

Sociolinguistics in Mark Twain's the Adventure of Huckleberry Finn

اللغويات الادبية في رواية مارك توين

(Huckleberry Finn)

م.م. حيدر كاظم جري

كلية التربية البدنية وعلوم الرياضة / فرع العلوم التطبيقية

assistant teacher : hayder kadhim jerri

Sociolinguistic is a basis onto social, cultural, and ethnic structure, by which as a tool to examine the language, therefore, any language may demonstrate on the sociolinguistic in order to understanding the various disciplines such as regional, class and so on within the language itself. Sociolinguists seek to describe the domain in the context of social aspects included the differentiation of society, culture, dialogue and gender. Therefore, sociolinguistic does not have any sort of restriction to interact with another domain such as literature, by which sociolinguist uses is as a tool to scrutinize the language which we use it in the social context for comminuting as known as a 'study of variation' , variation approaches to adapt in this subfield in order to offer access for the researcher to study a variation of linguistic: phonology(deal with the pronunciation), and Syntax (deal with the variables

of dialect, although syntax is offering a good opportunity to the sociolinguistics to race the differ dialect in the same language). Sociolinguistic has existed to characterize the social facts, Baker says that "Certain kinds of work combined insights from how the identity of person or social group relates to the way that they use language", (Baker) it's also a crucial studies to be concentrated in the context between language and society. We try to prove that speech and social behavior the intrinsic fact on the sociolinguistics "According Trudgill, certain kinds of work combine insights from sociology and linguistics. Examples of such work are attempts to deal with structure of discourse and conversation". (Wardhaugh) "in reaction to the contention among many linguists working in a broadly Chomsky an framework that language can be dissociated from its social functions" (*Key Thinkers in Linguistics and the Philosophy of Language*, 2005).

Sociolinguistics and sociology of language based on certain aspects regarding to sociolinguistics is concerning with study of language and examined the relationship between the language and society, structure of language remained the main task of sociolinguistics and also the emphasis on the Culture, gender, ethnicity, etc within the particular society. Sociolinguistics is also called the Micro-linguistics. Linguists said that "A sociolinguistic perspective requires exploring how language is used to establish a social context while simultaneously exploring how the social context influences language use and the communication of meaning" (Baker)

Sociology of Language is also called Micro-linguistics, sociology focused on certain language, by which concentrates in the social or community facts. Therefore, sociolinguistics would be stronger demonstrative device in the variables dialects. For instance, India has many languages within the same region so we must distinguish the general concept between the language which is used by same tribe or community for their communications in their daily life. However, sociology focused on the structure of particular language by certain groups of people. Sociology language will examine the structure of language in order to identify the different social class of the particular tribe or community. The priority of social approaches to the linguistics will also be recognized by the linguistics itself, what I mean to explain that the sociology remained the preliminary attention to the linguistics studies in generally. Some assumptions argued that there is no relation between linguistics structure and social structure: certain cultures and languages should be understood by their own terms, contexts and culture. It is Important to realize and underline that it is not correct to directly apply a certain concept to examine the forms and aspects of the social and linguistic life. However, social structure and linguistic structure which considered as integral part on the other.

Chomsky's notions regarding to competence and performance are more visible "Chomsky as based upon competence but also following principles such as attention, perception, and memory which don't need to be invoked for the notion of competence as the abstract knowledge speakers have independent of their use of language"

(Duranti) Chomsky emphasized that the competence is a use of linguistic system and the knowledge of language. Competence is part of utterance language dealing with speaker what they wanted and expectations, while the performance is dealing with actual use of the language, performance comprised of third or four part of activities or a domain of, verbal , human action. Performance based on Folklore, poetics and other sort of actions including display, reciting story or poem, and any sort of verbal discussions or debates "To describe to and focus on this other notion of performance is more than the recognition of the fact that in speaking there is always an aesthetic dimension, understood as an attention to the form of what is being said" (Duranti) so the dimension is divided into competence and performance: competence is used in the wrong while the speaker attempt to say something, performance is a dramatic dimension concerning with the verbal action. Chomsky made prominent distinction:

We have ...to account for the fact that a normal child acquires

Knowledge of sentences, not only a grammatical, but also as Appropriate. He or She acquired competence as to when to speak, When not, and as to what to talk about with whom, when, where in What manner. In short, a child becomes able to accomplished a Repertoire of speech acts to take part in speech events, and to Evaluate their accomplishment by others. This competence, Moreover, is integral with attitude towards, values and motivations concerning language. It feature and uses. And integral with

Competence for, and attitude toward, the interrelation of language with the other code of communicative conduct. (Hymes)

The notion of communications is profoundly evidenced by the interaction and competence part for any speaker in the certain language. We could not divest the language from the cultural and regional roots. The verbal part of language or performance is essential integral part of any communication acts, what Hymes attempted to expose to the reader that grammatical part is not existed at the any learner or speaker to the native/ foreign language. However, i assumed of performance activity is inherited to social realism, interpretation any language will come from the repertoire of words which could be pronounced. There is strong connection between Sociolinguistic and Anthropology, and we could not isolate the fundamental element or roles from my research. Evidently Chomsky emphasized on the distinctive between competence and performance to the dialect which use the competence by the native speaker and performance 'the actual use of language'. Brook noted "So, too, is the use of dialect as humorous device, whether in spoken English, dialect jokes, or in longer texts". (Brooks) Phenomenon of Dialect Studies scientifically emanated from different motivations and emotions nonetheless it is reality, however, dialect is considered as humor device. Volatile dialect existed within comedian actives and writers who utilized the dialect humor in the artistic acts. Barret emphasized on "within the past thirty years, the English language has spread globally and become nativized by other countries. As a result, the focus in the language

variety shifted from micro/dialectal view to that of more macro/varietal one” (Barret) overwhelming of English language found a vast cultural and regional dialect, speaker of the second language insisted to use a certain jokes or dialect in their native language, so the micro/dialectal is concentrated with the regional issues, and social variations. Kachru exposes that English is the elitist identity and the dominance of language which could use as a tool of communication “English does have one clear advantage, attitudinally and linguistically; it has acquired a neutrality in a linguistic context where native language, dialects and styles sometimes have acquired undesirable connotations” (Kachru)

Samuel Clemens as known Mark Twain

Mark Twain is a great American writer in the history, his contributions have recognized as humorist writer, for his work has used different literary style on Adventure of Huckleberry Finn by adapting speech into writing pattern, it has inadequate linguistic aspect for limitation on syntax and lexical structures. Audience will comprehend his literary works from other writers for creating narrative mode to associate with some issues, he attempts to evoke the conscious of the audience to condemn inequality and reform the society. Twain has different technique by using local dialect; vernacular mixed with the humor to expose his main aim in his writing the novel, society had witnessed racism, segregation and equality.

The purpose of writing this paper to explore the existence of Dialect Humor, Humor seemed to be as a part of linguistic reality which could be used as language device as everyday language in the literature. My research paper will rely on

Mark Twain's Humor as theoretical linguistic studies. Twain contributions as humorist plethora of scientific studies, various dialect encourage the scholars to concentrate in this subdiscipline field of linguistic, dialectology considers one of the most an importance area of linguistic as we as phonetics, semantics, morphology and syntax. Some argument accused the dialect as pejorative studies, but we could realize that there is many dialect imbued with various connotations which use by social and regional in the particular English language, for instance the different dialect between American and British English.

Undoubtedly, dialect has a massive evidence affected emotional, societal and political factors among the speakers to determine a certain stereotype of dialectal norm, it's also included large number of vernaculars which influenced in the regional stigma particularly English language, dialect and vernacular considered sub discipline in the linguistic field, therefore, dialect inherent to the regional and boundary stem especially in the United States of America. Optimality theory, perhaps, interested with dialectal studies to become knowledge of the social reality and also emphasized that dialect is more acceptable with syntax (in the old English dealt with dialect, syntax and morphology) more than other subdiscipline. However, dialectology sought to analysis the shifts on the pronun-ciations and lexicon-semantic. There was a strong inherent about the root of dialect which could not eliminate it from cultural and regional stem by the linguists said that "the study of dialect is not the just scientifically pristine investigation from phonology to semantics, it is also rooted with often problematic and indiscernible human element of language" (Barret) sociolinguists went out of all these argument and assumed

that we ought deal with language as it used or the way of articulation by the regional or community, indeed, dialect used as a means of communication and social reality which inherited from their cultural and regional roots.

Linguistic is an inevitable tool to analysis the artistry and literary works, although to examine the rhetorical aspect in any language "As an exercise in applied linguistics it yields interesting information about lexical-syntactic relations in English, about the various options authors have available in structuring fictional dialogue and inner speech, and about the ways in which language can be made to reflect a different modes of perception. It also contributes to an understanding of how structural features of dialogue and inner speech further, and in part, constitute narrative characterization". (CLINES) Linguistic is an essential domain to interpret the fictional and inner meaning of the any literary or artistic work, the fundamental elements of linguistic 'syntax, lexical and phonology' to explore the literary features on the text.

Dialectal studies became inevitable sub discipline in the linguistic field to prolifically prevail in the language, humor was the overwhelming derived from the dialect, literature was always affected by the dialect of the writer him/herself "Mark Twain is lauded as being the man to give America its literary voice through his short stories and through characters such as *Huckleberry Finn* and *Tom Sawyer*' (Barret) Twain insisted to portray the American society through the literature, he made significant contributions to concentrate with the humanitarian issues through the dialect of humor, nowadays people entertainment through TV to watch and mimic various dialect instead to read as in the 19th century. Brett Butler, Max Weinhold and a number of British comics utilized the effects of dialect and what this paper focused on dialect mixing which the humor derived

from its affections. Victor Raskin the editor of the International Journal and Humor Research:

“The last decade has been seen an unprecedented growth of humor research and The growing perception of humor as an important and universal human faculty... The study of humor is undertaken by scholars from a large variety of disciplines from two points of view. Some see in humor a convenient and interesting ground for testing the methods and theories of their respective fields. Others expect the study of humor to verify some concepts and theories in other fields and help to gain insight into some more problems in those fields. Still others combine the two interests”. (Raskin) to trace the track of Plato and Aristotle will find the real source of Humoristic or Humorology roots, humor officially considered as an academic field in 1988 since the first issue of International Journal of Humor Research which recognized it as a discipline as any another field. He found the basic role of humor that is called the theory of humor as a form of text which inclusively considered linguistic aspects, generally humor dealt with domain of the ‘disparagement, release/relief and incongruity’ of jokes in form of ‘verbal humor’. Incongruity humor is seriously distinguished as a joke as “Freud’s version works on the principle that certain events create expressed sexual and/ or aggressive energy, and when that tension is undone in dramatic way (suddenly or surprisingly), rather than gradually, the nervous energy is released, and relief ensues in the form of humor” (Matthew M. Hurley) according to the Hurley’s theory of released had been proved that the mental sensor stimulated the nerve system to flow the suppressed out from the mind with way

of laughter, mirth and pleasure. However, this theory lost its popularity for many reasons: suppressed and repressed (about the emotions or desire released [un]conscious) and generally because physical energies. Relief is a norm of mental relaxation of the tension and anxiety from the mind, in another word, mind inevitably acquired to get rid of tension and anxiety from the mind through the relief. In contrary, the disparagement is a different norm of others as a 'harmful aspect', it's a kind of humiliation and insulation the other by mirth or laughter, for only to make a fun of other. Regardless of the humor elements (incongruity, released/relief, and disparagement) its linguistically theory, Raskin and Chomsky had different points of view regarding Chomsky's competence, and performance and Raskin's Humor elements. Raskin emphasized that: "is evoked by a sound, a word and an utterance which is pronounced or used differently from the it is normally done in the language or dialect in which the joke is told. Language distortion the jokes are based on the simple opposition of language identity vs. language difference and nothing else". (Raskin 181)

Dialect, Humor, and other variation of linguistics profoundly subdiscipline of Linguistics, Barret defined the dialect is "dialectology has been regard alternately as an important area of language variation in which such traditional heretical subfields as phonology, morphology, syntax and semantic are most relevant" (Barret) therefore, dialect seems to be the most volatile subject, variation of the dialect with or within the same language or area made the field is essential for the linguists who concentrated on their studies the different dialects, accents and vernaculars in this certain

language. Although the linguistic stigma focused on the speaking part of the language from particular regional dialect, for instance differences between American, Australian and so on from British English. Humor is a basic part of linguistic whether in the written forum or verbal, generally human therein lied in the mimicry performance way which could not isolate from the dialect. Humor without dialect was inherent and coherent as complementary device to proffer sub discipline of the linguistic area.

My research paper focused on the "America Humor" Mark Twain's phenomenon as a humoristic writer who solely contributed humor, dialect and other roles in his literary society. "A character in a writer's head, unwritten, remains a possession; his thoughts recur to it constantly, and while his imagination gradually enriches it he enjoys the singular pleasure o f feeling that there, in his mind, someone is living a varied and tremulous life, obedient to his fancy and yet in a queer, willful way independent o f him". (Maugham) We illustrated that importance role of dialect implied the humor, dialect had played intrinsic value to the Western literature, dialect also had diachronic study of language as well as in "linguistic study with regard to a number of important linguistic issues such as the existence of spoken variations which differ from the writing standards, their effects on the writings and speech of the day, and important phonological, and lexical characteristics of such dialects", in spite the linguistic defines of language, but still not intelligible and determined. In western literature language is determined by prominent writers started from Chaucer, Shakespeare, and other writers from 19th century like Dickens, Hardy, Twain and others who implement the humor, satire, regional dialect and vernacular in their novels or stories, later on the new literary norm had emerged to be called vaudeville and burlesque which were derived from 'ethnic comedy' as an entertainment norm. Charles Dickens utilized the satire to

criticize the capitalism and aroused the conscious against arithmetical societies, while Mark Twain purposely adapted the dialect and vernacular region to be constructed humor. The accurate study of dialect concerned in the domain of sociolinguistic which was unfamiliar to the 'realm of linguistics', writers who adapted the genre only for one purpose to evoke and raising some political issues through literature. Dialect as genre generally distinguished between American/British English which both included various vernaculars within the same country itself. Although it's essentially to continue to use an appropriate term of dialect to examining variety of language, social as well as regional dialect. Twain's artistic works were linguistically opted with humor, especially in the Huckleberry Finn to show his talent and ability to manifesting about social issues such as slavery and racism at that time.

Humor and Twain's literature is a vivid case in the literature of the Nineteenth Century, Twain mixed the Humor with local dialect, as a new social aspect regardless on the pejorative quality of many aspects, the linguists interested for further studies. Chomsky's notions of the competence and performance are most visible " Chomsky as based upon competence but also following principles such as attention, perception, and memory which do not need knowledge for the notion of competence as the abstract knowledge speakers have independent of their use of language" (Duranti) the real concept of the competence is the actual used of the language, while the performance remained the intrinsic value of the language though different activities such as the artistic work, folklore, display and so on. However, competence is the basic element of the speaker to performance the language in different and variant dialects.

Sociolinguistic is dedicated to focus on the varieties of dialects among the speakers of certain language in order to understand those people within different dialects, the debate is essentially to underline the stereotypes among the speakers, to study phonology and semantic are not the only efficient without study of humor to understand the people, it's true that language is the vehicle of communication, but we should realize different dialects among the own language. Dialect seem to me cultural, emotional and regional root "So, too, is the use of dialect as a humorous device, whether in spoken English, dialect jokes, or in long texts". (Barret) Humor is based on various dialects; many scholars considered Dialect Humor including the writing of comedian is a new phenomenon (field) in the realm of linguistic.

Sociolinguistic has focused on the particularly issues of the, social realism, micro dialects. It has acquired a neutrality to comprehend the emotional connotations within a certain linguistic context, however, dialect humor is found to illuminate the linguistic studies. The interaction between the speakers has provided a plethora of essentiality to overwhelming in certain the linguistic issues (whether in the form of written or verbally). These issues are overtly pejorative and divest the term dialect from the field. I should make my illustration to study sociolinguistic in the literary studies in particular with Mark Twain.

Definitely my paper will be evident in citations as well as many other underlying assumptions which will guide my analysis. These facts have profound and distinct impact on

the literature. In particular, to the Mark Twain who attributed to the several kinds of linguistic variety: grammatical, dialects, humor and so on. Mark Twain does not only the poets or understanding the language as shallow, but he wants to concern the mediation between individual and objects. My paper assumptions focus on the sociolinguistics and literary theory. Hence Mark Twain confrontations between grammatical and ungrammatical English, yet the connection by the grammarians drew between language and morality which was not barren, "What impressed Mark Twain most about language was its diversity. Moving from West to East and on to Europe, living among the boatmen, skaves, miners, journilsts and aristocrats". (R.Sewell) My paper will focus on the issue with Twain's language as beliefs and criticism which brought to him the reputation and stylistically literary works. The trivial works in twain was overtly shown here:

"The largest component of Twain's literary criticism was] his lifelong preoccupation with the grammar. How many essays and speeches, introductions and extravagances by Twain turn upon some question whose interest is purely or mainly verbal! . . . It is the latter –perfection of Howells that dazzles him; they want of it he considers a sufficient reason for saying 'you re another' to Matthew Arnold and tripping him up over some imaginary verbal gaucherie.... Foreign languages never ceased to be ludicrous to him because they were not English. These are all signs of the schoolboy who has begun to take pride in his compositions and has become suddenly aware of words; and I suggested that

Mark Twain never reached the point of being more at home in the language of Civilization than that".¹

Many American scholars including Emerson considered Mark Twain as the great philosopher of language, therefore, his metaphor possessed in the Twain's grasp which was concentrated in the transcendentalism era to seem to be radical at the odds within the Twain himself. His work was highly involved with the debatable judgments; nonetheless, the word implies a warmer respect than notoriety, the transition of Mark Twain's career from Humorist into comic and series made prominent phase of his life, endeavor to become the most humanistic figure at his time through his patience and further reading. "The crux was the promised exoneration after those demanding the banning of Huckleberry Finn during the past several decades charged that this avatar-author or book- of the best American qualities is racist in attitude or else in effect" (G.Robinson) the novel could consider the most great book written ever in the America, the events of this novel is about the boy who was motherless and abused from his father. He sailed to the Mississippi River with Jim to escape from his misery life, regarding to the sociolinguistic and structure the novel was written with many grammatical mistakes as well as inappropriate or inelegant expressions as "slave, servant" which was as subtitle in the novel. The language of the book stirred the emotional and conscious of the public, the arguments were based on the language of the book which

¹ Van Wyck Brooks, *The Ordeal of Mark Twain*, new and rev. ed. (London: J.M.Dent, 1934), pp.199-200.

was intermingle with the south dialectal language, for instance he used the “nigger” to refer to the Jim and other African-American characters in the book. The distinction of language was sometimes disappointing because of the vocabulary did not relevant to his time, invented a new expression never existed at the nineteenth century.

Adventure of Huckleberry Finn

Mark Twain's experience as a public writer who intentionally used the humor to help him and directly confronted the problem of combining casually (straight) speech, utilizing the speech of the 'vernacular characters' whom Twain preferred to adapted those characters to bring the reader's attentions with common nature of writing, while in 'linguistic terms' it's also emanated another code of 'discourse analysis' by making literary language lesser than formally language wherein lied in the 'resources of colloquial' English. Twain won and honored as the best American literary writer in the history, many of greatest twentieth-century as 'Hemingway and Faulkner' gave testimony and acknowledged his significant contributions to the American literature, his artistic talents and versatility made him to choose him as a literary phenomenon in the 20th century. In particular, the best novel *Adventure of Huckleberry Finn* “If Joyce's *Ulysses* and Faulkner's *The Sound and the Fury* leave the reader with the impression of diversified discourse styles appropriately suited to the diversified personality types of the characters, in *The Adventures of Huckleberry Finn* Mark Twain creates quite the opposite effect This novel, which Twain scholars generally agree is Clemen's best achievement seems to derive is significance from the lack of diversity—or to look at it from another perspective—from its stylistic consistency. ” (CLINES 111) Huck Finn was not

ordinary character to depict the situation of his life to the reader or audience, to portray the humiliation and abused from father, the intellectuality and artistic quality of Twain to make the scene and the language of the 'vernacular or colloquial American English' in order to show the audience the innocent and naïve of the main character of the novel, on the other words, Twain used the local language which reflected on the novel to enlightening the point of the naïve Hero in the novel as uneducated figure.

Huckleberry Finn considered as revolutionary novel against the racism and slavery which could recognized as innovation literary works in the American literature, "Huck possesses the ability to adapt to almost any situation through deceit. He is playful but practical, inventive but logical, compassionate but realistic, and these traits allow him to survive the abuse of Pap, the violence of a feud, and the wiles of river con men. To persevere in these situations, Huck lies, cheats, steals, and defrauds his way down the river. These traits are part of the reason that *Huck Finn* was viewed as a book not acceptable for children, yet they are also traits that allow Huck to survive his surroundings and, in the conclusion, make the right decision". (Bruce) Huck believed that the morel ethics of the society just cruel and abused the week ones, tried to condemn the bad habits by portraying himself as a 'traitor and villain' for acting against them, Huck insisted to help Jim to escape from his slavery and sailing on the Mississippi river to unknown island, he was thinking that he will suffer due to assist Jim to escape from his slavery, especially Huck declared 'all right, then, I'll go to hell' here Huck realized the critical result which would reflect badly for him, nonetheless, Huck revolted against his society and culture, also refused their fundamental ethics toward the certain issues, Huck made decisive decision to consolidate with Jim which yielded Huck as a heroic figure.

The language of the novel, portrayed by the Huck as uneducated boy with fourteen years old, manifested the nonliterary form in the literary work. Audience as well as the reader never examined the syntax and lexical structure accomplished in the *Adventure of the Huckleberry Finn*, in British and American fiction there were several style and differences, for instance first person narrator s. Wayne Booth discussed some issues potentially to be option of the novelist in the *Rhetoric of fiction*, he argued that whether First or Third person omniscient , but choice one practically nothing:

“To decide on first-person narration settles only a part of one’s problem, perhaps the easiest part. What kind of first person? How fully characterized? How much aware of himself as narrator? How reliable? How much confined to realistic inference; how far privileged to go beyond realism. At what points shall he speak truth and at what points utter no judgment or even utter falsehood. These questions can be answered only in reference to the potentialities and necessities of particular works, not by reference to fiction in general or the novel”. (Booth)

Booth technically diagnosed the narrative form in this Huck Finn in order to expose them of many critical issues among the American society, Huck Finn belonged to the same class of narrators, he implement the author’s thoughts regarding social issues, although tried to tell the audience or reader about their own personal history in a particular manner. “In the eighteenth and early nineteenth centuries the first-person narrator, whether author or fictional persona, often drew attention to his activity as a storyteller by addressing and implicating the reader directly” (Tristram Sandy) Steme highly ‘dramatized writer narrator’, she decisively explained and distinguished what did the personal pronouns mean: writer often used first person pronoun to draw the reader’s attentions to his purposes by

addressing the readers or audiences directly. Although its attempts to examine all the techniques of discourse of the tone or voice which used by the narrators "A third way of organizing a first-person narration is by having the narrator claim to be the real author and not some fictitious figure, to impersonate as it were his creator". (Fitzgerald) In case of Twain who wrote in the pronoun [I] constantly to assert the intonations of the spoken voice, it meant to address the reader or audience directly. The pronoun [you] used as rhetorical question and imperative to concentrate on the dialogues between the writer and reader. Finally [we] applied to general community, all these techniques were used by Twain in the *Huckleberry Finn* in order to manifest the events or cases which already happened to have witnessed or heard.

A work of such as *Huckleberry Finn* by Mark Twain was a natural employed the person who was intrersted in the relationship of spoken and written discourse, from linguistic aspect Twain preoccupation the value to place the spoken language as well as he was presenting the novel orally, he constantly presented his writing form as its orally, he wrote to his sister that "I can't send you my Message. It was written to be spoken—to write it so that it would read well, would be too much trouble, & I shall probably never publish it" (Berkeley 145) there were many assumptions assumed that Huck's function was based on the way of narrative or speaking mode, Huck was profoundly employed the colloquial language more than literary writings. As Albert Stone says in *The Innocent Eve*, "the vernacular language. . . in *Huckleberry Finn* strikes the ear with the freshness of a real boy talking out loud" (Stone *Innocent Eve*) Twain purposely intent to transfer the message by speaking in the wrote ones, twain's artistic skills implemented the most sophisticated which was not possible to interchangeable speaking on writing forum, he also explained how it was

difficult to write in the vernacular mode, he wrote a note to Edward Bok explained how much difficulties he faced to capture the effects in the vernacular writings as he said "Spoken speech is one thing, written speech is quite another. Prim is the proper vehicle for the latter, but it isn't for the former. The moment "talk" is put into print you recognize that it is not what it was when you heard it; you perceive that an immense something has disappeared from it That is its soul" (Pascal Covka) its not easy to achieve solely the spirit and animation in different technique (speech in writing) without linguistic aspect.

Methodology

To determine any artistic style, particularly in the Huckleberry Finn will precisely examine the role of the narrator Huck Finn which was beyond all the expectations: the tone or the voice was fascinating and attractive the reader's attentions, speech in the writing forum was another technique to build strong authentication among the readers, humor was enough utilized to concentrate on the vernacular tone at his time. As a matter of fact, the pivotal elements of any book or novel the basic discussion or argument which about structure or theme not to undermine that book but for valuable information, it meant that linguistic aspect never alienated from literary works. The device of Twain to use the dialogue more than the structure narrative, readers might intuitively percept of the various tones or dialogue accents in the novel, but dialogues were 'frequently vague and impressionistic' for the reader's perceptive. Lexical and syntactic were predominant in first chapter of the novel, while punctuations and spelling were accurately written as in phonology aspects.

Walter Blair compared two descriptions and analysis which shown below:

Tom Sawyer
Huck Finn

(two squirrels) “scurry along...to inspect couple of squirrels set on a limb and and to chatter at the boys”
jabbered at me very friendly” “a

“all the nature was awake and stilling, now”
could see the sun out one or two holes” “I

“long lances of sunlight pierced down was big trees all about and gloomy in Through the dense foliage far and near”
there...there was freckled places on the “ it

Ground where the light sifted down through

the leaves” (Blair)

My primarily purpose to examine the novel from linguistic aspects including the variations of dialogues as well as vernacular voices. Structurally *Adventure of the Huckleberry Finn* was written in fantastic style as a masterpiece of the American Literature. However, Blair made comparative studies to analysis the text; he evidently proved that there was no third-person omniscient in the novel, the brilliant and charming writing of the Victorian era was implemented by Twain to bring the interaction between linguistic with literary text, from the comparative studies between Tom Sawyer

and Huck Finn realized the charming mode of artistic works, Huck was overwhelming to use the third-person pronoun which had imposed in the novel.

My hypothesis that I was used to examine the effects of diverse linguistic in the narrative by different characters, there was no different pattern regarding to the structure of the first person narrator Huck, also there were no sophisticated in the lexical and syntactic terms , the method of impression speech of Huck was the dominant voice at the novel, indeed, beside other various dialogue of the other characters. Uniquely Twain had effected the novel of the impact of the author's conscious and feelings, obviously twain used different technique in this novel as a dialogue(it's also called pronunciation) pattern which was very distinguished in the all the American literature, " eye dialect in the fictional dialogue, employ eccentric spelling to indicate pronunciation offends some readers" (Hurst) in a manner characteristic of his unusually pattern of spelling, the used of apostrophe and nonstandard grammar. Notice how the use of eye dialect diminishes as Twain writes dialogue for a characters who are progressively more educated." (Barret 109)

Jim: "my heart wuz mos' broke bekase you wuz los' en I didn' k'yer no mo' what became er me." (Clemens 72)

Pap: "Oh, yes, this is a wonderful govment, wonderful. Why, looky here. . . . that ain't the wust. . . It was 'lection day, and I was just about to go and vote, myself, if I warm's too drunk to get there." (Clemens 26-27)

Huck: "If I get away, I sha'nt be here to prove these rapscllions ain't your uncles, and I couldn't do it if I was here." (Clemens 150)

Tom: "Wed, then, if you're bound to go, I'll tell you the way to do when you get to the village. Shut the door, and

blindfold the doctor tight and fast, and make him swear to be silent as the grave.” (Clemens 216)

Duck: “My great-grandfather, eldest son o f the Duke of Bridgewater, fled to this country about the end o f the last century, to breathe the pure air o f freedom; married here, and died, leaving a son, his own father dying about the same time.” (Clemens 100)

Apparently, we noted from the above conversation lines from different character that Jim used the eye dialect by using unusually pattern of spelling to draw the attention of the readers, Jim’s voice was more effected on the novel, while the Huck and Duke were less sophisticate in the context of syntax measurement, Duke intentionally made consistent tendency to use long sentence with simple and accurate grammar, obviously the purpose of eye dialect was only to effect the attention, empathy and compassionate of the audience. The eye dialect aesthetic was designed by using abnormal spelling and ungrammatical structure to be widely imaginative and dramatic fictional world, the novel by any measurement could be considered as the best literary works ever written at the history of the American literature.

Interpretation of the Adventure of Huckleberry Finn

To interpret the efforts in the writing about Huck Finn who was only fourteen years old not easy task for the Twain, indeed, he had to overcome all the difficulties by using several aspects: different dialect, vernacular, colloquial and structural syntax in the literary pattern. Twain emphasized to portray various characters from different background and level of educations. The tone of the Huck Finn was audible and empathetic to touch the conscious of the audience,

Twain insisted to inform the audience about Huck Finn in the first page of the novel:

“You don’t know about me without you have read a book by the name of The

Adventure 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 nohing. I never seen anybody but lied one time or

another, without it was Aunt Polly, or the widow, or maybe Marry. 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 stretcher as I said before.” (Clemens 1)

Evidently, Twain revealed about the main Character Huck Finn from the first paragraph to arouse the certain issues in the novel, Twain technically established the functional elements between audience, Huck and writer. Huck was not only the narrator but also the protagonist, our illustration that Twain successfully introduced Huck’s background and tones, Huck deliberately selected for this role to convey the theme and the purpose of writing this novel, Huck represented the social voice in the novel because of his honesty and truth storyteller, Huck confidently revealed about himself whether the audience known him or no. Twain granted the protagonist a lot of freedom and power in order to convince the audience about certain issues which affected the social tissue and structure at his time, from the first paragraph Huck stroked the audience for only one purpose to attack and roused the conscious of the audience, he launched his speech to agitate the inner feelings and evoked the imagination of the audience.

Grammatical devastations in the first paragraph were much found throughout the novel. For instance, ("there was things") and ("Aunt Polly... and Mary, and the widow Douglas is") Huck substituted 'seen' for 'saw' instead of using past tense that he used past participle ("I have seen anybody"). Although he used ("ain't for isn't"), using without to substitute unless for twice at the same paragraph. Twain created for his fictional character such as uneducated and unself-conscious to communicate with his audience by the naïve and simple narrator, he also committed many grammatical error as well as syntax structure: he used ("that ain't no matter") instead of saying ("it does not matter if we don't know about Huck because we haven't read Tom Sawyer"). The novel had apparently repetition not only in the single paragraph but throughout the novel; Huck was distinguished with less repertoire and limitation of the vocabulary. Twain manifested about Passive voice to refer to Tom Sawyer, although passive voice could refer to the negative relation with "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." Certainly the novel contained with many subordinate clauses, grammatical error and syntax to expose the rhetorical speech in the written pattern.

To navigate in the linguistic pattern which used by Mark Twain's the Adventure of Huckleberry Finn immediately associated with variation of dialogues and the theme of work, spontaneously linguistic style was used in the speech pattern which was not easy task for the writer to adapt vernacular tone in writing pattern, although the variation of character's speech from different background and education levels. Twain had faced serious issues to adequate description of the Huck's linguistic pattern including syntax and lexical limitations, in the chapter nine Huck and Jim fled

to the Jackson's island, they observed the birds that where had a shelter into cave from the rain:

"We spread the blankets inside for a carpet, and eat our dinner in there. We put all the other things handy at the back of the cavern. Pretty soon it darkened up and begun to thunder and lighten; so the birds was right about it. Directly it begun to rain, and it rained like all fury, too, and I never see the wind blow so. It was one these regular summer storms. It would get so dark that it looked all blue-black outside, and lovely; and the rain would thrash along by so thick that the trees off a little ways looked dim and spider-webby; and here would come a blast of wind that would bend the trees down and turn up the pale underside o f the leaves; and then a perfect ripper of gust would follow along and set the branches to tossing their arms as if they was just wild; and next, when it was just about the bluest and blackest—fst! it was as bright as glory, and you'd have a little glimpse of tree-tops a-plunging about away off yonder in the storm, hundreds of yards further than you could see before; dark as sin again in a second, and now you'd hear the thunder let go with an awful crash, and then go rumbling, grumbling, tumbling, down the sky towards the underside of the world, like rolling empty barrels down-stairs—where it's long stairs and they bounce a good deal, you know." (Clemens 67-68)

Huck's narrative started simply and gradually shifted the audience' attentions to the storm which Huck and Jim learnt to the alarm from the birds when the culminate 'soon it darkened up and begun to thunder and lighten' to have a shelter from the intensive storm, here Huck used variation of clause structure which technically associated with literary such as "onomatopoeia, rhythm, metaphor, and alliteration." Twain deliberately wrote the passage to give the impression to the audience that Huck used more literary language with

‘casual, lexical and syntax constructions.’ Twain insistently described this paragraph with poetic uniqueness in order to draw the attention into vivid scenario of the nature, storm and birds. The paragraph included onomatopoeia, for instance, ‘rumble, grumble, tumbling, fst, ripper.’ Huck revealed many linguistic ungrammatical form as well as ellipses: Huck said “We put all the other things handy at the back of the cavern.” Handy here meant the explicit phrase to be “where they would be handy”, he used “fst” to mean forest which indicated the colloquial language used by Huck. He also manipulated the symbolic syntax in order to cover the verbal sophistications as the main narrator in this novel, obviously the novel was exposed several grammatical pattern such as complex, compound complex to implicit the sophistication of language by using vernacular or verbal speech to manifest of the social challenges regarding racism, segregation and equality for American Society.

Conclusion

Sociolinguistic domain remained vital and interacted with language, race, culture and other social issues. Sociolinguistic factors which I had examined in the Adventure of Huckleberry Finn to expose the unique and artistic talent of Mark Twain, Twain adequately assimilated the vernacular or Verbal in the writing pattern. I traced this literary work from linguistic perspective to determine the main purpose of Twain to evoke the social issues at his time, Adventure of Huckleberry Finn implied on linguistic sophisticated by adapting the narrative’s dialogues to bring

the audience attention for peculiar issues regarding Slavery and equality.

Sociolinguistic devise was successfully associated with affected of the characters, literary language which used by Twain was not adequate in the context of linguistic aspect. However, Adventure of Huckleberry Finn considered as the American literary masterpiece in the 19th century, it designed by Twain to address the conscious of the people or society. Twain magically described the crucial issues with mode of the narrative who influenced to show that the inaccurate syntax and lexical structure.

Twain employed distinguished technique by adapting the local voice or tone in the writing style, using onomatopoeia, alliteration and although the ellipses of the syllables. Adventure of Huckleberry Finn remained the clue writing pattern throughout the history.

Bibliography

- Baker, Paul. Sociolinguistics and Corpus Linguistics. Ednburgh: Ednburgh University PressLtd, 2010.
- Barret, Jeanelle. Dialect, Stereotype, and Humor. USA: bELL& hOELL INFORMATION AND LEARNING COMPANY, 2000.
- Berkeley, Henry Nash Smith. "Mark Twain of the Enterprise." University of California Press (1957): 145.
- Blair, Walter. Mark Twain &Hock Finn. USA: University of California Press, 1960.
- Booth, Wayne. Rhetoric of Fiction. Chicago: University Chicago Press, 1961.
- Brashear, Minnie M. Mark Twain Son of Missouri. USA: University of North Carolina Press,, 1934.
- Brooks, Van Mych. Ordeal of the Mark Twain. New York: Summon & Schuster, 1920.
- Bruce, Robert. Cliffs Notes on Twain's the Adventure of the Hucleberry Finn. USA: Bruce Robert, 2000.
- Charles, Neider. The Autobiography of Mark Twain. USA: Harper&Row, 1975.

- Clemens, Samuel Langboroe. Adventure of Huckleberry Finn. New York: Norton & co, 1979.
- CLINES, RAYMOND H. A DESCRIPTIVE ANALYSIS OF DIALOGUE AND INNER SPEECH. USA: UNIVERSITY OF RHODE ISLAND, 1988.
- Duranti, Alessandro. Linguistic Anthropology. UK: Cambridge University Press, 1997.
- Fitzgerald, F. Scott. The Great Gatsby. UK: Wsworth Editions Ltd, 1993.
- G.Robinson, Forest. Mark Twain. USA: Cambridge University Press, 1995.
- Hogeland, Ronald W. Women and Womanhood in America. USA: Lexington, Mass, 1973.
- Hurst, Mary Jane. The Voice of the Child in American Literature. USA: University press of Kentucky, 1990.
- Hymes, Dell. Reinventing Anthrolopology. USA: Pantheon Books, 1972.
- June, Sochen. Herstory. USA: Alfred , 1974.
- Kachru, Braj B. The Alchemy of English. New York: Pergamon Press, 1990.
- Kenneth, Andrews. Nook Farm: Mark Twain's Hartford. USA: Harvard University Press,, 1950.
- Matthew M. Hurley, Daniel C. Dennett and Reginald B. Adam, jr. Use the Humor to Reverse-Engineer the Mind. England: MIT Press, 2011.
- Maugham, William Somerset. Cakes and Ale. USA: Doubleday, Doran & Company, 1930.
- Pascal Covka, Jr. Letters. USA: Southwest, 1960.
- Petersen, Svend. Mark Twain and the Government. Idaho, USA: Caxton Printers, 1960.
- R.Sewell, David. Darieties of Language in the Writing of Mark Twain. USA: University Microfilms International, 1984.
- Raskin, Victor. international Journal of Humor research. USA: international Journal of Humor research, 1988.

Richard, Chase. The American Novel and Its Tradition. USA: Doubleday and Company, 1957.

ROARK, JARROD. BENEATH MARK TWAIN: JUSTICE AND GENDER IN. Kansas City, Missouri: ProQuest LLC, 2013.

Stem, Laurence. Tristram Sandy. Boston: Houghton Mifflin Co., 1965.

Stone, Albert E. Innocent Eyes. New York: Archon Books, 1970.

— . The Innocent Eye: Childhood in Mark Twain's imagination . USA: Archon Book, 1970.

THORESON, TRYGVE RICHARD. WOMEN IN THE WRITINGS OF MARK TWAIN. Illinois, USA: Xerox University Microfilms , Ann Arbor, Michigan , 1976.

Wardhaugh, Ronald. An Introduction to Sociolinguistics. UK: BlackWell Publisher Ltd, 2010.

Wecter, Dixon. Mark Twain to Mrs. Fairbanks. San Marino, USA: Huntington Library, 1949.

— . Sam Clemens of Hannibal. usa: (Boston:, 1961.

— . The Love Letters of Mark Twain. New York: Harper & Brothers Publishers, 1947.