



## ***INTERNATIONAL SYMPOSIUM***

# ***LINGUISTIC APPROACHES TO DIALECTS IN ENGLISH LITERATURE (1500-1950) (LADEL)***

**Programme**

**Book of Abstracts**

**26<sup>th</sup>-27<sup>th</sup> October 2017  
Salamanca**



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## **Organising Committee**

María F. García-Bermejo Giner

Pilar Sánchez-García

Javier Ruano-García

Dpto. Filología Inglesa

Calle Placentinos, 18

37008 Salamanca (Spain)

(+34) 923 294 400 (ext. 1759, 6159)

FAX: (+34) 923 294 568

ladel@usal.es

## **Scientific Committee**

Joan C. Beal

Juan Camilo Conde Silvestre

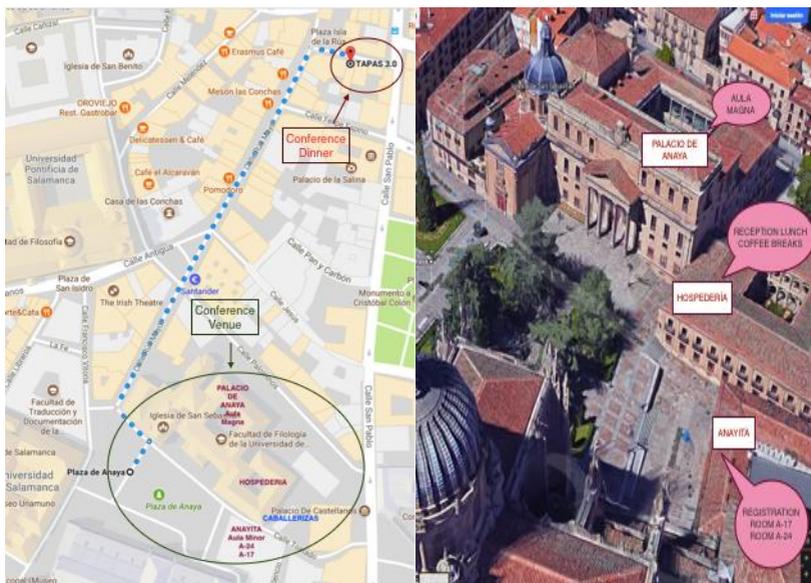
Marina Dossena

Gunnel Melchers

Lynda Mugglestone

Graham Shorrocks

## Conference Venue, Faculty map



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## ACADEMIC PROGRAMME

<b>THURSDAY, OCTOBER 26TH</b>	
<b>09.00</b>	<b>REGISTRATION (Anayita Hall)</b>
<b>09.30</b>	<b>OFFICIAL OPENING</b> <b>Aula Magna</b>
<b>10.00</b>	<b>PLENARY SESSION</b> <b>Aula Magna</b> Chair: María F. García-Bermejo Giner  “The Chicken and the Egg: Dialect in Literature as Evidence for Historical Enregisterment” <b>Joan C. Beal</b> University of Sheffield
<b>11.00</b>	<b>COFFEE BREAK</b>
<b>11.30-13.00</b>	<b>ROOM A-24</b> (Chair: Javier Ruano-García) Seventeenth-century Devon Dialect in Rose Macaulay’s <i>They were Defeated</i> <b>Christopher Langmuir</b> Universidad de Sevilla
	<i>The Diary of a Farmer’s Wife 1796-1797:</i> An elaborate hoax and good dialect literature? <b>Juhani Klemola</b> University of Tampere
	Assessing the validity of mid-nineteenth century literary Southern dialect in Fisher’s River (North Carolina) scenes and characters by “Skitt, who was raised thar” <b>Radowski Dylewski</b> AMU, Poznan
	<b>13.15</b>
<b>VISIT TO THE OLD LIBRARY</b>	
<b>14.00</b>	<b>RECEPTION LUNCH</b>
<b>16.00-17.30</b>	<b>ROOM A-17</b> (Chair: : Javier Ruano-García ) Thackeray’s <i>Vanity Fair</i> and the Social Life of –oon <b>Laura Wright</b> University of Cambridge
	The phonology of early 19th century Tyneside English as revealed in Thomas Wilson’s <i>The Pitman’s Pay</i> <b>Warren Maguire</b> University of Edinburgh
	Black Country English: what can we infer about grammatical change from authorial spelling choices? <b>Esther Asprey</b> Birmingham City University
<b>17.30</b>	<b>COFFEE BREAK</b>

<b>18.00- 19.00</b>	<b>ROOM A-17</b> (Chair: Carolina Amador-Moreno )
	Dialect Literature in the Classroom <b>Jane Hodson</b> University of Sheffield
	<i>Wy, hee sez, ah kom fro Darby</i> : An Approach to the Enregisterment of 19th-century Derbyshire Dialect <b>Paula Schintu</b> Universidad de Salamanca
<b>20.30</b>	<b>CONFERENCE DINNER – Tapas 3.0</b>
<b>FRIDAY, OCTOBER 27TH</b>	
<b>10.00</b>	<b>PLENARY SESSION</b> <b>Aula Magna</b> Chair: Pilar Sánchez -García
	“Peaceful coexistence? Ideology in the Representation of Languages and Varieties in Late Modern Literature” <b>Marina Dossena</b> Università degli studi di Bergamo
<b>11.00</b>	<b>BREAK</b>
<b>11.30- 13.00</b>	<b>ROOM 1</b> (Chair: María F. García-Bermejo Giner)
	Linguistic Stereotypes: What role does literature play? <b>Raymond Hickey</b> University of Essen
	‘Yeah no, it’s cool’: Using literary corpora to trace discourse- pragmatic variation and change in Irish English <b>Carolina Amador-Moreno</b> Universidad de Extremadura
	“Maria Edgeworth’s gone”: Possible reasons for her choice of auxiliary verb in perfect tenses <b>Nuria Calvo Cortés</b> Universidad Complutense de Madrid
<b>13.00</b>	<b>CLOSING SESSION</b>
<b>13.15</b>	<b>CITY TOUR</b>

## PLENARY SESSIONS

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### **The Chicken and the Egg: Dialect in Literature as Evidence for Historical Enregisterment**

**Joan C. Beal**  
**University of Sheffield**

The diachronic study of post-medieval English regional dialects presents a number of challenges, given that, as Görlach (1991: 10) states ‘after 1450, English texts can no longer be localized’. Görlach is referring here to the dominance of Standard English in printed texts in contrast with the dialectal diversity of manuscript texts from earlier periods. Of course, as the rich material in the Salamanca Corpus demonstrates, evidence for regional diversity is available in the form of dialect literature (texts written mainly in dialect and designed for a local readership) and literary dialect (extracts representing regional dialect in texts otherwise composed in Standard English). However, in using such material as evidence for historical dialectology, we need to bear in mind that it is moderated. The author is not recording the spontaneous utterances of dialect speakers, but presenting a portrayal of such speech to achieve specific literary effects. As such, both literary dialect and dialect literature present evidence, not of what earlier dialects were, but of what contemporary authors thought they were. This is not to say that such evidence is useless: on the one hand, it is all we have, and on the other hand, it provides important sociohistorical information about attitudes to and perceptions of dialects in earlier periods. In this presentation, I use the framework of enregisterment and indexicality (Silverstein 1976, Agha 2003) to examine early representations of northern English. Within this framework, accents and dialects are considered to be ideological constructs whereby a set of linguistic features becomes associated with a social persona. This process of enregisterment involves the production, reception and transmission of messages in which linguistic features are associated with social characteristics, either via metapragmatic discourse (‘northern English is harsh’) or the association of a repertoire of features with a ‘type’ of character. Literary dialect and dialect literature provide ample evidence of such processes. In this presentation, I shall address the following questions: how did these early authors choose which features to include in their repertoires; what part did these early texts play in the further enregisterment of these dialects; and how can we best use such material as evidence for historical dialectology?

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## **Peaceful coexistence? Ideology in the Representation of Languages and Varieties in Late Modern Literature**

**Marina Dossena**  
**Università degli studi di Bergamo**

My title borrows a phrase dating from Cold War times as a starting point for the study of some ideological traits in Late Modern English literary discourse concerning contact with other languages or socially- and geographically-marked varieties.

Unlike in studies of earlier stages of the language, where the analysis of literary texts has normally been part of scholarly investigations, not least on account of the relative paucity of materials at hand or of their popularity and accessibility, when Late Modern English is concerned historical linguists have tended to focus on grammarians, orthoepists and lexicographers as prototypical codifiers (e.g. see Tieken-Boon van Ostade 2008). Of course there are notable exceptions, but present-day studies of the language of literary figures have normally taken into consideration non-literary works (e.g. Tieken-Boon van Ostade 2014) or analyses have mostly concerned stylistics. A valuable approach has recently been taken by the project on *Dialect in British Fiction 1800-1836* (see [www.hrionline.ac.uk/dialectfiction](http://www.hrionline.ac.uk/dialectfiction)) and Hodson and Broadhead 2013). However, its rather limited time span (expected to be expanded in Hodson 2017, still unavailable at the time of writing [Jan. 2017]) only offers preliminary insights into the role played by significant literary figures in the endorsement or stigmatization of linguistic features at a time when even literary critics and book reviewers could have a say in the assessment of language variation (Percy 2010).

Beyond so-called 'dialect literature' (Shorrocks 1996), the success of works authored by e.g. James Fenimore Cooper and Robert Louis Stevenson greatly contributed to the definition of how readers perceived the relatively greater or lesser prestige of different languages and language varieties. While these authors were not unique in their treatment of language variation, their attention to language as a special poetic and narrative element is well-documented (e.g., see Warner 1969, Blakemore 1984, Rosenwald 1998, Dossena 2005: 131-133, Shields 2009, Schachterle 2011, and Dossena 2012 and 2013). Moreover, the role of popular culture in the dissemination of specific views on language variation is hardly negligible: use of socially- and geographically-marked features in songs, ballads, dime novels and penny dreadfuls is a valuable object of investigation for the study of how language representation could be more or less ideologically charged.

As I hope to show in this paper, the coexistence of languages and varieties was often represented as both ambiguous and problematic. In addition to stereotypical uses for humorous purposes, in which differences were emphasized to the point of caricature, as in the famous case of Sam Weller's speech in Charles Dickens's *Pickwick Papers*, the supposed distance between varieties could be stressed to evoke exotic scenarios, such as in the representation of the so-called 'Mountain Men', fur trappers and traders in nineteenth-century North America, where social class distinctiveness was represented and indeed emphasized by the geographical distance of the context (see Hubbard 1968).

On the other hand, a certain fascination with different varieties underpins the compilation of numerous glossaries, such as those collected in the *Salamanca Corpus* (see [www.thesalamancacorpus.com/index.html](http://www.thesalamancacorpus.com/index.html)), in which variation represents diachronic distance. In the Positivistic agenda of the times, language standardization was expected to improve as progress advanced, but this improvement entailed the disappearance of varieties which therefore needed to be preserved like archeological artefacts, bearing witness to a distant (and often idealized) past. Within this framework, political ideologies could also be at work, whether it was to highlight distinctiveness or to emphasize linguistic contiguity as a metaphor of national unity.

In my presentation I intend to focus both on languages and on varieties of the same language, in an attempt to show how their more or less explicit evaluation contributed to the construal of their image among readers on both sides of the Atlantic – an image which may have persisted through time thanks to the popularity of the texts in which it was framed.

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## PAPER SESSIONS

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### **Yeah no, it's cool': Using Literary Corpora to Trace Discourse-Pragmatic Variation and Change in Irish English**

**Carolina Amador-Moreno**  
**Universidad de Extremadura**

Irish English in literature has been traditionally studied from different angles, with a focus on vocabulary and syntax (e.g. Taniguchi 1972, Bliss 1972, 1979, Sullivan 1976, Goeke and Kornelius 1976, Dolan 1984, 1985, etc.). The study of discourse features, by contrast, has been relatively neglected in research dealing with both literary and (until recently also) spoken Irish English (IrE) too (but see Amador-Moreno, et al. 2015). Discourse-pragmatic features, however, are a very rich source of sociolinguistic information both diachronically and synchronically; and the way these features are fictionalized often contributes to the process of *enregisterment* (Agha 2003) of a particular variety.

This paper will examine the fictionalization of discourse-pragmatic features like *sure*, which has been associated with Irish characters since the seventeenth century. A comparison will then be established with contemporary Irish writing, by centering our attention on the occurrence of *like*, *so* and the cluster *yeah-no*, three distinctive exponents in the category of discourse-pragmatic variation of IrE in recent years.

The stability of *sure* as part of the IrE discourse-pragmatic repertoire used in novels and drama can be observed in some of the works included in the *Corpus of Irish English* (Hickey 2003), while the innovative nature of *like, so* and *yeah, no* will be analysed in the context of a small corpus of novels written by best-selling author Paul Howard.

The paper will argue that the portrayal of *sure* in literary texts suggests that it was enregistered to audiences in historical contexts, and the fact that it survived as a characteristic feature of IrE speech in writing diachronically would indicate its salience and frequency in IrE speech. The rise of *like, so* and *yeah, no* in contemporary writing is telling, as it shows how new discourse-pragmatic features are gaining ground and even being reinvented beside old stock markers such as *sure*.

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### **Black Country Grammar: What can We Infer about Grammatical Change from Authorial Spelling Choices?**

**Esther Asprey  
Birmingham City University**

This paper examines changes in the grammar (morphology and syntax) of the Black Country dialect of the West Midlands of England. It tracks spelling representations across time and region to augment what is known about patterns of linguistic change within one of the UK's most socially stigmatised dialects (Coupland and Bishop 2007). The area in which Black Country dialect is spoken centres on the town of Dudley and has been changed demographically since the start of the Industrial Revolution in the 1750s.

Waves of migrant workers from Wales, Shropshire, and the wider north (Lancashire, Yorkshire, Scotland), as well as Ireland, came during the 18<sup>th</sup> and 19<sup>th</sup> centuries, and are now succeeded by migration from former UK colonies (India, Pakistan, the Caribbean). Such migration has been mooted as a source of change in the region. (Khan 2006; Clark and Asprey 2013). Added to this is the complexity of the Black Country linguistic system. It has a system of modal verbs which negate by ablaut, a phonological system which is at its most local end of the continuum between less and more localised, extremely different to RP, and retains many older Midlands morphemes lost in other dialects including [ɜ:] *er* for the third person singular female subject pronoun, and -n suffixing for the present tense verbal infinitive. It is then, a rich dialect which has been seen to be moving from a more Northern system to a Southern system over the past 100 years (Asprey, 2015). Examination of the two Black Country texts in the Salamanca corpus, together with selected dialect poems and monologues collected from local interest newspapers, novels and poetry collections and spanning 1850 to the present day, will tell us more about the nature of these changes.

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### **“Maria Edgeworth’s gone”: Possible Reasons for her Choice of Auxiliary Verb in Perfect Tenses**

**Nuria Calvo Cortés**  
**Universidad Complutense de Madrid**

Much has been discussed about perfect tenses in Hiberno English, including the extent to which the Irish language might have influenced the perfect tense forms found in the English variety spoken in Ireland (Harris, 1993; Filppula, 1999; Ronan, 2012; Siemund, 2004). Also, Maria Edgeworth has been proved to be a clear example of a writer who used vernacular Irish English, at least in some of her writings (Hollingworth, 1997). In addition, the choice of auxiliary to form perfect tenses in Standard English in the Late Modern English period has been analysed (Rydén & Brorström, 1987; Kytö, 1997).

The present study concentrates on Maria Edgeworth’s use of auxiliary verbs (*have* or *be*) in combination with the participle *gone* in perfect tenses. The aim is to analyse the frequency of each auxiliary, how

these frequencies match the uses by other writers of the same period (e.g. Jane Austen), and ultimately to determine whether Edgeworth's choices could have been conditioned by her use of the vernacular Irish English or she was simply following the tendency of the Late Modern English period in relation to the type of auxiliary opted for.

To carry out the analysis, which is in progress, all the examples with perfect tenses containing the form *gone* have been extracted from most of the novels, stories, tales and letters written by Edgeworth. So far, the examples have been separated into two groups, one with auxiliary *be* and the other with auxiliary *have*. Next, a comparison is going to be established to see if Edgeworth's choice matches that of other writers of the time. Finally, the syntactic context of the examples will be analysed in order to establish patterns and observe similarities and/or differences depending on the type of auxiliary used. The components of motion situations (e.g. figure, ground or path (Talmy, 2000)) are thought to play a significant role in the analysed choice. Therefore, the presence or absence of these elements in the surface structure, as well as the semantic component of each of them might explain the permanence of *be* in combination with some motion verbs.

The expected results in relation to the auxiliary used are that *be* will be predominant in most cases, and that Edgeworth's options might differ slightly from those of other writers of the period, although not much. As regards the reasons for her choices, both the influence of Irish as well as the elements of the motion situation are expected to condition her use of one or the other auxiliary.

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**Assessing the validity of mid-nineteenth century literary Southern dialect in *Fisher's River (North Carolina) scenes and characters* by "Skitt, who was raised thar"**

**Radowski Dylewski  
AMU, Poznan**

The vernacular style frowned upon by contemporary American language purists crept vigorously into Southern literature of the first half of the nineteenth century (Newton 1993: 7-8). More specifically, a dramatic increase of literary dialect representation of Southern speech was witnessed between the 1830s and 1860s, especially in works by authors native to the region (Ellis 1994: 13, in Dylewski 2013: 167). Some of these works have been used by students of earlier American regional dialects to gain linguistic information.

Nonetheless, unearthing other, more reliable sources suitable for linguistic scrutiny and – more importantly – the doubtful reliability of written simulation of regional vernacular in literature contributed to the diminishing popularity of literary dialect portrayals amongst historical dialectologists. Indeed, there are a number of fundamental reasons for the rejection of local-color fiction as a primary source cut for dialectal research; to name but a few, the basic aim of writers employing dialect in their fiction was not philological (Giner and Montgomery 1997: 168) but stylistic (to give the characters realistic texture). Next, since in the majority of cases dialect writers were not linguists, they tended to be selective and picked traits which were “easily understood by the reader and associated with the region and social class presented in a given piece of literature” (Dylewski 2013: 83). These traits would often be vernacular shibboleths rather than region-specific characteristics. Some writers, in turn, tended to employ features which were simply deemed archaic in order to represent earlier version of a speech they wanted to portray. Finally, it was a common practice of the nineteenth century writers to borrow literary dialect from earlier works.

Taking all these issues into account, representations of local speech in literature should not be treated as sources of linguistic data *per se*. On the contrary, the faithfulness of rendering local speech by a given author might be studied against data gleaned from more reliable material (vernacular letters, church and town records, etc.). Accordingly, in the present paper the faithfulness of Southern dialect depicted in *Fisher's River (North Carolina) scenes and characters* by Hardin Edwards Taliaferro is verified against existing linguistic data gathered from mid-nineteenth century vernacular letters written by members of the underprivileged strata of Southern society.

The choice of the material is by no means accidental – in order to assure maximum accuracy of comparison, the data recorded in fiction written by Taliaferro, a native to North Carolina, and published shortly before the outbreak of the American Civil War are compared to the linguistic data for both Carolinas culled from Civil War correspondence written by less literate Confederates (from Dylewski 2013 and Ellis – Montgomery 2012).

The focus of the study are morphosyntactic and syntactic traits: subject-verb concord, variation in past tense *be* forms, and forms of both regular and irregular verbs. It is assumed that such an approach, based on empirical data, might shed some new light on the usefulness of literary dialect representation for students of earlier Southern American English.

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### **Linguistic Stereotypes: What Role does Literature Play?**

**Raymond Hickey**  
**University of Essen**

In the course of the past three or four centuries a number of features have come to be popularly associated with vernacular Irish English and together forms a stereotype of this accent. Some of these features have since been lost in virtually all varieties of Irish English, e.g. SERVE-lowering, i.e. the pronunciation /sa:rv/ for this keyword (Hickey 2008). But there are some which are quite tenacious and which have survived, at least in popular perceptions of Irish English, even if their attestations in present-day varieties across the island of Ireland are often recessive: (i) unraised Middle English /e:, e:/ as in *tay* for *tea*, *craytur* for *creature*; (ii) TH-stopping (stops for dental fricatives) as in *dis*, *dat* for *this*, *that*; (iii) OL-diphthongisation as in /aul/ for *old*, /baul/ for *bold*; (iv) AI-centralisation as in *Oireland* (with schwa onset) for *Ireland*.

The above features can be represented via English orthography and have been a staple of vernacular Irish English texts, especially plays, e.g. those of Dion Boucicault, the popular 19th century dramatist. But they are also correspond to popular conceptions of colloquial Irish accents to this day

and are found in contemporary Irish English fiction, e.g. in the Ross O'Carroll Kelly novels by Paul Howard (Amador-Moreno 2016). So the main question for the present paper will be: to what extent can one claim that literary representations of Irish English (Hickey 2010) are responsible for forming a stereotype of Irish English which led to the enregisterment of these features, much as happened for Northern English, for example (Beal and Cooper 2015).

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## Dialect Literature in the Classroom

**Jane Hodson**  
**University of Sheffield**

Within the academic field of literary dialect study there has been a move in recent years from discussing dialect representation in terms of linguistic authenticity and towards discussing dialect representation as a form of metadiscourse which "links accent to social persona" (Agha 2003: 247).

From a teaching point of view, this shift presents a challenge. In my own institution, students attending seminars on 'Dialect in Literature' are in the third year of a program which aims to equip them with a properly descriptive account of language variation. When the focus is on authenticity in dialect representation, there is a good fit between their linguistic training and the types of analysis they undertake in class. When the focus is on literary dialect as a form of metadiscourse, however, students are required to negotiate several competing layers of metadiscourse. The texts themselves emerge from (and are typically read within) a strongly normative linguistic culture, which privileges Standard English, and interprets nonstandard varieties as 'incorrect' or 'uneducated'. Students have been brought up within this normative way of thinking about language, but have been taught at university to consider it as 'incorrect' and 'nonacademic' and to adopt a non-

normative set of metadiscourses. Engaging with literary dialect therefore requires them to access both their normative cultural knowledge and their non-normative linguistic training, recognising how the former shapes readings of literary texts while using the latter to subject those readings to critical analysis.

In this paper I take recordings data from a seminar of third year ‘Dialect in Literature’ students to examine how they negotiate this complex layering of normative and non-normative metadiscourses, and I consider whether conceptualising the task in these terms can help us to better support students in developing informed and nuanced responses to literary dialect.

***The Diary of a Farmer’s Wife 1796-1797:***  
**An elaborate hoax and good dialect literature?**

**Juhani Klemola**  
**University of Tampere**

*The Diary of a Farmer’s Wife*, subtitled ‘Anne Hughes, her boke in wiche I write what I doe, when I hav thee tyme, and begynnen wyth this daye, Feb ye 6 1796’, was originally published in the *Farmers Weekly* in 1937. The diary purportedly provides a narrative of the daily life of a young farmer’s wife, Anne Hughes, in a remote late 18th century Herefordshire farm. Despite some enthusiasts’ continued attempts to track down the provenance of the diary, the majority verdict seems to be that the *Diary* is an “elaborate hoax”, written by one Jeanne Preston to be published in the *Farmers Weekly* in 1937.

My paper bypasses the question of the authenticity of the *Diary*, and focuses on an analysis of some of the grammatical features of the work. I will discuss both some well-known southwestern dialect features, such as the use of the unstressed periphrastic DO, as exemplified in (1), and less well-known constructions, such as the extensive use of the historical infinitive in the *Diary*, exemplified in (2):

(1) I *did* talk to carters lad toe-daye, and *did* rate him soundlie for his bad treateing of Sarah, and giveing him a gret boxe of the eers, which *did* make him youpe, and bidden him to cum no more to the hous on paine of a horse whippen.

(2) So *John* to the cellar for a jug of beer for his own drinking, and his mother *and me and Sarah* to drink a glass of *metheglin* which be now good drinking and verrie headie.

I will argue that, although the *Diary* is may not be authentic from a historical perspective, it still provides a good example of literary representation of Herefordshire dialect.

## **Seventeenth-century Devon Dialect in Rose Macaulay's *They were Defeated***

**Christopher Langmuir  
Universidad de Sevilla**

Rose Macaulay's much lauded historical novel *They were Defeated* (1932) is set in Devon and Cambridge in the winter of 1641-2, just prior to the outbreak of the Civil War and features prominently the poet Robert Herrick. The Devonshire dialect deployed in dialogue in the first of the novel's three sections ('Bucolick') has been described by Chris Baldick in *The Modern Muse 1910-1940* (2004: 223) as 'near impenetrable'. By way of example, he cites an exclamation of an alleged witch Moll Prowse: 'Dowl's come vor Miggle, dowl ull vet mun vore cockleert, hey go. Gar'. This paper examines how the varying density of dialectal representation serves to characterize Herrick's parishioners and how readers' entry into a remote 17<sup>th</sup> rural century rural community depends on their surmounting what can appear an imposing linguistic challenge. Macaulay herself was of Devonian ancestry but unlike, for example, R.D. Blackmore and Thomas Hardy, she can have had only very limited exposure to the living dialect. This paper also examines the sources available to Macaulay in constructing her (necessarily) literary dialect and assesses its consistency and degree of historical verisimilitude. To this end, a range of phonological, orthographic, and morpho-syntactic features are analysed.

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## **The Phonology of Early 19<sup>th</sup> Century Tyneside English as Revealed in Thomas Wilson's *The Pitman's Pay***

**Warren Maguire  
University of Edinburgh**

*This myed me maister for mysel',  
Wi' shorter wark and better pays;  
And at maw awn hand didn't fyel  
Te suin get bits o' canny claes.*

Between 1826 and 1830 the Tyneside poet Thomas Wilson (born 1773, Gateshead) published the dialect poem *The Pitman's Pay* (TPP), which described the working and domestic life of the Tyneside pitman. This long poem (in three parts, running to 1376 lines of iambic tetrameter, mostly

written in Tyneside dialect) constitutes one of the earliest and most substantial pieces of Tyneside dialect literature. TPP has several characteristics which make it ideal for linguistic analysis:

- It introduced many of the orthographic conventions for representing Tyneside dialect so that its spellings don't just follow established practices;
- It preceded the first linguistic description of Tyneside English (Ellis 1889) by 60 years;
- Its length provides large numbers of tokens of many linguistic features;
- The non-standard spelling system was employed in a consistent fashion to represent aspects of Wilson's Tyneside dialect accurately; importantly, TPP was published as an 'Author's Edition' and was not subject to the kind of changes (orthographic and otherwise) made by some editors of Tyneside dialect literature (see Harker 1972);
- It has a regular rhyme scheme (ABAB) with almost all of the 568 rhyming pairs in the dialect part of the poem being exact rhymes.

In this presentation, I describe my analysis of the phonology of early 19<sup>th</sup> century Tyneside English as revealed in TPP. This is based on the spellings and rhymes found in TPP and a comparison of these with data from later studies of northeast English dialects (e.g. Orton & Dieth 1962-71; Rydland 1998). In particular, I examine the reflexes of Northern Middle English /a:/ (e.g. *name*) and /ai/ (e.g. *main*) in the poem, showing that not only were these vowels kept distinct in the dialect (probably as [e:] vs. [jɛ]) but also that Thomas Wilson faithfully represented the complexities of this distinction in TPP. In demonstrating Wilson's accuracy, this analysis shows that TPP is a unique source for understanding the phonological history of northeast English dialects from a period well before the first linguistic records of them. This study is intended to be the first step in the compilation of a glossary of the dialect of TPP which will reconstruct the phonology of early 19<sup>th</sup> century Tyneside English in rich detail.

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## ***Wy, hee sez, ah kom fro Darby: An Approach to the Enregisterment of 19<sup>th</sup>-century Derbyshire Dialect***

**Paula Schintu  
Universidad de Salamanca**

This paper endeavours to investigate the uses and perceptions of 19<sup>th</sup>-century Derbyshire dialect from a linguistic and sociolinguistic point of view by placing literary renditions of this regional variety into the context of enregisterment. In 1870, Derbyshire author Joseph Barlow Robinson was determined to prevent the ‘many peculiarities’ of his native dialect ‘from being totally lost’ by publishing what he thought to be the ‘first work ever written in the Derbyshire Dialect’ (1-2). However, the dialect material included in the *Salamanca Corpus* shows that it was not. The corpus bears witness to dialectal awareness in 19<sup>th</sup>-century Derbyshire, with an important number of literary texts that reflect the local people’s habits of speech. Despite the fact that this variety ought to be of particular interest since Derbyshire is a transition area between the North of England and the West Midlands, these dialectal works have not been discussed in depth, the variety they portray remaining, thus, almost completely unexplored (García-Bermejo Giner 1991, 1993 are two notable exceptions).

Beal and Cooper explain that the study of literary representations of regional speech is crucial to investigate the processes of enregisterment of dialect varieties since ‘through these media we are afforded a glimpse into the social value of language features in historical periods’ (2015: 52). The concept of *enregisterment*, first described by Agha in 2003, refers to the ‘processes through which a linguistic repertoire becomes differentiable within a language as a socially recognized register of forms’ (2003: 231). The validity of *enregisterment* as a framework for linguistic study has been amply proved in the works of Johnstone et al. (2006) and Johnstone (2009, 2013), to name some of them. These studies examine the enregisterment of Pittsburghese by looking at non-standard discourse in a range of modern sources, such as spoken interviews, newspapers, magazines and the Internet. Little attention, however, has been paid to the study of this process in historical contexts, the works by Beal (2009), Ruano-García (2012), Clark (2013), Cooper (2013, 2016), and Beal & Cooper (2015) being some exceptions.

This paper takes a preliminary approach to the enregisterment of 19<sup>th</sup>-century Derbyshire dialect drawing upon a selection of examples of dialect writing included in the *Salamanca Corpus*. I aim at identifying the main linguistic forms associated with the variety, as well as determining the extent to which literary representations of Derbyshire dialect contributed to the enregisterment and dissemination of such linguistic forms and the values they index. To do so, the data will be examined from a quantitative and qualitative perspective. I will argue that the production and circulation of literary representations of Derbyshire English did indeed help to share the linkages between the features of the dialect and the values associated with it.

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## **Thackeray's *Vanity Fair* and the Social Life of –oon**

**Laura Wright**  
**University of Cambridge**

This paper examines the social context in which one particular non-native noun suffix, –oon, came to be used in eighteenth-century London English. I argue that this –oon signalled a sense value which can be expressed by the formula [non-native suffix –oon = + fun, + commerce]. As it was used by speakers of London English, it also had the social value of [– noble, +

vulgar]. Data is drawn from the *Oxford English Dictionary* and the *British Newspapers 1600-1950* database.

There are various *oons* in English, native and non-native, of which only a subset are under consideration here. The requirements for inclusion are:

- a) that it be a non-native suffix, entailing that monosyllables such as *moon*, *soon* and compounds such as *afternoon* are excluded;
- b) that it be coined by or in the mid-eighteenth century, meaning that *-oons* of more recent date are excluded;
- c) that the morpheme *-oon* form the ultimate syllable of di-, tri-, or (very low frequency) quadrisyllabic nouns.

Broadly speaking, *-oons* meeting the above criteria in eighteenth-century English had two main inputs:

- i. via Asian languages for commodities brought to England by East India Company trade;
- ii. via Romance nouns (French *-on*, Italian *-one*, Spanish *-ón*) brought to England as a result of cultural influence.

Such *-oons* had overlapping senses in the fields of commerce and entertainment. They are low-frequency items, such that many (most?) eighteenth-century novels contain none. However *Vanity Fair*, I demonstrate, deploys its arsenal of *-oons* in order to convey *parvenu*, *arriviste*, *nouveau riche* characters who are not genteelly bred and who refuse to stay in their low social rank: flash, brash Londoners who engage in conspicuous consumption of material goods and blatantly social-climb.

## LIST OF PARTICIPANTS (E-MAIL ADDRESSES)

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Amador Moreno, Carolina	camador@unex.es
Asprey, Esther	Esther.Pickersgill@bcu.ac.uk
Beal, Joan C.	j.c.beal@sheffield.ac.uk
Calvo Cortés, Nuria	ncalvo@filol.ucm.es
Dossena, Marina	marina.dossena@unibg.it
Dylewski, Radosław	dradek@wa.amu.edu.pl
Hickey, Raymond	raymond.hickey@uni-due.de
Hodson, Jane	j.hodson@sheffield.ac.uk
Klemola, Juhani	juhani.klemola@uta.fi
Langmuir, Christopher	celang@us.es
Maguire, Warren	w.maguire@ed.ac.uk
Schintu, Paula	paulaschintu@gmail.com
Wright, Laura	lcw21@cam.ac.uk