

'Everything filthy, 'she tell me. 'Then stop touching up everything with white glove.'
'You ever clean this place?' 'Yes – I clean it.' 'Then why everything so dirty?'
'Is your white glove. You touch an angel with white glove it come up black.'
Everywhere she feel now – […] (Levy 29)

In the passage above, there is suppression of the following items: the third person –s inflexion (as for example, "**she tell me**. […] **Everywhere she feel now** –"); the auxiliary verb **do** in an interrogative structure (as for example, **You ever clean this place?**); the copula verb **be** (as for example, **why everything so dirty?**); the empty subject **it** (as for example, **Is your white glove**) and obligatory indefinite determiners (as for example, **You touch an angel with white glove it come up black**). These

omissions are all typical of non-standard English, and so a way of introducing heteroglossia in the text.

2.3.4 Eye-dialect

Eye dialect is another common means that writers use in order to represent non-standard varieties of a language. It should not be confused with the representation of non-standard pronunciation, though it also involves respelling. In fact, eye dialect consists in a respelling of words that does not imply any alteration of pronunciation at all, so that "it is dialect to the eye but not the ear" (Hodson 95). It is therefore a strategy used not to represent but just to index non-standard linguistic behaviour. That is the case of **giv'** in the following examples, taken, once again, from "The Nigger of the 'Narcissus'− a Tale of the Forecastle", dated 1897:

"Donkin changed his tone: - Giv' us a bit of 'baccy, mate," he breathed out confidentially, "I 'aven't 'ad smoke or chew for the last month."[…]
"Giv' us the key of your chest, I'll put 'em away for yer," said Donkin with friendly eagerness" (Conrad 36, 151).

This instance of eye-dialect is completed by other non-standard features in these examples. That is the case of: the use of informal lexical items, as **baccy**, which is, according to the Collins English Dictionary "an informal name for tobacco", and **mate**, a synonym of friend; the suppression of the initial glottal fricative **/h/** (as for example, **I 'aven't 'ad smoke or chew for the last month**"); the omission of the dental fricative at the beginning of the word **'em**; and, finally, a particular pronunciation of **you** that is indicated by its semi-phonetic (re)spelling as **yer**.

Eye-dialect is also present in the following excerpt of "Autobiography of a Female Slave", published in 1857:

The latter part of this speech was addressed to Aunt Polly, who turned round and brandished the poker toward him, saying, "Go 'bout yer business, Nace; kase you is got cause fur joy, it is not wort my while to be glad. You is an old fool, dist nobody kees 'bout, no how. I spects you would be glad to run off, too, if yer old legs was young enuff fur to carry you." "Me, poll, I wouldn't be free if I could, kase, you see I has done sarved my time at de "post,' and now I is Masser's head-man, and I gits none ob de beatings […] (Browne 67).

In this paragraph, eye dialect is undoubtedly present in the items highlighted, **fur** and **enuff**. It reinforces, once again, other indications of non-standard language in the same passage, which relate both to pronunciation (as for example, **yer, Nace, kase,**

Masser's, etc.) and grammar (as for example, **I spects, I gits, I ism yer old legs was young**, etc).

2.4 Why?

The use of non-standard language in fictional texts is naturally intentional. As I pointed out in the work plan of this dissertation, the main references I have used in order to identify the most common and important functions of this rhetoric device are Hodson (2014) and Delabastita (2002). So, various of the examples presented below are suggested by these authors. In the following lines these functions have been systematised in two broad categories, namely extra- and intra-textual functions.

2.4.1 Extra-textual functions of non-standard language

The most important extra-textual functions that non-standard language presents within a fictional text are presented by Dirk Delabastita (2002) in a study of the multilingualism characterising Shakespeare's historical play "Henry V". That is why it is quoted at length in this section.

Delabastita's thorough analysis includes five main sections: history, language(s) and comedy; comic and other functions of the play's multilingualism; translating Shakespeare's multilingual comedy; the special case of French translations; further perspectives. However, only the second section will be considered in the paragraphs below, since it is in that section that Dirk Delabastita presents a theoretical framework that allows for the identification of the role of heterolingualism in fiction.

According to Dirk Delabastita, non-standard language fulfils three different functions: mimetic, comic, and ideological. They are explained below.

As to the **mimetic function**, it corresponds to a "historical or representational function, which by adding ingredients such as historical authenticity and couleur locale has to ensure that in the mind of the spectator or reader there is conformity between the representing text and the represented reality" (Delabastita 306). In other words, this historical or representational function creates a kind of adaptation between the written text and the real scene. That is why Debastita refers within this context to Meir Stemberg's concept of 'vehicular matching' (1981). This is a strategy corresponding to "the allotment of specific languages or language varieties to characters and groups of characters in accordance with the historical reality represented" (Delabastita 307), so

that a particular kind of language is attributed to the characters according to the reality of the story. The passage that Dirk Delabastita chooses to illustrate this function is quoted below and is taken from "Henry V", dated 1599:

KING HENRY: Fair Katherine, and most fair, Will you vouchsafe to teach a soldier terms Such as will enter at a lady's ear And plead his love suit to her gentle heart?
KATHERINE: Your Majesty shall mock at me. I cannot speak your England.
KING HENRY: O fair Katherine, if you will love me soundly with your French heart, I will be glad to hear you confess it brokenly with your English tongue. Do you like me, Kate?
KATHERINE: *Pardonnez-moi,* I cannot tell what is "like me.
KING HENRY: An angel is like you, Kate, and you are like an angel.
KATHERINE: *(to* ALICE*) Que dit-il? Que je suis semblable à les anges?*
ALICE: *Oui, vraiment, sauf votre Grâce, ainsi dit-il* (Shakespeare Act 5, scene 2).

This dialogue between the English King and the French princess, Katherine, with the help of their interpreter, Alice, links the representing text and the represented reality. Henry V is trying to convince the French speaker, Katherine, to love him. The first answer Katherine gives illustrates that she does not speak English fluently. Couleur locale is present in her speech, as we can observe the presence of her mother tongue (French) while she struggles to speak English. The same happens later, as Henry speaks English with some traces of French:

KING HENRY: No, Kate? I will tell thee in French, which I am sure will hang upon my tongue like a new-married wife about her husband's neck, hardly to be shook off. Je quand sur le possession de France, et quand vous avez le possession de moi—let me see, what then? Saint Denis be my speed!— donc vôtre est France et vous êtes mienne. It is as easy for me, Kate, to conquer the kingdom as to speak so much more French. I shall never move thee in French, unless it be to laugh at me.
KATHERINE: *Sauf votre honneur, le français que vous parlez, il est meilleur que l'anglais lequel je parle* (Shakespeare Act 5, scene 2).

Despite Katherine's statement about the quality of French spoken by the king Henry, we note that king Henry does not speak proper French either.

The second function of non-standard language in fictional writing that is identified by Dirk Delabastita is the **comic function**. In the particular case of Shakespeare's "Henry V", this takes place in three different ways.

The first one is the defunctionalisation of language, that is to say, the breakdown of 'normal' linguistic behaviour, both semantically – that is to say, as far as form and meaning relations are concerned - and pragmatically – i.e. bearing on conversational

rules (Delabastita 308). This usually results from a character's ignorance of a foreign language and the following longer passage provides a very good example:

FRENCH SOLDIER: O Seigneur Dieu!
PISTOL: O Signieur Dew should be a gentleman. [...]
FRENCH SOLDIER: O prenez miséricorde! Ayez pitié de moi!
PISTOL: Moy shall not serve, I will have forty moys, Or I will fetch thy rim out at thy throat In drops of crimson blood.
FRENCH SOLDIER: Est-il impossible d'échapper la force de ton bras?
PISTOL: Brass, cur? Thou damned and luxurious mountain goat, Offer'st me brass?
FRENCH SOLDIER: O pardonnez-moi!
PISTOL: Say'st thou me so? Is that a ton of moys? Come hither, boy; Ask me this slave in French what is his name.
FRENCH SOLDIER: Monsieur le Fer.
BOY: He says his name is Master Fer.
PISTOL: Master Fer? I'll fer him, and firk him, and ferret him. Discuss the same in French unto him.
BOY: I do not know the French for fer, and ferret and firk.
BOY: Il me commande à vous dire que vous faites vous prêt, car ce soldat ici est disposé tout à cette heure de couper votre gorge.
PISTOL: Owy, cuppele gorge, permafoy [...] (Shakespeare Act 4, scene 37).

The comic function of non-standard language can also result from sexual humour, as in act 3 of "Henry V". At this stage, there is an imperfect translation in the dialogue between Katherine and Alice, her nurse and interpreter, during an English lesson, which gives rise comic misunderstandings with sexual connotations.

KATHERINE: [...] Je m'en fais la répétition de tous les mots que vous m'avez appris dès à présent. [...] Écoutez: d'hand, de fingres, de nails, de arm, de bilbow. […]
KATHERINE: [...] Comment appelez-vous le pied et la robe?
ALICE: De foot, madame, et de coun.
KATHERINE: De foot, et de coun? O Seigneur Dieu, […] prononcer ces mots devant les seigneurs de France pour tout le monde. Foh! De foot et de coun! [...] (Shakespeare Act 3, scene 22)

The erroneous translation is that of **la robe** as **de coun**, instead of **the gown**.

Finally, the comic function can also result from the establishment of ridiculous characters; according to Delabastita "certain characters in the play are so blatantly and laughably incapable of speaking English properly that spectators or readers will situate those characters outside the norm of linguistic correctness and place themselves (rightly or wrongly) within that norm" (313). The following is a good example of this situation,
"Gower: […] O, 'tis a gallant king!

Fluellen: Ay, he was porn at Monmouth, Captain Gower. What call you the town's name where Alexander Pig was born?" (Shakespeare Act 4 scene 7)

In this example, the establishment of Fluellen as a ridiculous character can be explained by the fact that, as a Welshman, he pronounces the bilabial plosive [b] in **born** and **big** as the bilabial plosive [p]. This results in the use of the words **porn** and Alexander the **Pig** instead, with obvious comic effects.

Another linguistic aspect that can be noted in the passage above is the following: the bilabial plosive [b] of the forms **born** /bɔːn/ and **big** /big/ is pronounced by the character Fuellen as the bilabial plosive [p] - (as for example, **Ay, he was porn at Monmouth, Captain Gower. What call you the town's name where Alexander Pig was born?**)

The third and last function of non-standard language in literary texts identified by Delabastita is the **ideological one**. According to this author, in Shakespeare's "Henry V" the multilectal and multilingual profile of the play results in a high level of British dominance. In fact, the play includes three foreign captains, namely Fluellen, Macmorris and Jamy, and their particular varieties of English - Welsh, Irish and Scottish, respectively. Each of these captains represents his home country and this country's loyalty to the English King, for they fight alongside Britons and against the French in the Hundred Year's War. Below is a passage of the play illustrating both the brave services of these captains and the heavy accent that reflects their origin:

FLUELLEN: Captain Jamy is a marvelous falorous gentleman, […]
JAMY: I say gudday, Captain Fluellen.
FLUELLEN: Godden to your Worship, good Captain James.
[…]
MACMORRIS: By Chrish, la, 'tish ill done. The work ish give over. The trompet sound the retreat. By my hand I swear, and my father's soul, the work ish ill done. […] Oh, 'tish ill done, 'tish ill done, by my hand, 'tish ill done.
FLUELLEN: Captain Macmorris, I beseech you now, will you voutsafe me, look you, a few disputations with you as partly touching or concerning the disciplines of the war, the Roman wars? […].
JAMY: It sall be vary gud, gud feith, gud captens bath, and I sall quit you with gud leve, as I may pick occasion, that sall I, marry.
MACMORRIS: It is no time to discourse, so Chrish save me. The day is hot, and the weather, and the wars, and the king, and the dukes. […] be Chrish, do nothing, 'tis shame for us all. So God sa' me, 'tis shame to stand still. It is shame, by my hand. And there is throats to be cut and works to be done, and there ish nothing done, so Chrish sa' me, la (Shakespeare Act 3, scene 2).

As said, in this longer example the heavy accent of the three courageous foreigner captains, fighting alongside Britons reflects their origin. Captain Fluellen replaces the voiced labio-dental fricative [v] for the voiceless labio-dental fricative [f] **(**as for example, **falorous** instead of **valorous** /ˈvalərəs/**)** and uses non-standard pronunciations in **Godden** and **voutsafe** (instead of **golden** /ˈgəʊld(ə)n/ and **vouchsafe** /vaʊtʃˈseɪf/). In Captain Macmorris's words, the use of semi phonetic (re)spelling can be highlighted, as in **Chrish**, and **ish** instead of **Christ** /krʌɪst/ and **is** /ɪz/ ; there is also use of apostrophes symbolising the suppression of sound (as for example, **'tish**, **'tis**, and **sa' me** instead of **it** /ɪt/**, is** /ɪz/**, this** /ðɪs/, and shame /ʃeɪm/). As to Captain Jamy, there is use of semi phonetic (re)spelling (as for example, **sall, vary gud, gud feith, gud captens, bath**) instead of the normal spelling **shall** /ʃ(ə)l/**, very good** /ˈvɛri ɡʊd/**, good faith,** /ɡʊd feɪθ/ **good captains,** /ɡʊd ˈkaptɪnz/ **both** /bəʊθ/).

Besides emphasising the dominance of the English within Britain, the heteroglossic profile of Shakespeare's "Henry V" also results in a ridicularisation of French, as the dialogues between Katherine, Alice and Henry quoted above have clearly shown. This fact further contributes to establish the English dominance. Dirk Delabastita therefore concludes that the ideological character of the use of non-standard English in the play is particularly strong.

The extra-textual functions of the use of heteroglossia just presented can be complemented by other, intra-textual functions of non-standard language. The latter correspond to the effects of language variation in the text that are confined to the diegetic level and are presented in the following section.

2.4.2 Intra-textual functions of non-standard language

Besides the functions identified above, heteroglossia in fictional texts can also have intra-textual functions. These are indirectly identified by Jane Hodson, who considers the existence of functionally different forms of style-shifting (171). Style-shifting consists in the alternation between styles of speech by the same speaker, who changes his or her way of speaking due to circumstances, oscillating between the use of the standard and of a or various non-standard forms of the language.

An example of this situation taken from *White Teeth* is presented below.

But Archie is thoroughly enjoying himself. Between Marcus's talk and Mickey's commentary, it's like watching two TVs at once. Very informative.
'Ask Irie'
'I can't. She's too far in to get out. *Archie*,' she growls, lapsing into a threatening patois, 'you kyan jus leddem sing trew de whole ting!' (Smith 528)

In this passage, style-shifting can be observed as the character Clara ceases to use Standard English and begins using Jamaican patois. This variety is indexed by means of semi-phonetic (re)spelling, indicating typically Jamaican pronunciation features. That is the case of consonant cluster reduction (as for example, **jus**), the use of the alveolar plosives [t, d] instead of the dental fricatives [θ, ð] (as for example, **leddem, de, ting),** and the insertion of a semivowel [j] between a consonant and a vowel (as for example, **kyan)**.

According to Jane Hodson, there are three types of style-shifting that occur in fictional texts: emotional style-shifts, interpersonal style-shifts, and transformative style-shifts (173). They are explained below.

As to **emotional style-shifting**, it occurs "when a character is surprised, upset or otherwise disturbed from their normal emotional state" (Hodson 174). In other words, emotional style-shifting is a kind of change in linguistic behaviour that occurs when someone is astonished, worried or else troubled. For example:

'You're pregnant?' said Clara surprised. 'Pickney, you so small me kyant even see it.' Clara blushed the moment after she had spoken; she always dropped into the vernacular when she was excited or pleased about something. Alsana just smiled pleasantly, unsure what she had said (Smith 66).

As stated by the narrator, the use of the Jamaican Patois – indicated by the presence of the word **pickney** and the pronunciation of **can't** with an epenthetic semivowel (**kyant**) - is due to excitement.

The second type of style-shifting identified by Jane Hodson is **interpersonal** style-shifting. As Jane Hodson notes, "characters often alter their speech style depending upon who they are talking about" (177), and so adjust their accent to their interlocutor as also happens, with all speakers, in real life. The excerpt of Achebe's "Arrow of God" quoted above for other purposes can be used to illustrate this particular kind of style-shifting as well. It presents the Igbo Unachukwa using broken English when speaking to an Englishman, but a standard variety when he speaks to a fellow Igbo (since the reader is to assume that his Igbo is standard):

‘I have one question I want the white man to answer.’ This was Nweke Ukpaka.
‘What’s that?’ ‘Unachukwu hesitated and scratched his head. ‘Dat man wan axe master queshon.’ ‘No questions.’ ‘Yessah.’ He turned to Nweke. ‘‘The white man says he did not leave his house this morning to come and answer your questions’ (Achebe 82-83).

The last type of style-shifting considered by Jane Hodson is **transformative style-shifting**. According to this author, it happens when "someone, by shifting to a different language variety, brings about a change in their circumstance" (179). A very interesting example is provided by the novel "Trainspotting", published in 1996:

The magistrate lets oot a sharp exhalation. It isnae a brilliant job the cunt’s goat, whin ye think about it. It must git pretty tiresome dealin wi radges aw day. Still, ah bet the poppy’s fuckin good, n naebody’s asking the cunt tae dae it. He should try tae be a wee bit mair professional, a bit mair pragmatic, rather than showin his annoyance so much.
- Mr Renton, you did not intend to sell the books?
- Naw. Eh, no, your honour. They were for reading
- So you read Kierkegaard. Tell us about him, Mr Renton, the patronising cunt sais.
- I’m interested in his concepts of subjectivity and truth, and particularity his ideas concerning choice; the notion that genuine choice is made out of doubt and uncertainty, and without recourse to experience or advice of others. It could be argued, with some justification, that it’s primarily a bourgeois, existential philosophy and would therefore seek to undermine collective societal wisdom. However, it’s also a liberating philosophy, because when such societal wisdom is negated, the basis for social control over the individual becomes weakened and … but I’m rabbiting a bit here. Ah cut myself short. They hate a smart cunt. It’s easy to talk yourself into bigger fine, or fuck sake, a higher sentence. Think deference Renton, think deference (Welsh 165-166).

In the passage above, the character Renton shifts from non-standard to standard language. The former is represented by means of vulgar vocabulary (as for example, **cunt, fuckin, fuck**), non-standard grammar and semi-phonetic (re)spelling indexing not only but especially the typically Scottish accent of the character. The latter is the case of **oot, whin, ye, git, wi, aw, naebody, tae, dae, wee** or **mair**, forms that are used to indicate the monophthongisation of the diphthongs [au], [u] and [ai] and the use of eye-dialect, as in **naw**; the use of g-dropping as in, **dealin, fuckin, showin**; the use of borrowings as in **bourgeois**; use of allegro speech (as for example, **naebody’s asking the cunt tae dae it**); use of dialect (as for example, **radges, poppy**). However, when he answers the judge’s question, he uses some expressions which are much more common in written than in spoken English - such as **however, therefore, it could be argued, societal**, etc. – and which are denounce a standard use of English. And this style shift alters the way he is assessed by the judge, transforming his situation.

The functions of non-standard language in fiction identified by both Dirk Delabastita and Jane Hodson and described in the previous paragraphs constitute the theoretical framework used to analyse the heteroglossia present in Zadie Smith's *White Teeth* in the following chapters.

III. *WHITE TEETH*: NON-STANDARD ENGLISH(ES) IN THE NOVEL

3.1 Identification

White Teeth's representation of the multicultural and multi-ethnic London of the late twentieth century draws heavily on the depiction of different varieties of English that are used by the different characters. The novel's heteroglossia is described in this chapter, in which I will refer to two previous analyses of the text.

The first one is "Heteroglossia in Zadie Smith's Novel *White Teeth*: A Bakhtinian Analysis" by Kaisa Rotenberg (2015). This paper studies the language dynamics in Zadie Smith's novel *White Teeth* and the means used to allow for the coexistence of recognizably different varieties of English in the novel.

The second one is "Language Ideologies in the Writing of Nonstandard Varieties: The Case of Written British Creole", by Liis Kollamagi (2016). This second study consists in an analysis of the Caribbean English Creoles used in two novels, namely Zadie Smith's *White Teeth* (2000) and Andrea Levy's *Small Island* (2004), considering in particular the spelling chosen to represent those non-standard varieties. In this chapter I will simply bear in mind Kollamagi's analysis of *White Teeth,* for this is the object of my concern.

Given (i) the purpose of analysing sound, grammar, and vocabulary in the written novel and (ii) the time constraints involved in the writing of a dissertation, I have chosen to pursue a qualitative and not a quantitative analysis of the novel under consideration. According to Dörnyei, this is one of the various methodologies available in Applied Linguistics (15).

As mentioned above, the novel *White Teeth* is not written in a single variety of English. In this section, the four main non-standard varieties portrayed by the author - Jamaican English Creole, South Asian English, Cockney and youth language - are shortly introduced as well as the polyglossia characterising utterances of some characters.

3.1.1 Jamaican English Creole

In accordance with McArthur's "Oxford Concise Companion to the English Language", Jamaican English Creole is "the English-based Creole vernacular of Jamaica" (539). Despite the label, it is not a monolithic variety: there is a complex pattern of varieties

between the Creole and English, so that Jamaica is often cited as a classic example of a post-creole continuum.

The presence of this variety in *White Teeth* is due to the speech of a few characters, most of whom have either immigrated from Jamaica or are of Jamaican descent.

The following examples are utterances of characters corresponding to different generations of Jamaicans, who speak Jamaican English Creole. They are the great-grandmother (Ambrosia's mother), who is evoked by the narrator when introducing Hortense, but never left her home island; Hortense Bowden (Ambrosia's daughter), who immigrated to London with her Jamaican husband and young daughter, Clara; Clara Bowden, who grows in London and marries a Briton. Examples of their speech are presented below:

*Ambrosia's mother: 'Don' arks *me* why,' said Ambrosia's mother, grabbling Glenard's letter of regret from her weeping daughter, 'maybe you kyan be improved! Maybe 'im don' wan' sin around de house. You back here now! Dere's nuttin' to be done now!' But in the letter, so it turned out, there was a consolatory suggestion. 'It say here 'im wan' you to go and see a Christian lady call Mrs Brenton. 'Im say you kyan stay wid her' (Smith 358).

* Hortense: 'I don' tink dere's any maybes about it, young lady. An' I'm sure I don' know why you come 'pon de bus, when it take tree hours to arrive an' leave you waitin' in de col' an' den' when you get pon it de windows are open anyway an' you freeze half to death' (Smith 383).

* Clara: 'Marnin' to you, sir. I am from de Lambet Kingdom Hall, where we, de Witnesses of Jehovah, are waitin' for de Lord to come and grace us wid his holy presence once more; as he did briefly – bot sadly, invisibly – in de year of our fader, 1914. We believe dat when he makes himself known he will be bringing wid 'im de tree-fold fires of hell in Armageddon, dat day when precious few will be saved. Are you int'rested in –' (Smith 35).

As the examples just quoted show, Jamaican English Creole presents various specificities. These include pronunciation (notice e.g. the semi-phonetic (re)spellings **kyan**, **de** or **ting**), vocabulary and grammar. The latter is interestingly commented on by the narrator as far as the personal pronouns are concerned: 'In Jamaica it is even in the grammar: there is no choice of personal pronoun, no splits between *me* or *you* or *they*, there is only the pure, homogeneous *I*' (Smith 327). So, and according to

"Heteroglossia in Zadie Smith's Novel White Teeth: A Bakhtinian Analysis", published in 2015:

The narrator of *White Teeth* does not only limit itself to merely representing the use of Jamaican English as it occurs throughout the storyline in the dialogues of the characters of Jamaican heritage; rather, the narrator interacts with the readers and explicates some linguistic peculiarities that might not be known or may sound strange to a reader not familiar with Jamaican English (Rotenberg 39).

3.1.2 South Asian English

South Asian English is the term by which are referred the varieties of English which are used in countries such as Bangladesh, Bhutan, Indian, the Maldives, Nepal, Pakistan, and Sri Lanka according to MacArthur (309) and Kachru (30).

With regard to the novel *White Teeth*, this variety of English is used by characters of Indian and Bangladeshi origins like Samad, Alsana, and others.

Examples of South Asian English in the novel *White Teeth* are present in the following utterances:

* Alasana: 'Someone tell a story,' said Alsana. 'It's going to get oh so boring if we have to listen to old warhorse big mouths all night' (Smith 225).

* Samad Iqbal: 'Tru hill and gully, dem follow you dem follow you, Tru hill and gully, de devil swallow you 'im swallow you' (Smith 177).

3.1.3 Cockney

According to Kaisa Rotenberg, "Cockney as an authentic London speech is another well-recorded English variety throughout the novel" (39). In the same way, Rotenberg mentions that "Not only is Cockney spoken in *White Teeth* by Archie Jones, a native Londoner, but it is also spoken by an Arab pool house owner Abdul-Mickey, as well as occasionally by Ryan Topps, Samad and his son Millat" (39). Below are some examples of its inclusion in the novel:

* Mickey: 'Don't have to tell me, mate,' said Mickey, shaking his head. 'I wrote the fucking book, didn't I? Look at my littlest, Abdul Jimmy. Up in juvenile court next week for swiping fucking VW medallions. I says to 'im, you fucking stupid or sommink? What the fuck is the point of that? At least steal the fucking car, if that's the way you feel about it. I mean, why? 'E says it's sommink to do wiv some fucking Beetie Boys or some such bollocks (Smith 191).

* Ryan: ‘AGS Vespa. Nuffink fancy. I did fink about givin’ it away at one point. It represented a life I’d raaver forget, if you get my meaning. A motorbike is a sexual magnet, an’ God forgive me, but I misused it in that fashion. I was all set on gettin’ rid of it. But the Mrs B. convinced me that what wiv all my public speaking, I need somefing quick to get around on. An’ Mrs B. don’t want to be messin’ about with buses and trains at her age, do you Mrs B?’ (Smith 393-394)

* Archie: ‘Oh, yeah. Well, second option’s obvious, innit?’ (Smith 192)

3.1.4 Youth language

According to Kaisa Rotenberg, “most of the younger characters in the novel use a changing, flexible language, and could thus be considered language adaptors” (42). Their language is less marked regionally, but presents quite salient specificities, as the replacement of **yes** for **yeah** or the use of **innit**. The dialogue below illustrates this other kind of language in *White Teeth*:

Millat spread his legs like Elvis and slapped his wallet down on the counter.
‘One for Bradford, yeah?’

[…]

‘I just say, yeah? One for Bradford, yeah? You got some problem, yeah? Speaka da English? This is King’s Cross, yeah? One for Bradford, innit?’

Millat’s Crew (Rajik, Ranil, Dipesh and Hifan) sniggered and shuffled behind him, joining in on *yeahs* like some kind of backing group.

‘*Please?*’

‘Please what, yeah? One for Bradford, yeah? You get me? One for Bragford *Chief*’. ‘And would that be a return? For a child?’

‘Yeah, man. I’m fifteen, yeah? ‘Course I want a return, I’ve got a bārii to get back to like everybody else.’

[…]

‘He’s cussin’ you, yeah?’ confirmed Ranil (Smith 230).

3.1.5 Languages other than English: Polyglossia

Though surely less important than the various forms of English, foreign languages are also used in *White Teeth* (Rotenberg 51). More precisely, Smith’s text includes elements of “French, Spanish, Italian, German, Latin, Arabic and Sanskrit”. So polyglossia, as this stylistic device can be referred to, adds to the heteroglossia already present in the novel. Some examples of this form of codeswitching are presented below:

*Marc-Perret: ‘No, I do not suppose that you are. But is it your intention to kill me? Pardon me if I say you do not look old enough to squash files.’ […] ‘Mon Dieu, you are very young to have got so far in life, Captain’ […] (Smith 116).

In this example the character speaking combined French to English language. But other situations occur:

*The Spanish home-help of Archie: So *you* again,' said the Spanish home-help at the door, Santa-Maria or Maria-Santa or something. 'Meester Jones, what now? Kitchen sink, sí?'' ''Hoover,' said Archie, grimly. 'Vacuum.' She cut her eyes at him and spat on the doormat inches from his shoes. '*Welcome*, señor (Smith 9).

In the example above, the speaker combines Spanish and English. In the following, Samad uses Italian words within English and Shiva a German term:

*Samad: 'Slap,' repeated Samad contemptuously, 'the salami … and that is it, is it? The last thing you would wish to do before you shuffed off this mortal coil is "slap your salami" Achieve orgasm' (Smith 102).

In this example the narrator combined Italian to English language.

*Shiva: 'Us. The boys. Yesterday it was a grain of salt in a napkin. The day before Gandhi wasn't hung straight on the wall. The past week you've been acting like Führer-gee, said Shiva nodding in Ardashir's direction […]' (Smith 142).

In the following case, it is Arabic that interweaves English:

* Samad: 'That's not comedy, that is the Bukhārī, part eight, page one hundred and thirty,' said Samad. 'And it is good advice. I have certainly found it to be true' (Smith 180-181).

In this example the narrator combined Arabic to English language.

*Alsana: A little English education can be a dangerous thing. Alsana's favourite example of this was the old tale of Lord Ellenborough, who, upon taking the Sind province from India, send a telegram of only one word to Delhi: *Peccavi*, a conjugated Latin verb, meaning I *have sinned* […] (Smith 356).

In this example the narrator combined Latin to English language.

*Samad: 'Satyagraha,' said Samad, surprising himself with his own Calmness. Mad Mary, unused to having her interrogations answered, looked at him in astonishment. 'WHAT'S DE SOLUTION?' 'Satyagraha. It is Sanskrit for "truth and firmness". Gandi-gee's word. You see, he did not like "passive resistance" or "civil disobedience" (Smith 178).

In the example above, the narrator combined Sanskrit to English language.

3.2 Representation and examples

Though the examples presented in the previous section have shown some characteristics of the non-standard varieties used by Smith in *White Teeth*, these are systematised in the paragraphs below. The systematisation presented is organised according to the different levels of linguistic analysis, namely sound, vocabulary and grammar, which are completed by a reference to eye-dialect and allegro speech. The regional varieties identified in the previous section are considered separately, within each subsection.

3.2.1 Sound

i. Jamaican English Creole

The peculiarities of pronunciation of the Jamaican English Creole depicted in *White Teeth* are indicated most of the times by either semi-phonetic (re)spellings or apostrophes. Below are examples of the two possibilities, presented in that order:

* Denzel: Denzel blew his nose into a napkin. 'Troof be tol, me nah like to believe any ting. Hear no evil, see no evil, speak no evil. Dat my motto' (Smith 259).

* Hortense: 'I'm tellin' you, Irie, said Hortense, speaking loudly and clearly into the mouthpiece, 'I want to do dis. I'm nat boddered by a little lack of food. De Lord giveth wid 'im right hand and taketh away wid 'im left' (Smith 489).

In their description of "World Englishes", Gunnel Melchers and Philip Shaw, describe the general phonological features of Jamaican English Creole (125). They highlight the following four aspects:

a) "Th stopping, that is to say, the use of [t, d] instead of [θ, ð]" or the replacement of the dental fricatives by the corresponding stops. The former case can be exemplified by the following utterances:

* Clara: 'Archie right leg,' says Clara quietly, pointing to a place in her own thigh. 'A piece of metal, I tink. But he don't really tell me nuttin'.' (Smith 81)

* Hortense: Well, don' look so shock. It a very satisfactory arrangement. Women need a man 'bout de house, udderwise ting an' ting get messy […] (Smith 387).

* Jackie: 'Pale, sir! Freckles an' every ting. You Mexican?' (Smith 273)

As to the replacement of the voiced fricative [θ] by the voiced stop [d], the following are possible illustrations:

* Denzel: ‘Dat a lovely suit you gat dere,’ murmured Denzel, stroking the white linen wistfully. ‘Dat’s what de Englishmen use ta wear back home in Jamaica, remember dat, Clarence?’ (Smith 450)

* Clara: Clara raised an eyebrow. You don’t say. Well, come and join de club. Dere are a lot of us about dis marnin’. What a strange party dis is […] (Smith 25).

* Jackie: Jackie wrinkled her nose. ‘Usually de udder way roun’. How curly is it? Lemme se what’s under dere –’ (Smith 273-274)

b) Reduction of consonant clusters, especially in final position, that is, the deletion of consonants when several are grouped in word-final final position. This happens in the following cases:

* Clara: ‘No man! ’Im ’ave a pussy for a face. How you expec’ ’im to see any little ting?’ (Smith 187)

* Hortense: Lemme tell you someting. I’m not like dem witnesses jus’ scared of dyin’. Jus’ scared. Dem wan’ everybody to die excep’ dem […] (Smith 409).

* Jackie: Jackie sucked her teeth. ‘What d’you ’spec us to do wid it if we kyant see it?’ (Smith 274)

c) Insertion of the “glides’ [j] and [w] after stops [and] before vowels” (Melchers and Shaw 129), which obviously happens in word-medial position. Examples can be found below:

* Clara: Djam fool bwoy taut he owned everyting he touched (Smith 354).

* Hortense: ’Im a very civilized bwoy (Smith 387).

* Ambrosia’s mother: ‘Don’ arks me why,’ said Ambrosia’s mother, grabbing Glenard’s letter of regret from her weeping daughter, maybe you kyan be improved! (Smith 358)

* Clara: ‘Bowy, me kyant do nuttin’ right today –’ (Smith 36)

* Clara: Dere’s even chance it may be blue-eyed! Kyan imagine dat? (Smith 67)

d) Suppression of the glottal fricative /h/, or h-dropping, in word-initial position. This can be illustrated by the following examples:

* Hortense: Well, don’ look so shock. You’d tink I was gwan eat ’im up or someting, eh Ryan’ said Hortense, glowing in a manner Clara had never seen before (Smith 40).

* Clara: ‘No man! ’Im ’ave a pussy for a face. How you expec’ ’im to see any little ting?’ (Smith 187)

* Denzel: ‘’Im try to poison us,’ said Denzel […] ’Im try to infiltrate a good man with de devil’s food,’ said Denzel (Smith 191).

According Williams, the last phonological specificity mentioned gives rise to a fifth one, namely "the tendency to hyper-correct and use the 'h' sound at the beginning of words that do not require it therefore English **egg** becomes **hegg** and **exam** becomes **hexam** and so on" (2011, "brief outline of Jamaican Creole linguistic features"). This particularity is also found in the speech of some characters in *White Teeth*, especially of the Jamaican Hortense, as shown by the following examples:

* Hortense: I have de greatest hadmiration for him. He himproved so much (Smith 387).

* Hortense: 'Lemme tell you someting. I'm not like dem Witnesses jus' scared of dyin'. Jus' scared. Dem wan' everybody to die excep' dem. Dat's not a reason to dedicate your life to Jesus Christ. 'I gat so tired wid de church always tellin' me I'm a woman or I'm nah heducated enough. Everybody always tryin' to heducated you; heducate you about dis, heducate you about dat … Dat's always bin de problem wid de women in dis family. Somebody always tryin' to heducate them about something, pretendin' it all about learnin' when it all about a battle of de wills. But if I were one of de hundred an' forty-four, no one gwan try to heducate *me* (Smith 409).

* Denzel: Denzel welcomed him with a grin, 'Clarence, look see! It de young prince in white. 'Im come to play domino. I jus' look in his eye and I and I knew 'im play domino. 'Im an hexpert' (Smith 456).

e) Substitution of the nasal velar [n] to nasal alveolar [ŋ] as for example,

* Hortense: He talk so posh now, you know! And 'im very good wid de pipin' an' plummin' also. How's your fever? (Smith 387)

* Clarence: 'Im say evenin' (Smith 187).

* Denzel: Can't 'im see me playin' domino? (Smith 187)

f) Substitution of the vowel [o] to [a] as for example,

* Clara: Cara raised an eyebrow. 'You don't say. Well, come and join de club. Dere are a lot of us about dis marnin.' What a strange party dis is. You know,' (Smith 25).

* Clara: Marnin' to you, sir (Smith 35).

* Hortense: 'I gat so tired wid de church always tellin' me I'm a woman or I'm nat heducared enough' (Smith 409).

In the study mentioned above, Kollamagi presents a quantitative analysis of specificities of Jamaican English Creole in *White Teeth*. This analysis shows that within all the words that are (re)spelled in order to depict Creole pronunciation, "48% correspond to th-stopping, which is therefore the most salient of the typically Jamaican traits; simplification of the consonant clusters in word-final position corresponds to 17%, loss of initial /h/ to 6%, insertion of glide to 3%, and vowel /o/ to /u/ 4 %" (365).

Most of the specificities of the pronunciation of the creole are therefore depicted, which means that Smith is very thorough in the portrayal of this particular pronunciation.

ii. South Asian English

Just like Jamaican English Creole, South Asian English pronunciation is portrayed by means of both semi-phonetic (re)spelling and apostrophes. The two possibilities are exemplified below:

* Samad: 'Tru hill and gully, dem follow you dem follow you, Tru hill and gully, de devil swallow you 'im swallow you' (Smith 177).

* Samad: 'What 'as dem ever done for us body bot kill us and enslave us? What 'as dem done for our minds bot hurt us an' enrage us?' (Smith 177)

According to "The Handbook of World Englishes", edited by Gargesh in 2006 the most important features of the phonology of South Asian English are the following:

- The interdental fricatives [θ] and [ð] do not exist and "are articulated as the dental aspirated voiceless stop [t^h] and the voiced stop [d], respectively" (102). This characteristic can be exemplified by the following utterance of the Bangladeshi Samad Iqbal:

* Samad: 'What 'as dem ever done for us body bot kill us and enslave us? What 'as dem done for our minds bot hurt us an' enrage us? What's de pollution?' (Smith 177)

- Interdental fricatives [θ] is articulated as the dental [t] as for example,

* Samad: 'What 'as dem ever done for us body bot kill us and enslave us? What 'as dem done for our minds bot hurt us an' enrage us?' (Smith 177)

iii. Cockney

In *White Teeth* we can also find the use of semi-phonetic (re)spelling and apostrophes with the intention of indicating pronunciation features that are typical of Cockney. The following are examples of the two possibilities:

* Mickey: Yeah, but it's the majority wot counts, innit? On most other fings I defer, as it were to your opinion (Smith 249).

* Millat: ''SGod's harvest, innit? Mr Hamilton! Mr J. P. Hamilton!' (Smith 169)

* Archie: Whereverthefuckitis. He can send 'em back there and have 'em brought up proper, by their granddads and grandmums, have 'em learn about their fucking culture, have 'em grow up with some fucking principles" (Smith 191).

According to McArthur (2003), the peculiarities of Cockney pronunciation concern the realisation of both vowels and consonants. However, Zadie Smith's

depiction of this particular accent draws heavily on the pronunciation of consonants. The most salient aspects that are to be found in the utterances of the characters who speak Cockney are the following:

b) Replacement of Received Pronunciation [θ, ð] with either [t, d] or [f, v] respectively. The following are possible examples:

* Ryan: 'Fine mornin', Mrs B., fine mornin'. Somefing to fank the Lord for' (Smith 388).

* Ryan: 'You granmuvver is on the telephone extension. She wished to talk to you also' (Smith 486).

* Mad Mary: 'You … lookin' … at … some… ting?' […] Mad Mary whacked Poppy's calf with the Hoodoo stick and turned to Samad. 'You, sir! You … lookin' … at … some … ting?' (Smith 176)

* Archie: - And Archie likes *Sarah*. Well, dere not much you can argue wid in Sarah, but dere's not much to get happy 'bout either (Smith 75).

c) Pronunciation of the ending -ing with a final alveolar nasal [n]. Examples of this feature can be found below:

* Mr Topps: I was all set on gettin' rid of it. But then Mrs B. convinced me that what wiv all my public speaking, I need somefing quick to get around on. An' Mrs B. don't want to be messin' about with buses and trains at her age, do you Mrs B" (Smith 393-394).

Though no quantitative work on the use of sound specificities of the various varieties has been done, as the dimensions of the novel would not allow it, it is my conviction that Jamaican English Creole is the variety that is most marked in the novel.

3.2.2 Vocabulary

i. Jamaican English Creole

According to Melchers and Shaw, "Caribbean vocabulary is characterized by striking regional variation" (126). Some words are adopted from other non-English languages, as for example, **pikney**, which is derived from Portuguese.

In *White Teeth* we can find three lexical items that are typical of the Jamaican creole, namely **pickney** and **bambaclaat**. They are used in the following examples:

* Ambrosia: 'You still here, pickney? 'Im wan' see you. Don' let me spit pon de floor and make you get up dere before it dry!' (Smith 357)

* Clara: ‘You’re pregnant?’ said Clara surprised. ‘Pickney, you so small me kyant even see it’ (Smith 66).

In accordance with the online English Oxford Living Dictionaries the noun **pickney, a child**, mentioned in the quotations above is taken in West Indian.

* Denzel: ‘What dat bambaclaat say?’ (Smith 187)

In harmony with the online Urban Dictionary the noun **bambaclaat**, [taken] ‘from Jamaican Patois meaning arsewipe/ buttwipe from bumba meaning butt/arse and claat meaning cloth/wipe’.

ii. South Asian English

The lexical particularities of South Asian English are also summarised by Melchers and Shaw. The one that is noticeable in the novel *White Teeth* is the use of “borrowed foreignisms referring to local culture features” (142), that is to say, items that correspond to indigenous words that are used in English speech. Various examples of this tendency can be found in the text, as for instance the following:

* Shiva: ‘No, man, history, history. It’s all brown man leaving English woman, it’s all *Nehru* saying *See-Ya* to Madam Britannia.’ Shiva, in an effort to improve himself, had joined the Open University. ‘It’s all complicated, complicated shit, it’s all about pride. Ten quid says she wanted you as a servant boy, as a wallah peeling the grapes’ (Smith 202).

* Samad Iqbal: ‘You two-faced buggering bastard trickster misā mātā, bhainchute, shora-baicha, syut-morāni, haraam jaddā …’ (Smith 533).

This feature of South Asian English is also mentioned by (Gargesh 103), who adds that “it is in the area of lexicon that the divergence of SAE is most noticeable - words acquire fresh meanings in local contexts.”

iii. Cockney

Cockney is also known to have lexical peculiarities and *White Teeth* makes use of some. That is the case of:

a) North London slang

One of the Iqbal twins, Millat, whose linguistic choices include the use of Cockney -, also resorts to the word **chief**, identified as North London slang in a metalinguistic comment interspersed by the narrator of the text:

‘We *got* apples, you **chief**,’ cut in Millat, ‘chief’, for some inexplicable reason hidden in the etymology of North London slang, meaning **fool, arse, wanker**, a loser of the most colossal proportions (Smith 163).

b) British rhyming slang

The adjective **cream-crackered** used by the character Archie in the page 35 of the novel, means 'extremely tired' in harmony with the online English Oxford Living Dictionaries 2018. It is also a British rhyming slang for **knackered**. This category of British informal can be illustrated in the following utterance:

- Archie: Or more imaginatively, 'Sorry, love, don't you know what day it is? It's Sunday, innit? I'm **knackered**. I've spent all week creating the land and oceans. It's me day of rest' (Smith 35).

Instead of, "Or more imaginatively, 'Sorry my love, don't you know what day is it? It Sunday, isn't it? I'm **cream crackered**. I've spent all week creating the land and oceans. It's my day of rest".

c) The use of vulgar slang

Cockney speakers in the novel also use more vulgar slang than the other characters. The following utterances are examples of this practice:

* Archie: 'Fucking 'ell, those two. They're only alive 'cos they're too stingy to pay for the fucking cremation' (Smith 192).

* Archie: 'Shakespeare. Sweaty. Bollocks. That's there. Don't worry, I'll let myself out' (Smith 271).

Even though no quantitative work has been done, since the dimensions of the novel would not allow it, the resource to typical vocabulary seems to be more balanced among the three varieties, that is to say, Jamaican English Creole, South Asian English, and Cockney.

3.2.3 Grammar

i. Jamaican English Creole

As happens with all Creoles, the grammar of Jamaican English Creole is quite different from that of Standard English. Since the form of the creole that is used in the novel under analysis is not the extreme basilect of this language variety, only some of its features are found in the utterances of the characters who speak it in *White Teeth*.

According to Melchers and Shaw (125), the most salient characteristics of Jamaican English grammar present in the novel are the following.

a) Wider use of the form them, which functions also as a subject plural person pronoun and as a definite article. This happens in the following examples:

* Clara: Have Clive and dem people been talking foolishness at you? Clive, you bin playing wid dis poor man? (Smith 25)

* Clara: 'Man,' said Clara, shaking her head and sucking her teeth, 'I don' believe dis biznezz. Dem were your friends' (Smith 42).

* Clarence: 'Dem mushroom look *peculiar*,'said Clarence (Smith 191).

b) Copula verbs are very often suppressed. The following are good examples of this characteristic:

* Clara: 'Go home, get some rest. Marnin' de world new, every time. Man … dis life no easy!' (Smith 25)

* Denzel: Dat my motto (Smith 259).

* Clara: 'Dey my friends!' (Smith 42)

c) There is very often no subject-verb agreement in the Jamaican English Creole, so that the third-person -s inflexion is suppressed. This happens in the following examples:

* Clara: 'A piece of metal, I tink . But he don't really tell me nuttin'.'(Smith 81)

* Hortense: But it all right, Mr Topps, she come to live wid us now (Smith 390).

* Hortense: 'She have been visited by de lord! She know before she be tol'!' (Smith 487)

d) Jamaican English Creole is also characterised by a flexible use of personal pronouns, which can function as both subject and object. This can be exemplified by the following utterances:

* Clara: Me jus wan' share heaven wid you. Me nah wan' fe see you bruk-up your legs (Smith 35-36).

* Denzel: 'Hmm. I don' tink me can say,' replied Denzel, after a spell of thought in which he laid down a five-domino set (Smith 456).

e) In Rasta talk (a register developed by Jamaicans who follow the Ras Tafari faith, but widely accessible to non-Rastas), the personal pronoun **we** is replaced by "**I** and **I**". This formulation is used in *White Teeth* by Jamaican characters:

* Hortense: "Understand: I and I don't speak from this moment forth" (Smith 393)

* Denzel: 'Im come to play domino. I jus' look in his eye and I and I knew 'im play domino. 'Im an hexpert (Smith 456).

f) **'Im** works for **he** or **his** as in,

* Denzel: 'Im come to play domino. I jus' look in his eye and I and I knew 'im play domino. 'Im an hexpert (Smith 456).

* Hortense: ‘’Im let me help on occasion. He’s a very good man. But ’im family are nasty-nasty, she murmured confidentially’ (Smith 387).

* Clara: ‘No man! ’Im ’ave a pussy for a face. How you expec’ ’im to see any little ting?’ (Smith 187)

ii. South Asian English

South Asian English also presents grammatical specificities. In order to identify them, I have referred to Melchers and Shaw (2003) and to a short introduction to “English in India”, dated 2014, and made available by the British Library in its website. Those that I could identify in *White Teeth* are the following:

a) The use of the progressive where other varieties use a simple form, for example with **stative verbs** (as for example, **I am knowing**). This is, according to Melchers and Shaw “one of the major characteristics of SAE grammar” (141). The following examples taken from *White Teeth* illustrate this feature:

* Alsana: I’ll be agreeing with your daughter on one matter of importance (Smith 242).

* Samad: ‘I spend all night in that infernal restaurant and then I am having to come back to your melodramatics?’ (Smith 197)

b) Suppression of the **article** in positions where it would be required in Standard English, as in the following utterances:

* Samad: ‘He is doctor. He is there. But sick. Can’t move. Dr Sick’ (Smith 95).

c) Lack of subject-verb agreement, as in the examples below:

* Shiva: ‘Oh, you should never have got religious, Samad. It don’t suit you’ (Smith 144).

* Alsana: Someone tell a story,’ said Alsana (Smith 225).

iii. Cockney

Besides particular features of pronunciation and vocabulary, Cockney is also characterised by grammatical specificities. The main ones are identified by (McArthur 55) and in part depicted in *White Teeth*. The latter are listed below:

a) Use of double or even multiple negatives, as in the following example:

* Archie: Science ain’t no different from nuffink else, is it? (Smith 522)

b) High frequency of question tags, used for instance in the following cases:

* Ryan: ‘Your name’s Clara,’ said Ryan slowly. ‘You’re from my school, ain’t ya?’ (Smith 36)

* Archie: ‘Oh, yeah. Well, second option’s obvious, innit?’ (Smith 192)

3.2.4 Eye-dialect

Besides the depiction of real features of the various forms of non-standard language that are used by most of the characters in *White Teeth*, Smith also makes use of eye dialect. As mentioned in the previous chapter, **eye dialect** consists in "the use of non-standard spellings to indicate the use of non-standard speech: *wuz* for *was*, *sez* for *says*, *massa* for *master*" (Trask 138). In fact, eye-dialect consists in a respelling of words that does not imply any alteration of pronunciation at all, so that "it is dialect to the eye but not the ear" (Hodson 95). The portrayal of the varieties of English discussed in the previous sections – Jamaican English Creole, South Asian English, and Cockney – is reinforced, in the three cases, by means of **eye-dialect**.

This fact can be illustrated by utterances of the Jamaican Hortense and Clara, but also of the Londoners Ryan and Millat:

* Clara: 'I alreddy say: if ya nah like it den send da damn ting back. I bought it 'cos I taut you like it' (Smith 53).

* Hortense: I've waited fifty years to do someting else in de Kingdom Hall except clean, said Hortense sadly, but dey don' wan' women interfering with real church bizness (Smith 387).

* Jackie: Jackie wrinkled her nose. 'Usually de udder way roun' (Smith 273).

As to the South Asian English characters' utterances that use eye-dialect, below are some examples:

* Samad: "Over here, my guvnor, please" (Smith 190).

* Samad: I mean, bloody *hell*. Blood-ee-hell. And that extra turkey requires hard cash, Archibald, my good man. The golden days of Luncheon Vouchers is over. Dear oh dear, what a *palaver* over nuffin' …' […] An unrecognized hero A palaver over nuffin' (Smith 250).

Cockney characters' utterances who use eye-dialect can be illustrated through the next examples:

* Ryan: "Of which each woz sealed twelve thousand. Of the tribe of Judah woz sealed twelve thousand. Of the tribe of Reuben woz sealed twelve thousand. Of the tribe of Gad –" (Smith 487)

* Ryan: 'Put somefin' on that' (Smith 36).

* Millat: 'Well, akchully, don't worry 'cos you're not going to get it –' […] 'Akchully, I'm not shamed, *you're* shamed 'cos it's for Mr J. P. Hamilton –' (Smith 163)

3.2.5 Allegro speech

The concept of allegro speech was introduced in the previous chapter. Trask defines an a**llegro form** as "a reduced form which is typical of rapid or casual speech, such as **'Sright** ([instead of,] 'that's right'), '**Cha doin'**? ([instead of,] 'what are you doing?')" (15). Though allegro forms are present in all varieties of English, including the British Standard one, it is important to notice that Smith presents them in *White Teeth*, thereby confirming how faithfully she intends to portray the pronunciation of her characters. The use of allegro speech can be illustrated by means of the following examples:

* Clara: ''Sno prob-lem. If you wan' help: jus' arks farrit' (Smith 53).

* Hortense: Be tankful for gen'russ-ity. Dere is not required whys and wherefores when a hansum, upright English gentleman like Mr Durham wan' be gen'russ (Smith 356).

Even though no quantitative work has been done, my conviction is that Creole is the most marked variety, with more (re)spellings and with more characteristics represented.

3.3 Location

At this point I am going to present different places where non-standard language and dialect can be experienced in the novel *White Teeth*. I will refer to the framework presented by Jane Hodson (2014) and described in the former chapter.

3.3.1 Direct speech

Apart from some metalinguistic comments that are discussed below, in *White Teeth* non-standard language is experienced simply in the representation of characters' speech. The third person narrator uses consistently standard language, as the examples discussed along the previous pages certainly have shown.

This fact was obviously illustrated by many of the examples already quoted; but it can be further checked in the cases added below due to their particular interest:

*Ambrosia's mother: 'Don' arks me why,' said Ambrosia's mother, grabbing Glenard's letter of regret from her weeping daughter, 'maybe you kyan be improved! Maybe 'im don' wan' sin around de house. You back here now! Dere's nuttin' to be done now!' But in the letter, so it turned out, there was a consolatory suggestion. 'It say here 'im wan' you to go and see a Christian lady call Mrs Breton. 'Im say you kyan stay wid her' (Smith 358).

This example seems particularly interesting because of the contrast that is evident with the narratorial sections interspersed. Also interesting is the following:

*Hortense: 'Well, don' look so shock. It a very satisfactory arrangement. Women need a man 'bout de house, udderwise ting an' ting get messy. Mr Tropps and I, we ol' soldiers fightin' the battle of de Lord. Some time ago he converted to the Witness church, an' his rise has been quick an' sure. I've waited fifty years to do someting else in de Kingdom Hall except clean,' said Hortense sadly, 'but dey don' wan' women interfering with real church bizness. Bot Mr Topps do great deal, and 'im let me help on occasion. He's a very good man. But 'im family are nasty-nasty,' she murmured confidentially. 'The farder is a terrible man, gambler an' whoremonger … so after a while, I arks him to come and live with me, seein' how de room empty and Darcus gone.'Im a very civilized bwoy. Never married, though. Married to de church, yes, suh! An' 'im call me Mrs Bowden deez six years, never any ting else.' Hortense sighed ever so slightly 'Don' know de meaning of bein' improper. De only ting he wan' in life is to become one of de Anointed. I have de greatest hadmiration for him. He himproved so much. He talk so posh now, you know! And 'im very good wid de pipin' an' plummin' also. How's your fever?' (Smith 387)

This example also deserves to be highlighted because of the consistency with which non-standard features are integrated in such a long utterance.

3.3.2 Metalanguage

Metalanguage has an important presence in *White Teeth*, confirming that heteroglossia is an important feature of this novel. It is present in both the narratorial sections and the utterances of various characters.

The third-person narrator presents, in fact, various metalinguistic comments. The following are a few instances of this practice:

In Jamaica it is even in the grammar: there is no choice of personal pronoun, no splits between *me* or *you* or *they*, there is only the pure, homogeneous *I*. When Hortense Bowden, half white herself, got to hearing about Clara's marriage, she came round to the house, stood on the doorstep, said, 'Understand: I and I don't speak from this moment forth,' turned on her heel and was true to her word (Smith 327).

'You're pregnant?' said Clara surprised. 'Pickney, you so small me kyant even see it.' Clara blushed the moment after she had spoken; she always dropped into the vernacular when she was excited or pleased about something. Alsana just smiled pleasantly, unsure what she had said (Smith 66).

Various characters have a similar behaviour, commenting on the way others use (the English) language. That is the case, for instance of Samad, astonished to listen Ms Poppy Burt-Jones, the British music teacher of Magid, Millat, Joshua, and Irie and for

some time his lover, say “So what?” Expecting to hear her speak proper Standard British English, he explicitly criticises her use of the language:

* Samad: ‘I’m old enough to be your father. I’m married. I am a Muslim.’
‘Ok, so Dateline wouldn’t have matched our forms. So what?’
‘What kind of a phrase is this: “So what?” Is that English? That is not English. Only the immigrants can speak the Queen’s English these days’ (Smith 181).

Metalanguage is also present in the speech of minor characters. That is the case of Abdul-Mickey’s fascination for the way Magid speaks English, despite having been educated in Bangladesh:

*Abdul-Mickey: Speaks fuckin’ nice, don’t he? Sounds like a right fuckin’ Olivier. Queen’s fucking English and no mistake. What a nice fella. You’re the kind of clientele I could do wiv in here, Magid, let me tell you. Civilized and that. And don’t you worry about my skin, it don’t get anywhere near the food and it don’t give me much trouble. Cor, what a gentleman. You do feel like you should watch your mouth around him, dontcha?’ (Smith 449)

A different example is provided by Millat's judgment of the use of another language by a youth of immigrant descent (Hifan, a friend of Millat’s) to insult him:
* Millat: ‘What did you call me? You − what did you say? You little bastards. Can’t tell me in English? Have to talk your Paki language?’ (Smith 231)

Metalanguage is, therefore, an important presence in the novel.

3.4 Functions

In order to identify the functions of heteroglossia in the novel *White Teeth*, I will refer to the typology of those functions presented in the previous chapter and based upon Delabastita (2002) and Hodson (2014).

3.4.1 Extra-textual functions of non-standard language

The extra-textual functions identified in the second chapter of this dissertation were mimetic, comic, and ideological. In the novel *WT* (2000), it is clear that the most important extra-textual function is the **mimetic**, which was explained as a "historical or representational function, which by adding ingredients such as historical authenticity and couleur locale has to ensure that in the mind of the spectator or reader there is conformity between the representing text and the represented reality" (Delabastita 306).

Linguistic pluralism is the main feature of the novel, it is in fact one of the great achievements of Zadie Smith in her novel. It characterises nearly all the characters, that is, in other words, nearly each character of the novel (re)presents a local or regional linguistic variety. Below are illustrations of some passages taken from the novel *White Teeth* to demonstrate the notion of mimetic function in this dissertation:

* Abdul-Colin: 'Do you suggest,' Abdul-Colin solemnly inquired, 'that the word of Allah as given to the Prophet Muhammad – Salla Allahu 'Alaihi Wa Sallam – is not sufficient?' (Smith 501)

In this passage, the use of Arabic language as in, "that the word of Allah as given to the Prophet Muhammad – *Salla Allahu 'Alaihi Wa Sallam*" demonstrates the regional linguistic variety of the speaker, Abdul-Colin.

* Clara: I am! And I arsk de doctor what it will look like, half black an' half white an' all dat Bizness (Smith 67).

In this passage, Clara, black woman and a daughter of immigrants (Hortense and Darcus) is pregnant of Archie, a Briton, wants to know from the doctor whether she will give birth to a white or a black baby. Her language is characterised by the couleur locale or regional accent of Jamaican Creole.

* Marc-Perret: 'Mon Dieu, you are very young to have got so far in life, Captain' (Smith 116).

In this passage the couleur locale is introduced by the use of French expression, **Mon Dieu** as Dr Perret was a Frenchman.

Though no quantitative work has been done, the presence of other languages is mainly associated with the mimetic function - most of the times those languages illustrate the speaker's origin as in the case of the examples above.

3.4.2 Intra-textual functions of non-standard language

The intra-textual functions identified in the previous chapter were identified by Jane Hodson as different forms of style-shifting. "Style-shifting refers to an alteration between styles of speech within a single language" (171). Style-shifts were divided into emotional style-shifts, interpersonal style-shifts, and transformative style-shifts in the second chapter. As far as the novel *White Teeth* is concerned, two of the three style-shifts are appropriate to be discussed, **emotional** and **interpersonal style-shifts**. The novel under study does not present any case of transformative style-shifts, considered

by Jane Hodson as a kind of shift that happens when "someone, by shifting to a different language variety, brings about a change in their circumstance" (179).

In agreement with the second chapter, **emotional style-shifting** "occurs when a character is surprised, upset or otherwise disturbed from their normal emotional state" (Hodson 174). This category of change of style can be exemplified by a dialogue between Clara and Alsana in which Clara informs Alsana that she is pregnant. Alsana informs that she is pregnant of two twins (boys). The corresponding lines are quoted below.

> You're pregnant?' said Clara surprised. 'Pickney, you so small me kyant even see it.' Clara blushed the moment after she had spoken; she always dropped into the vernacular when she was excited or pleased about something, Alsana just smiled pleasantly, unsure what she had said.'' 'I wouldn't have known,' said Clara, more subdued (Smith 66).

In the previous chapter it is mentioned that **interpersonal style-shifting** happens when "characters (…) alter their speech style depending upon who they are talking to" (Hodson 179). In other words, this category of style change is used when a person adapts his or her way of talking to the person with whom he or she is speaking.

This linguistic behaviour can be associated with the character Clara Bowden. She is a daughter of an immigrant (Hortense Bowden). When she recently arrived in London from Jamaica, she began a romantic relationship with a Briton, named Ryan and eventually married another Briton, in the person of Archie. In the novel *White Teeth* she speaks Jamaican Patois, but also sometimes she made a lot of efforts to adapt her way of speaking to the interlocutor. The description of Clara's style change is indexed in the following passage, in which she speaks with her British husband:

- Clara: 'Now, isn't that strange, Archie?' said Clara, filling in all her consonants. She was already some way to losing her accent and she liked to work on it at every opportunity (Smith 65).

Although no quantitative work has been done, since the dimensions of the novel would not allow it, it seems that there is an articulation of the Creole and perhaps (I do not know) youth language. There is a lot of (re)spelling what is seen as little flattering way for these varieties.

IV. *WHITE TEETH*: NON-STANDARD ENGLISH(ES) IN THE TV ADAPTATION

4.1 Introduction

The television adaptation of *White Teeth* is divided into four parts namely, "The Peculiar Second Marriage of Archie Jones", "The Temptation of Samad", "The Trouble with Millat", and "The Return of Magid Iqbal". In each of these episodes, there is a heavy presence of dialect and non-standard language, and so heteroglossia is certainly present. Non-standard linguistic features characterise the speech of immigrants and of their descendants, but also of native speakers of English. This chapter focuses on those non-standard linguistic particularities.

Before presenting them, I would like to signal a few important aspects:

(i) Not all characters in the television adaptation of *White Teeth* speak dialect or non-standard English;

(ii) Traces of non-standard English(es) can be identified in most of the characters who are first or second-generation immigrants.

(iii) Most characters in the television adaptation do not speak a single variety of English, that is to say, there are traces of different non-standard varieties in nearly each character's speech; this is particularly relevant in Part IV, in which the character Millat, born in London (Willesden) as the son of two immigrants (Samad and Alsana), speaks a kind of English which is strongly influenced by Cockney; but the same happens with other youths, also because of the development of Multicultural London English (MLE). This is a sociolect that emerged in the late twentieth century as a result of language contact and second language acquisition, containing elements from "Englishes from the Indian subcontinent and Africa, Caribbean creoles and Englishes along with their indigenised London versions" and local London varieties of English (Kerswill 133).

Before considering the representation of non-standard English(es) in the television series, I will explain the methodology that I have used.

Given (i) the extension of the material considered (a total of 194 minutes, with no script available), (ii) the main purpose of comparison of the written novel and the television adaptation of *White Teeth*, (iii) the time constraints involved in the writing of a dissertation, I have chosen, once again, to pursue a qualitative and not a quantitative analysis of the corpus under consideration.

In order to analyse the data as thoroughly as possible, I will follow Jane Hodson's methodological suggestion: "when analysing a scene for its dialect representation, it is worth watching the scene several times, focusing in turn upon accent, vocabulary and grammar" (45). The analysis of the representation of the varieties of English in the four parts of the television series, which are considered one at a time, will therefore concentrate on the phonological, lexical and grammatical features of those varieties of the language at different stages. The transcriptions used, for which I am responsible, make use of a modified spelling, which will appear in the examples provided throughout this chapter.

4.2. Part I - "The Peculiar Second Marriage of Archie Jones"

In this part of *White Teeth*'s television adaptation, three non-standard varieties of English are represented: Jamaican English Creole, South Asian English, and Cockney. Since South Asian characters are less important in this particular part of the series, my analysis will focus on the language behaviour of the characters Hortense Bowden and Clara Bowden Jones (Claz), two different generations of Jamaican immigrants, who speak **Jamaican English Creole**; and of Mo Hussein-Ishmael, a first-generation immigrant, of Ryan Topps and of Merlin (both British), who speak conspicuously **Cockney**. The characteristics of their speech will be dealt with in the following sections, devoted, as explained above, first to sound, then to vocabulary and finally to grammar.

4.2.1 Sound: Jamaican English Creole, Cockney

Both Jamaican English Creole and Cockney are portrayed in Part I of the television series as far as pronunciation is concerned. This representation is dealt with below.

In the first place I will consider Jamaican English Creole. The following characteristics of this variety of English are present in the speech of Hortense and/or Clara:

— The dental fricative [θ] is pronounced as an alveolar plosive [t]. This is clear in the following utterances of Hortense and Clara — "It official an' we only got **tree** monfs lef' to tell de people. It our duty to warn all de sinners, but otherwise they will find demselves all stand dere an' entrin' in de **tree**fold for fires of hell" (Hortense, minutes 03:12 to 03:38) — "**Tank** you to remember? Dat only a hundred and forty-four **tousand**

Witnesses of Jehovah will sit in court of de Lord on the judgement day?" (Hortense, minutes 04:45 to 05:00) — "May me **tink** to meself?" (Clara, minutes 33:35 to 34:00) — "Bringing wid 'im de **tree**fold fires of 'ell in Armageddon" (Clara, minutes 05:21 to 05:55).

— The dental fricative [ð] is pronounced as an alveolar plosive [d]. This happens in the examples below uttered by both Hortense and Clara — "It our duty to warn all **de** sinners, but otherwise they will find **demselves** all stand **dere** an' entrin' in **de** treefold for fires of hell" (Hortense, minutes 03:12 to 03:38) — "**Dat** only a hundred and forty-four tousand Witnesses of Jehovah will sit in court of **de** Lord on the judgement day? You got no time for bwoys, Clara Bowden. **Diz** are the final days, and God is waitin' for us well to be done" (Hortense, minutes 04:45 to 05:00) — "It too late for **dem** to be making eyes at Jehovah. Isn't **dat** right Darcus?" (Hortense, minutes 05:03 to 05:10) — "Man … **dey** get knock out" (Clara, minutes 33:35 to 34:00) — "I am from **de** quick workin' Kingdom 'all" (Clara, minutes 05:21 to 05:55) — "Where we **de** Witnesses of Jehovah, are waitin' for **de** Lord to come and grace us **wid** his holy presence" (Clara, minutes 05:21 to 05:55) — "Bringing **wid** 'im **de** treefold fires of 'ell in Armageddon" (Clara, minutes 05:21 to 05:55) — "An' under **de** only precious few will be saved" (Clara, minutes 05:21 to 05:55).

— Suppression of the initial glottal fricative [h], this can be exemplified by examples uttered once again by Hortense and Clara — "Pickney, because I not speakin' to **'er**" (Hortense, minutes 01:15:24 to 01:15:27) — "Cheer up now bowy it may never **'appen'**" (Clara, minutes 33:35 to 34:00) — "I am from de quick workin' Kingdom **'all** ", instead of **hall** /hɔːl/ (Clara, minutes 05:21 to 05:55) — "Bringing wid **'im** de treefold fires of **'ell** in Armageddon" (Clara, minutes 05:21 to 05:55) — "I **'ave** some materials of readin' for your perusal" (Clara, minutes 05:21 to 05:55).

— The use of [t]-glottalisation or simply omission of the alveolar plosive [t] in word-final or intervocalic position can be found in the following utterances — "Clara, Clara, Clara Bowden you do **no** finish yet?" (Hortense, minutes 03:12 to 03:38).

— Consonant cluster reduction, present in the following examples — "de **en'** de world is nah a game" (Hortense, minutes 03:12 to 03:38) — "It official **an'** we only got tree monfs **lef'** to tell de people. It our duty to warm all the sinners, but otherwise you will find demselves all stand dere **an'** entrin' in de treefold fires of hell" (Hortense, minutes 03:12 to 03:38).

— The vowel [ɔ] is pronounced as [a] as in — "de en' de world is **nah** a game' (Hortense 03:12 to 03:38).

— The insertion of the glide [w] can be highlighted in the following statements — "You got no time for **bwoys**, Clara Bowden" (Hortense 04:45 to 05:00) — "Cheer up now **bowy** it may never 'appen" (Clara 33:35 to 34:00).

Finally, it is interesting to notice a clear influence from Cockney: the dental fricative [θ] is pronounced as the labio-dental fricative [f] by e.g. (but not only) Hortense in the following example — "It official an' we only got tree **monfs** lef' to tell de people" (Hortense, minutes 03:12 to 03:38).

As far as Cockney is concerned, the following pronunciation features are presented:

— The dental fricative [ð] is replaced by the labio-dental fricative [v] in mid-word position, as happens in the following example — "And when I woke the Lord spoke to me through your **mavver**" (Ryan, minutes19:08 to 19:25).

— The dental fricative [θ] is replaced by the labio-dental fricative [f], for instance — "You wanna die around 'ere I gotta cut your fucking **froat** first" (Mo-Hussein, minutes 30:54 to 31:20) — "Twelve, eleven, ten, nine, eight, seven, six, five, four, **free**, two, one" (Merlin, minutes 34:47 to 35:10).

— The use of [t]-glottalisation, that is, the replacement of an alveolar plosive [t] for a glottal stop, in intervocalic or word-final or position. This happens in the following example — "So **wo**?" (Merlin, minutes 12:21 to 12:46).

— Replacement the velar plosive [k] for a glottal stop. A possible example is pronounced by Ryan — "Li'e you Clara I was a sleeper many days, many nights" (Ryan, minutes 19:08 to 19:25).

— Dropping of the initial glottal fricative [h]. The following is a possible illustration — "You wanna die around **'ere** I gotta cut your fucking throat first" (Mo-Hussein, minutes 30:54 to 31:20).

— The velar nasal [ŋ] is pronounced as [n] in the ending -ing, as in the following sentence. — "No **fuckin' parkin'**" (Mo-Hussein, minutes 30:54 to 31:20).

Apart from these typical features, the use of allegro speech is also quite salient in the utterances of the characters using Cockney. It is present in the following examples. — "You **wanna** die around 'ere I **gotta** cut your fucking throat first" (Mo-Hussein, minutes 30:54 to 31:20) — "Do you **wanna** come for drink?" (Ryan, minutes 06:28 to

07:31) — “All the guys this is the beginning of the new year for all of us I will count for you **wanna** gave the children” (Merlin, minutes 34:47 to 35:10).

4.2.2 Vocabulary: Jamaican English Creole

As far as vocabulary is concerned, only characteristics of the **Jamaican English Creole** are used in Part I of the television series. This happens in the following utterances. — “Come frough a **Pickney**?” (Clara, minutes 33:35 to 34:00) — “My name **Pickney**” (Clara, minutes 05:21 to 05:55).

4.2.3 Grammar: Jamaican English Creole, Cockney

Grammatical particularities of both Jamaican English Creole and Cockney are present in the first episode of the series *White Teeth*.

Jamaican English Creole is depicted by means of the following features.

— Suppression of the verb *to be* as copula verb. This happens in e.g. the following sentences — “**It too** late for dem to be making eyes at Jehovah” (Hortense, minutes 05:03 to 05:10) — “**It official** an’ we only got tree monfs lef’ to tell de people. **It our** duty to warm all de sinners, but otherwise you will find demselves all stand dere an’ entrin’ in de treefold fires of hell” (Hortense, minutes 03:12 to 03:38) — “My **name Pickney**” (Clara, minutes 05:21 to 05:55).

— The first-person singular pronoun *me* (object) used as the first-person singular pronoun (subject) *I*, as exemplified by the following utterance — “May **me** tink to meself?” (Clara, minutes 33:35 to 34:00)

— The use of non-standard interrogative structures can be found in the following example. — “Clara, Clara, Clara Bowden **you do no finish yet**?” (Hortense, minutes 03:12 to 03:38)

Cockney speakers use the following grammatical specificities.

— Suppression of the preposition *of* in questions which can be illustrated in the following sentence. — “**End the world?**” (Ryan, minutes 06:28 to 07:31)

— Suppression of the verb *to be* as copula or auxiliary verb can be pointed out in the following example. — “**you fine?**” (Mo, minutes 30:54 to 31:20)

The use of non-standard linguistic features just presented is summarised in the table below.

Part I- "The Peculiar Second Marriage of Archie Jones"				
Jamaican English Creole				
Number	Character	Sound	Vocabulary	Grammar
1	Hortense	- [θ] to [t] - [ð] to [d] - [h]-deletion -[t]-glottalisation - consonant cluster reduction - [ɔ] to [a] - [θ] to [f]		- Suppression of the verb *to be* - non-standard interrogative structures
2	Clara	- [θ] to [t] - [ð] to [d] - [h]-deletion - insertion of the glide [w]	- pickney	- Suppression of the verb *to be* - *me* to *I*
Cockney				
1	Ryan	- [ð] to [v] - [k] to glottal stop - allegro speech		- Suppression of the preposition *of*
2	Merlin	**-** [θ] to [f] -[t]-glottalisation -allegro speech		
3	Mo-Hussein	**-** [θ] to [f] - [h]–deletion - [ŋ] to [n] -allegro speech		- Suppression of the verb *to be*

4.3 Part II - "The temptation of Samad"

In this part of the TV adaptation of *White Teeth*, the most salient forms of non-standard English correspond to the **Jamaican English Creole** spoken by Hortense and Clara and especially the **South Asian English** spoken by Samad (Sam) and Alim, Samad's Islamic instructor. The representation of these two varieties is therefore the object of my attention below.

4.3.1 Sound: Jamaican English Creole, South Asian English

Pronunciation specificities of both Jamaican English Creole and South Asian English are represented in the second episode of TV series under discussion.

As to Jamaican English Creole, the following pronunciation particularities come up in the speech of Hortense and Clara:

— The dental fricative [ð] is pronounced as an alveolar plosive [d], as in the following utterances — "You have to tell your godless **mudder**" (Hortense, minutes 01:15:24 to 01:15:27) — "May be **dere** is a twin **de** man jus' run in 'er homes. Jesus, manner of **de** other leaf, **de** other after is some partial once go away" (Clara, minutes 01:11:35 to 01:12:40).

— Simplification of consonant clusters in word-final position. This happens, for instance, in the following example — "May be dere is a twin de man **jus'** run in 'er homes" (Clara, minutes 01:11:35 to 01:12:40).

— Deletion of the initial glottal fricative [h]. The following are possible examples — "May be dere is a twin de man jus' run in **'er** homes" (Clara, minutes 01:11:35 to 01:12:40) — "Pickney, because I not speakin' to **'er**" (Hortense, minutes 01:15:24 to 01:15:27).

As far as South Asian English is concerned, we can find the following particularities:

— The dental fricative [θ] is pronounced as an alveolar plosive [t]. This happens in the case of the following examples — "But surely the man himself is pure, but has it not been written to the pure all **tings** are pure?" (Samad, minutes 52:30 to 53:15) — "If you must know I was consulting Alim at the mosque in a delicate matter of **teological** philosophy", (Samad, minutes 53:41 to 01:00:10) — "**Tank** you" (Samad, minutes 53:41 to 01:00:10) — "One day you will **tank** me one day" (Samad, minutes 01:29:19 to 01:30:23) — "I must have a sign, widout sign I can do **nuttin'**" (Samad, minutes 01:18:37 to 01:20:51) — "**Tank** you" (Samad, minutes 01:31:04 to 01:35:54) — "I'm sorry I have **nuttin'** more to say" (Samad, minutes 01:31:04 to 01:35:54) — "Any

pappadam Madam, **sometin'** to drink?" (Samad, minutes 01:31:04 to 01:35:54) — "You will be **tankin'** me. You will be **tankin'** me in the end" (Samad, minutes 01:31:04 to 01:35:54) — "A masturbation is number **tree**, after eating and sexual intercourse. It is forbidden to have sexual intercourse wif oneself" (Alim, minutes 52:41 to 53:00).

— The voiced dental fricative [ð] is pronounced as a voiced alveolar plosive [d] in the following sentences — "I must have a sign, **widout** sign I can do nuttin" (Samad, minutes 01:18:37 to 01:20:51) — "Carry **dem** to your car and drive **dem** 'ere **widout** waking them up map" (Samad, minutes 01:29:19 to 01:30:23) — "My fore **faders** has spoken to me" (Samad, minutes 01:31:04 to 01:35:54).

— Dropping of the initial [h], as in — "Carry them to your car and drive them **'ere** widout waking them up map" (Samad, minutes 01:29:19 to 01:30:23).

4.3.2 Vocabulary: Jamaican English Creole, South Asian English

As far as vocabulary is concerned, peculiarities of both varieties, Jamaican English Creole and South Asian English, can be illustrated by the following characters.

The use of the typically Jamaican word Pickney is once again present, as in the following case. — "**Pickney**, because I not speakin' to 'er" (Hortense, minutes 01:15:24 to 01:15:27).

The use of regional lexis in South Asian English can be illustrated by means of the following examples. — "We are trapped, trapped in this chicken **tikka** package" (Samad, minutes 01:18:37 to 01:20:51) — "Any **pappadam** Madam sometin' to drink?" (Samad, minutes 01:31:04 to 01:35:54).

4.3.3 Grammar: Jamaican English Creole, South Asian English

Grammatical particularities of both Jamaican English Creole and South Asian English are presented in the second episode of the series *White Teeth*.

Jamaican English Creole is depicted by means of the following features.

Suppression of the verb *to be* as an auxiliary verb, which happens for instance in the following example. — "Pickney, because **I not** speakin' to 'er" (Hortense, minutes 01:15:24 to 01:15:27).

As far as South Asian English is concerned, grammatical features can be highlighted in the use of zero past participle marker. The verb 'to mention' is left

unmarked for tense, although the presence of the auxiliary verb *have* can be identified in the following utterance — "Magid. Have you **mention** this to anyone?" (Samad, minutes 01:29:19 to 01:30:23)

The facts just presented are summarised in the table below.

Part II- "The temptation of Samad"				
Jamaican English Creole				
Number	Character	Sound	Vocabulary	Grammar
1	Hortense	- [ð] to [d] - [h]-deletion	- pickney	- Suppression of the verb *to be*
2	Clara	- [ð] to [d] - consonant cluster reduction - [h]-deletion		
South Asian English				
1	Samad	- [θ] to [t] - [ð] to [d] - [h]-deletion	- tikka - pappadam	- zero past participle marker
2	Alim	- [θ] to [t]		

4.4 Part III - "The trouble with Millat"

In the third episode of the television adaptation of *White Teeth*, the most salient use of dialect and non-standard English is to be found in the speech of the following characters: Hortense and Jackie, who speak with **Jamaican English Creole**; Samad (Sam), who speaks **South Asian English**; and lastly Millat, Joshua Chalfen, and Neena, who present clear **Cockney** influences. The three varieties will therefore be considered in the paragraphs below.

4.4.1 Sound: Jamaican English Creole, South Asian English, Cockney

The features characterising the pronunciation of the three English(es) referred to are presented below.

Jamaican English Creole is characterized by means of by the following features.

— The dental fricative [ð] is pronounced as an alveolar plosive [d], as in the following sentences — "Lord Jesus is **dat** you Pickney? Praise be oh God. **Dis** much I do no my **mudder dat** 'ere Ambrosia?" (Hortense, minutes 39:44 to 41:37) — "My **mudder** she say it was judgement from the Lord" (Hortense, minutes 39:44 to 41:37) — "You wash **dis** recently?' (Jackie, minutes 07:03 to 07:16) — "Me kyan put chemical pon **dis**. Go home an' come back two weeks' time" (Jackie, minutes 07:03 to 07:16).

— The dental fricative **[**θ] is pronounced as an alveolar plosive [t] just as in the following sentences — "wan' be generous, and give you an education you jus' be **tankful**" (Hortense 39:44 to 41:37) — "I do no' know why she **tink** that" (Hortense 39:44 to 41:37).

— The initial glottal fricative [h] is omitted. This happens in the following example — "Dis much I do no my modder dat **'ere** Ambrosia?" (Hortense, minutes 39:44 to 41:37)

South Asian English is characterized by means of by the following features.

— The dental fricative [θ] is pronounced as an alveolar plosive [t**],** as in the following utterances. — "Yes and I **tank** God that even Millat is not capable of such depravity" (Samad, minutes 05:04 to 06:27) — "I **tank** Allah at dis dat one of my sons is saved in Bangladesh" (Samad, minutes 33:04 to 34:52) — "If only I could send **bot** of dem all dis trouble could have been avoided" (Samad, minutes 33:04 to 34:52).

— The dental fricative [ð] is pronounced as an alveolar plosive [d], as in the following examples — "I tank Allah at **dis dat** one of my son is saved in Bangladesh" (Samad, minutes 33:04 to 34:52) — "If only I could sent bot of **dem** all **dis** trouble could have avoided" (Samad, minutes 33:04 to 34:52) — "Don't open **de** door" (Samad, minutes 43:26 to 45:07).

Cockney is characterized by means of by the following features.

— The use of [t]-glottalisation or simply omission of an alveolar plosive [t] in word-final or intervocalic position. This can be found in the following examples — "You will **ge'** on Millat them" (Neena, minutes 30:49 to 31:32) — "Waw Irie, **wo** appen to you? If I tell you, will you go wif me? **Wo** you fing about it?" (Joshua, minutes 07:38 to 07: 55) — "Yeah I can see **da' righ'** sure bab**y**" (Millat, minutes 24:15 to 24:24).

— Dropping of [h] at the beginning of words where it would be present in the standard pronunciation of English. The following are possible examples — "Waw Irie, wo **appen** to you?" (Joshua, minutes 07:38 to 07: 55) — "What more you wanna visit **'im**? I'm sorry look do we me and Maxime go aroun' talk to **'im**?" (Neena, minutes 30:49 to 31:32).

— The dental fricative [θ] is replaced by the labio-dental fricative [f], as illustrated by the following utterances — "If I tell you, will you go **wif** me? Wo you **fing** about it?" (Joshua, minutes 07:38 – 07: 55).

— The dental fricative [θ] is pronounced as an alveolar plosive [t] as in the following utterance — "Listen I'm waitin' you guys I am a cool in the shit **tings** is people relay on me" (Millat, minutes 23:50 to 24:42).

— The dental fricative [ð] is pronounced as alveolar plosive [d] as highlighted in the following sentence — "An' what they wanna do is tell Millat an Irie **wid** their studies" (Neena 30:49 to 31:32) — "Yeah I can see **da**" (Millat 23:50 to 24:42).

— The velar nasal [ŋ] is pronounced as alveoloar, i.e. [n]. An example of this feature is the following — "This is normal **borin'** middle class family" (Neena, minutes 30:49 to 31:32) — "This is **takin** longer than I though. Listen I'm **waitin'** you guys I am a cool in the shit tings is people relay on me" (Millat, minutes 23:50 to 24:42).

— Consonant cluster reduction, which can be exemplified by the following illustrations: — "I'm sorry look do we me and Maxime go **aroun'** talk to 'im?" (Neena, minutes 30:49 to 31:32) — "**An'** what they wanna do is tell Millat **an'** Irie wid their studies" (Neena, minutes 30: 49 to 31: 32).

The characteristics just presented are accompanied by examples of what has been called in previous chapters allegro speech. This can be found for instance in — "An' what they **wanna** do is tell Millat an Irie wid their studies. What more you **wanna** visit 'im?" (Neena, minutes 30:49 to 31:32).

4.4.2 Vocabulary: Jamaican English Creole

Jamaican English Creole is featured by means of following characteristics. The single lexical specificity I was able to identify is, once again, the use of the word pickney by Jamaican or Jamaican descendent speakers — "Lord Jesus is dat you **Pickney**?" (Hortense, minutes 39:44 to 41:37) — "Lord **Pickney** the Lord give wif an' the Lord take it away" (Hortense, minutes 39:44 to 41:37) — "Kyant dye an' cream same time **Pickney**" (Jackie, minutes 07:03 to 07:16).

4.4.3 Grammar: Jamaican English Creole, South Asian English, Cockney

The three varieties are characterised by means of grammatical specificities. The most salient ones are listed below.

Jamaican English Creole is featured by means of following characteristics.

— Zero plural marker, so that nouns are left unmarked for plurality. This can be seen in the following example. — "Your **hair are** drop off " (Jackie, minutes 07:03 to 07:16).

— The use of the first-person singular pronoun *me* (object) as the first person singular subject pronoun (*I).* This happens for instance in the following case — "**Me** kyan put chemical pon dis. Go home an' come back two weeks' time" (Jackie, minutes 07:03 to 07:16).

— Suppression of the third-person – *s* inflexion, as in the following example "My **mudder she say** it was judgement from the Lord" (Hortense, minutes 39:44 to 41:37) — "I do no know why **she tink** that" (Hortense, minutes 39:44 to 41:37).

— Zero past tense marker, so that verbs are left unmarked for tense. This happens in for instance — "It is not **require**" (Hortense, minutes 39:44 to 41:37).

— The use of double heads is present in the example ahead — "**My mudder she say** it was judgement from the Lord" (Hortense, minutes 39:44 to 41:37).

— Suppression of the verb *to be* as copula or auxiliary verb, in for example — "**Gal you crazy?**" (Jackie, minutes 07:03 to 07:16)

South Asian English is featured by the means of following characteristics.

— Suppression of the verb *to be* as auxiliary or copula verb. The former case can be identified in the following sentence — "I have a pleasant time at the prettier meetin' now **I goin'** to bed. Good night" (Samad, minutes 05:04 to 06:27).

Cockney is featured by the means of following characteristics.

— Suppression of the preposition *for* as in, for instance — "This is takin' longer than I though. Listen I'm **waitin' you** guys I am a cool in the shit tings is people relay on me" (Millat, minutes 23:50 to 24:42).

— Lack of subject-verb agreement, as exemplified by the following utterance. — "This is takin' longer than I thought. Listen I'm waitin' you guys I am a cool in the shit **tings is** people relay on me" (Millat 23:50 to 24:42).

The use of non-standard linguistic characteristics just presented is summarised in the table below.

Part III- “The trouble with Millat”				
Jamaican English Creole				
Number	Character	Sound	Vocabulary	Grammar
1	Hortense	- [ð] to [d] - [θ] to [t] - [h]-deletion	- pickney	- suppression of the third person – *s* inflexion - zero past tense marker - double heads
2	Jackie	- [ð] to [d]	- pickney	- zero plural marker - *me* to *I* - suppression of the verb *to be*
South Asian English				
1	Samad	- [θ] to [t] - [ð] to [d]		- suppression of the verb *to be*
Cockney				
1	Neena	- [t]-glottalisation - [h]-deletion - [ŋ] to [n] - consonant cluster reduction - allegro speech		
2	Joshua	- [t]-glottalisation - [h]-deletion		

		- [θ] to [f]		
3	Millat	- [t]-glottalisation - **[**θ] to [t] - [ð] to [d]		suppression of the preposition *for* - lack of subject-verb agreement

4.5 Part IV - "The return of Magid Iqbal"

In the analysis of this final part of the television series *White Teeth*, I will focus on the following characters: Samad (Sam), who keeps his South Asian English; Hortense, with her Jamaican English Creole; and Mo-Hussein and Millat, and their Cockney-influenced use of English.

4.5.1 Sound: Jamaican English Creole, South Asian English, Cockney

All three varieties considered are characterised as far as pronunciation is concerned.

As to Jamaican English Creole, the dental fricative [ð] is pronounced as an alveolar plosive [d] as in — "I know **da** I worked **da dey** neither who was a rat. I wished a world call 'ere a rat so **den** since I look at warn another call 'ere rat" (Hortense, minutes 01:33:47 to 01:34:02).

— The dental fricative [θ] is pronounced as the alveolar plosive [t] as for example — "I will speed in you **mout** our religion free, fifteen Amen" (Hortense, minutes 01:33:47 to 01:34:02).

— Dropping of the initial glottal fricative [h], as in, for example — "I wished a world call **'ere** a rat so den since I look at warn another call **'ere** rat" (Hortense, minutes 01:33:47 to 01:34:02).

— [t]-glottalisation or replacement of the alveolar plosive [t] for a glottal stop in word-final and intervocalic position. This can be illustrated by the following utterance — "I know **da** I worked **da** dey neither who was a rat" (Hortense, minutes 01:33:47 to 01:34:02).

With regard to South Asian English, the dental fricative [ð] is pronounced as an alveolar plosive [d] just as in the following example — "Have you never read **de** Qur'ān?" (Samad, minutes 01:06:52 to 01:07:53)

— Dropping of initial [h] as in, for example — "Go on answer **'im** if he would rather have advice from an old fool he barely knows than his own father then let **'im 'ave** it" (Samad, minutes 01:06:52 to 01:07:53).

As far as Cockney is concerned, the dental fricative [ð] is variably pronounced as a labio-dental fricative [v] in word-medial position, as in, for example — "I have no **brovver**" (Millat, minutes 53:05) — "Forgive me **brovver** I haven't seen a woman for weeks' (Millat, minutes 59:32 to 01:00:15) — "I'm goin' to meet my **brovver** tomorrow, why not you to come?" (Millat, minutes 01:09:54 to 01:10:25)

— The same sound, i.e. the dental fricative [ð] is pronounced as an alveolar plosive [d] in word-initial position and variably in word-medial position. Some examples follow — "How can you offer to me like **dat**?" (Millat, minutes 01:16:52 to 01:19:24) — "When I heard 'im tell me **dere** was a war goin' on I thought to myself no fuckin' shit" (Mo-Hussein, minutes 01:21:22 to 01:22:39) — "You know me **broders** for eighteen years I own **de** most famous a halal butchers in Willesden" (Mo-Hussein, 01:21:22 to 01:22:39) — "When I heard 'im tell me **dere** was a war going on I thought to myself no fuckin' shit" (Mo-Hussien, minutes 01:21:22 to 01:22:39) — "At last some body was speakin' my language after eighteen years **broders**. I want some payback. **Broders de** entire world decays around us" (Mo-Hussein, minutes 01:21:22 to 01:22:39).

— The dental fricative [θ] is pronounced as a labio-dental fricative [f]. This happens, for instance, in the following utterance. — "So you goin' **frough** it yeah?" (Millat, minutes 01:12:02 to 01:12:12)

— [t]-glottalisation or replacement of an alveolar plosive [t] with [a] glottal stop in word-final and intervocalic position. Possible examples follow — "Doesn't prostitute her body to the rapacious glasses of very passin' **whi** men" (Millat, minutes 01:09:54 to 01:10:25) — "And **wo** did it profit me?" (Mo-Hussein, minutes 01:21:22 to 01:22:39)

— Consonant cluster reduction, as in — "He is good to see a Western woman who **respec'** herself" (Millat, minutes 01:09:54 to 01:10:25).

— Dropping of initial glottal fricative [h] - e.g. — "**'e is** good to see a Western woman who respec' herself' (Millat, minutes01:09:54 to 01:10:25) — "When I heard **'im** tell me dere was a war going on I thought to myself no fuckin' shit" (Mo-Hussein, minutes 01:21:22 to 01:22:39).

— Replacement of the velar nasal [ŋ] with an alveolar [n] in the -ing forms. This happens, for example, in the following utterances — "I'm **goin'** to meet my brovver tomorrow, why not you to come?" (Millat, minutes 01:09:54 to 01:10:25) — "Doesn't prostitute her body to the rapacious glasses of very **passin'** whi' men" (Millat, minutes 01:09:54 to 01:10:25) — "So you **goin'** through it yeah?" (Millat, minutes 01:12:02 to 01:12:12) — "At last some body was **speakin'** my language after eighteen years broders' (Mo-Hussien, minutes 01:21:22 to 01:22:39) — 'You see it on television every day, every **evenin'**, every night we are **bein'** in documented who and where I was" (Mo-Hussein, minutes 01:21:22 to 01:22:39) — "When I heard 'im tell me dere was a war **goin'** on I thought to myself no **fuckin'** shit" (Mo-Hussein, minutes 01:21:22 to 01:22:39).

— The short, open-mid and unrounded vowel [ʌ] is pronounced as [ɒ] as in — "How can I respect you **enof** respect yourself?" (Millat, minutes 01:16:52 to 01:19:24)

4.5.2 Vocabulary: Jamaican English Creole, South Asian English

In harmony with Jamaican English Creole, once again, the word Pickney is used: — "Stop **Pickney**" (Hortense, minutes 01:09:29 to 01:10:04).

In accordance with South Asian English, in this part of the series, characters speaking South Asian English use exotic words — "Have you never read de **Qur'ān**?" (Samad, minutes 01:06:52 to 01:07:53) — "Immerse oneself in the **Qur'ān**" (Millat, minute 59:32 to 01:00:15) — "I will. **Allah Hu Akbar, Allah Hu Akbar, Allah Hu Akbar, Allah Hu Akbar**" (Millat, minutes 59:32 to 01:00:15).

4.5.3 Grammar: Jamaican English Creole, Cockney

Various non-standard features are noticeable in this episode. The most salient are listed below.

Jamaican English Creole is presented by the means of the following characteristics. Suppression of the verb *to be* as auxiliary or copula verb, just as in the following utterance — "We just **havin'** some comments. Amen" (Hortense, minutes 01:09:29 to 01:10:04).

— A simplified system of personal pronoun and possessive determiner, as in, for example — "I will speed in **you** mout our religion free, fifteen Amen" (Hortense, minutes 01:33:47 to 01:34:02).

As far as Cockney is concerned, the use of interrogative structures without the auxiliary *do*, as in, for example — "I'm goin' to meet my brovver tomorrow, **why not** you too come?" (Millat, minute 01:09:54 to 01:10:25) — "**Hey Malfen remember me?**" (Millat, minutes 01:24:06 to 01:23:14);

— Suppression of the verb *to be* as copula verb, as in, for example — "**It an** abomination" (Millat, minutes 59:32 to 01:00:15).

— The use of non-standard syntax, as in — "**Hey Malfen remember me?**", in which also de subject (you) is omitted (Millat, minute 01:24:06 to 01:23:14).

— Non-standard features are very present, with characters that are even more prominent than in the novel, namely those that speak South Asian English, Samad, whose pronunciation is not emphasized in the book.

The use of non-standard linguistic characteristics just presented is summarised in the table below.

Part IV- "The return of Magid Iqbal"				
Jamaican English Creole				
Number	Character	Sound	Vocabulary	Grammar
1	Hortense	- [ð] to [d] - [θ] to [t] - [h]-deletion - [t]-glottalisation	- pickney	- suppression of the verb *to be* - simplified system of personal pronoun and possessive determiner
South Asian English				
1	Samad	- [ð] to [d] - [h]-deletion	- Qur'ān	
2	Millat	- [t]-glottalisation	- Allah Hu Akbar, Allah Hu Akbar, Allah Hu	

			Akbar, Allah Hu Akbar	
Cockney				
1	Mo-Hussein	- [ð] to [d] - [t]-glottalisation - [h]-deletion - [ŋ] to [n]		
2	Millat	- [ð] to [v] - [ð] to [d] - [θ] to [f] - [h]-deletion - [ŋ] to [n] - [ʌ] to [ɒ]		- interrogative structures without the auxiliary *do* - Suppression of the verb *to be* - non-standard syntax

4.6 Functions

According to Dirk Delabastita, quoted in the second chapter of this dissertation, non-standard language fulfils three different functions: mimetic, comic, and ideological (306, 308, 314). In TV adaptation of *White Teeth* non-standard language presents only one function, namely mimetic.

With regard to the mimetic function, it can be illustrated by the following dialogue between Hortense Bowden, Clara Bowden, and Ryan Topps. The dialogue takes place in hospital, after Clara and Ryan's scooter accident. In the speech of each character we can notice the representation of dialects namely, **Jamaican Creole English** and **Cockney**, and it contributes to provide historical authenticity and couleur locale to characters and events. Its function is therefore undoubtedly mimetic:

Hortense: Jesu' we are get los', oh d'Lord be praise oh Clara, a miracle, a miracle
Clara: Sorry mudder. Wo 'appen?
Hortense: Wo 'appen? Well d'Lord give you one rain sign, girl he put a bus dere to say stop, what is dere
Clara: Ryan, where is Ryan? Am I righ'?
Hortense: Oh yes, darlin' don' worry is 'ere right 'ere waitin' for you
Clara: Ryan. Wo in you, Ryan?
Ryan: Li'e you Clara I was a sleeper many days, many nights and when I woke the Lord spoke to me frough your mavver. I need to talk to you Clara before it is too late. I new wise on new year time, the time of judgement will be up on us, they make a bad crud Clara, we deserve they lost it is too late not for you. Alleluia.
Clara: Wo
Hortense: I cryin' wid joy to Clara, alleluia (Clara, Hortense, and Ryan, munites 18:15 to 20:01).

The intra-textual functions implied in Jane Hodson's classification of style-shifting are not present in the TV adaptation.

4.7 Means of inclusion

4.7.1 Direct speech

According to Hodson, as mentioned in the second chapter of this dissertation, direct speech is the first and 'most canonical place to find dialect representation in literary text' (84). As far as *White Teeth's* TV adaptation is concerned, after repeatedly reviewing the novel *White Teeth* and the television series of the same name, we realize that there are few opportunities in the TV adaptation to find a character who is saying exactly what the person had said in the novel, however, there are several occasions to encounter direct speech in the literary version of the text. There are few opportunities in the *White Teeth* TV adaptation that can be represented as follows.

— 'Twins? You so small me kyan even see it. When you wanna tell him? Archie say, 'you don' meet your husband to de day you marry him?' (Clara minutes, 42:24 to 43:55)

— 'Oh yes, an' he was killed son dere de earthquake in 1907 just de very same day I was barn. My mudder she say, 'it was judgement from d'Lord' (Hortense minutes, 39:44 to 41:37).

— 'What about the big deal, there? Uh? Every time I ask wo he doin'? He said, 'he kyan tell me it a secret'. Wo can we do? (Clara minutes, 30:24 to 30:54)

4.7.2 Metalanguage

According to Jane Hodson, 'metalanguage in film is less frequent and less overt than in literary texts, primarily because there is less opportunity for it to occur' (164). In the present work this statement is confirmed, that is to say, there are more opportunities to identify metalanguage in Zadie Smith's novel as established in chapter three of present dissertation than in the Television series adapted on the novel *White Teeth*. The novel passage below points out the possibility of metalanguage in Samad's speech:

* Samad: I'm old enough to be your father. I'm married. I am a Muslim.'
'Ok, so Dateline wouldn't have matched our forms. So what?'
'What kind of a phrase is this: "So what?" Is that English? That is not English. Only the immigrants can speak the Queen's English these days (Smith 181).

As to the television series based on the novel *White Teeth*, metalanguage does not occur, that is, there is not any opportunity to find the use of metalanguage as the means of marking out identities, signalling relationships, identifying incompetence — as mentioned in (Hodson 164).

4.8 Summary

In accordance with Jane Hodson's work on film adaptation, it is mentioned that 'I take it as a basic principle that a film adaptation of a novel should not be judged simply on its faithfulness to the source text, but as a work of art in its own right' (129). In this chapter, I presented the linguistic analysis of the speech of some characters according to the varieties of English spoken by each of them. The analysis covered the four parts of the *White Teeth* TV adaptation.

V. COMPARING THE NOVEL AND THE TV ADAPTATION: THE CASE OF SAMAD

Of course a movie or television series based on a novel does not faithfully reproduce the content of the novel, but rather the spirit of the text on which it is based. So novels contain many stories more than television series, that is to say, there are several parts of the stories in novels that are not taken into account in television series or films. Hodson (132) commented about this possibility as follows.

> To state the obvious, novels are generally much longer than film scripts. Whereas a typical novel is around 80,000−120,000 words in length, a typical film script is just 20,000−30,000 words. The comparison is not a direct one because novels contain more background description and narrative discussion than films, but a film will always contain fewer individual scenes than the novel on which it is based, and those scenes will be of shorter duration in terms of words uttered.

However, as far as heteroglossia is concerned, the previous chapters have demonstrated its existence in both the literary and audio-visual versions of *White Teeth*. So it seems worth presenting a more detailed comparison between the two versions. I have selected some passages including speech by a South Asian English character, Samad Miah Iqbal, one of the main characters in *White Teeth*.

5.1 Linguistic characterisation of Samad in the novel

The characteristic of non-standard language presented by Samad is going to be presented according to the different levels of linguistic analysis namely, sound, grammar and vocabulary. The passages that are subject to analysis at this point are taken from the pages 150-151, 129-130, 137, 139, 144-145, 194-195, and 200-201 of the novel, since these are also present in the TV adaptation and so allow for a comparison.

5.1.1 Sound

As quoted in the third chapter of this dissertation, South Asian English pronunciation is portrayed by means of both **semi-phonetic (re)spelling** and **apostrophes**. The two possibilities are exemplified below. — "**Tru** hill and gully, **dem** follow you **dem** follow you, **Tru** hill and gully, **de** devil swallow you 'im swallow you" (Smith 177).

— "What **'as** dem ever done for us body bot kill us and enslave us? What **'as** dem done for our minds bot hurt us an' enrage us?" (Smith 177)

According to *The Handbook of World Englishes*, the most important features of the phonology of South Asian English are the following.

— The interdental fricatives [θ] and [ð] do not exist and "are articulated as the dental aspirated voiceless stop [t^h] and the voiced stop [d], respectively" (Gargesh 102). This characteristic can be exemplified by the following utterance of the Bangladeshi Samad Iqbal. — "What 'as **dem** ever done for us body bot kill us and enslave us? What 'as **dem** done for our minds bot hurt us an' enrage us? What's **de** pollution?" (Smith 177)

— Interdental fricatives [θ] is articulated as the dental [t] as in — "What 'as dem ever done for us body **bot** kill us and enslave us? What 'as dem done for our minds **bot** hurt us an' enrage us?" (Smith 177)

5.1.2 Grammar

According to Melchers and Shaw quoted in the previous chapter, "the major characteristics of S(outh)A(sian)E(nglish) grammar" (141) are as follows.

— The use of the progressive where other varieties use a simple form, for example with **stative verbs** (e.g. *I am knowing)* — 'I spend all night in that infernal restaurant and then I am *having* to come back to your melodramatics?' (Smith 197)

— Suppression of the **article** in positions where it would be required in Standard English, as in the following utterances. — "*He is doctor*. He is there. But sick. Can't move. Dr Sick" (Smith 95).

5.1.3 Vocabulary

The lexical particularities of South Asian English are also summarised by Melchers and Shaw, as mentioned in the third chapter. The one that is noticeable in the novel *White Teeth* is the use of "borrowed foreignisms referring to local culture features" (142), that is to say, items that correspond to indigenous words that are used in English speech. Various examples of this tendency can be found in the text, as for instance the following. — 'You two-faced buggering bastard trickster **misā mātā, bhainchute, shora-baicha, syut-morāni, haraam jaddā**' (Smith 533).

— 'of twenty days freed up in which the children could celebrate **Lailat-ul-Qadr** in December, **Eid-ul-Fitr** in January and **Eid-ul-Adha** in April, for example' (Smith 129).

5.2 Linguistic characterisation of Samad in the TV adaptation

The South Asian character extracts that are subject of analysis at this point are taken from the TV series adaptation. The scenes start at 52 minutes 30 seconds, 53 minutes 41 seconds, 01 hour 18 minutes 37 seconds, 01 hour 29 minutes 19 seconds, and 01 hour 31 minutes 04 seconds: In this version, Samad's linguistic behaviour presents some differences and similarities to the novel, especially there are more non-standard linguistic elements in the TV adaptation than in the novel.

5.2.1 Sound

The dental fricative [θ] is pronounced as alveolar plosive [t] − as in, for examples — 'but has it not been written to the pure all **tings** are pure?' 'If you must know I was consulting Alim at the mosque in a delicate matter of **teological** philosophy'. '**Tank** you'. 'One day you will **tank** me one day'. 'Never mind otherwise **everyting** it has been discussed'. 'Oh, hello! Please. **Tank** you'. 'I'm sorry I have **noting** more to say'. 'Any pappadam Madam, **someting** to drink?'. 'You will be **tank** me. You will **tank** me in the end'. 'It not guilt Shiva, it fear at my age you become concerned about your **fate**'

The fricative post-alveolar sound [ʃ] in the adjective: **martial** /ˈmɑːʃ(ə)l/ is pronounced like the plosive-alveolar sound [t] as in the following statement — 'He was a hero **martial** he was the man who changed the world.'

5.2.2 Grammar

— Suppression of the verb *to be* as copula or auxiliary verb – as in, for example — '**It not** guilt Shiva, **it fear** at my age you become concerned about your fate'.
— The use of non-standard interrogative structures − as in, for example — '**Magid, still awake?**'
— Zero indefinite article − as in, for example — '**It not guilt** Shiva'. Zero past tense marker, verbs are left unmarked for tense, just as — 'Magid, **have you mention** this to anyone?'

5.2.3 Vocabulary

The use of dialect word or regional vocabulary can be identified in following example — 'Any **pappadam** Madam, someting to drink?'

5.3 Differences and similarities

The differences that exist between the written and audio-visual versions in the selected passages above corresponding to speech by the South Asian English character — Samad Miah Iqbal can be considered at two levels.

First of all, at the level of sound features, the written version of the selected passages presents the following phonological features, the use of both semi-phonetic (re)spelling and apostrophes; the interdental fricatives [θ] and [ð] do not exist and "are articulated as the dental aspirated voiceless stop [t^h] and the voiced stop [d]; the interdental fricatives [θ] is articulated as the dental [t]. In the audio-visual version there is for instance, the replacement of the dental fricative [θ] with the alveolar plosive [t], of the dental fricative [ð] for the alveolar plosive [d], and other cases of non-standard production not indexed in the novel.

Secondly, at the level of grammatical characteristics, the audio-visual version does not present elimination of the auxiliary verb *have*, the use of stative verbs in their -ing- forms, or the lack of there+is as happens in the written version. In the audio-visual version for example — there is use of non-standard interrogative structures, — zero indefinite articles — and zero past tense marker, which are, however, - not present in the novel.

In both versions there exists another different point, that is to say, in the novel it is Alsana who uses the following sentence, 'Mark? No Mark here', Alsana had said, bending down to their level with a genial smile. 'Only the family Iqbal in here' (Smith 151). While in the audio-visual version the sentence was used by Samad as follows — 'Mark? Who Mark, there is nobody called Mark here you must have the wrong house. Mark? What is this Mark?'

As to the contrast analysis of Samad's excerpts (novel and audio-visual versions) the use of regional vocabulary, and suppression of the verb *to be* as copula or auxiliary verb, constitute the main similarities between both versions.

The use of non-standard linguistic characteristics just presented is summarised in the table below

Table of comparison (novel vs. TV series adaptation) of Samad

Differences		
Novel	**TV series adaptation**	**Observations**
	Sound	
'To the pure all things are pure' (137)	'but has it not been written to the pure all **tings** are pure?' (52 minutes)	[θ] is pronounced as [t]
"**Tru** hill and gully, **dem** follow you **dem** follow you, **Tru** hill and gully, **de** devil swallow you 'im swallow you" (Smith 177).		- The use of semi-phonetic (re)spelling - [ð] is pronounced as [d]
"What **'as** dem ever done for us body bot kill us and enslave us? What **'as** dem done for our minds **bot** hurt us an' enrage us?" (Smith 177)		- The use of apostrophes - [θ] is pronounced as [t]
	'If you must know I was consulting Alim at the mosque in a delicate matter of **teological** philosophy' (53 minutes)	- [θ] is pronounced as [t]
'You'll thank me in the end' (201)	'You will be **tank** me. You will **tank** me in the end' (1hour 31minutes)	[θ] is pronounced as [t]
'It is not guilt Shiva, it is fear. I am fifty-seven, Shiva. When you get to my age, you become … concerned about your faith' (144)	'It not guilt Shiva, it fear at my age you become concerned about your **fate**' (1hour 17 minutes)	[θ] is pronounced as [t]
	Grammar	

"*He is doctor*. He is there. But sick. Can't move. Dr Sick" (Smith 95).		Suppression of the **article** in positions where it would be required in Standard English.
"'I spend all night in that infernal restaurant and then I am *having* to come back to your melodramatics?'"(Smith 197)		The use of the progressive where other varieties use a simple form, for example with **stative verbs**
'It is not guilt Shiva, it is fear. I am fifty-seven, Shiva. When you get to my age, you become … concerned about your faith' (144)	'**It not** guilt Shiva, **it fear** at my age you become concerned about your fate' (1hour 17 minutes)	- Suppression of the verb *to be* as copula or auxiliary verb - Zero indefinite article - Subject verb agreement
	'Magid, **have you mention** this to anyone?' (1hour 28 minutes)	- Zero past tense marker
	'**Magid, still awake?**' (1hour 28 minutes)	- The use of non-standard interrogative structures
Vocabulary		
'You two-faced buggering bastard trickster **misā mātā, bhainchute, shora-baicha, syut-morāni, haraam jaddā**' (Smith 533). 'of twenty days freed up in which the children could celebrate **Lailat-ul-Qadr**	'Any **pappadam** Madam, someting to drink?' (1hour 29 minutes)	The use of foreignisms, items that correspond to indigenous words that are used in English speech.

in December, **Eid-ul-Fitr** in January and **Eid-ul-Adha** in April, for example' (Smith 129).		

The next point will be the conclusion of the dissertation.

VI. CONCLUSION

The goal of this dissertation was to compare the use and representation of non-standard language in the novel *White Teeth* and its TV adaptation. Before summing up the results of the comparison, I recall what has been analysed (my contribution) in the different chapters of this dissertation.

As I have mentioned in the work plan, the *White Teeth* television series had not yet been considered in depth in any study and is certainly worth it. My contribution was essentially based on Delabastita (2002) and Hodson (2014). First, I have focussed my analysis in the identification of three different varieties of English used in both, the novel and the TV adaptation. Secondly, I have analysed the characteristics of those dialects and non-standard language, as far as sound, vocabulary, and grammar are concerned, and presented examples of them. Thirdly, I described the use of eye-dialect and discussed the means of inclusion of such non-standard language in the text, in particular direct speech and metalanguage. Fourthly, I have established the functions of non-standard language, i.e. reacted to the question how is dialect and non-standard language used in fictional texts in agreement with the description made by Delabastita (2002).

As far as the comparison of the novel and the TV adaptation is concerned, below is a summary of the results of the study carried out.

First of all, most of the lexical particularities presented in the novel are foreignisms, and words that represent the historical authenticity and couleur locale: they are less used in the audio-visual representation than in the novel.

Secondly, though direct representation – direct speech – of non-standard language appears in both the novel and its TV adaptation, indirect representation forms of representation of such language (metalanguage, paratext, third-person narration, first-person narration, thought of characters), are absent of the TV adaptation.

Thirdly, in both the novel and its audio-visual adaptation, non-standard language and dialect fulfil in particular the extra-textual mimetic function.

Regarding the intra-textual functions, there are more opportunities to encounter them in the novel than in its audio-visual adaptation, namely emotional and interpersonal style-shift.

As to the linguistic characterisation of the South Asian English character Samad, the comparative analysis presented revealed more instances of non-standard language in

the TV adaptation than in the literary text, which dilutes the salience that Jamaican English and Cockney have in the written version and so impact upon the reading of the Zadie Smith's work. This is certainly the most important result of my study.

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