THE LAND THAT RISES:

DIALECT AS UNHEIMLICH

IN BRITISH WRITING

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Abstract

This thesis is in two parts. The first is a critical analysis of the use of dialect as *unheimlich* in British writing. Using Freud's essay, *The Uncanny* (1919)*,* as its basis, this thesis will argue that the use of dialect creates tension within a text between the representation of home, and of that which may be considered unhomely. Reading a range of British texts psychoanalytically alongside sociolinguistic studies, this thesis seeks to show how an author's choice of dialect-use within their literary form is bound up with an *unheimlich* mind-set of dialect within both writer and reader, whilst considering the cultural and historical contexts in which these attitudes are based. A range of *unheimlich* notions may be read from dialect, and its use is to be repressed or rejected as abject and replaced with the more accessible standard English associated with education, adulthood, civilisation and power. Yet it might also be read that, through standard English, the 'strange' has been brought into our homes and our mouths, made familiar through the hegemonic appropriation of the 'mother tongue'. Whilst the hearing of spoken accents and dialects within various medias has become increasingly common, negative connotations remain, especially when presented in the written form; what might be familiar to the ear remains strange to the eye. Its use divides readers as to its necessity and desirability, suggesting there is a long way to go before dialects are accepted fully in literary terms. Yet it remains an important aesthetic tool for the writer, and its continued use suggests the need or desire to represent in writing the many individual ways of speaking, and so too a sense of place, person, home, and familiarity, within the text. That writers appear to uphold associated connotations of maleness, or of undesirable, regressive human traits through dialect, however, suggests that embedded inequalities persist and so too the *unheimlich* qualities of dialect.

The second part is a literary novel, exploring lives in a post-apocalyptic matriarchal society, set in Yorkshire, in which dialect and who is speaking play a discernible role.

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CONTENTS

CHAPTER ONE

Introduction: The Language of Home

1.1 General Statements

This is a study of the use of dialect as *unheimlich* within British writing.

Most of the creative texts I refer to in this thesis might easily be identified as *unheimlich*, or as having a number of uncanny features found within their readings;[1] otherwise, the texts I refer to here will also have had something said about their use of language, distinctive and intrinsic to the work as it is, and so inescapable from comment.[2] My concern, however, is to show how uncanny readings of texts that contain the representation of accent or the presentation of dialect within them, are located within the use of language itself, and to explore the reasons why this might be the case.[3]

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[1]A great many uncanny readings of *Wuthering Heights,* for example, can be found, such as the doubly 'distorted and parodied' (p.196) double-figure present in the 'two children', as well as the liminal and 'othering' role of windows, separating 'the "human' from the alien and terrible "other"' (p.191), in Dorothy Van Ghent's essay 'The Window Figure and the Two-Children Figure in "Wuthering Heights"' in *Nineteenth-Century Fiction*, 7, 3 (University of California Press, 1952), pp. 189-197, <https://www.jstor.org/stable/3044358> [accessed: 04-08-2017];
Thomas Moser's reading presents the novel as the scene of overt sexual conflict: with Healthcliff, in all his sexual-prowess beyond that of all other men, and in his relation to the death-drive, as *Id;* and later, the desire for 'unsexed bliss with a mother', (p. 13) represented through the younger Catherine. Thomas Moser, 'What is the Matter with Emily Jane? Conflicting Impulses in *Wuthering Heights*', in *Nineteenth-Century Fiction*, 17, 1, (University of California Press, 1962), pp. 1-19, <https://www.jstor.org/stable/2932813> [accessed: 04-08-2017];
J. Hillis-Miller meanwhile says that the search for meaning within the novel leads 'to the point where initial distinction no longer holds', (p.63). Most critics' interpretations do not go far enough, he argues, in realising that, due to the repetitive and circular nature of the novel, from it's figurative narrative and metaphorical depictions that imply that there is 'some secret explanation […] to understand the novel wholly' (p. 42) to be found within its similarities or differences, in fact 'an interpretative origin, *logos*, in the sense of ground, means chief word measure, chief word, or accounting reason, cannot be identified for *Wuthering Heights*[…]', (p.63). J. Hillis Miller, *Fiction and Repetition: Seven English Novels*, (Cambridge, MA, Harvard University Press, 1982), pp. 42- 72.
Yet, I would argue that it is Miller perhaps who does not go 'far enough' himself, instead circling the readings, 'groping around in the dark in an unfamiliar room' and 'coming back again and again to the same spot' (Sigmund Freud, *The Uncanny,* trans. David McLintock (London, Penguin, 2003), p. 144), 'avert[ing] his eyes' as Todd would have it (and to whom I return in this essay (Jane Marie Todd, 'The Veiled Woman in Freud's "Das Unheimliche"', *Signs*, 11, 3 (The University of Chicago Press, 1986), p.520, <http://www.jstor.org/stable/3174008> [accessed: 31.03.2018]), to find that which 'remains as uncanny in literature as it is in real life', (Freud, p.137).
[2] '[D]eclaring war on Received Pronunciation, [Harrison] begun a career as a poet dedicated to the emancipation of ordinary speech', Rosemary Burton, 'Tony Harrison: An Introduction' in Neil Astley (ed.) *Tony Harrison*, (Newcastle upon Tyne: Bloodaxe Books.,1991), p. 18;
'Russell Hoban's *Riddley Walker* was widely and favourably reviewed when published in 1980, with its language given special attention', R. D. Mullen, 'Dialect, Grapholect, and Story: Russell Hoban's "Riddley Walker" as Science Fiction', in *Science Fiction Studies*, Vol. 27, No. 3 (Greencastle, IN, SF-TH Inc., 2000), p.391.
<http://www.jstor.org/stable/4240920> [accessed 22.10.14].
[3] The written form of dialects are sometimes called grapholects, though in this essay I will tend to only use the word to discuss fictional vernaculars, such as Riddleyspeak.

As far as I am aware, literary research has tended to focus on either one or other element within the text, rather than looking at the two together and investigating the ways in which dialect particularly engenders ambivalent feelings of the *unheimlich* in the reader, or else underscores other uncanny aspects within the text. Yet, due to the many ways in which dialect may be read as *unheimlich*, I consider it to be the most graphic tool at a writer's disposal, and so is my intended focus in this thesis.

Freud introduces the notion of language as *unheimlich* itself from the outset of his essay, *The Uncanny* (1919). After finding no immediate parallels to '*unheimlich*' in translation to sufficiently help him with his definition, he interrogates the multiple meanings of *heimlich* in German that in turn lead him to the paradox that is *The Uncanny*. The *heimlich*, at once all that is cosy and familiar, arousing feelings of contentment and ease that being 'at home' brings, is simultaneously a private place, something that is hidden or mysterious: 'versteckt, verborgen gehalten, […] "concealed, kept hidden, so that others do not get to know of it or about it and it is hidden from them"'.[4] Freud shows us how *heimlich* 'merges with its antonym',[5] how the hidden mysteries of the home, can be unsettling, seeking to undermine comfortable notions of the domestic, with the potential to destabilize, concoct, conspire, betray and usurp,

> *Wo die öffentliche Ventilation aufhören muß, fängt die heimliche Machination an,*
> 'Where public ventilation has to cease, secret machination begins'. [6]

Implicit too in his investigations into *heimlich/unheimlich*, is that which is the opposite of homely: other, strange, from outside of the home, seeking to undermine all that is homely. It is at the point where the two meanings blur, where the familiar is made strange and scary

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[4] Sigmund Freud, *The Uncanny,* trans. David McLintock (London, Penguin, 2003), p. 129.
[5] *Ibid*, p. 134.
[6] *Ibid,* p.130.

and/or the strange and scary is made familiar, that our understanding of the Uncanny arises.[7]

Dialect is often used in literature, whether successfully or not, to represent regional character; its speakers act as gatekeepers to their particular world and way of life. Used in opposition to standard English, however, suggests more than simply local flavour. Those who speak in dialect are often depicted as being of low social status and/or lacking education, their world often less advanced, unstable and untrustworthy, set in juxtaposition to a more superior and reliable standard English. That which we might call a home language or mother tongue becomes other and wrong to us on the page, yet the dialect of standard English, often not the prevailing dialect spoken at home, is the more familiar, less threatening and accepted as correct in print.

> A *language* has been jokingly defined as a 'dialect with an army and a navy', but this is a joke with a serious undercurrent. Modern armies and navies are a feature of the 'nation state', and so too is the linguistic unification or 'standardization' of large politically defined territories which makes talk of 'English' or 'German' meaningful. When people talk about 'English' in Britain, they generally have in mind British *standard* English. [8]

Categorising non-standardised forms of language in British writing as dialects, then, is loaded with historical and socio-political judgements and difficulties from the outset. Doing so presents all language variations outside of standard English too simplistically as derivative of, deviations from, or cruder, more primitive forms of one 'pure' overriding English Language, disregarding any diachronic and metalinguistic awareness. By discussing all linguistic variations within British writing here as dialects in a broader context, or by considering them all as languages, especially in the context of home languages, and so using the terms interchangeably therefore, my aim is not to undermine languages outside of standard English, or indeed to try to define them as languages or

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[7] Whilst I prefer to use the German word for it's direct relation to the home, what 'Home' means and how something might come to be seen as 'Unhomely', I will at times use its English variant, itself a translation from Germanic roots of what it is 'to know' and 'not know' at the same time.

[8] Norman Fairclough, *Language and Power,* (Harlow, Addison Wesley Longman Limited, 1989), p. 21.

otherwise. Instead I aim to recognise the multifaceted considerations of linguistic integrity, acceptability, prestige and power of all dialects, including standard English, while exploring the ways in which their use within British writing is able to create an *unheimlich* effect.

> […] Institutional practices which people draw upon without thinking often embody assumptions which directly or indirectly legitimize existing power relations. Practices which appear to be universal and common-sensical can often be shown to originate in the dominant class […] and to have become *naturalized.*[9]

Standard English, recognisable as representative of the national language but from outside of the home, has become naturalised and made familiar; whereas that which is known to us, from inside the home, has become strange. The use of dialect, then, may elicit anxieties of divergence from all that is standard, of rebellion against what is thought to be right, of the threat of human regression, and of total societal degeneration, which is to be rejected. Further, it creates a double, the reader becoming a co-owner of the other's knowledge, of their emotional experiences:

> [A] person may identify himself with another and so become unsure of his true self; or he may substitute the other's self for his own. The self may thus be duplicated, divided and interchanged. [10]

As a result, while an author's use of dialect may seek to provide the reader with an intimate sense of place, character and time, the home from which the story is built, rather than welcoming, the effect can be alienating and treacherous to the reader, crossing well-preserved boundaries and destabilising them by bringing something that shouldn't be within the text, into the text. Our first languages, returned to us in an unfamiliar way; the private voice into public narrative.

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[9] Fairclough, p. 33.
[10] Freud, *The Uncanny,* p. 142.

1.2 Background

My personal philological and creative writing experiences brought these issues into greater relief. I was born and brought up in West Yorkshire but moved to Surrey in my mid-teens, experiencing for the first time, as most who leave their childhood homes ultimately do, the immediate splitting of self through the way I spoke. At college, fellow students, and some teachers, found my way of speaking humorous, and, as I entered into the world of work, the general public frequently misunderstood me. On the whole, these encounters were mostly good-natured and rather unnoteworthy in isolation, but I found that, rather than wanting to repeat myself ad-nauseum with still little success in being understood, or having to explain my background to strangers each time my accent was detected, it was easier to adapt the way I spoke and adopt an accent the listener expected to hear. This is not unusual, of course, we often talk of our work or telephone manners etc. no matter where we are from, which is in itself indicative of how we all expect our adult, public selves to communicate. I quickly learnt (through other people telling me) that much of my lexicon was unfamiliar and many of the phrases I used were not grammatically correct, and so began a continual process of self-correction, adding to my already self-conscious feelings of inadequate articulacy. I am more comfortable writing than speaking. Writing allows me the time needed to ensure I have constructed a sentence carefully; if I make a mistake, I can edit, delete and rewrite before sending my words out into the world, something I cannot do when speaking, where I fear I will stumble and forget, or be found out, a fraud of some kind, someone who does not belong in the world of words. At home and among family, particularly when I travel back to Yorkshire, the way in which this text is written is not how I sound or speak. My voice is split between the familiar, homely self, that isn't universally understood or accepted but comes more naturally to me, and an unfamiliar, public self, which is constantly being learnt and adjusted to meet the expectations of others.

Yet they are both mine, the first like an original text, the other a translation. Sometimes an accent slips, and one voice enters the domain of the other. The reaction received on those occasions, ranging from the gentle mocking of sounding 'posh' or suddenly parochial depending on the audience, to the sometimes genuine shock at hearing an unexpected change of accent and subsequent re-evaluation of whatever I am saying to judge the possible political root or implication of my view, is suggestive of the everyday *unheimlich* that dialect difference generates. It is not unique to me, nor only to selected people from one or two localities or class backgrounds. As Derrida states in his 1986 essay, '*Shibboleth: For Paul Celan*', we betray our differences and mark ourselves "as unable to re-mark a mark thus coded",[11] 'outlaws' to, and not inhabitants of, language, shady shadow speakers.

> '([…] Call it out, the shibboleth, into the alien homeland
> strangeness: February. No pasarán.)'*(SG, 73)*

> Strangeness, estrangement in one's own home, not being at home, being called away from one's homeland or away from home in one's homeland, the "shall not" pass [*ce pas du "ne pas"*] which secures and threatens every border crossing in and out of oneself [...].[12]

The code here isn't simply a surface-level untranslatability of what we say, because most words can be translated into others or at least explained in ways that can be understood well enough, even if not exactly, as Derrida's and Freud's examples show in these texts, and through what Walter Benjamin initially calls the 'convergence [or] special kinship [that] holds because languages are not strangers to one another, but are, a priori and apart from all historical relationships, interrelated in what they want to express'.[13] This unity of intention, or any ultimate universality of meaning, however, doesn't bring us closer to one final reconciled understanding, but rather a 'coming to terms with the foreignness of

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[11] Jacques Derrida, 'From *Shibboleth*' in *Acts of Literature*, ed. Derek Attridge (London: Routledge,1992), p.400
[12] Derrida, *Acts of Literature*, p.410.
[13] Walter Benjamin, 'The Task of the Translator' in Marcus Bullock and Michael W. Jennings (eds). *Walter Benjamin Selected Writings Volume 1 1913-1926*, (Cambridge, Mass. The Belnap Press of Harvard University Press, 2004), p.255

language'.[14] Benjamin describes the unity of content and language in its original form as 'like a fruit and its skin', and translation of that same form as being enveloped in a more 'exalted language', a baggy 'royal robe', 'overpowering and alien'.[15] Whilst Benjamin's simile conveys, I think, a rather accurate image of a dialect speaker translating themselves with the aim of being more suitable and widely understood,[16] dressed to impress in our big girl's clothes of standard English in Received Pronunciation, a uniform that we feel neither quite fits nor fully suits us, it omits the sensation of having first been stripped of the structures that were once the expression of our existence, the ovarian-formed pericarpal layers that formed and enclosed us, the pith and peel of what we outwardly once were.

Returning to the code that Derrida speaks of, then, it is through this outer layer, the dialect with which we speak or write, that we signal our belonging or not belonging to, of joining or of leaving, particular linguistic or social communities. The way we sound or appear on the surface, whether in our original skin or voluminous robes, does give us away, as it did the Ephraimites to the Gileadites and every misuser of a shibboleth since, and so no matter the words we use, it is through this code we are interpreted:

> [D]iscriminat[ed], deci[ded], divi[ded] […] one must know how to recognize and above all to mark if one is to get on, to get over the border of a place or the threshold of a poem, to see oneself granted asylum or the legitimate habitation of a language. So as no longer to be an outlaw there. And to inhabit a language, one must already have a *shibboleth* at one's disposal: not simply understand the meaning of the word, not simply *know* this meaning or know how a word *should* be pronounced (the difference of *h* between *shi* and *si:* this the Ephraimites knew), but *be able* to say it as one ought, as one ought to be able to say it. It does not suffice to know the difference, one must be capable of it, one must be able to do it, or know how to do it—and doing here means *marking*. It is this differential mark which it is not enough to know like a theorem which is the secret. A secret without secrecy. [17]

So in writing, using the page as location of this boundary we all share, using the codes already in place and in which we all participate as readers to interpret and judge, the use of

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[14] Benjamin, 'The Task of the Translator', pp.257-258.
[15] Benjamin, *Ibid,* p.258.
[16] 'The ill fitting robe of language alienates content in the sense that it deprives it of an immediate access to a stable or holistic reference 'outside' itself – in society'. Homi K. Bhaba, 'DissemiNation: time, narrative, and the margins of the modern nation', in Homi K. Bhaba (ed.) *Nation and Narration*, (Abingdon, Routledge, 1990), p.314.
[17] Derrida, *Acts of Literature,* pp.404.

dialect attempts to cross to a place it doesn't belong, emphasizing that this boundary exists, marking itself out as outlaw to be decoded by those markers, the 'contracts, codes and conventions'[18] we are accustomed to, the 'secret without secrecy'.[19]

The code is an indicator too, though, of that which is unknowable: what it's really like to understand from the inside when you are outside and that there is, behind the 'secret without secrecy', something that is perhaps secret after all:

> It shows that there is something not shown, that there is ciphered singularity: irreducible to any concept, to any knowledge, even to a history or tradition, be it of a religious kind […] [that] speaks, even should none of its references be intelligible, no other than the Other, the one to whom it addresses itself and to whom it speaks in saying that it speaks to him. Even if it does not reach and leave its mark on, at least it calls to, the Other. Address takes place. [20]

Address takes place through writing and reading, where we attempt to know the unknowable, to call upon and to listen to the Other as a way of understanding them, and, in so doing, finding ways of understanding ourselves. How comfortable we feel in our pursuit of the unknowable is dependent in part on this code, on how it is presented to us and how we interpret it. Standard English gives us an impression whilst holding our hands. It makes it easy, so we don't have to look too hard or become too troublesome; a reliable friend that shows us a house, allows us to look through the window, peek at what's going on behind the curtains, and then move on, continuing on our way without ever really having to go inside. But in the mouths and minds of those who do not speak standard English, such words on the page are wrong. Missing more than an assumed artistic authenticity, they lack depth and meaning. They too have a code.

> In all languages and linguistic creations, there remains in addition to what can be conveyed something that cannot be communicated. […] Pannwitz writes "[…] Our translators have a far greater reverence for the usage of their own language than for the *spirit* of the foreign works […]." He must expand and deepen his language by means of the foreign language. [21]

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[18] Derrida, *Acts of Literature,* pp.407.
[19] Derrida, *op cit*.
[20] Derrida, *Acts of Literature,* pp.413.
[21] Benjamin, 'The Task of the Translator'*,* pp. 261-262; my emphasis.

To render the speech of a British dialect speaker in only standard English is surely a falsehood then, denying the *spirit* and specificity of singular voice and experience in dialogue with the wider, multilingual world, and endangering the novel form itself, limiting its scope, as Bakhtin describes the epics of the past, to the unvarying language of the Gods:

> Neither worldview nor language can, therefore, function as factors for limiting and determining human images, or their individualization. In the epic, characters are bounded, preformed, individualized by their various situations and destinies, but not by varying 'truths.' Not even the gods are separated from men by a special truth: *they have the same language, they all share the same worldview, the same fate, the same extravagant externalization.* [22]

Yet the reception of dialect use can be problematic. Where standard English keeps the reader at a polite distance, dialect opens the front door and invites the reader in for a cup of tea no matter the state of the interior. Homely, yet improper and over-familiar, sometimes misunderstood, sometimes messy. For those who enjoy such encounters, or at least persevere despite any discomfort, they will at least have, for a while, occupied this shared ground, this shady space, crossing the threshold in an attempt to know the other side. For some readers though, of whatever background, including those of a shared or similar vernacular to that being read, extensive dialect is just too demanding and, when presented in text over a sustained period, some might consider it tiresome, deliberately obfuscating and too off-putting to go on reading. For those readers, the effort required to understand is too great whatever the outcome might be. For some, its use is confronting and dangerous; an attack on what is good.

Why the presence of dialect in British writing should cause ambivalence or anxiety for the reader, this sense of the *unheimlich*, and what social, historical, linguistic and psychoanalytical codes can be applied to the reading of a range of texts, including poetry,

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[22] Mikhail Mikhaĭlovich Bakhtin, 'Epic and the Novel', in Michael Holquist, (ed.) *The Dialogic Imagination,* (1981) Caryl Emerson and Michael Holquist (trans.), (Austin, University of Texas Press, 2014), p.35; my emphasis.

novels and plays, to elicit these emotional outcomes, is my intended area of enquiry in this thesis.

1.3 Outline of Thesis

One of my earliest encounters with dialect in British writing was at school through the poetry of Tony Harrison.[23] That the voices of my near neighbours could be heard within the type of poetry I would learn at school was a revelation to me and inspiring, having up to that time mainly read works of fiction written predominantly in standard English. In the same year we studied *Macbeth*, and they seemed back then to be so far apart from each other, in time and in language. The second chapter, therefore, is in part tribute to one of my early writing inspirations (also with thanks to my English teacher, Mr Scully), and a more thorough look at what Tony Harrison meant when he compared himself in 'Them & [*uz*]' (1974) to *Macbeth*'s Porter than I was capable of at fifteen, just before I left my home town and finally understood for myself the signification and consequence of language use and reception. Remaining in my own regional dialect, I will also look at how the well-known dialect of the character, Joseph, in Emily Brontë's *Wuthering Heights* (1847), is used similarly as Gatekeeper to the secrets of his home, what those secrets may be and how they are signalled to the reader, through sociolinguistic studies of language change and power.

These investigations show the utilisation of the Mother as primary location of correct language, leading into chapter three, where I explore dialect as occupation, referring to Derrida's discussions of mother tongue in *Monolingualism of the Other: Or the Prosthesis of Origin* (1996)*,* and as abjection, using Kristeva's *Powers of Horror: An Essay on*

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[23] English poet, playwright and translator, born in Leeds in 1937. Harrison's high art is rooted in his working class background, and his plays and poetry are known for their use of accent and depiction of Yorkshire dialect. By using the dialect voice within the standard, or as replacement to the standard, or indeed in opposition to it, the dialogic nature of Harrison's work is suggestive of the multiplicity of social identity, and of the conflict of voice within each one person or piece of work, within British writing, and so too within British society as a whole.

Abjection (1982). Remaining first with Tony Harrison, I will look at how dialect is used in his poem *v.* (1985) to depict the divisiveness of language, and the losses and rejections, the abjections, that accompany living within one or other language. I will consider Harrison's use of the Bakhtinian *skaz*, where the speech of the 'other' Harrison, the vandalising skinhead, enters into dialogue with the poet, creating a Hölderlin caesura within the text. This is representative, I argue, of the split that occurs within the self as a result of having to reject the homely vernacular in favour of the more acceptable standard voice of society, and the tragedy that occurs from knowing this loss. It is, moreover, associated with *unheimlich* notions relating to the Oedipal castration complex, and to the fantasy of returning home, which is, in Freudian terms, to the womb,[24] the 'want' of which is expressed through Harrison's '*saying*',[25] i.e. his use of the vernacular. In *Trainspotting* (1993), Irvine Welsh utilises dialect, like his imagery and subject-matter, as a crucial tool of depicting radical separation and loathsomeness,[26] where dialect, like excretion, decay and disease, once known to and of the main body, national as well as corporeal, is now ejected and alienated from it, and where retention is death. I will consider the dialect speakers' relationship with a colonising standard language, the 'one language' of Derrida that is 'not mine',[27] and the standard's ultimately silencing effect upon speakers of 'powerless language'.[28]

In chapter four, I will look more closely at dialect as the end of all things and the heralding in of chaos, in the post-apocalyptic dystopian writing of H.G. Wells, and in *Riddley Walker* (1980), by Russell Hoban. Jane Marie Todd's (1986) discussion of the veiling and unveiling effect the *unheimlich* produces is relevant to my discussion on the

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[24] Freud, *The Uncanny*, pp. 150-151.
[25] Julia Kristeva, *Powers of Horror An Essay on Abjection,* trans. Leon S. Roudiez, (1982), New York, Columbia University Press, p. 41.
[26] 'A massive and sudden emergence of uncanniness, which, familiar as it might have been in an opaque and forgotten life, now harries me as radically separate, loathsome'. Julia Kristeva, *Powers of Horror An Essay on Abjection,* Leon S. Roudiez, (trans.), (New York, Columbia University Press, 1982), p. 2.
[27] Jacques Derrida, *Monolingualism of the Other; or, The Prosthesis of Origin,* trans. Patrick Mensah, (1998), Stanford: Stanford University Press, p.1
[28] William M. O'Barr and Bowman K. Atkins, '"Women's Language" or "Powerless Language"?' (1980), in *Language and Gender,* ed. by Jennifer Coates. (Oxford: Blackwells Publishers, 1998), pp. 377-387

use of dialect within Wells. I will argue that, despite Wells' depicted concern for the well-being and fair treatment of the lower social classes, his use of dialect, including the phonetic representation of Received Pronunciation in the upper classes, only briefly reveals the class divides that concern him, before masking them once more behind social norms exemplified by standard English.

In the final section, remaining with the veiling/unveiling in Todd and it's relation to the castration complex of seeing and being seen, I will consider how Russell Hoban's Riddleyspeak grapholect represents an uncovering, where being seen relates to be being heard in dialect terms. Dissecting Hoban's use of the pun 'memberment', I will aim to establish how dialect-users' fear of being castrated from the main social body leads to their acting on behalf of it by means of a prosthesis (i.e. standard English in the written form), in order to be allowed to communicate, and be seen, fully and legitimately. Yet, through Heidegger, we are reminded that the 'The Way to Language' (1993 ed.) is not through artificial enhancements, but by knowing and showing ourselves through the language we have ownership of, which 'surges up' from inside.[29] Via apocalypse, then, I return 'home' to show that, despite negative biases associated with and generated by the use of dialect, it also engenders feelings of familiarity and solidarity, of being let into a secret or accepted within a group, ultimately reminding us of our own homes, an uncovering of our humanity, and, finally, the revelation of ourselves, thus reflecting the paradox of the uncanny.

In my conclusion, I will first review dialect and narrative choices made in the writing of my novel, in relation to the depictions of power, legitimacy and gender I intended to convey. In my closing summary, I review the ways in which *unheimlich* notions may be seen ultimately to relate to concerns about legitimacy, and that whilst uncanny perceptions of language are generated by entrenched prejudices of standard and non-standard languages, and of those who speak them, the use of dialect in British writing also appears

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[29] Martin Heidegger, 'The Way to Language' in *Basic Writings from Being and Time (1927) to The Task of Thinking (1964)*, David Farrell Krell (ed.), (San Francisco, Harper Collins, 1993), pp. 421-422

to maintain and often amplify the polarities, including, as can be read in Freud, an apparent absence of women.

1.4 Limitations

Dialect within British writing is by no means restricted to only those more usually associated with the countries, regions and counties that make up Great Britain and Northern Ireland. Novels such as Sam Selvon's *The Lonely Londoners* (1956), narrate the arrival of the West Indian diaspora onto post-war British shores, no doubt influencing many later writers of Caribbean descent. His West Indian narrative was required, Selvon said, because standard English 'could not convey the feelings, the moods and the – as yet – "unarticulated" desires of his characters', whilst also recognising the limitations of 'the oral vernacular [which] simply '"couldn't carry the essence of what I wanted to say"'.[30] He presumably meant that his Trinidadian dialect couldn't convey the essence sufficiently to the 1950s British readership not accustomed to, or else dismissive or wary of the non-standard English voices of Commonwealth countries. So when

> Moses Aloetta hop on a number 46 bus at the corner of Chepstow Road and Westbourne Grove to go to Waterloo to meet a fellar who was coming from Trinidad on the boat-train […] out in this nasty weather […] [31]

we are immediately presented with the contrasts and conflicts of both voice and climate, the sense of being different while trying hard to belong.[32] When Moses' thought process develops into a deliberation about the concerns of

> English people making a rab about how too much West Indians coming to the country. […] big headlines in the papers every day, and whatever the newspaper and

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[30] Susheila Nasta 'Introduction', in Sam Selvon, *The Lonely Londoners*, (London, Penguin Books Ltd, 2006), p. vi.
[31] Sam Selvon, p. 1.
[32] 'To end with the English weather is to invoke, at once, the most changeable and imminent sign of national difference. […] [It] revives memories of its daemonic double: the heat and dust of India; the dark emptiness of Africa; the tropical chaos that was deemed despotic and therefore worthy of the civilizing mission'. Homi K. Bhaba, *Nation and Narration*, p.319.

the radio say in this country, that is the people Bible. […] Newspaper and radio rule this country [33]

it's evident that the migrant's experience of coming to Britain hasn't changed much in the last seventy years.[34] So it is with regret that I have been unable to turn my attentions within the space of this thesis to postcolonial writers and others who have come to live in the UK, or the British descendants of those that did. Postcolonial theorists, however, have been instructive when considering an authors' use (or absence) of mother tongue, particularly in consideration of the idea of nationhood and 'who speaks',[35] and *unheimlich* notions I discuss in this thesis which might apply in similar ways to those they discuss, or, if not, how and why they might differ.[36]

I refer briefly within this essay to disability theory, reading it intersectionally within my discussions of the *unheimlich* effect of dialect, but am unable to fully expand this line of enquiry within the space available that would acknowledge the range and import of such studies, or to sufficiently draw parallels to my arguments. Among others, I was particularly interested in Kliewer, Biklen and Kasa-Hendickson's (2006) discussion about U.S. racial segregation laws and the continuing practice of segregating disabled people within the education sector, to ask 'Who May Be Literate?'.[37] As I will state later, it is not for me to

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[33] Sam Selvon, p. 2.

[34] The polarisation and uncertainty present in public and political debates at the time of writing this thesis, particularly in its relation to 'Brexit' and wider debates over immigration controls suggests too this isn't going to improve any time soon, so will no doubt continue to create new narratives of xenophobia, of division and difference, of identity and nation, of belonging and not belonging. See for example, the Home Secretary's oral statement on the Windrush generation to Parliament, 23 April 2018, <https://www.gov.uk/government/speeches/home-secretary-statement-on-the-windrush-generation> [accessed 30.06.2018], and Russell Taylor, 'Impact of 'Hostile Environment' Policy Debate on 14 June 2018',House of Lords Library Briefing, 11th June 2018,
<http://researchbriefings.parliament.uk/ResearchBriefing/Summary/LLN-2018-0064> [accessed: 30.06.2018]

[35] '[T]he oppressed, if given the chance (the problem of representation cannot be bypassed here), and on the way to solidarity through alliance politics (a Marxist thematic is at work here) *can speak and know their conditions*. We must now confront the following question: On the other side of the international division of labor from socialized capital, inside and outside the circuit of the epistemic violence of imperialist law and education supplementing an earlier economic text, can the subaltern speak?'
Gayatri Chakravorty Spivak, 'Can the Subaltern Speak?', in Bill Ashcroft, et al., (eds.), *Post-Colonial Studies Reader*, (London, Routledge, 1994), p. 25, ProQuest Ebook Central,
<http://ebookcentral.proquest.com/lib/kingston/detail.action?docID=3060300.> [accessed: 28.10.17]

[36] Bhaba's influential essay 'DissemiNation', in its discussions on language and migration, moves extensively through the works of Derrida, Kristeva, Said, Chatterjee, Bakhtin, Barrell, Baker, Benjamin, Foucault, Williams, among others, and, above all, Freud, to discuss the liminal, doubling, Othering, alienating, i.e. uncanny, effect that language use has in immigrants whose first language is not English, before applying his theories to the work of Salman Rushdie.

[37] The essay first looks at the U.S. tribunals brought against West African slave and poet, Phillis Wheatley, in 1772, and later, towards the end of the 19th Century, the profoundly deaf and blind eleven year old writer, Helen Keller. 'The visibility of full humanness hinged, in Wheatley's time, on literacy. "The question," H. L. Gates (2003) explained,

appropriate the experiences of disabled people to support my own arguments regarding class and dialect speech, or indeed the experiences of those who experience legal prejudices and social segregation as a result of race against the brutal historical backdrops of slavery and colonialism; issues of accent and dialect are, by comparison, rather trivial. Yet, they all contribute to overall questions of power, and the voice as a tool of that power; who has it, how they use it (historically and presently), the ways in which access to it, and the 'right to speak', is controlled or denied through legal, education and other social means, and how it is used to dehumanise those 'without' it, dividing community and self. In the Kliewer et al. examples, Wheatley and Keller were designated vacant receptacles of words that didn't belong to them, no better than 'parrots', and their teachers, 'ventriloquists';[38] the writers merely puppets through which 'legitimate' voices were projected. Where the non-standard voice is shown to be wanting, attempts made to propriate and use the correct, standard voice in the accepted manner, are met with a fear of being accused of being an imposter. It is a state of being I have expressed here, that I feel either inadequate or fraudulent in my own articulacy, and such historical discussions on entitlement, and continuing social exclusions and prejudices associated with them, might explain, at least in part, why this continues to be the case for many. Nevertheless, I make similar suggestions in my readings within this essay, for example in *Riddley Walker*, where the Eusa showmen and audiences may be read as puppets for the *Mincery*, so perhaps undermining and denying their 'right' to speak in the official voice of the *Mincery*, if it was so chosen. It is my hope, however, that over the course of this essay I also show that by only permitting 'One' standard voice and language to be legitimate and authoritative, or to be considered desirable, marketable and successful, the other option being having none at all, it is not really much of a choice.

"turned on whether or not Africans could write" (p. 26) […] During Keller's life, disability, including blindness and deafness, was inextricably linked with ideas of intellectual idiocy and spiritual vacuity (Johnson, 1903)'. Christopher Kliewer, Douglas Biklen and Christi Kasa-Hendrickson, 'Who May Be Literate? Disability and Resistance to the Cultural Denial of Competence', *American Educational Research Journal*, 43, 2, (American Educational Research Association, 2006), p. 167. Stable URL: <http://www.jstor.org/stable/3699417> [accessed 02.04.2018].
[38] Ibid. p. 169.

CHAPTER TWO

Gatekeepers and the Liminal Role of Dialect in British Writing

2.1 The Porter: Signifying Masters, Madness and Mutiny Through Language

'I played the Drunken Porter in *Macbeth'*, [39] recalls Tony Harrison in 'Them & [uz]' (1974). The role assigned to him by school masters was based on the way he spoke; mockingly denigrating his home language, his voice, as beneath that of poetry and literature, while they attempted to 'correct' his speech to the more acceptable dialect of standard English spoken in Received Pronunciation:

> Poetry's the speech of kings. You're one of those
> Shakespeare gives comic bits to: prose! [40]

On the surface, Harrison equates the use of his natural voice and home language in literature, and by those who appear to own it and control access to it, as the representation of the common man. Moreover, speaking only prose, not poetically or refined, he is the lewd comic turn in a working man's club, not the hero, or even the obvious villain of the piece, but a fool, an inferior aside apparently not worthy of our full attention. By assigning himself to the role of Porter, Harrison points to language and its representation in writing as the designation of social role as ascribed by those who have power over discourse, directing our attention to whom we should be paying attention, and those we should take less seriously. Whilst for some audiences the Porter's ramblings are an amusing interlude in *Macbeth*, a break in tension from murderous events, as A.C. Bradley notes in his published lectures of 1904,[41] it's not true that all those who speak prose in *Macbeth* are simply comical, or even of low standing, but, as was customary throughout Shakespeare's

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[39] Tony Harrison, 'Them & [uz]', *Selected Poems,* (London, Penguin Books Limited, 1987), p. 122.
[40] Ibid.
[41] A.C. Bradley, *Shakespearean Tragedy Ed. 2nd* (London, McMillan and Co. Limited, 1905), <http://www.new.dli.ernet.in/handle/2015/98068> [Accessed 22-06-2017]

works, also those who lose status, dignity, or mind, more notably in the later demise of Lady Macbeth. As such, prose provides the audience with a verbal distinction between the acceptable public voice of stable society, that of Shakespeare's free verse, and the internal voice usually suppressed and hidden from the outside world; our primal, unmediated voice.

The Porter as metaphor (rather than contrast) for Macbeth then, doesn't only humanise Macbeth to the audience by reminding that he is not 'beyond their sympathetic understanding',[42] as Tromly (1975) seeks to show. It also warns against dangerous, uncivilized, mad and primitive forces within that would undermine the external structures of society those in power wish to impose and maintain,

> remind[ing] us of the startling proximity of the criminal and the comic. By translating the horrible into the familiar, the Porter Scene creates a complex perspective from which to view the remaining events of the play. [43]

This is evident elsewhere in Shakespeare, such as with Caliban[44], where his use of free verse reminds audiences of his humanity, his education, and an underlying claim to nobility, yet his 'slips' into prose also remind us of his 'true' nature, that of magic and savagery, and so that he is untrustworthy, rebellious and murderous. The prose letter spoken by Lady Macbeth in her opening lines, whilst foreshadowing her own final scenes of moral and mental decline, likewise indicates the nature and inner burning "desire […] of what greatness is promised […]" of her husband, the author of the letter she reads.[45]

Harrison's choice of character in the Porter, whilst seeming to simply draw attention to the 'low' working class role he was forever dismissed to play by his 'masters', also brings to the fore *their* fear of losing authority to some hidden power. Harrison exposes the rules and manipulations they employ: their control of language, those they allow to use it, through their attempts to silence him and by not allowing for any deviation from their

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[42] Frederic B. Tromly, 'Macbeth and His Porter', *Shakespeare Quarterly*, 26, 2, (Folger Shakespeare Library in association with George Washington University, Spring 1975), p.152,,<http://www.jstor.org/stable/2869244>, [Accessed: 21-05-2017].
[43] Ibid, p.156.
[44] William Shakespeare, *The Tempest*, (Oxford: Oxford University Press, 1998).
[45] William Shakespeare, *Macbeth*, Act 1, Scene 5, Lines 1-13, (Oxford: Oxford University Press, 2001), 13-14.

standards. 'That shut me up', he says, and doffed his flat a's'[46] at the risk of exclusion

from the educated, adult, literary world he hoped to one day inhabit if he didn't submit.

And so, in Verse I, the inarticulate and incapable schoolboy is domineered, objectified and,

ultimately, alienated from himself, turning into someone who, as he later explained in an

interview, 'learned many languages, obsessively, and also threw [himself] into becoming a

poet, which is for [Harrison] a supreme and ceremonious mode of articulation',[47] before

being finally able to 'occupy'[48] their property, their language, like some degenerate tenant,

in Verse II.

2.2 The Gatekeeper to Hell: Joseph in *Wuthering Heights*

The Porter, therefore, plays a significant liminal function. He is both obstruction and

gateway: physically, to the discovery of the terrible secrets within the castle walls, and

psychologically, to the primitive, less civilised person within. Both scenarios are consistent

with the comparison he makes between his job and that of the gatekeeper to hell.

   Another such Gatekeeper is Joseph, the long-standing servant to the Earnshaws in

Wuthering Heights (1847). As a character of low standing and small mindedness, a

wearisome and contriving 'self-righteous Pharisee',[49] Emily Brontë has him speaking in

almost impenetrable Yorkshire dialect, much of the lexis arguably unrecognisable outside

of the locality of nineteenth century Haworth.[50] Having only briefly met the muttering

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[46] Harrison, 'Them & [uz]' in *Selected Poems*, p. 122.
[47] John Haffenden, 'Interview with Tony Harrison' in Neil Astley (ed.) *Tony Harrison*, (Newcastle upon Tyne: Bloodaxe Books, 1991), pp.227-246.
[48] Tony Harrison, 'Them & [uz]' in *Selected Poems*, p. 123.
[49] Emily Brontë, *Wuthering Heights* (1847) (Oxford, Oxford University Press, 2009), p. 35.
[50] Irene Wiltshire describes Charlotte Brontë's 2nd edition emendations to Emily's original text as inconsistent and focussed more on phonological representation in an attempt to make it more accessible. She also discusses the use of dialect more widely, of the characters' (and author's) self-aware, but sometimes inconsistent, use of speech to denote station and power relationships, particularly as the dialect itself is reported speech within the narrations of standard speakers. Wiltshire sees Joseph's role as "prosaic" (p.24), a realist foil to Cathy's dramatic romanticism, but so too that his dialect marks him out as rather ordinary, limited and uninspiring. In another word, homely. Though I address similar concerns below, Wiltshire does not ascribe the use of dialect to convey *unheimlich* notions.
Irene Wiltshire, 'Speech in *Wuthering Heights*: Joseph's Dialect and Charlotte's Emendations', *Bronte Studies*, 30, (2005), pp.19-28

Evangelical in Lockwood's first inspection 'of the penetralium'[51], in our next encounter Joseph is barring and confrontational. With echoes of the arrival of Macduff as moral foil to Macbeth, Lockwood knocks 'vainly for admittance'[52]:

> 'What are ye for?' he shouted. 'T' maister's dahn i' t'fowld. Goa rahnd by th' end ut' laith, if yah went tuh spake tull him.'
> 'Is there nobody inside to open the door?' I hallooed, responsively.
> 'They's nobbut t' missis; and shoo'll nut oppen't an ye mak yer flaysome dins till neeght.'
> 'Why? Cannot you tell her who I am, eh, Joseph?'
> 'Nor-ne me! Aw'll hae noa hend wi't,' muttered the head, vanishing.'[53]

Despite being a newcomer to the area, Lockwood doesn't have any difficulty understanding Joseph's meaning. He doesn't ask Joseph to repeat himself, or explain anything; he simply responds appropriately, if a little frustrated with Joseph's lack of cooperation. This in itself suggests the use of Joseph's dialect as a sign to the reader, rather than as a device for Lockwood to misunderstand him, because he doesn't. And so, whilst on the one hand he is a physical obstruction to Lockwood, Brontë uses Joseph as a linguistic barrier to the reader, signalling something secret inside *Wuthering Heights* something *unheimlich*. This secret is not only the child-like ghost of Cathy who will appear to Lockwood later that night, but also to the dark character of his master, Heathcliff, who, like the usurper Macbeth, the other Porter's master, has burning desires and a hunger for power and vengeance that lead to his committing terrible acts within its walls.

Whilst keeping the secrets of his home away from prying eyes, Joseph is also fearful of external influences being brought within it, exemplified by Lockwood, and so we can see how Joseph represents both senses of the *heimlich/unheimlich* paradox. In the first instance, the homely is secret and sinister, the threat from within that would undermine civil society and all that is thought to be right and good. In the second, yet concurrently, all that is homely, all that is known and understood within is under threat from without; that

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[51] Brontë, p. 2.
[52] Ibid, p. 6.
[53] Ibid.

which is strange and unfamiliar, seeking to alter the nature of domestic power and destabilising one's notion of identity. Joseph stands on that threshold, keeping the former and guarding against the latter. Joseph's representation through such strong dialect, even beside other local characters of a similar status or age stands out. He alone is depicted as consistently obfuscating, unchangingly incapable of learning or improving, his pitiless, grating language suggestive of his impoverished soul for all his sermons and gospel reading. As such, he is tied to the house, unable to leave Wuthering Heights, despite his many threats to do so, particularly when threatened with any female authority or influence. The first outsider, the incomprehensible foundling, Heathcliff, is brought in by Mr Earnshaw, the patriarchal authority of the 'very old'[54] family that Josephs knows and recognises; as such he is treated no less favourably by him than Hindley, and usually better than Cathy. Speculations over Heathcliff's patrilineality aside, he isn't a threat to Joseph's position. This holds true even when Heathcliff becomes eventual master of Wuthering Heights; Joseph is able retain what he has and remain as he is. When another outsider, the newly wedded Isabella, arrives at the house, Joseph, at first, ignores her completely, leaving instead to tend to the horses and lock the 'outer gate, as if [they] lived in an ancient castle'.[55] She steps alone and unwelcomed into the house, meeting the child Hareton, at this point of the novel destined to be as degraded and stuck at Wuthering Heights as his unofficial guardian, speaking, 'in a jargon she did not comprehend', reminiscent of the young Heathcliff,[56] and chasing her back 'over the threshold'.[57] Joseph continues to refuse assistance, pretending, pointedly, to not understand her:

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[54] Brontë, p. 29.

[55] Ibid, p.120

[56] Arnold Krupat (1970) attributes 'The Strangeness of *Wuthering Heights*' to the speech in the novel, though his argument tends to focus on the peculiar 'normality' of both of the main narrators, particularly that of Nelly, which Wiltshire also notes. Both are, in his opinion, 'bland', conventional and limited. He comments on how they are thus almost interchangeable despite their differing class and backgrounds. Heathcliff's unpredictable speech, meanwhile, develops from the "not fixed […] nor […] fully formed" to "rough and violent" but at times polite and witty, and latterly weary. Through such examples, as well as the unfixed speech of Catherine and Hareton and the occasional silences of non-narrating characters in the face of 'unspeakable' acts, Krupat asserts that the 'wildness […] untamable strangeness […]' of the 'vast, shapeless sense of things' is conveyed within the fixed form of the novel. He made clear from the beginning of his essay that he did not want to consider what such 'strangeness may *mean*', though I think by only pursuing how and not why he finds the language so strange, he overlooks an important element of the effect.

'Mim! mim! mim! Did iver Christian body hear owt like it? Minching un' munching! Hah can Aw tell whet ye say?'. [58]

It's clear that ways of speaking in Wuthering Heights represent characters' social status, age and aspirations, as Wiltshire argues,[59] and the few characters that speak in the most obvious dialect are usually servants of particularly inferior status; Robert, the better class of servant at Thrushcroft Grange, for instance, doesn't. Cathy's dad's occasional slips show that, despite his authority, he is behind the times (or perhaps, as with Macbeth, represents a darker side to his nature and the secrets he keeps). Joseph's reported speech in Isabella's letter to Nelly Dean (it's rendering consistent with those made within other characters' narrations of him, as though such non-standardised language could be translated so universally and unequivocally) imparts her newly degraded position. Disregarded by both 'masters', Hindley and Heathcliff, Joseph takes pleasure in demeaning her, sneering at her manners and refined ways; Isabella indignantly remarks how Joseph has a 'nice house [with] pleasant inmates',[60] enhancing the association with criminal acts and madness. In 1836, Wilhelm von Humboldt perceived that language signalled 'the growth of man's mental powers into ever new and more elevated forms',[61] and throughout the eighteenth, nineteenth and early twentieth centuries, the intellectual aptitude for learning and adopting the standard language was regarded as reflective of one's humanism, one's sovereignty of mind and capacity for self-regulation to progress away from primitive or animal nature.[62] Taken this way, the codification of dialect and the

Arnold Krupat, 'The Strangeness of *Wuthering Heights*', *Nineteenth-Century Fiction*, 25, 3 (1970), pp. 269-280, University of California Press, http://www.jstor.org/stable/2933434, [accessed: 04-08-2017].

[57] Brontë, p.121

[58] Ibid.

[59] In relation to Heathcliff and who he identifies with, or aspires to be, she says, 'Nonetheless, it is the language of the Earnshaw family, especially Catherine, and not the language of Joseph, that Heathcliff has adopted' (Wiltshire, p. 20), and, later, Hareton, 'though their conversations are initially less than harmonious, it is through this interaction that he begins to emulate his cousin's way of speaking' (Wiltshire, p. 22).

[60] Brontë, p.126.

[61] Wilhelm von Humboldt, *On Language: On the Diversity of Human Language Construction and its Influence on the Mental Development of the Human Species,* (1836), Michael Losonsky (ed.), Peter Heath (trans.), (Cambridge, Cambridge University Press, 1988), p.21.

[62] See Will Abberley, *English Fiction and the Evolution of Language 1850-1914,* (Cambridge, Cambridge University Press, 2015) who builds on the writings of Linda Dowling (1986) and Christine Ferguson (2006), exploring language studies as a source of anxiety in Victorian Literature; for other detailed historical accounts, see also Lynda Mugglestone,

use of language as a tool of cultural and political power and progression in *Wuthering Heights* is used in the same way:

> Standard English […] regarded as *correct* English, and other social dialects […] stigmatised not only in terms of correctness but also in terms which indirectly reflect […] on the lifestyles, morality and so forth of their speakers, the emergent working class of capitalist society: […] *vulgar, slovenly, low, barbarous,* […]. The establishment of the dominance of standard English and the subordination of other social dialects […] part and parcel of the establishment of the dominance of the capitalist class and the subordination of the working class. [63]

The speaking of standard English then, in Received Pronunciation, is the speech of aspiration, of society, of leaving home and rejecting the 'boundless self-love, the primordial narcissism that dominates the mental life of both the child and primitive man'.[64] This is fearful for Joseph, who contemptuously laments:

> 'If they's to be fresh ortherings – just when Aw getten used tuh two maisters, if Aw mun hev a *mistress* set o'er my heead, it's loike time tuh be flitting. Aw niver *did* think tuh say t' day ut Aw mud lave th' owld place – but Aw daht it's nigh at hend!'.[65]

Later, when Nelly recounts the coming together of Catherine and Hareton over a book, he takes the threat a little more seriously:

> Joseph came home. He, poor man, was perfectly aghast at the spectacle […]
>   'Tak these un tuh t' maister, lad,' he said, 'un' bide theare; Aw's gang up tuh my awn rahm. This hoile's norther menseful nor seemly fur us – we mun side aht, and seearch another!'. [66]

Talking Proper: The Rise of Accent as Social Symbol (Oxford, Oxford University Press, 2003), https://ebookcentral.proquest.com/lib/kingston/detail.action?docID=422930. [accessed 04-08-2017]) and Jean Aitchison, *Language Change: Progress or Decay?2nd Edn.* (Cambridge, Cambridge University Press, 1991); 'The Newbolt Report' (1921), *The Teaching of English in England*, London: HM Stationery Office, also provides a history of the standardization of English from the middle ages, before establishing the aspirational educational aims of the committee to be rolled out throughout all schools "the first and chief duty […] to give its pupils speech - to make them articulate and civilised human beings, able to communicate themselves in speech and writing, and able to receive the communication of others […] It is emphatically the business of the Elementary School to teach all its pupils who either speak a definite dialect or whose speech is disfigured by vulgarisms, to speak standard English, and to speak it clearly, and with expression." pp.60, 66,<http://www.educationengland.org.uk/documents/newbolt/newbolt1921.html> [accessed 04-08-2017]; Friedrich A. Kittler, *Discourse Networks 1800/1900*, Michael Metteer & Chris Cullen (trans.) (Stanford University Press, 1990), provides a post-hermeneutic criticism of the structures and evolution of the culture European language and discourse from Romanticism to Modernism.
[63] Fairclough, p.57.
[64] Freud, *The Uncanny*, p. 142.
[65] Brontë, p.124
[66] Ibid, p.280

Joseph seeks to remove himself and Hareton from the external influence of Catherine and her books, his anxiety over his waning power evident, until at last, when his long-established currant bushes have been cleared by Hareton at the behest of Catherine, for the 'importation of plants from the Grange',[67] he is overcome, the invasion now inevitable:

> 'Aw mun hev my wage, and Aw mun goa! I *hed* aimed tuh dee, wheare Aw'd sarved fur sixty year; un' Aw thowt Aw'd lug my books up intuh t' garret, un' all my bits uh stuff, un' they sud hev t' kitchen tuh theirseln; fur t' sake uh quietness. It wur hard tuh gie up my awn hearthstun, bud Aw thowt Aw *could* do that! Bud, nah, shoo's taan my garden frough me, un' by th' heart! Maister, Aw cannot stand it! Yah muh bend tuh th' yoak, an ye will—*Aw'm* noan used to't, and an ow'd man doesn't sooin get used to new burthens - Aw'd rayther arn my bite, an' my sup, wi' a hammer in th' road!'.[68]

Here, Joseph's fear of impending homelessness is explicit. Like his shrubs, he is to be evicted by the cultivated and refined. Just as it is the female characters who are portrayed as the corrupting influence to Macbeth, Joseph believes that Catherine has 'stale[n] t'sowl' of Hareton, the 'flaysome, graceless quean, ut's witched ahr lad, wi' er bold een, un' forrard ways [...]'.[69] Throughout, Joseph fights a battle to retain his identity and place in the world, against an invading class ideology and the unstable social trends he fears will lead to him becoming obsolete. The use of dialect establishes his difference and independence from society outside of the home, preserving what he believes are 'old' values and virtues against the advancing and corrupting influence of the other. This otherness is seemingly reinforced through its representation in the more malleable female characters, and in the weakness of and, so perceived, emasculated Edgar, Linton and Lockwood, who have subsumed these external values. Yet, by retaining the language of home, the private and traditional domain of the female, and by not entering and engaging with the male dominated public sphere, Joseph domesticates and feminises himself.

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[67] Ibid, p. 282.
[68] Ibid, p. 283.
[69] Ibid, pp.283-284.

2.3 National Language and the Invading 'Mother Tongue'

Social dialect and linguistic studies of many different cultures and countries around the world, [70] found that patterns of non-standard speech, i.e. dialect, or 'rough' speech, were more prevalent among male speakers of all classes, than among female speakers. Prestige among male speakers was found to be linked to belonging among one's own class, community or sub-culture, as though with a toughness and virility to survive invasion. Female speech was found to be more accommodating, with temporary subconscious changes to more standard forms of speech made to enable better communication, leading to more permanent changes when it could be seen to improve one's social position. This on the one hand could be seen as females having 'a serious and conservative acceptance of the responsibilities of adulthood',[71] or else it could be more indicative of the social and material constraints placed on women in both sub-culture and main culture, that they must adapt and adopt whichever type of speech provides them with the most symbolic capital.[72] They, in turn, encourage those around them, children in particular, to adopt these vernacular shifts themselves in order to achieve social success and, so, security. This linguistic 'tug-of-war'[73] suggests more than a simple distinction between male and female speech. What Lakoff (1975) called 'women's language' should, according to O'Barr and Atkins (1980), instead be called '*powerless language*', the correlation between the use of powerless language representative of one's social position, irrespective of gender. Whilst identifying a higher frequency of powerless language among female speakers in their research, it was also noted that where education and/or shifts in social experience and

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[70] For example, Labov, (1966, 68, 90); Chambers (1992); Cheshire, (1982); Coates, (1989); Trudgill (1972, 83), and many other writers.
[71] Edina Eisikovitis, 'Girl-talk/Boy-talk: Sex Differences in Adolescent Speech' (1988), in *Language and Gender,* ed. by Jennifer Coates. (Oxford, Blackwells Publishers, 1998), p.48.
[72] Penelope Eckert, 'Gender and Sociolinguistic Variation', (1998) in *Language and Gender,* ed. by Jennifer Coates. (Oxford: Blackwells Publishers, 1998), pp. 64-75.
[73] Aitchison, *Language Change: Progress or Decay? 2nd Edn.* pp.62-75.

expectation was evident, it had a decreasing effect on their use of powerless language.[74] In

Discourse Networks 1800/1900 (1990 trans.), Friedrich A. Kittler details the way in which

the Mother was made into the primary instructor of speech for children. Throughout

Europe, handbooks on alphabetisation and phonetic pronunciation, as well as methods on

how to correctly create the sounds with the mouth, were aimed directly at mothers. The

intention was to establish the standard pronunciation of words from the national language

as natural, '"grounded in human nature and native to all the distinct regions of inner

consciousness"',[75] through the mouths and voices of mothers. The acquisition of correct

language became essential to becoming the institutionalised 'Good Mother', both

receptacle and reproducer, or else nothing at all:

> 'I know these are just forms, but as forms they are the containers of a power that will
> bring intelligence and life to you and your child. Mother! The spirit and power of
> perfection lie with you, and for the sake of your child you should develop them into
> your spirit and your power. You can and should do this, otherwise you are worth
> nothing, nothing at all'. [76]

In Britain, a similar onslaught of publications[77] emphasised the perceived high status for

women that could only be achieved through polite manners and correct speech in feminine,

modulated tones. Through this, they would be exemplars to their families, in particular

their menfolk, and, as such, of value. In her book on the rise of accent as a social symbol,

Lynda Mugglestone explains how 'vocal elegance [was] often presented as essential for

proper womanhood', and how, for wives and mothers at the very heart of the home 'the

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[74] William M. O'Barr and Bowman K. Atkins, '"Women's Language" or "Powerless Language"?' (1980), in *Language and Gender,* ed. by Jennifer Coates. (Oxford: Blackwells Publishers, 1998), pp. 377-387.
[75] Friedrich Nietzsche, *Human, All Too Human,* vol. II, pt. 2, 124, p. 340, quoted in Kittler, *Discourse Networks 1800/1900*, p. 29.
[76] Pestalozzi, *Das Buch der Mutter, oder Anleitung fur Mutter, ihre Kinder bemerken und reden zu lehren,* (1803)*,* quoted in Kittler, *Discourse Networks 1800/1900*, p. 54.
[77] A full list can be found in Mugglestone, *Talking Proper: The Rise of Accent as Social Symbol*, but among such unmistakable titles are: *The Mother's Home Book* (London, 1879); *Good Society. A Complete Manual of Manners* (London, 1869*); Woman's Worth* (1847); *Girls and Their Ways. By One Who Knows Them* (London, 1881)*; Boys and Their Ways. By One Who Knows Them* (London, 1880)*; Etiquette for the Ladies (London, 1837); The Young Lady's Book* (1876); *A Lady's Reader, with Rules for Reading Aloud* (1862); *Errors of Pronunciation and Improper Expressions* (London, 1817); *Advice to Governesses (London, 1827); Hard Words Made Easy* (London, 1855); *Vulgarisms and Other Errors of Speech* (London, 1868); *Vulgarities of Speech Corrected* (London, 1826). *Woman: As She Is, And As She Should Be, 2 vols* (London, 1835), *Woman's Worth: Or Hints to Raise the Female Character, 2nd edn* (London, 1847), *The Young Housekeeper* (London, 1869). *The Young Lady's Book. A Manual of Elegant Recreations, Exercises, and Pursuits* (London, 1829). *The Young Mother* (London, 1857), as well as novels, magazines and penny journals such as *The Family Herald* and the *London Journal.*

correct management of the voice was frequently depicted as an asset incontestable in the value it would confer' and that reading aloud would add 'immeasurable […] comforts [to] the home'.[78] Women suddenly became:

> guardians of the moral right and wrong, ladies were thus envisaged as assuming the role of guardians of the language […] As the *Young Ladies Book* of 1876 […] appeals, 'will not our young ladies, stand up for their own mother tongue and, by speaking it in its purity, redeem its lost character?'. [79]

Up until this point women had been allowed little or no access to discourse of any kind, let alone be deemed important enough to instruct the nation's children in the way of words, or to have any influence over their men. It's little wonder therefore that the role of promoting the primacy of correct orality was seized upon. Soon 'children were all eyes and ears for the instrumental presentations of the mouth […]'[80] and so, instructing the Mother in a standard way, under the pretext of teaching children to speak and read, and reducing dialects to subhuman noise that should be suppressed, a standard, nationalisation of language was promoted. Those that didn't learn would be left behind. Through the Mother, at the time the traditionally powerless woman, the unfamiliar is made familiar. In seeking value, stability and improvement for themselves and their families, as continues to be seen in the studies of Labov, Eisikovitis, Eckert et al, women are seen to adhere more readily to the more dominant power, endorsing the order of the class outside of the home, by bringing home another language and naturalising it; a new mother tongue.

Returning to *Wuthering Heights*, the elder Catherine initially appears to pursue security for herself in exactly this way, while, like the girls in Eckert,[81] finding no worth in making those changes at home:

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[78] Mugglestone, pp. 146-147.
[79] Mugglestone, p. 144.
[80] Kittler, *Discourse Networks 1800/1900*, p. 34.
[81] In her study of pupils in a Detroit High School, already noted above, Eckert asserts that female speech is more polarised than that of their male counterparts, irrespective of which particular social and vernacular group they belong to, because their roles as females within those groups are in themselves polarised. She furthermore argues, however, that the working class girls, or 'burnouts', have to work the hardest of all linguistic communities to prove their belonging, due to their particular marginalisation and limited opportunities. Penelope Eckert, 'Gender and Sociolinguistic Variation', (1998) in Coates (ed.), 64-75.

she was full of ambition - and led her to adopt a double character without exactly intending to deceive any one.

In the place where she heard Heathcliff termed a 'vulgar young ruffian,' and 'worse than a brute,' she took care not to act like him; but at home she had small inclination to practise politeness that would only be laughed at, and restrain an unruly nature when it would bring her neither credit nor praise.[82]

Her home influences are masculine; without a mother's influence from the age of eight,[83] she learnt the ways of society at her father's knee.[84] Like her father, Catherine's ultimate intention, is to similarly raise up the illegitimate Heathcliff to a more powerful and secure status through improving her own position and asserting her influence. After only five weeks at the nearby Thrushcroft Grange, she appears to transform from a 'wild, hatless little savage [to a] very dignified person'.[85] But such an open and aggressive transgression of the female station is inadmissible, and, once married and living permanently at the Grange, incapable of implementing the changes she sought, whilst also unable to return to the Heights and be as she was before, she finds that the unnatural modifications she has made and unwomanly way in which she has sought to impose herself, destroy her.

Others too who leave Wuthering Heights return with only superficial changes despite their 'foreign'[86] tones. Hindley, 'altered considerably […] He […] spoke and dressed quite differently';[87] and Heathcliff, whose personal appearance at sixteen 'sympathised with mental deterioration; […] his naturally reserved disposition […] exaggerated into an almost idiotic excess of unsociable moroseness',[88] returns from a long self-imposed absence almost unrecognisable and transformed into a 'well-formed man'.[89] These shallow improvements are barely masked though, and such self-made, new rich were viewed with

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[82] Brontë, p. 59.

[83] 'Mrs Earnshaw was ready to fling it out of doors: she did fly up – asking how he could fashion to bring that gipsy brat into the house […]? What he meant to do with it, and whether he was mad? […] So, from the very beginning, he bred bad feeling in the house; and at Mrs Earnshaw's death, which happened in less than two years after […]'. Brontë, pp. 31-32.

[84] "Why canst thou not always be a good lass, Cathy? And she turned her face up to his, and laughed, and answered, "Why cannot you always be a good man, father?" Brontë, p. 37.

[85] Brontë, p. 46.

[86] Ibid. p. 82.

[87] Ibid. p. 39.

[88] Ibid. p. 60.

[89] Ibid. p. 84.

suspicion and contempt: '"No amount of land purchased would confer social acceptability on a man whose wealth was obtained in sordid ways, whose origins were obscure, whose manners and accent were demonstrably vulgar"'.[90] Joseph's invariable roughness, meanwhile, reminds the reader of their true nature, the home they wish to retain and defend, and their secret, primal selves, which either they cannot, or do not wish to, change. Despite the supposed illegitimacy of Heathcliff (now too without the (living) influence of Cathy), Joseph allows the degradation of the rightful Earnshaw descendent, Hareton, preferring for him to remain powerless, 'his soul abandoned to perdition',[91] than to allow for any change within his home. The younger Catherine, however, is able to cross the threshold into the Heights unhindered. Born of a mother from inside the home, fathered by one outside of the home, this apparent slip of Heathcliff allows Catherine to bring inside what had previously been kept out, appearing to enable her to bring about the social betterment her mother had sought whilst, at the same time, taming its wild nature, which her mother was incapable of. What Catherine achieves in fact, however, is the reinstatement and fortification of the legitimate Earnshaw line, taking back from Heathcliff what he, like Harrison, the degenerate tenant occupying their property, contrived to gain, and so re-establishing the predominant social and moral order. [92]

So, at the end of the novel, who is triumphant? Who occupies whom? Catherine and Hareton leave to take their place at Thrushcroft Grange, and to occupy a newly elevated position in society. In order to achieve this aspirational happy ending, the public voice had to infiltrate and dominate the private, and home, as it was known, had to be left behind.

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[90] Lawrence Stone and Jeanne C. Fawtier Stone (1984), p.207, in Mugglestone, p. 65.
[91] Brontë, p. 174.
[92] Terry Eagleton's reading of Heathcliff is as Irish immigrant, or, going further, as Ireland itself, within the ambiguous British rules of 'Ascendancy'. He notes how 'one medium of British power [in Ireland] was the English Language, which the Irish steadily assimilated' (p.30), but that 'on the whole, the mass of the Irish people would seem to have been compliant and contumacious together, […] Such ambiguous consciousness, combining 'official' beliefs with potentially subversive ones, is common enough among subaltern peoples […] But the real test of hegemony is whether a ruling class is able to impose its spiritual authority [...] lend them moral and political leadership and persuade them of its own vision of the world. And on all these counts […] the Anglo-Irish must be reckoned an egregious failure', (p.31). This relates back to his earlier, fleeting, assessment of Heathcliff as a Caliban figure 'ha[ving] a nature in which nurture will never stick' (p.3), which I discuss above as being made clear to the audience through the use of language. Heathcliff is the threat from outside, but I suggest that the class-based struggle and indeed threat from within remains, exemplified by Joseph. Terry Eagleton, *Heathcliff and the Great Hunger: Studies in Irish Culture,* (London, Verso, 1995).

Joseph meanwhile, remains unchanged and preserves his home language, but who will hear him in the private obscurity of what is left of that which he calls home? As the only one to remain at Wuthering Heights, he retains both home and identity, but will presumably end his days there, the last of the old house dying with him. A success, then, for standardisation.[93] However, dialect, like Joseph, and his old ribes bushes that respond well even to severe pruning, re-establishing themselves to strengthen their roots and send out new shoots, has only been repressed, 'buried alive, only apparently dead'.[94] Quoting Hélène Cixous, Jodey Castricano writes:

> 'I like the dead, they are the door keepers who while closing one side 'give' way to the other,' (5) the other being the dead in us, in whose memory we live and by whose death – or at least by the possibility of whose death – the 'within me' or 'within us' becomes possible. This spacing is what the dead 'give.' […] 'One *must* always begin by remembering,' says Derrida; […] And the way not to forget, says Cixous, is to write. [95]

By placing the centre of learning to read, and, subsequently, to write, in the home and through the primary voice of the Mother, thereby seeking to implant culture within nature, the unintended consequence is of nature infiltrating culture; those who were once silenced could now speak and expect to be heard.

> Only the mother's pointing finger retained any relation to the optic form of the letter. And when later in life children picked up a book, they would not see letters but hear, with irrepressible longing, a voice between the lines. [96]

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[93] Like Wiltshire, Gideon Shunami also discusses the narrators of the novel, but focuses on their overall reliability. Shunami particularly sets out to prove how the 'activities and utterances' of Nelly Dean prove her to be much more meddlesome than her air of 'general reliability' and 'expression of absolute normalcy' would have us believe. He refers us to John Haffen's reading of Nelly as 'The Villain in *Wuthering Heights*' (*NCF*, 13 (1958), 213), contriving to gain control over both houses and proceeds similarly to point to her dubious intentions, despite the 'rigid class system she is unable to overcome' outwardly. He also illustrates Lockwood's naivety and willingness to accept Nelly's version of events. Thus such a reading also supports the idea that the previously powerless and uneducated woman could now influence and ultimately take over in an underhand way with a modicum of education and articulacy. However, in doing so, Shunami proves too that through her successful manipulations, Nelly manages ultimately to maintain the existing larger social hierarchy in which she believes she, the younger Cathy, and particularly Hareton, may better thrive. Gideon Shunami, 'The Unreliable Narrator in *Wuthering Heights*', *Nineteenth Century Fiction,* 27, (1973), 449-468, University of California Press, http://www.jstor.org/stable/2933519
[94] Freud, *The Uncanny,* p. 150.
[95] Castricano, Jodey. *Cryptomimesis : The Gothic and Jacques Derrida's Ghost Writing*, (Montreal, MQUP, 2001), ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/kingston/reader.action?docID=3330506> [accessed 04-08-2017]
[96] Kittler, *Discourse Networks 1800/1900*, p. 34.

So, perhaps home isn't left behind. Instead, it remains inside, carried in the mind, through the bloodline, like inherited madness or animistic spirit, a 'hidden power'[97] occupying the silence, threatening to breach class lines, to occupy and destabilise the structures that put them there, because we remember. When writers write dialect, therefore, they write of our remembrances, gatekeepers who open the door back home to the private, dead self within each of us. And so we write.

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[97] Freud, *The Uncanny,* p. 149.

CHAPTER THREE

'The language that yer mam spoke': Occupation and Abjection

3.1 'Duplicated, Divided and Interchanged': Voice in '*v.*' by Tony Harrison

Opening the door between public and private spheres doesn't make for easy reunion. Whilst the door may swing both ways, as we have noted, admitting the private voice into the public space from which it has long been excluded is not shown to lead a comfortable and peaceable co-existence. In Verse II of 'Them & [uz]', therefore, Harrison does not remain submissive; once inside, he rebels.

> So right, ye buggers, then! We'll occupy
> your lousy leasehold Poetry.
>
> I chewed up Littererchewer and spat the bones
> into the lap of dozing Daniel Jones,
> dropped the initials I'd been harried as
> and used my name and own voice: [uz] [uz] [uz],
> ended sentences with by, with, from,
> and spoke the language that I spoke at home. [98]

By occupying the known sonnet form, quoting the classics and literary canon, Harrison destabilises literature through the use of his home language in his own voice, as though trampling coal dust from his dirty hobnail boots all over the carpeted floors of the English country houses of those who appear to control discourse. Worse, he devours language and literature cannibalistically, in order to regurgitate the structure, the entire framework, 'the bones', back at those who formed and enforced it upon him during his formative years at grammar school. The success of establishing the institution of the Mother as locus of primary orality in middle class families was understandably slower to take hold in illiterate working class families. Even as literacy levels increased, the division of labour in working class homes would leave little time for working class mothers to learn 'correct' oral

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[98] Tony Harrison, 'Them & [uz]' in *Selected Poems,* (1987), Penguin Books Limited, London, p. 122.

formations for the standardisation of words, let alone then impart it upon their, often many, young. Lynda Mugglestone, quoting Janet Murray, explains that, despite this, they were "judged by the same standards of angelic, sheltered femininity as middle-class and upper-class women".[99] Being a Good Mother became an integral part of this appraisal, and so, understandably, parents who did not have the 'correct' language themselves, encouraged success through improvements that could be achieved at school. Yet those that aspire to 'correct' their own language use, such as the women in the studies of Labov et al., and including the mother of D.H. Lawrence as discussed in Mugglestone's work, appear to make minimal overall impact on their families' or wider communities' daily speech. Similarly, despite attending grammar school and university, Harrison too retains his accent and continues to use dialect in his work, whilst, concurrently, finding himself outside of his own community, no longer speaking the same language as his mum.

This is more overt in his later poem, *v.* (1985)

What is it that these crude words are revealing?
What is it that this aggro act implies?
Giving the dead their xenophobic feeling
Or just a cri-de-coeur because man dies?

So what's a cri-de-coeur*, cunt? Can't you speak*
the language that yer mam spoke. Think of 'er!
Can yer only get yer tongue round fucking Greek?
Go and fuck yourself with cri-de-coeur!

'She didn't talk like you do for a start!'
I shouted, turning where I thought the voice had been.
She didn't understand yer fucking 'art'!
She thought yer fucking poetry obscene![100]

Bawdy as the Porter, but as barring as Joseph, Harrison the skinhead refuses to welcome or understand Harrison the poet when they meet over their parents' graves. The text is as confrontational to the reader as the skinhead is to the poet; punctuated with profanities, accepting and underscoring the base nature of his language in opposition to the high

[99] J. H. Murray (1982) in Mugglestone, p. 137.
[100] Tony Harrison, 'v' in *Selected Poems*, p. 241.

language of poetry, he pushes the reader away with snarling aggression, the working man without work, the anti-intellectual scorning the culture that is not of himself. The skinhead's own xenophobia,[101] one of the translations of the *unheimlich* listed by Freud, is demonstrated by the way he refuses to understand the poet's 'foreign languages', just as Joseph refuses to understand Isabella at Wuthering Heights. He fears the unhomely, external influences that may come to undermine him and his place in the world, small as it is: '*So don't speak Greek. Don't treat me like I'm dumb*'.[102] But it already has. The degradation he already feels is as a result of larger, external influences over which he has no power. The Thatcherism of the 1980s sought to boost the national economy and nationalistic sentiment through monetary individualism. While lowering taxes to reduce inflation benefitted those who had money and opportunity in the first place, the privatisation of national industries and the closing of those in decline created vast unemployment in manufacturing and mining, and so mainly among male workers, in the north, Scotland and Wales.[103]

> *Ah'll tell yer then what really riles a bloke.*
> *It's reading on their graves the jobs they did –*
> *butcher, publican and baker. Me, I'll croak*
> *doing t'same nowt ah do now as a kid.*
>
> *'ard birth ah wor, mi mam says, almost killed 'er.*
> *Death after life on t'dole won't seem as 'ard!*
> *[...]*
>
> *Then t' Alleluias stick in t' angels' gobs.*
> *When dole-wallahs fuck off to the void*
> *what'll t'mason carve up for their jobs?*
> *The cunts that lieth 'ere wor unemployed?*[104]

This supports the linguistics view of language as social symbol and of being a marker of belonging, or not, to a particular location or social class, and so too of the prestige, power

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[101] Whilst the term *xenophobia* is usually linked to racism, and the fear of people from other countries, the Greek word xenos, ξένος, is more commonly interpreted as 'stranger', meaning anyone who is not of one's own community.
[102] Tony Harrison, 'v' in *Selected Poems*, p. 242.
[103] Jamie Jenkins, "The labour market in the 1980s, 1990s and 2008/09 recessions" (in *Economic & Labour Market Review*, 4:8, (Office for National Statistics, 2010). https://link.springer.com/article/10.1057/elmr.2010.110 [accessed: 01.08.2017]
[104] Harrison, *Selected Poems,* p. 242.

and *value* associated with belonging to one or other language community. It also demonstrates that these indicators are as many and varied as the languages and dialects that arise from them, and that one may find oneself inside, and yet excluded from, many. In his excessive and aggressive use of profanity, the skinhead is reminded that he doesn't speak the language of his mother either.

Terry Eagleton notes,

> Harrison is a natural Bakhtinian [...] the sign is a terrain of struggle where opposing accents intersect, how in a class-divided society language is cultural warfare and every nuance a political valuation. [105]

The drive to improve speech and literacy through education was seen as an egalitarian ideal by some, but the binaries it created in elevating one form of speech above all others caused more division than union.[106] By illustrating the means by which society is meant to be united (the 'V' for Victory during the war, like the standardisation of language, unifying the country against threats of the other), here, Harrison instead shows how they divide. Each 'v', 'all the versuses in life',[107] splits us in two, like the letter itself, joined by, yet separated at, its vertex.

> That dreadful schism regrettably still exists in the British nation [...] the same tensions between my background and my education, between the inarticulate on one hand, and being presented with the models of eloquence from the ancient world on the other [...]. [108]

Instead of reunification, a double-voicedness is created, where the conflict of the private and public becomes a conflict of self. Like Freud's uncanny double, Harrison shows himself to be co-owner through the Bakhtinian *skaz*, as explored by Liang (2009).

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[105] Terry Eagleton, 'Antagonisms: Tony Harrison's *v.*' in Astley (ed.), p. 349.
[106] The intention of the Education Committee that commissioned the *The Newbolt Report* in 1921, and other systems of language standardisation, was to narrow "the mental distance between classes in England", like "Matthew Arnold, hoping that 'Culture unites classes' [with a] system of education [...] worthy of the name of a national culture." The Newbolt Report (1921), "The Teaching of English in England", (London: HM Stationery Office), 21, 6. http://www.educationengland.org.uk/documents/newbolt/newbolt1921.html
[107] Harrison, *Selected Poems,* p. 238.
[108] Tony Harrison, 'Facing up to the Muses', in Astley, p. 438.

> [Harrison] tends to contextualize the combats through different voices: the language and cultural combats between the bourgeoisies and the working-class through the voices of "them" and "[uz]", the education combats between him and his family through the voices of the silent and the eloquent; the inner combats through the forked tongue of his split-self. In these double-voiced discourses, the dialogic interactions, the authentic sphere *where language lives*, are dramatically presented and all the dialogic relationships are permeated throughout all the discourses.[109]

In Hilary Grimes' (2011) discussions on Henry James' 'The Private Life', she indicates the *unheimlich* effect of writing on selfhood; how the writer acts as medium for the ghostly, secret self, or many selves that have become estranged from the public writer, distilled through the process of writing.[110] Through his double-voicedness, Harrison haunts himself, 'unsure of his true self […] duplicated, divided and interchanged […]' and so 'the meaning of the 'double' changes: having once been an assurance of immortality, it becomes the uncanny harbinger of death'.[111] In the poem, both Harrisons occupy the same liminal space 'where language lives',[112] somewhere between the living and the dead. The skinhead cannot enter the 'land of the living' (i.e. society) due to his lack of words,[113] but so too may he refuse the poet re-admittance to his former home, because home, as Harrison remembers it, no longer exists. All that remains are 'graveyards […] | […] strewn with rubbish and choked up with weeds';[114] the skinhead was left behind in a hell he cannot leave, while the poet, a linguistic exile, may only return when he too is dead, and so silenced himself: 'at 75 this place will suit me fine'.[115]

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[109] Xiaodong Liang, "The Conflicting Voices in Tony Harrison's Poetry", *Journal of Cambridge Studies,* 4:4 (December 2009), pp. 106 -112. https://doi.org/10.17863/CAM.1329, (accessed: 08.07.2017), my italics.
[110] Hilary Grimes, *The Late Victorian Gothic: Mental Science, the Uncanny, and Scenes of Writing*, (2011), (Farnham, Taylor and Francis), ProQuest Ebook Central,https://ebookcentral.proquest.com/lib/kingston/detail.action?docID=744133 [accessed: 08.07.2017]
[111] Freud, *The Uncanny*, p. 142.
[112] Liang, op. cit.
[113] While the classical languages that the poet can speak, in modern, conversational terms, are more dead than the colloquial others.
[114] Harrison, *Selected Poems,* p. 238.
[115] Ibid., p. 245.

3.2 The 'Pure Word': Dialect as Cutting

Harrison, a Greek scholar and dramatist, uses speech, 'the primacy of the word',[116] to give

voice not only to his tragedy, but ours too, 'bringing dark events *eis to phos*, to the light of

day'[117] within the text. Or, in terms of speech, it is where 'silence becomes audible'[118] to

the audience, through which we 'also [see] each other'.[119] Through his speech, therefore,

the skinhead's colloquial entry is a 'counter-rhythmic interruption, a pure word'[120] to the

poet's classical musings, marking a caesura:

> a very peculiar "cutting off," for it is an interruption that, in brief, allows the tragedy
> to continue […] mark[ing] the place where the succession and alternation of
> representations […] of plot, character, action […] are cut off and "where
> representation itself appears […]" In other words, […] the caesura is the place where
> the tragedy explicitly turns upon itself, where, in short, representation represents itself
> as representation. [121]

By entering the personal voice into the public narrative, Harrison explores his own

Hölderlin caesura, and asks his readers to do the same; to recognise the emotional

experience of the antagonist, recalling shared personal memories to the point at which we

are 'cut off' and to understand the person we will never be again, the dead self. The

skinhead's arrival might then be read as that of blind Tiresias,[122] summoned to reveal to

Oedipus his father's murderer, 'the natural power which tragically removes [Harrison]

from […] the very mid-point of his inner life, to another world, and tears him off into the

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[116] Tony Harrison, 'Facing up to the Muses', in Astley, p. 440.

[117] Harrison refers directly here to Sophocles' *Oedipus Tyrannus* (Harrison, in Astley, p. 441), whilst making other references to the play throughout 'Facing up to the Muses'; for example, Harrison talks of his pilgrimage to Mount Cithaeron 'where Oedipus had been exposed as a baby' and also to the 'crossroads where Oedipus had unwittingly killed his father'. Harrison, 'Facing up to the Muses', (Harrison in Astley, p.429).

[118] Jeremy Tambling, *Hölderlin and the Poetry of Tragedy : Readings in Sophocles, Shakespeare, Nietzsche and Benjamin*, (Sussex Academic Press, 2014), p. 118; ProQuest Ebook Central, http://ebookcentral.proquest.com/lib/kingston/detail.action?docID=3015476 (accessed: 08.07.2017)

[119] Harrison, in Astley, p. 441.

[120] Friedrich Hölderlin, *Essays and Letters* (Penguin Classics, 2009), p. 318; Penguin Books Ltd. Kindle Edition

[121] Andrzej Warminski and Rodolphe Gasche, *Readings in Interpretation: Hölderlin, Hegel, Heidegger*, (University of Minnesota Press, 1987), p. 80. ProQuest Ebook Central, https://ebookcentral.proquest.com/lib/kingston/reader.action?docID=310181 (accessed: 08.07.2017)

[122] In Hölderlin's interpretation of *Oedipus Rex*: "it is the speeches of Tiresias which constitute the caesura." Hölderlin, p. 318.

eccentric orbit of the dead'.[123] During the exchange, the poet's language degenerates to that of the other: '"Listen, cunt!" *I* said'.[124] Like Oedipus in his 'all-searching, all-interpreting' endeavours, he 'succumb[s] to the rough and simple language of […] servants […] speak[ing] in a more violent configuration'[125] as he attempts to make the skinhead take responsibility for his vandalism upon the monuments, 'invest[ing] in, while disavowing, the parricidal drive'.[126] Of course, like Oedipus, the poet refuses to see what the blind/inarticulate man is able,[127] until he reads it for himself:

> *Yer've given yerself toffee, cunt. Who needs*
> *yer fucking poufy words. Ah write mi own.*
> *Ah've got me work on show all over Leeds*
> *like this U N I T E D 'ere on some sod's stone.*
>
> 'O K!' (thinking I had him trapped) 'O K!'
> 'If you're so proud of it then sign your name
> […]
>
> He took the can, contemptuous, unhurried
> and cleared the nozzle and prepared to sign
> the U N I T E D sprayed where mam and dad were buried.
> He aerosolled his name. And it was mine. [128]

Here, poet becomes vandal, defacing the edifice of poetry and classical literature with his base-born words like the skinhead's vulgarities sprayed onto tombstones. Yet, Tambling's discussion of André Green's reading of Hölderlin sees 'Teiresias [sic] become […] the father, the god'.[129] That being so, the ghost of his unemployed-skinhead-self becomes Harrison's father, but in this configuration so too does the articulate, educated, poet, looking for the wrong in himself;[130] his connection to the long line of working-class men

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[123] Hölderlin, p. 319.
[124] Harrison, *Selected Poems,* p. 242.
[125] Hölderlin, p. 323.
[126] Tambling, p. 119.
[127] I return to the idea of inarticulacy as blindness in Chapter 4.
[128] Harrison, *Selected Poems,* p. 244.
[129] Tambling, p. 119.
[130] *nefas*, discussed by André Green in Tambling, pp. 119-120.

before, 'butcher, publican, and baker',[131] and so too this connection to himself, is severed either way, through a lack of work or a lack of words.[132]

> One half of me 's alive but one half died
> when the skin half sprayed my name among the dead. [133]

It is a split[134] that 'reveals unconscious horrific unspeakable desire'[135] to be 'UNITED' once more with himself and with his father, 'the heart that can't be whole till they unite',[136] and to 'regress[…] to times when the ego had not yet clearly set itself off against the world outside and from others',[137] i.e. before the split of private v. public occurred. And while Harrison the exile goes in search of 'Home, home to my woman, home to bed'[138] and of the 'LOVE' that he says his 'alter ego […] would baulk at',[139] Freud recounts a 'jocular saying [that] has it that 'love is a longing for home'''.[140] Harrison's desire for home, 'something that was long familiar to the psyche and was estranged from it only through being repressed',[141] instead reveals itself inside the speech of the caesura, through the mouth of the mother both Harrisons share and fight over, '*can't you speak | the language that yer mam spoke*' versus '''she didn't talk like you do for a start!'''.[142] But as the poet has already concluded, he cannot truly return until he is dead, so instead

> is tempted back to life again, the despairing struggle to find himself; and also the degrading, almost shameless attempt to gain control of himself, his foolishly wild search for consciousness. [143]

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[131] Harrison, *Selected Poems,* p. 236.
[132] Harrison has written extensively about his father (as well as uncles and grandfathers) and the disconnection he experienced on account of his possession of language; his attempts to 'surmount[… it] by acquiring education all the more intently, […] only served to accentuate the problem, setting [him] apart from [his] parents'. Haffenden, in Astley, p. 230. John Lucas reads Harrison's poems as 'pointing a disconnection […] the issue of connection between educated poet and working class family, especially the father, is one that preoccupies Harrison to the point of obsession'. John Lucas, 'Speaking for England?' in Astley, p. 358.
[133] Harrison, *Selected Poems,* p. 244.
[134] 'a middle slit to one daubed V'. Harrison, *Selected Poems,* p. 244.
[135] Tambling, p. 119.
[136] Harrison, *Selected Poems,* p. 244.
[137] Freud, p. 143.
[138] Harrison, *Selected Poems,* p. 246
[139] Ibid, p. 248
[140] Freud, p. 151
[141] Freud, p. 148.
[142] Harrison, *Selected Poems*, p. 241.
[143] Hölderlin, p. 321.

While the 'only apparently dead'[144] self is already buried alive inside the poet, 'half versus half, the enemies within',[145] the poet looks forward to the day when he can lay, reunited with himself, and as one with his fathers, in their Beeston Hill grave. His mother, meanwhile, is conspicuous by her absence:

> *Beneath your feet's a poet, then a pit.*
> *Poetry supporter, if you're here to find*
> *how poems can grow from* (beat you to it!) SHIT
> *find the beef, the beer, the bread, then look behind.* [146]

According to Freud, such ideas of the grave relate to 'a certain lasciviousness; […] the fantasy of living in the womb […] man's old "home", the place where everyone once lived'.[147] By returning repeatedly to his private voice within his public works, to his mother tongue, he reveals the yearning to live fully within that voice, which may be perceived psychoanalytically as childish, or mad, 'demonic' even,[148] all of which is meant to be rejected as 'radically separate, loathsome'[149] as death.[150]

3.3 Dialect as Abject

The phobic little girl presented in the 'Devouring Language' section of Julia Kristeva's *Powers of Horror* (1982), 'spoke with a rural accent […] was talkative' with an '"…extensive vocabulary, express[ing] herself with ease and enjoy[ing] repeating strange and difficult words"'.[151] Harrison similarly displays his 'rural' voice, in discourse with his

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[144] Freud, p. 150
[145] Harrison, *Selected Poems,* p. 244.
[146] Ibid, p. 249.
[147] Freud, p. 151.
[148] 'In the unconscious mind we can recognize [sic] the dominance of a *compulsion to repeat*, which proceeds from instinctual impulses […] strong enough to override the pleasure principle and lends a demonic character […] manifest in the impulses of small children and dominates part of the course taken by psychoanalysis of victims of neurosis'. Freud, p.145.
[149] Julia Kristeva, *Powers of Horror An Essay on Abjection,* trans. Leon S. Roudiez, (New York: Columbia University Press 1982), p. 2.
[150] 'do we not find a whole gradation within modalities of separation: a real *deprivation* of breast […] a symbolic *castration* inscribed in the Oedipus complex […]?' Kristeva, p. 33
[151] Kristeva, *Powers of Horror,* p. 40.

own 'extreme nimbleness' and 'vertiginous skill'[152] with words which he only gained through having experienced his original loss, or rejection, of the mother, i.e. his original mother tongue. The little girl's linguistic ability increased and became more apparent the more phobic she became, in this instance of being eaten by a dog. For Harrison, British class-based society is the dog that threatens to consume him. Or else it is the 'dreaded father' of Freud[153] that would cut him off from the public sphere, as he saw it reject his own inarticulate father, and anyone left behind through lack of education and opportunity, their want of words self-destructive: 'what can defilement become if not the negative side of consciousness – that is, lack of communication and speech?'.[154] These many, successive, deaths, *'butcher, publican and baker'*,[155] do not assuage his guilt as was promised,[156] and so instead the killings of fathers, both dreaded and good, repeats endlessly, the battle between critical authority and internal destruction, playing out on the page.

The public Harrison, therefore, lives the emotional experience of one who has come to understand the power of and, so, need for articulation, but in so doing, recognises his own abjection; he has departed from home and family, from his own voice, from himself. He knows both 'selves', and the losses of both and the alienation that being one or the other self brings. For Harrison, then, home is hell: 'the abject is the violence of mourning for an "object" that has always already been lost'.[157] He recognises the violence that exists as one tries to occupy or reject the other, the mirroring of cultural antipathy in every 'v', and how we turn on ourselves in times of trouble. Kristeva later observes that a writer

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[152] Ibid.

[153] Freud, *The Uncanny,* p. 140.

[154] Kristeva, *Powers of Horror*, p. 30.

[155] Tony Harrison, 'V' in *Selected Poems,* p. 242.

[156] '[…] from the sacrificial death of one man, who thereby takes upon himself the guilt shared by all – we drew an inference as to what may have been the original occasion for our acquiring this primordial guilt, which also marked the beginning of civilization'. Sigmund Freud, *Civilisation and its Discontents,* (1930), trans. David McLintock (2002), London: Penguin, 2004 edition, p. 93.

[157] Kristeva, *Powers of Horror,* p. 15.

never stops harking back to symbolization mechanism, within language itself, in
order to find a *process* of eternal return, and not in the object that it names or
produces, the hollowing out of anguish in the face of nothing. [158]

Through the use of dialect in his poetry, a discarded language nationally, a dead or taboo
language in accepted literary terms, Harrison creates 'particularly favourable conditions for
generating feelings of the uncanny if [according to Jentsch] intellectual uncertainty is
aroused as to whether […] the lifeless bears an excessive likeness to the living.'[159] And
while familiar standard words can be read and internalised silently, unfamiliar dialect
words lay cold and unrecognisable on the page. This forces readers to speak them aloud to
recognise them again and hear how they truly sound, inviting us into that world and
compelling us to revive what has been cast off culturally: 'something that has been
repressed and now returns'.[160] Kristeva expresses that our mouths are now 'fill[ed] with
words instead of my mother whom I miss from now on more than ever. I elaborate that
want, and the aggressivity that accompanies it, by *saying*'.[161] In both poetry and prose,
what was once the symbolic of the pastoral ideal and homely domesticity becomes the
angry voice of the alienated returning, those that should be dead and buried imposing
themselves, returning with linguistic and political force, back into national dialogue.

3.4 *Trainspotting* and the 'One' Language

In the 1990s, new economic concerns and global conflicts arose to create fresh anxieties
for the next generation. Political and cultural change, as well as technological innovations,
allowed for greater physical and social mobility, the boundaries between home and the
world outside blurring. Further education reforms and greater access to student grants
enabled more children from working class families to go onto further and higher

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[158] Ibid, p. 43.
[159] Freud, *The Uncanny,* p. 141.
[160] *Ibid,* p. 147.
[161] Kristeva, *Powers of Horror,* p. 41.

education.[162] Though the ideals of equality of education leading to social and economic 'good' for the entire nation still held, old prejudices and anxieties of what counter-cultural harms might come along for the ride remained. The multiplicity of working class voices were not only demanding to be heard, they *were* being heard extensively for the first time, adding to concerns that the old English standards might actually be rejected and the old 'vulgarities' accepted.[163] In the midst of these anxieties, Irvine Welsh presents his affirmingly bleak picture. Polluting the 'pure' bloodline of British writing in standard English by mainlining 'schemie' dialect, like skag, through it, Welsh fouls and disfigures the novel of the English Literature tradition, and brings the British reading public face to face with their abject selves by making them mainstream. [164] If Harrison's use of dialect introduces the reader to the abject self in British writing but doesn't fully let us inside, Irvine Welsh's Porter welcomes us into his own council flat and leads us through his dirty, discarded communities, where profanities and decaying, but not-dead-yet provincialisms live side by side. We find that, instead of attempting to better himself or to fight the overriding class-consciousness he is situated within, he has become a junkie, ambivalent about what he can expect from life. He favours the 'Mother Superior' over any other mother, the one that allows for deep withdrawal and a quest for silence from public discourse:

> 'Mother Superior' wis Johnny Swan; also kent as the White Swan, a dealer whae wis based in Tollcross and covered the Sighthill and Wester Hailes schemes. [...] Johnny Swan hud once been a really good mate ay mines, back in the auld days. We used to

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[162] "Overall participation in higher education increased from 3.4% in 1950, to 8.4% in 1970, 19.3% in 1990 [...]" Paul Bolton (Education: Historical statistics, House of Commons Library, 2012) http://researchbriefings.parliament.uk/ResearchBriefing/Summary/SN04252#fullreport [accessed 1.8.2017].

[163] "England, [Francis Newman in1869] declares, is 'a nation which desires to eliminate vulgar provincial pronunciation, to educate and refine it's people'. By doing so, it will 'get rid of plebianism, and fuse the orders of society into harmony.'" Mugglestone, p. 40.
"While all men are on a footing and no singularities are accounted vulgar and ridiculous, every man enjoys perfect liberty. But when a particular set of men, in exalted stations, undertake to say 'we are the standards of propriety and elegance, and if all men do not conform to our practice, they shall be account vulgar and ignorant', they take a very great liberty with the rules of language and the rights of civility." Noah Webster, *Dissertations on the English Language* (Boston, Mass., 1789), in Ibid, p. 19.

[164] The novel was longlisted for the 1993 Booker Prize but was rejected when two judges threatened to walk off the panel if it was considered alongside the other novels (Alan Bissett, 'The unnoticed bias of the Booker prize', *The Guardian,* 27th July 2012, https://www.theguardian.com/books/booksblog/2012/jul/27/booker-prize-bias-english [accessed: 01.08.2017]). In 1996 it was released as a highly successful film to critical acclaim, winning, among other prizes, a British Academy Award for Best Screenplay, and nominated for others, including at the Academy Awards.

> play fitba thegether fir Party Thistle. Now he wis a dealer. Ah remember um saying tae us one: Nae friends in this game. Jist associates. […] Ah sais nae mair. Whin ye feel like he did, ye dinnae want tae talk or be talked at. […] Ah didnae either. Sometimes ah think that people become junkies just because they subconsciously crave a wee bit ay silence. [165]

It's perhaps unsurprising that dialect finds itself at home in Scottish writing. Since the nation building days of the middle ages, and subsequent wars of independence from the English, as well as sectarianism arising from Scottish Reformation and the later arrival of Irish immigrants (creating further internal divisions), writing of distinct Scots origins, from Gaelic to Doric to Lallans to Glaswegian, has helped define Scottish culture and nationalistic fervour. This should be read within a wider hegemonic context; early writings in both Scots and English languages, adopted a particularly French style in an attempt to mark both as elite and civilised, despite being opposing nations. The growing imposition of a standard, dominant language across the British Isles, along with the idea of English Literature as an entirety in itself, lumped all works of the British Isles, Empire and former colonies within the Anglosphere, keeping them in the family so to speak, whilst their use of the vernacular often set them at odds with such unifying aims and, as such, kept them apart. This equally generalising and particularising effect influences both writer *and* reader, revering mythological ideals of people and place whilst reinforcing racial stereotypes, even within in their own language. For example, in their study, 'Developments in literary dialect representation in British fiction 1800-1836', Jane Hodson and Alex Broadhead (2013) found that dialect representation increased within the novel during this period, partly a positive result of the incorporation of lower classes with speaking parts as being natural to, and accepted within, the form. However, they were often presented as stereotypical satire, or background socioeconomic noise for the main protagonist to be offset from. Focusing on the apparent appeal and more pervasive use of Scots at this time,

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[165] Irvine Welsh, *Trainspotting*, (1993) (London: Vintage, 1999), pp. 7-8.

particularly when compared to other British nations and regions, they quote Walter Scott's

explanation that,

> 'peculiarly [in] the case with peasantry of my own country [the] antique force and simplicity of their language, often tinctured with the oriental eloquence of Scripture, in the mouths of those of an elevated understanding, give pathos to their grief, and dignity to their resentment'.[166]

As Hodson and Broadhead note, however, this 'does not place Scots speakers on a par with

Standard English speakers; rather it isolates them as living relics of a bygone age'.[167]

Therefore, the proud Scot, the fierce Scot, the heroic, wild and free Scot, are as well known

as the drunken Scot. As Gerard Carruthers writes, even when 'vernacular revivals' are

hailed as a vigorous 'returning to a kind of cultural and literary authenticity' they instead

appear to 'exist[..] within a rather limited and ghettoised space'.[168] Writers such as Hugh

MacDiarmid (1892 – 1978), Tom Leonard (b. 1944) and James Kelman (b. 1946),

continued the tradition of reviving Scots languages but viewing the Scottish condition

through this clouded lens; their characters often acquiring prosaic clarity about the 'state of

the nation', of their community, of the self, just like the Porter before them, while looking

through the bottom of an empty bottle,

> see[ing] Scotland all the more clearly for his irrational state, since the nation's culture too is deeply murky and compromised, especially by 200 years of Scotland having thrown in its lot with the British imperial and industrial complexes. [169]

Readers are forced to look through it too to see their characters' lives, like Nathaniel

peering through Coppola's 'spyglass' into Professor Spalanzani's house in Hoffman's *The*

Sandman, 'it becomes clear that the author wants us too to look through the spectacles or

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[166] Walter Scott, Preface to *The Antiquary* (1816; I, v-viii) quoted in Jane Hodson and Alex Broadhead, 'Developments in literary dialect representation in British fiction 1800-1836', *Language and Literature,* Volume: 22 issue: 4, p.329; Article first published online: November 7, 2013, https://doi.org/10.1177/0963947013497876
[167] Hodson and Broadhead, "Developments in literary dialect representation in British fiction 1800-1836", p.329.
[168] Gerard Carruthers, *Scottish Literature*, Edinburgh University Press, 2009, p.47. ProQuest Ebook Central, https://ebookcentral.proquest.com/lib/kingston/reader.action?docID=448734# [accessed 28.07.2017].
Carruthers' book traces the foundations, construction and development of Scottish literature, from a 'broken and compromised tradition' to being seen as 'nationalistically formulated and politically loaded' within generalist Anglocentric criticism, to looking at theoretical approaches to Scottish Literature beyond nationalism and outside of its position within the Anglosphere.
[169] Carruthers, p. 63.

the spyglass of the demon optician, and even, perhaps, that he has looked through such an instrument himself'.[170]

   Trainspotting abandons the more noble Scottish characteristics and introduces us to a disjointed crowd of the unequivocally dismal, deviant and debased. The drunken Scot still exists, but is as obsolete as the inane social rituals to which he is allied, in danger of becoming a sadistic inferiority complex, compromised by way of his prior association with being a figure of amusing Scottishness, in turn, by his lowly relation to the English.

> These burds ur gaun oantay us aboot how fuckin beautiful Edinburgh is, and how lovely the fuckin castle is oan the hill ower the gairdins n aw that shite. That's aw they tourist cunts ken though, the castle n Princes Street, n the High Street. Like whin Monny's auntie came ower fae that wee village oan that Island oaf the west coast ay Ireland, wi aw her bairns.
>   […] This wifey's fuckin scoobied likes, speaks that fuckin Gaelic is a first language; disnae even ken that much English. Perr cunt jist liked the look ay the street whin she came oaf the train, thoat the whole fuckin place was like that. The cunts it the council jist laugh n stick the cunt n one ay they hoatline joabs in West Granton, thit nae cunt else wants. Instead ay a view ay the castle, she's goat a view ay the gasworks. That's how it fuckin works in real life, if ye urnae a rich cunt wi a big fuckin hoose n plenty poppy.[171]

Thick with his 'schemie' (Edinburgh housing scheme) dialect, Franko Begbie illuminates the issue in his own inimitable way; aspirations are fine for those who are already in a position to seek better, but are a joke to, and on, those who are not. He exposes his own compromised identity, recognising the fake Scotland on display for the tourists, the acts of historical pomp and commercial prestige for those outside of his real community. But he does not see how he too is moulded by these external stereotypes, in which speech is used as a marker, not only of class, but also of intellect, authority and agreeability. Derrida speaks of 'having only one language; it is not mine'.[172] As a Franco-Maghrebian of Jewish descent, he only ever learnt, only ever spoke, and only ever wanted to speak, French, the 'One of a language',[173] for, and of, French citizens, the language of the

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[170] Freud, *The Uncanny,* p.139.
[171] Welsh, pp. 146-147.
[172] Derrida, *Monolingualism of the Other,* p.1
[173] Derrida, *Monolingualism of the Other*, p.30.

> Metropole […] A place of fantasy […] at an ungraspable distance. As a model of good speech and good writing, it represented the language of the master [… taking] the form, primarily and particularly, of the schoolteacher. [174]

Similarly, Begbie, like the Tony Harrison of 'Them & [*uz*]', would have learnt English at school in the standard form, the official language of Britain, of which he is citizen. Unlike Derrida, however, Begbie possesses no accepted standard or ability with the 'One' pure language, and so, unlike his friend Renton (who is perhaps more akin to Harrison), is unable to employ his education and language skills as the social situation necessitates, to 'surrender [him]self to language'[175] in order to get on. Similarly, while Derrida's friend, Abdelkébir Khatabi, and other Mahgrebian writers of North African origin, have been able to speak of their bi, multi and translingualism, of their mother tongues of Arabic, Berber, Spanish, and other languages, and the layers of language that make up the identification of their voices, even if their primary written and lingual form is French,[176] Begbie is not. He is linguistically dispossessed.

> - No fuckin shy, they British Rail cunts, eh? ah sais, nudgin the burd next tae us.
> - Pardon? it sais tae us, sortay soundin likes, 'par-dawn' ken?
> - Whair's it yis come fae then?
> - Sorry, I can't really understand you … These foreign cunts've goat trouble wi the Queen's fuckin English, ken. Ye huv tae speak louder, slower, n likesay mair posh, fir the cunts tae understand ye. [177]

By perceiving 'that fuckin Gaelic'[178] of Monny's auntie as something other to him (and, supposedly, anyone else in Edinburgh, and even Scotland, perhaps), but by subsuming English as the lingua franca, while he himself talks in a dialect that has no official language status and cannot be understood by the Canadian tourists, he speaks his occupied

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[174] Derrida, *Monolingualism of the Other*, pp. 41-42.
[175] Derrida, *Monolingualism of the Other*, p.47.
[176] Eric Sellin looks at the translingual works of Abdelkébir Khatibi, Bachir Hadj Ali, Tahar Ben Jelloun, and Youcef Sebti and how, through the multiple layers of language code and the different ways they present this code within the French language, these writers create unique ways to read and interpret such works in "Translingual and Transcultural Patterns in Francophone Literature of the Maghreb" *Transcultural Identities in Contemporary Literature*, edited by Nordin, Irene Gilsenan, et al., Editions Rodopi, 2013, pp.223-244. ProQuest Ebook Central, http://ebookcentral.proquest.com/lib/kingston/detail.action?docID=1581547 [Accessed 19-11-2017]
[177] Welsh, pp. 146.
[178] Welsh, p.147.

body and through it is silenced.[179] Though Gaelic clearly isn't Begbie's first language (though his sectarian allegiances in the novel suggest that it was once was the language of his family some time before), neither is English, in the more widely understood 'standard' sense.[180] Through speaking only in a dialect that no one outside of his community in Leith understands well enough, what he has to say cannot and will not be heard, so he gives up trying to make himself understood, except through acts of violence.

3.5 'Powerless Language' in *Trainspotting*

Female characters fare little better. Like Catherine Earnshaw nearly two hundred years before, and the girls of Eckert's research referred to above,[181] they are seen only in relation to the prevailing male social and linguistic codes. Nina and Dianne both experience the uncanny and experiment with the abject, but are still at school and so still ultimately subject to the bigger rules at play such as family, school and societal expectation, and so, appropriately, their dialect voices are viewed through the filter of third person narratives in standard English. Kelly, meanwhile, mentioned briefly in *Trainspotting's* first chapter as the girl that had-an-abortion-but-maybe-liked-Renton, thoroughly enjoys finding her own voice in the first person narrative 'Feeling Free' chapter. She and Alison return the verbal abuse they receive from some workmen on the street and are joined by some Australian backpackers who support them. Some old local 'wifies' are at first shocked by the girls' language:

  - That's terrible. Lassies talkin like that to the laddies, one sais.

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[179] As Hodson and Broadhead note in their study, 'English was a second language for many Celtic language speakers in Scotland, Ireland and Wales'. Hodson and Broadhead, "Developments in literary dialect representation in British fiction 1800-1836" (2013), p.318.

[180] As Derrida also speaks of, in relation to his Jewish heritage, lost for the sake of French citizenship and the having of only the French language: '[…] citizenship does not define a cultural, linguistic, or, in general, historical participation. […] Especially not when this citizenship is, through and through, *precarious, recent, threatened,* and more artificial than ever. […] No, I am speaking of a "community" group […] a supposedly "ethnic" or "religious" group that finds itself one day deprived, as a group, of its citizenship by a state that, with the brutality of a unilateral decision, withdraws it without asking for their opinion, and *without the said group gaining back any other citizenship.* […] My language, the only one I hear myself speak and agree to speak, is the language of the other'. Derrida, *Monolingualism of the Other*, pp. 14, 15, 25.

[181] Eckert in *Language and Gender,* pp. 64-75.

   - It's no terrible at aw. Thir bloody pests. It's good to see young lassies stickin up for thirsels. Wish it happened in ma day.
   - The language though, Hilda, the language. The first wifie puckers her lips and shudders.
   - Aye, well what aboot *their* language? ah sais tae her.[182]

The wifies eventually join the lassies in their female solidarity, each agreeing with their new comrades that men 'are stupid, inadequate and inferior creatures' only 'good for the odd shag [other] than that, they can be a real fuckin pain', and coming to the conclusion that it was '[woman's] problem [to not] think aboot it that often and jist accept the bullshit these pricks dish oot tae us'.[183] Eventually, the wifies have to return to their normality, going home to make their husband's teas. If the wifies' afternoon of freedom and of sharing their voice with other women seemed fleeting, Kelly, after 'feeling brilliant, likes, really free',[184] finds herself in the very next chapter back in third person, behind the bar, the subject of a puerile joke at the hands of her male friends: 'the joke is on the woman again, she thinks, the silly wee lassie behind the bar'.[185]

   Though Kelly returns later in the novel after leaving Renton in London, back in Edinburgh and back in first person, now a university student pondering a philosophy essay while working in a restaurant, she is faced again with more offensive men with their inappropriate repartee. This time they are 'middle to upper-middle-class English […] doss prick[s]'.[186] She cannot retaliate as she did in the street to the workmen if she wants to keep her job, but neither does she want to leave the 'voice[s] ay arrogant, ignorant wealth unchallenged'.[187] Heeding advice previously given to her by Renton, she proceeds to silently subject their food to all of her bodily functions, from dipping a used tampon in their soup, to serving her urine as wine, and pouring a chocolate sauce comprised of her own excretion onto their profiteroles. Kelly yields to the dominant narrative of whichever

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[182] Welsh, p. 345.
[183] Welsh, pp. 345-346.
[184] Welsh, pp. 345-346.
[185] Welsh, p. 349.
[186] Welsh, p. 377.
[187] Welsh, p. 378.

provides her with most cultural capital, as well as the voice with which she expresses herself, following the lead of her male counterparts while also attempting to reject them. Trapped in both private and public spheres, she attempts to locate a female narrative and embrace her own female abjection, but is unable to find a female discourse in which to do it. However she chooses to act, and however exclusively female the product (in this case, menstrual blood from Kelly's tampon is the only uniquely female product), the framework is inherently male. Where she fits into neither narrative, like Begbie, she has no voice, and is forced to commit acts of silent abject violence in order to express herself. Her acts in this chapter are reminiscent of Begbie urinating in Renton's draftpak on the train, after noticing (though not explicitly stating) his own linguistic inferiority compared to Renton, as well as Renton's subsequent ignoring of him.[188] In so doing, both Kelly and Begbie reflect the 'powerless language' of O'Barr and Atkins, discussed above,[189] reinforced by the end of her soundless dirty protest when, feeling superior, she blithely reflects on how she would prefer to talk about the relativity of morality in her philosophy essay, but, because this was 'not Dr. Lamont's view' decides instead to remain loyal to the normative and prevailing discourse on the subject matter, 'stick[ing] wi absolutes' in the expected, standard way, 'to curry favour and get high marks'.[190]

Welsh's self-awareness of the types of Freudian analyses he could expect to receive on his work is portrayed through his characters, particularly Renton, who is as close to a main protagonist as the disjointed, multiple-narrative achieves. In his discussions with Dr Forbes about the limited life and subsequent death of his disabled brother, Davie, and the relationship he has with his family, Renton directly addresses his abjection:

> Ma junk behaviour is anal in concept, attention-seeking, yes, but instead of withholding the faeces tae rebel against parental authority, ah'm pittin smack intae ma body tae claim power over it vis-à-vis society in general. Radge, eh? [191]

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[188] Welsh, pp. 150-51.
[189] O'Barr and Atkins, in *Language and Gender,* pp. 377-387.
[190] Welsh, pp. 376-381.
[191] Welsh, p. 233.

Renton's assessment of his own selfish individualism, and his views that society won't change to accept him, nor will he change to fit in, underscores the message of the novel and it's *unheimlich* nature. He does not choose the life he is expected to have according to the norms and standards set by others who do not and will never share his experiences, and if by not choosing such a life, by rejecting it, he is abject, then so be it. He accepts his dead, cast-off self, even if you, the reader, or society does not, because he in turn rejects society's 'fictions of empowerment (and the threat of disempowerment […])',[192] and instead accepts the class of person, 'the trash ay Europe'[193] he believes himself to be 'and, more importantly, what others accept it to be',[194] adopting the lifestyle, and language, accordingly.

Yet, while appearing to occupy the English literary space with abandoned, discordant voices, the novel itself adheres to prevailing structures of discourse too.[195] We see it in Renton's variable modes of speech, adapted to suit his situation and to whom he is speaking: from the manager he is interviewed by for a job; to the Canadian girls in their discussion of books; to the Magistrate in his analysis of Kierkegaard; and to his adopting a Cockney accent in his attempt to hide from and disassociate himself from a fellow Scot (a 'Weedgie soapdodger'[196] for whom he has his own prejudices and superior dislike of). The use of established literary techniques such as free indirect discourse, favoured by other dialect writers such as James Kelman, James Joyce and D.H. Lawrence, flow through the minds of his characters in group chapters particularly in social situations, such as in nightclubs and at funerals. Stream of consciousness is used in the heroin-induced 'Junk Dilemma' and psychotic cold-turkey 'House Arrest' chapters. These constructs provide the reader with something to hold onto while they navigate the unfamiliar. More importantly,

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[192] Mugglestone, p. 73.
[193] Welsh, p. 240.
[194] Mugglestone, p. 64
[195] Much like gothic novels discussed in Botting (1995), whilst appearing to be transgressive, it also seems to 'reassert the values of society, virtue and propriety: transgression, by crossing the social and aesthetic limits, serves to reinforce or underline their value and necessity, restoring or defining limits'. Fred Botting, *Gothic*, Taylor and Francis, 1995, p. 5. ProQuest Ebook Central, https://ebookcentral.proquest.com/lib/kingston/reader.action?docID=241904&ppg=9 [accessed: 03.08.2017]
[196] Welsh, p. 288.

the occasional third-person narratives in standard English, such as those of the girls, and of Stevie, whose heart (and female influence) is in London, give the reader a break from the relentless dialect voice and, notably, is where the novel ends. This accompanies Renton's rejection of all he associates with home, in search of 'life' after all, out there, in the world, which reassuringly still exists.[197]

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[197] The 'Choose Life' speech is likely the best-known excerpt of the book, chosen to open the Danny Boyle film (1996) to represent the rejection of social norms and aspirations from the outset. Welsh, p.237.

CHAPTER FOUR

Where Home is Hell: Grapholects of the Apocalypse

In novels where 'the world' no longer exists, where the rules that once bound civil society together have broken down or disappeared entirely, whether as a result of a single catastrophic event, series of events, or simply the passing of time, writers including H.G. Wells, George Orwell and Anthony Burgess have included within their writing the effect they think it may have on language. If Renton and his readers are able to leave his hell of a home in search of 'the world' with all its structures and standards, the characters and readers of dystopian fiction find that home is hell everywhere, and the rules have either changed or don't exist. All that is considered to be ugly, vulgar and wrong about the human species is exposed and emphasised through apparent acts of violence upon the standard language, or else those that might give utterance to those violences, received and enacted, are buried and silenced.

In this final chapter, it is my intention first to show how the use of dialect within creative writing acts as a form of veiling and unveiling, another of the definitions referred to by Freud:

> 'Uncanny is what one calls everything that was meant to remain secret and hidden and has come into the open', Schelling 2.2, 649, etc. […] 'To veil the divine and surround it with an aura of the uncanny', 658, etc. [198]

Jane Marie Todd's article discusses the veiling that takes place in Freud's essay itself, how in searching for the source of the *Unheimlich* through his verbal definitions, close readings of fiction, and in psychoanalysis, Freud first exposes and then conceals again some of the discoveries he makes, overlooking particularly those that relate to the seeing and being seen and the place of women in society:

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[198] Freud, *The Uncanny*, p. 132.

> One suspects that he had himself repressed something, that if he failed to see the meaning of the Unheimliche, it is because he averted his eyes. [199]

Todd remarks that 'the author does not seem at ease with the language he is exploring',[200] and how, in the 1919 edition of *The Uncanny*, Freud's own 'slip' of misattributing Schelling's quoted definition above to another name, 'Schleiermacher', translated to 'Veilmaker', points further to his own repression. So, she asserts, unveiling and, more importantly, re-veiling, is essential to understanding the idea of what the *Unheimlich* is: 'the reappearance of something that has been disavowed'.[201]

In the following readings of Wells, therefore, with reference to Todd, and to Heidegger's 'Way to Language',[202] I will consider how the author first exposes social divides through dialect depiction, then conceals them once more through the use of standard English.

In *Riddley Walker*, however, Russell Hoban does not allow readers to avert their eyes, instead exposing fully the *unheimlich* nature of language itself, making critical discussion of the novel impossible without referring in some way to the outwardly chaotic and uncertain duality of his Riddleyspeak grapholect. After first considering such critical discussions, my own reading will attempt to find the source of the *unheimlich* effect in *Riddley Walker*. I maintain this is to be found in Freud and, again with reference to veiling and unveiling, the relation to seeing and being seen.

4.1 H.G. Wells and the Veil of Standard English

Sylvia Hardy (2003) discusses Wells' interest in linguistics; he wrote extensively on the subject in articles, and represented language difference and change in his works of science

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[199] Todd, p.521.
[200] Todd, p.520.
[201] Todd, p.524.
[202] Heidegger, *Basic Writings,* pp. 393-425.

fiction.[203] She considers it Wells' view (as well as that of Lakoff (1987) and other cognitive linguists Hardy discusses in her article), that language acquisition was *the* extrinsic factor that brought culture and civilization to the human being, and that continued exposure to, and use of, language, informs, develops and maintains human thought and reason, propelling society forward. Throughout much of Wells' work, therefore, we can note concern that, by limiting individual or group experiences to monotonous and/or harsh conditions, or by narrowing linguistic exposure and expectation, or taking them away where they had been before (as well as the rules that govern them), human and social development would not only falter, it would stagnate and decline, regressing to an animal state, like the Beast Folk after Doctor Moreau's death:

> It was about May when I first distinctly perceived a growing difference in their speech and carriage, a growing coarseness of articulation, a growing disinclination to talk […] others seemed altogether slipping their hold upon speech […] Can you imagine language, once clear-cut and exact, softening and guttering, losing shape and import, becoming mere lumps of sound again? [204]

The following readings will seek to show, however, that, whilst Wells' may have sought to depict social differences and expose inequalities, using dialect as a device to bring lack of education or opportunity to the surface of the text, he then buries it again, before any meaningful exchange or understanding can take place, shrouding what he briefly brought to light beneath standard English once more.

4.1.1. Screening 'Uncanny Noises': Reported Speech in *The Time Machine*

The Time Machine's (1895) Time Traveller apparently had no conversations of note with the futuristic Eloi to report to his dinner guests upon his return to his own time. Yet they do

speak, as he describes their language as 'exquisite little sounds',[205] effete and acquiescent like it's utterers, made up of 'concrete substantives and verbs [with] few abstract terms, or little use of figurative language […] simple and of two words'.[206] Though he has clearly learned some words and phrases from them, 'Eloi', 'Morlocks', "Dark Nights"[207], for example, they are all indirectly reported through the Time Traveller, rather than in direct quotes. Meanwhile, he appears unable to understand the ghostly, ape-like Morlocks' at all, who 'whisper[ed] odd sounds to each other […] made queer laughing noises',[208] 'peculiar cooing sounds […] uncanny noises'.[209] Despite realising that the Eloi and Morlocks share the same human ancestor, and speculating upon the inequitable social circumstances through which this split of human form may have arisen, he confesses to having more compassion for those he believes formerly to have been the elite and educated, the Eloi, who, 'despite their intellectual degradation, […] had kept too much of the human form not to claim [his] sympathy',[210] than for the labourers, forced underground by their masters. He laments, 'clearly, the old order was already in part reversed […] thousands of years ago, man had thrust his brother man out of the ease and the sunshine. And now that brother was coming back – changed!'.[211] This fear of the alienated returning is made manifestly clear through the figurative use of the underground-dwelling, cannibalistic Morlocks, yet their lack of any recognisable language at all marks them out as inhuman, or, at least, far less human than their Eloi counterparts, and certainly already past saving. Though Wells never fully exposes the reader to the languages of the future humans his Time Traveller encounters, letting his protagonist filter all the reader needs to know through his own brief descriptions, he reveals enough to imply where there is some (if small) shared understanding of a common language, there is some (if small) hope of survival; and also where there is none. So the Time Traveller cannot and, more importantly, is unwilling to

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[205] H.G. Wells, *The Time Machine,* (1895), London: Penguin (2005), p.28.
[206] Wells, *The Time Machine,* p. 39.
[207] Wells, *The Time Machine*, p. 57.
[208] Wells, *The Time Machine*, p. 55.
[209] Wells, *The Time Machine,* pp. 73-76.
[210] Wells, *The Time Machine*, p. 62
[211] Wells, *The Time Machine*, p. 58.

understand the Morlocks. Such a refusal by the privileged and educated to comprehend and participate fully with those considered socially and culturally inferior, however, and instead only to pity or fear them, is surely what ultimately brings about the final return to a primal world, in the empty far futures the Time Traveller so fears, the world ending with nothing in it, much as it had begun, in 'silence, solitude and darkness'.[212]

4.1.2 Wells, Voice, and Unveiling the "affections of the soul"

In a later short story, 'A Story of the Days to Come' (1899), Wells explores another, nearer, future, illustrating more clearly through language the widening social split that presumably explains the eventual existence of the Morlocks and Eloi. The story begins with characters of a privileged background, but penniless due to age and lack of individual income, living in hotels above ground in their glass-encased cities, before taking a 'plunge […] more terrible than death'[213] to join the drudgery of the labourers in the Underways, all the way 'Underneath'.[214] Unlike the apparently unimaginable language of the Eloi and Morlocks, here Wells presents much more direct speech to depict his characters, allowing them, it would seem, to speak for themselves and to reveal their own natures. Aristotle's understanding of how intrinsic aspects of our being are borne out in our individual voices and in our ways of speaking and, by extension, represented in writing, is quoted in Heidegger:

> 'Now, whatever it is [that transpires] in the creation of sound by the voice is a showing of whatever affections there may be in the soul, and the written is a showing of the sounds of the voice. Hence, just as writing is not identical among all [human beings], so too the sounds of the voice are not identical. […]'. [215]

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[212] Freud, *The Uncanny*, p.153.
[213] H.G. Wells, 'A Story of the Days to Come', *Tales of Space and Time,* London: Harper & Brothers, (1989), Kindle edition, Location 1707-1712, Lavla Edizioni.
[214] Wells, A Story of the Days to Come', location 2326, Kindle.
[215] Heidegger, *Basic Writings*, p. 400.

In going further than just giving voice to his characters directly, but showing, in written representation, the sounds their different voices make, Wells evokes more than simply what they say, giving his characters depth, with a sense of place and belonging and all the privileges or restrictions they respectively infer.[216] Yet by exhibiting certain dialect characteristics in such polarity, alongside the exaggerated sense of hardship and injustice faced by his protagonists as they negotiate both the higher and lower social spheres, Wells conforms to the usual preconceptions of both class and gender and, in so doing, continues to keeps them apart.

We are told how those above ground speak in an English apparently unchanged from the end of the nineteenth century in which Wells was writing:

> In spite of the intervening space of time, the English language was still almost exactly the same as it had been in England under Victoria the Good. The invention of the phonograph and suchlike means of recording sound, and the gradual replacement of books by such contrivances, had not only saved the human eyesight from decay, but had also by the establishment of a sure standard arrested the process of change in accent that had hitherto been so inevitable. [217]

Whilst Wells appears, so far, to have protected the spoken English language of the upper classes from degradation, the written word has already perished as 'old fashioned nonsense'.[218] The phonograph has taken over as the principal purveyor of discourse, satirically leading to deafness among the masses instead of the oft-depicted myopia of avid readers. Perhaps Wells was illustrating how over-amplifying the standard could lead to a 'deaf ear' to all other voices, just as the standardisation of English in the written form had rendered dialect forms of language representation invisible, or at least hard to see. Yet, as I seek to show in this reading of Wells' story, he too falls foul of ultimately silencing

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[216] Corresponding with sociolinguistic studies discussed in Chapter 2.
[217] Wells, 'A Story of the Days to Come', Location 1371, Kindle.
[218] Wells, 'A Story of the Days to Come', Location 1393, Kindle.

individual voices, scattering a veil of standard English over them, like earth over the dead, something to be left behind and apart from us, so as not to infect the living.[219]

With the aural primacy of these future days, there appears at first to be an attendant necessity for the written word, when it is used, to be presented phonetically, such as in names like Elizabeθ Mwres, on billboard signs, and in flame inscriptions tossed at shoppers in the streets like flyers: '*ets r chip t'de*'.[220] Hardy wonders whether the dropped *h* and fronting of /æ/ in 'hats' is a joke aimed at the late Victorian upper classes, a hypercorrection to the 'allowed' dropped *h* of RP, as opposed to the derided dropped *h* of Wells' own Cockney,[221] which is so evident elsewhere in the story:

> 'Im wiv his nose coloured red,' said the anæmic woman. The little girl began to cry, and Elizabeth could have cried too.
>   'Ain't 'e kickin' 'is legs!—just!' said the anæmic woman in blue, trying to make things bright again. 'Looky—now!'
>   On the façade to the right a huge intensely bright disc of weird colour span incessantly, and letters of fire that came and went spelt out—
>   'Does this make you Giddy?' Then a pause, followed by 'Take a Purkinje's Digestive Pill'. [222]

In this passage, the difference in the woman's speech, and so her class, is made clear through recognisable linguistic markers: in addition to the disallowed version of the *h* dropping already mentioned, /θ/ becomes /v/ in 'with' to illustrate the use of the *th*-fronting that contemporary readers of Wells would have accepted as Cockney, as well as the 'ain't' contraction. Yet the advertisement she watches being spelled out in this scene is presented in standard English, unlike those before of the Suzannah Hat Syndicate which were presented phonetically. The earlier suggestion had been that those of the upper classes, like

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[219] 'The corpse, seen without God and outside of science, is the utmost of abjection. It is death infecting life. […] It is thus not lack of cleanliness or health that causes abjection but what disturbs identity, system, order. What does not respect borders, positions, rules. […] Essentially different from 'uncanniness', more violent, too, abjection is elaborated through a failure to recognise its kin; nothing is familiar, not even a shadow of a memory.'
Kristeva, *Powers of Horror*, pp. 4-5.
[220] Wells, 'A Story of the Days to Come', Location 2091, Kindle.
[221] 'In his autobiography, Charles Chaplin records that Wells, who described his own native accent as cockney (1964: 91), was still showing sensitivity about his accent 30 years later: "I remember once he aspirated an "h" in the wrong place and blushed to the roots of his hair", (Chaplin, 1964: 375–6)'. Hardy, p.210.
[222] Wells, 'A Story of the Days to Come'', Location 2146, Kindle.

Mwres, having had the benefit of 'modern school'[223] teachings, only recognise the written word in it's modernised transfigured form, if indeed they bother to read at all. It seems unlikely that this Purkinje's advertisement is aimed at the Underways people, however, written in the 'old' standard way they *might* still recognise but do not speak, when they have no money with which to buy digestive aids. Furthermore, if the suggestion is that the upper classes no longer need to bother to learn to read, it seems unlikely too that those of the Underways would be taught much at all, and so renders the advertisement rather pointless, except as a device to contrast the anaemic woman's dialect voice against a coherent and clearly written standard.

Heidegger discusses the revealing and concealing of such structures in Aristotle, as a way of bringing forth issues that are to be addressed:

> 'The braces and supports of the construction are borne aloft by showing. In manifold ways, by unveiling or veiling, showing brings something to appear, lets what appears to be apprehended, and enables what is apprehended to be thoroughly discussed (so that we can act on it)'. [224]

Wells' inclusion of upper class orthography within the text at all is notable, therefore, as Hardy discusses in her essay, but more interesting for me is the way in which it is only briefly and inconsistently used, as shown in the previous excerpt. Even the phonetic spelling of Elizabeθ is abandoned in favour of its more recognisable form, the phonetic symbol of the voiceless dental fricative concealed once more in standard English after only one mention. All other subsequent references to the way those 'top-side'[225] speak are written in standard English, the only exception being the family name, Mwres. Yet, through such phonetic glimpses, those brief unveilings, the reader truly gets to hear how the upper class characters sound, and they are just as unusual, idiosyncratic and hard to read or pronounce, as the transliteration of dialect speech is usually considered. In fact, for

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[223] Wells, 'A Story of the Days to Come', Location 1393, Kindle.
[224] Heidegger, *Basic Writings*, p. 401.
[225] Wells, 'A Story of the Days to Come', Location 2381, Kindle.

those with little to no knowledge of phonetics, their obscurity is even more pronounced.[226]

Received Pronunciation is just as unhomely an accent to those not of a middle to upper

class upbringing as regional 'rough' speak is to those who are, and yet whose variation is,

conversely, consistently depicted throughout the story in a non-standard dialect form.

Though Wells' brief depiction of language 'up top' is not treated as an advancement of the

English language (if we look to the Eloi of the future, it seems instead to be further

warning against linguistic indolence and loss), it is not exploited any further, and the

prompt reversion to upper class characters' speech in the standard is taken for granted. It

cannot be said that the sustained portrayed dialect of only one community of speakers (the

Underways) is there to characterise anything other than a poverty of speech or a sullying of

language on their part, when contrasted with the other community (those 'up top'), whose

differences, and difficulties in true representation, have *also* been illustrated, only to be

disregarded immediately, and for the reader to accept it as what represents 'us' through the

normalising effect of standard English.

Meanwhile, Underways citizens consistently 'talked vociferously in a later variety of

the Cockney dialect'[227] and appear to have few redeeming features. They are pitiful, sickly

and morose, salacious gossips with a 'cultivated […] foolish coarseness of speech',[228]

prone to spite and idle violence. As we follow the despairing Elizabeth and Denton down

into the Labour Company, we watch the process of dehumanising take place. An early hint

is given when they first elope from the civilised city to 'The Vacant Country',[229] and are

confronted by a pack of sheepdogs. At first, Denton is unable to deter the hounds,

unsuccessful in his attempts to reason with the animals in his usual refined manner, but

then, through anger, fear, or both of these indignant, primal emotions, he conjures a hidden

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[226] Wells' contemporary, Bernard Shaw, laments in the Preface to *Pygmalion* of the superiority of the Greek alphabet, 'an old foreign alphabet of which only the consonants – and not all of them – have any agreed speech value', over phonetics, but admits that 'no man can teach himself what it should sound like from reading it; and it is impossible for an Englishman to open his mouth without making some other Englishman despise him.' George Bernard Shaw, (1916), *Pygmalion*, (London: Penguin, 2000), pp.5-9.
[227] Wells, 'A Story of the Days to Come', Location 2187, Kindle.
[228] Wells, 'A Story of the Days to Come', Location 2268, Kindle.
[229] Wells, 'A Story of the Days to Come', Location 1630, Kindle.

voice from a forgotten self, a more animal, brutish voice with which he is able to communicate his meaning to the animals, scare them, and find it within himself to dispatch them:

> Denton tried again, but the barking still drowned his voice. The sound had a curious effect upon his blood. Odd disused emotions began to stir; his face changed as he shouted. He tried again; the barking seemed to mock him, and one dog danced a pace forward, bristling. Suddenly he turned, and uttering certain words in the dialect of the underways, words incomprehensible to Elizabeth, he made for the dogs. There was a sudden cessation of the barking, a growl and a snapping. [230]

When their return to city-life ends in ruin, they are forced to join those in the Underways after all, in the indistinguishable uniform of the underclass with their monotonous manual work and daily beatings. Denton's first aggressor, Blunt, takes pity on him and offers to teach him how to fight. Blunt's difficulty with articulation doesn't conceal the magnanimity and dignity with which he attempts to make amends with the condescending Denton after their prior misunderstanding:

> 'Whad I was going to say was this,' he said. 'Lemme show you 'ow to scrap. Jest lemme. You're ig'nant, you ain't no class; but you might be a very decent scrapper—very decent. Shown. That's what I meant to say.'
> Denton hesitated.
> 'But—' he said, 'I can't give you anything—'
> 'That's the ge'man all over,' said the swart man. 'Who arst you to?'
> 'But your time?'
> 'If you don't get learnt scrapping you'll get killed,—don't you make no bones of that.'
> Denton thought.
> 'I don't know,' he said. He looked at the face beside him, and all its native coarseness shouted at him. He felt a quick revulsion from his transient friendliness. It seemed to him incredible that it should be necessary for him to be indebted to such a creature. [231]

Only when Denton accepts the instruction and, after some weeks of practice, is faced with having to use his newfound fighting skills upon a new tormentor, does he finally feel as though 'he was a man in a world of men',[232] that he could survive, that he could belong.

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[230] Wells, 'A Story of the Days to Come', Locations 1913-1916, Kindle.
[231] Wells, 'A Story of the Days to Come', Locations 2516-2525, Kindle.
[232] Wells, 'A Story of the Days to Come', Locations 2624-2625, Kindle.

But, of course, Elizabeth does not share in this new manly resurgence and cannot accept the daily dog-life life to which Denton has succumbed, wishing only to return to the station in life she previously enjoyed. Threatening to leave Denton, they are then both saved by the original architect of their woes, her wealthy but rather nasty, terminally ill, former suitor, Bindon, and are able to leave their nightmare behind after all, through no effort of their own, but rather the money, status and influence of the men in charge.

So Wells does create an unveiling in this way after all: the swindle of standard language, exposed through its unbalanced conformation and inconsistent use, and its ultimate lack of importance when your lot in life appears to be determined by the possession of money and status, which is, furthermore, more likely bestowed by others than earned, which we now apprehend and discuss, as per Heidegger's interpretation of Aristotle. Wells' interest in language no doubt arose from having felt the need to supress his own working class accent in order to be accepted and have success, as both scientist and writer. Though whilst attempting to present language difference and change in his work, and his fears for the human race exemplified through linguistic ambivalence, he appears instead to amplify and widen the difference of class through presenting non-standard English in a degraded way. This was, as discussed earlier, not unusual of its time, and Wells attempts to show that language indolence in whatever social sphere, particularly where there might come to be a decreased exposure to written language, leads to the breakdown of all human intellect and sympathy and, through the inability to communicate successfully with each other at all, to the eventual downfall of the human race:

> a dialect, a code of thought, a language of "culture", which aimed by a sedulous search after fresh distinction to widen perpetually the space between itself and "vulgarity". The bond of a common faith, moreover, no longer held the race together.[233]

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[233] Wells, 'A Story of the Days to Come'', Location 2340, Lavla Edizioni. Kindle.

Vindication again for standardisation. But whilst Victorian concern for the working poor is detectable through the text, Wells' sympathy for the people of the Underways doesn't extend beyond the individual 'noble savage' character of Blunt.

4.1.3 Veiling the Divine and Burying those "Underneath"

Todd's essay concerning veiling/unveiling in Freud is relevant here, therefore, in that by lifting the veil only temporarily, Wells represses the issues raised again, concealing dialect once more in standard language, averting his (and our) eyes from the issues he attempts to expose and, in so doing, upholds the status quo:

> Schelling's definition involve hiding and uncovering, the primary function of a veil, but the phrase immediately following Schelling's in the dictionary entry quoted by Freud is: 'To veil the divine, to surround it with a certain Unheimlichkeit' ('Das Gottliche zu verhiillen, mit einer gewis- sen U-keit zu umgeben') (DU, p. 224). The distinction between veiling and unveiling, like that of *heimlich* and *unheimlich*, has become confused. In the first example, the *Unheimliche* is the unveiling that should not have taken place; in the second case, something, the divine (?), is veiled in *Unheimlichkeit*. And, as with the heimlich/unheimlich pair, the double movement of veiling/unveiling will become a significant example of coherence in contradiction. […] Unable to see what the veil hides, unable to reveal the Unheimliche, he has only managed to catch a glimpse of the truth before throwing the veil over it once again.[234]

Following Todd's two examples of veiling/unveiling here, Wells silences the people of the Underways by leaving them behind 'Underneath', protecting Denton and Elizabeth, and the reader, from any further exposure to such degraded language and ways of living that should never have been heard or seen in the first place. Instead of promoting healthy diversity within his linguistic endeavours, he shows the people of the Underways to be, on the whole, just as deficient as we have come to expect them to be. The result is that we read the Underways as hell, and all associated with it, the monotony of the labour, the baseness of the people's need for gossip and violence, and, importantly, the language, as

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[234] Todd, pp. 521-522.

undesirable. Worse, it appears so inescapable, the black hole into which we will all be pulled if we are not careful. But, careful with what? Wells illustrates social degradation through language, but doesn't, or isn't able to save Blunt, despite his gallant nature, from the '—endless—endless […] snapping and snarling, snapping and snarling, generation after generation'.[235]

Using Todd's second example, Wells quickly throws the veil of standard English over the upper class orthography he initially uses, disguising its difference in a more accessible form than the phonetics he begins with, a more uniform and friendlier face than the other extremes presented, as though representative of 'normal' people, an everyman language with its associated aspirational ways of living, achievable for all if only we would conform to this standard. But the brief glimpses of his patrician orthography reveal that the differences are much greater than the standard admits, 'divine' as Todd calls it, and that the god-like ways of living, with 'a roof space and a balcony upon the city wall, wide open to the sun and wind, the country and the sky',[236] are not at all as accessible or achievable, or as 'standard', as the veiling suggests. Rather, it is dependent on the will of the 'gods'. His protagonists, Denton and Elizabeth, the mobile middle-class characters we are to identify with, are saved through the money and status they were previously used to having, but were briefly cut-off from for not following the patriarchal and class rules of their society. Upon realising the error of their ways, they are miraculously bestowed once more with the manna of civilisation.

As in previous chapters of this thesis, the non-standard dialects of Wells' short story may be read as *unheimlich*, unfamiliar to the eye when written on the page, particularly when set against the more familiar standard English. Representative of the 'other', irrespective of whether that 'other' is the voice of the 'hellish' lower or 'divine' upper classes, a greater dread of the lower class voices that would apparently pollute the well of

[235] Wells, 'A Story of the Days to Come', Locations 2562-2564, Kindle.
[236] Wells, 'A Story of the Days to Come', Locations 2914-2916, Kindle

social advancements and cause the entire human race to backslide is maintained. It seems that Wells, therefore, attempts to find an earthly middle ground, using standard English as a utopian shared space. Made to feel like home, it has been assimilated as safer, more equitable, functional and recognisable, masking differences as though none exist, or at least suggesting they would no longer continue to exist if we would all make a little more effort to be the same, and to follow the dominant narrative. Read another way though, the supposed earthly plane of standard English becomes more a halfway-house with its curtains drawn, reachable only if such efforts are made to meet the minimum expectations of those in superior standing, and where it is unclear who it belongs to, or if anyone is really present there.[237] Once inside, you can't, or should no longer want to, glimpse back out, lest that which is outside endanger or corrupt or, worse still, rise up to take over the house, forever cutting you off from the gods. As such, it becomes a more precarious space, where no one really knows who is speaking, or is ever completely at home, where success is dependent on our willingness to comply with the rules set by others, and where the ghosts of dialect lurk still, just behind the veil.[238]

4.2. *Riddley Walker*: Unearthing the *Unheimlich* of Dialect in Creative Writing

Freud makes a number of references to being 'buried alive, only apparently dead',[239] 'the false semblance of death and the raising of the dead',[240] and 'the return of the dead',[241] as supremely uncanny. If Wells conceals the social issues he raises by burying the people of the Underways alive 'Underneath' standard ideas of propriety, society and language in order to avoid a hell on earth, Russell Hoban's characters claw their way out of the

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[237] '*ein unheimliches Haus* […] 'a haunted house' […] the uncanny is too mixed up with the gruesome and partly overlaid by it […] a thin veneer, as in our relation to death. […] our unconscious is still as unreceptive as ever to the idea of our own mortality […] The state authorities think they cannot sustain moral order among the living if they abandon the notion that life on earth will be 'corrected' by a better life hereafter'. Freud, *The Uncanny*, p. 148.
[238] 'An empty castle, haunted by unappealing ghosts – "powerless" outside, "impossible" inside'. Kristeva, p. 49
[239] Freud, *The Uncanny*, p.150
[240] Freud, *The Uncanny*, p.153
[241] Freud, *The Uncanny*, p.154

apocalyptic rubble to find they are in it, cut off from the gods of civilisation that once existed, theirs the only voices left:

> Bond fires thats what they used to call them. Big fires they used to bern on hy groun to lite them others back to fetch us. Boats in the air o yes. Them air boats as never come back. Becaws them as got a way to the space stations they jus done ther dying out there in stead of down here. Now here we stan and singing our song to bern our dead. No 1 coming back to get us out of this. Onlyes way wewl get out of it is to dy out of it. [242]

Like the Morlocks, standard language and the society it represents have been 'thrust […] out of the ease and the sunshine. And [have indeed come back] – changed!';[243] but unlike the Morlocks, the 'soar vivers'[244] of Inland are raised from their semblance of death to speak for themselves, through the first person narrative of Hoban's eponymous young protagonist, with only a limited glossary for readers to refer to. American author, Russell Hoban, presents a small corner of England in a post-nuclear world, some distance in the future, and exhumes the stunted, disjointed and transmogrified remains of twentieth century English language through his fictional grapholect:

> We begun to fynd bodys and parts of bodys from time back way back. That happent some times in that kynd of muck in stead of rotting a way they got like old dark levver. Them bodys that morning they wer littl kids the yunges mytve ben 6 or so and the oldes may be 7 or 8. It takes you strange digging up a littl dead kid like that. From so far back and dead for so long and all the time they ever had ben jus that littl.[245]

The novel's visible speech is reminiscent of the *Adventures of Huckleberry Finn* (1885) it is often compared to: 'Walker is my name and I am the same. Riddley Walker. Walking my riddels wherever theyve took me and walking them now on this paper the same',[246] which is perhaps unsurprising from a writer whose body of work 'had always endorsed the

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[242] Russell Hoban, *Riddley Walker*, (1980), London: Bloomsbury (2012 ed). p. 23.
[243] Wells, *The Time Machine,* p.58.
[244] Hoban, p.121.
[245] Hoban, p. 72.
[246] Hoban, p. 8.

child's viewpoint for its anarchic challenge to adult ways of doing things'.[247] In the last

passage, as Riddley exhumes the mummified remains of twentieth century children, Hoban

points the reader to the source of Riddleyspeak's 'strange accents and nonsense words' in

the voices 'of the children I went to school with in Pennsylvania [who] spoke that way: "I

been there" and "I done that"'.[248] Buried beneath layers of adulthood and social

conformity, stuck in the mud, not changing or growing, not seeing or being seen, Hoban

unearths those 'only apparently dead' voices once more. This apparent exposure and return

isn't sufficient to explain its *unheimlich* effect on the reader, however, as Freud notes:

> We adapt our judgement to the condition of the writer's fictional reality and treat
> souls, spirits and ghosts as if they were fully entitled to exist, just as we are in our
> material reality. [249]

As such, readers likely approach the novel willing to accept Hoban's desolate post-nuclear

world and more primitive way of life, and so too would likely consider other changes to

the people, objects and scenarios they encounter, that would more usually be uncanny in

the real world, less uncanny (or not at all) in Hoban's. This may reasonably extend to the

use of dialect too; if mutations and primitivisms of people and place are acceptable, so too,

presumably, are those of language, and 'the ghostly apparitions' of dialect should be 'no

more uncanny than, say, the serene world of' standard English.[250] So Riddleyspeak, despite

Hoban's foregrounding,[251] should not, according to Freud, produce an *unheimlich* effect

unless it 'derives from repressed complexes […] remain[ing] as uncanny in literature as it

is in real life'.[252] I propose that Hoban's grapholect does expose such *unheimlich* notions,

where the childhood fear of castration relates to the fear of being cut-off socially from the

adult, male, world and all it seems to endow: order, knowledge, society, progress, power,

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[247] Dowling, David. "Russell Hoban's Riddley Walker: Doing the Connections." *Critique*29, no. 3 (Spring, 1988), p.179, Heldref Publications, https://search.proquest.com/docview/1310172203?accountid=14557 [accessed: 11.03.2018]
[248] Hoban, 'Afterword', *Riddley Walker*, p 225.
[249] Freud, *The Uncanny*, p. 156.
[250] Freud, *The Uncanny*, p. 156; Freud's quote refers instead to Dante's souls and Shakespeare's ghosts as being no more uncanny than Homer's god's (on earth, and in earthly form of course).
[251] Or perhaps because of this. (See Boyne, footnote 269, below.)
[252] Freud, *The Uncanny*, p. 157.

or else the prospect of being returned, blind, to the chaos, uncertainty and subjection of the traditionally powerless female domain.[253] Yet I also propose it simultaneously concerns the distress of finding oneself lost in a seemingly automated world of ersatz identities,[254] and of dominant agendas that we do not own, cut-off from the child we once were, the discoveries we once made for ourselves, and, ultimately, the home we once had, with unintentional returns that result from this.

4.2.1 'Oral Chaos': Critical Responses to the Grapholect of *Riddley Walker*

Combined with the sounds of provincial Kentish dialect he became familiar with during his many years of living in England,[255] and incorporating religious, folk and technological argot within puns, corruptions and splits that could reasonably arise from mishearings and misunderstandings over time, Riddleyspeak is a fissile Frankenstein's monster of vernacular; polyglossic bits and pieces fused to produce a language of split-meanings and chains of inference. The novel is rendered as phonetically as Hoban (or his publishers) could allow, mostly in eye-dialect for (comparative) ease. Unsurprisingly, Hoban's created language has resulted in much critical work about it;[256] his, and the novel's, 'hump to bear'.[257] Even a brief look at the range of critical responses shows how, whilst politely

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[253] '[A] strange configuration: an encompassment that is stifling (the container compressing the ego) and, at the same time, draining (the want of another, qua object, produces nullity in the place of the subject). The ego then plunges into a pursuit of identification that could repair narcissism – identification that the subject will experience as in-significant, "empty," "null," "devitalized," "puppet-like"'. Kristeva, p. 49.

[254] 'made up of stereotypes that are bound to seem cultured'. Kristeva, p. 49.

[255] Hoban lived in England for over forty years, from 1969 until his death in 2011. Though by an American author (better known for children's fiction at the time), *Riddley Walker* was written in Britain throughout the mid to late seventies, based upon Hoban's first-hand experiences of the British landscape, people, culture and language (against a backdrop of the three-day week and 'Winter of Discontent', as well as the threat of nuclear war), so I have no reservations about including it here as a British novel.

[256] Including Maynor and Patteson (1984); Dowling (1988); Mustazza (1989); Cowart (1989); Dew Taylor (1989); Porter, (1990); Mullen (2000 [1991]); Stockwell (2000); Leigh (2008); Boyne (2009); Abberley (2014); Eve (2014).

[257] Taylor's reading of the novel points obviously to Punch's hump, but also to other symbolic representations of burden, as 'sin, guilt, the fall, the 1 Big 1, Bad Time; it is each man's recognition of his individual and collective guilt. The hump becomes the symbol of accepting responsibility for one's acts; accepting one's hump is one way of paying. […] an unwanted responsibility […] all that Riddley has seen and learned […] will end up in his show. Perhaps his listeners will learn […] Perhaps art (the stories and the shows) will have a hand in shaping the future.'
Nancy Dew Taylor, "... You Bes Go Ballsy: Riddley Walker's Prescription for the Future." *Critique* 31, no. 1 (Fall, 1989): 27, pp.34-35 https://search.proquest.com/docview/1310170956?accountid=14557 [accessed 11.3.18].

acknowledging that dialects are 'not corruptions of standard language';[258] or 'inherently better or worse than another';[259] Riddleyspeak is still considered a 'violation of today's standard English […] childlike';[260] 'reflect[ive of] the devolution of post-disaster society into brutishness [… of] brutish sexuality; […] cynicism and bewilderment; […] a brutish struggle for survival';[261] 'a broken language, for like books, "culture", and even mankind, language was almost destroyed during Bad Time'.[262] It is then described, simultaneously, as 'almost hypnotic in its poetry […] what lingers loudest in the reader's imagination',[263] with 'vocabulary [that] also has a vitality and richness that makes his prose dance on the page'.[264] Dialect as sign of brutish disorder, confrontation, disorientation, of limitation and/or inaccuracy, of being disfigured or broken, yet concurrently intriguing, inventive, mystical, lyrical and forceful, and so the location of ambivalence, reinforces Freud's demonstration, from the outset of *The Uncanny*, of how words themselves split, leading to multiple variances and interpretations.[265]

This is suggestive of the 'oral chaos […] threaten[ing] to overwhelm the ordered, literary edifice of civilisation'[266] that Abberley refers to in his consideration of language degeneration as a trope of apocalyptic fiction, denoting postlapsarian ideas of mankind through linguistic decay and the consequent need for authoritative control to avoid any such fall, as in Wells. However, *chaos*,[267] the gaping void,[268] was originally the location of

[258] Mullen, p.394.

[259] Natalie Maynor and Richard F. Patteson. "Language as Protagonist in Russell Hoban's Riddley Walker." *Critique* 26, no.1 (Fall, 1984), p.20. https://search.proquest.com/docview/1310175031?accountid=14557 [accessed 11.3.18].

[260] Maynor and Patteson, p. 20.

[261] Dowling, p. 182

[262] Taylor, p. 28.

[263] Maynor and Patteson, p.20.

[264] Dowling, p. 182

[265] With dialect the foremost aesthetic in the novel, Hélène Cixous' reading here, about language within Freud's work, can be read analogously within Hoban's: 'the text bifurcates […]. Each produces in a different manner the same result, which starts the process over again; one (linguistic experience) or the other (everyday experience) or the two. From one ambivalence to another, or else language as a general [phenomenon], or else the world as a series of individual cases […] Freud assigns us an *inverted* order in relation to the one he has followed […] as if he had wanted to begin by the undecided element in the *Unheimliche* which is lodged in language'. Freud, Sigmund, James Strachey, Hélène Cixous, and Robert Dennomé, (eds.), "Fiction and Its Phantoms: A Reading of Freud's Das Unheimliche (The "Uncanny")." *New Literary History* vol. 7, no. 3, (1976), pp. 525–645. *JSTOR*, www.jstor.org/stable/468561 [accessed: 30.8.17].

[266] Will Abberley, 'Language Decay and Creation in Postapocalyptic Fiction', in *Apocalyptic Discourse in Contemporary Culture, Post-Millennial Perspectives on the End of the World*, (2014), Eds. Monica Germanà and Aris Mousoutzanis, New York: Routledge, p.195.

[267] χάος;

[268] 'A void that is not nothing but indicates, within its discourse, a challenge to symbolization'. Kristeva, p. 51.

creation, of new life and, with it, existence and meaning.[269] Besides, as with the other Big

Bang, Riddleyspeak is not created ex-nihilo at all, but, having erupted from an ever-

compressing subatomic singularity of language, has been 'extrapolated' forward in

accordance with Stockwell's 'chronolinguistic' principles,[270] formed from a cluster of

language particles, divergent dialects blown apart and reformed into an 'antilanguage […]

of the new physics'.[271] This ambivalent, punning post-Heisenberg language for the

quantum age is, according to Porter in his sedulous article, '"vague and unsystematic" […]

where vagueness, paradox, and uncertainty hold', a dialect of 'radioactive decay […]

chronic disorder and loss', while simultaneously 'a remarkably reinventive process [where]

meaning survives its own distortions [and where language] is permeable and open to

expansion and absorption, […] essentially intelligent'.[272] Porter considers the

Riddleyspeak puns 'the locus of strangeness',[273] where 'language […] knows more than its

users',[274] and how we, in our 'privileged position of the reader',[275] see in the language

what the characters cannot. So Hoban's grapholect simultaneously represents not-knowing

and knowing (and so, indeed, uncanny/canny), ruin and return, death and rebirth, lack and

presence, these dualities replicating the double movement of veiling and unveiling that

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[269] In fact, in his syntactical analysis of the text, Martin Boyne says that '*Riddley Walker* is anything but chaotic' though we may be 'thrown off balance by the written form of the language' (p.9). Boyne shows how and where foregrounding (defamiliarisation) occurs, yet also how any syntactic deviance is intermingled with at least 50% complete and complex sentences to limit the effect of that deviance in the text for the reader overall, which is lessened even further when read aloud due to its heavy oral influence. The orality of the text within the written form however, adds to the idea of the breakdown of civilisation, where the written form has degraded in favour of the more verbal form: 'the modern world, represented metaphorically – or perhaps metonymically – by literacy, has also crumbled' (p.7). This idea of the written form being degraded by the oral aligns with my thesis, and I consider it a component of the wider *unheimlich* effect of dialect within British writing.
Martin Boyne, "Sentenced to Destruction: A Stylistic Analysis of the Syntax of Two Post-apocalyptic Novels", *Working with English: Medieval and Modern Language, Literature and Drama*, 5.1 Crossing the Divides, ed. Gibson, Green, King and Lucas (2009): pp. 1-20. https://www.nottingham.ac.uk/english/documents/working-with-english/volume-5/boyne-sentenced-to-destruction-a-stylistic-analysis-of-the-syntax-of-two-post-apocalyptic-novels.pdf [Accessed 02.04.2018].
[270] In his positing of 'chronolinguistics' as an attempt to establish the basis of the study of future languages, Stockwell argues 'it can be treated as a technology to be extrapolated and as an index of social change […] very difficult, but not impossible.' Peter Stockwell, 'Futuretalk: one small step towards a Chronolinguistics'. *Nottingham Linguistic Circular, 15,* (2000), University of Nottingham, pp. 55-68, stable url:
<https://www.nottingham.ac.uk/research/groups/cral/documents/nlc/nlc-2000-2004/nlc-volume15-2000.pdf > [accessed: 2.4.18].
[271] Jeffrey Porter '"Three Quarks for Muster Mark": Quantum Wordplay and Nuclear Discourse in Russell Hoban's "Riddley Walker"', *Contemporary Literature*, Vol. 31, No. 4 (Winter, 1990), p. 450, Published by: University of Wisconsin Press Stable URL: http://www.jstor.org/stable/1208323 [accessed: 22.3.18].
[272] Porter, pp. 449-451.
[273] Porter, p. 457.
[274] Porter, p. 456.
[275] Porter, p. 458.

Todd presents as the 'central concerns' of Freud's *unheimlich*: 'closely associated with the castration complex [...] and its relation to seeing and being seen'.[276]

Freudian symbolisms of repression abound in *Riddley Walker*,[277] so too the many decapitations and dismemberments that take place,[278] so it is all too easy to read *Riddley Walker* as a Freudian text in its relation to the castration complex. I am interested though in how it might be read from Hoban's use of grapholect more directly. In this, Todd's discussion on eyes and dolls in Freud's reading of E.T.A. Hoffman's *The Sandman* is useful, but where, in *Riddley Walker*, seeing is equivalent to listening, being seen is being heard, and where eyes are voices. Todd initially highlights the ways in which Freud considers the doll, Olimpia, only as Nathaniel's double, the loss of her eyes corresponding to his own fear of loss or lack, in a symbolic 'father-son conflict'.[279] The struggle for manly supremacy is, I think, quite evident in *Riddley Walker* through the equivalent use of voice, with puppets acting as prosthesis, as I will seek to show. Yet Todd's subsequent discussion concerning Olimpia as social other to Nathaniel, i.e. as female,[280] is instructive too in how it relates to 'other' voices, particularly if we equate dialect with mother tongue, as this essay has from the outset.

First, the removal, and so discovery of the absence, of Olimpia's eyes (Punch's absent voice) is tantamount to the discovery of female 'lack', and affirmation of the (male) fear of castration, i.e. that of social oppression: '[s]he is denied life, power, and autonomy, all

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[276] Todd, p. 522.

[277] Including, death of the father (leading to Riddley becoming the town's 'connexion man', (p.14)); Good Fathers / Bad Fathers (Granser is especially is reminiscent of the Coppelius character in E.T.A. Hoffman's *The Sandman,* central to Freud's text, having robbed Goodparley of his manhood, though it is Lissener who ultimately steals Goodparley's eyes); fear of the evil eye ("Bad Luck go a way syn*"* p.76); fear of female genitalia (Aunty and her "saymling sister" (p.93) Arga Warga as fearsome representatives of death); return to the womb (Riddley's epiphany in the 'woom in Cambry', (p.159)); among others, all of which may be seen to relate to the castration complex.

[278] Among them: the Littl Man the Addom is pulled apart from his 'owt strecht arms' by Eusa (p.32); The 'salting bloak' is beaten by the 'hevvy bloak' and returns holding his decapitated head (p.59); the officials at the Ram cut off Eusa's head and stick it on a 'poal' for not telling them the 'clevverness and how to make the 1 Big 1', after which the Ram is cut off from the rest of Inland by a flood, (pp.81-82): 'You cut my head off my body now the body of Inland wil be cut off from the head', (p.121); Each Ardship of Cambry is ritually decapitated by the Mincery every twelve years in the way they believe Eusa was; Goodparley has his eyes taken by the Eusa folk (pp. 178-179).

[279] Todd, p.523.

[280] 'It is women who are *unheimlich*, either because the sight of their genitals provokes the male's fear of castration, or because the woman's gaze reminds men of the 'valuable and fragile thing' they fear to lose, or because the desire to be female resurfaces as a fear of death.' Todd, p. 527.

symbolized by the eye[/voice]/penis'.[281] So Riddley must seek a voice with which to fill the void if he is to take an active place in society. Choosing to fill the void with the ungoverned voice (i.e. not the Eusa story sanctioned by the *Mincery*), is the returned female gaze, 'the castrating look',[282] through which Riddley risks his own death, i.e. social exclusion, loss of power, for not meeting the 'standard'. Yet, through it too, life appears at once to be given to others (in the case of the so-considered inanimate coming to life under that gaze / from out of that voice), and concurrently taken, in the case of the 'standard' (i.e. Eusa puppet / standard English), being reduced to an automaton of mechanical repetition under that same gaze / as a result of that ungoverned voice.[283]

4.2.2 Seeing/Unseeing/Being Seen: Dialect as 'Memberment'

First, taking Porter's lead to focus on the puns of Riddleyspeak to uncover what the language itself says, we can see that phrases such as *reveal*, *connexion*, *seakerts*, and especially, *memberment*, point to the importance of seeing / unseeing / being seen and point too to its relation to the castration complex.[284] *Memberment*, I think is foremost among them, implying not only the attempts of the people of Inland to recall past events and knowledge (remember), but also to know what is part of them and constitutes their being (member), and to what group or groups they belong to (membership*)*, whilst concurrently indicating how they are cut off from all (dismember).[285] Cut off as they are,

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281 Todd, p.525.
282 Todd, p. 527.
283 '[…] the eye, earlier associated with the male organ, had become the female power of creating life, of making the inanimate alive. This example is in fact the exact reverse of the castration scene. In the first case, the living female, robbed of her eyes, becomes an inanimate object, a lifeless doll. In the second instance, the female's powerful gaze gives life to the object. Freud's formulation of the substitutive relationship between eye and penis is inadequate: it does not account for the significance of the gaze. The gaze appears here as the female's power to give life (and "life" is synonymous with "possessing the phallus," at least for the child who assumes that every living thing has one), but it is also, necessarily, the power of death, of taking away life or of stealing the penis. A woman's gaze, in this interpretation, is quite simply unnerving'. Todd, p. 536.
284 'it is precisely at such a boundary of language splitting that the *affect* makes an imprint. Within the blanks that separate dislocated themes (like the limbs of a fragmented body), or through the shimmering of a signifier that, terrified, flees its signified, the analyst can perceive the imprint of that affect, participating in the language cluster that everyday usage of speech absorbs, but, with the borderline patient, becomes dissociated and collapses.' Kristeva, p.49.
285 It also puts me in mind of different variations of the word 'meme' which I will return to.

therefore, the few words that remain from the twentieth century hold no direct meaning for them:

> [...] The date of the painting is about 1480; the work is highly skilled in an English tradition and is a magnificent example of wall painting of this date.
>
> Well soons I begun to read it I had to say, 'I dont even know ½ these words. Whats a Legend? How dyou say a guvner S with a little t?'
> Goodparley said, 'I can as plain the mos of it to you. Some parts is easier workit out nor others theres bits of it wewl never know for cern jus what they mean [...] Parbly that picter ben some kynd of seakert thing becaws this here writing [...] its cernly seakert. Its blipful it aint jus only what it seams to be it the syn and foller of some thing else.[286]

Ghosts of old dialects and technological jargon materialise in the Inlanders speech, which they cannot fully utilise or interact with, but still feel, like phantom limbs.[287] In order to remake the lost *connexion*, to interact with words and the world they have lost, Inlanders try to bridge the gap in other ways,[288] namely through the Eusa stories and puppet shows. But Eusa speaks only with the one official voice of the governing *Mincery*. Cowart discusses how the use of *Mincery* points not only to the violence of the age, and the managing of resources no doubt spread too thinly, but also to homophobic pejoratives attributed to politicians, as well as to the trait of circumlocution.[289] With only one official line of knowledge descent available to them, therefore, Inlanders only hear the official *Mincery* message delivered by authorised 'speakers', such as the *Pry Mincer* (and

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[286] Russell Hoban, *Riddley Walker*, p. 124

[287] Readings on absence/deficiency, phantom limbs and the use of prosthetics by Sarah S. Jain (1999), Roseanne Aluucquére Stone (1995), and Diane J. Nelson (2001) are particularly useful here in considering the puppets as prosthetics; as are other disability studies readings, such as those from Paul Hunt (1966), Lennard Davis (1995, 2012 (ed. with Dan Goodley and Bill Hughes), Tobin Siebers (2004), James Kransner (2004), Kliewer, Biklen and Kasa-Hendrickson (2006), among others, in drawing intersectional parallels to the way literary-based disabled segregation and denial might similarly be reflected through dialect, projecting literary limitations based on class and implied levels of education. Presenting dialect words as scars on the body of the page signifies too the idea of difference, damage or deformity, 'slicing, abrading, or disturbing' the surface of the page, with the negative aesthetic closely associated with the disabled body (Siebers (2004) pp.1317-1318). It shows too, as per Hunt (1966), how dialect, like disability, is venerated as 'other' with presumed otherworldly prowess, uncanny abilities and old wisdoms beyond the 'standard' person (as was also referred to earlier in the characters of the Scottish peasantry of Walter Scott in Hodson and Broadhead); whilst at the same time, just annoying for not being 'normal'. This also draws certain parallels with the way both disability and dialect are visible signals of not being as productive, profitable or marketable as the standard. However, there isn't space here to sufficiently follow this line of inquiry to the extent that would do justice to, and not simply appear to appropriate, disability studies.

[288] 'And the saying itself? Is it something separate from our speech, something to which we must first span a bridge? Or is the saying the stream of stillness that conjoins its own two banks—the saying and our reiterating—by forming them both? Our customary representations of language hardly go so far'. Heidegger, *Basic Writings,* p. 412.

[289] David Cowart, *History and the Contemporary Novel*, Carbondale, Illinois: Southern Illinois University Press, 1989, p.89.

eponymous showman), Goodparley, but are unlikely to beget new lines of thought with such a limited gene pool of ideas, endlessly circulating around and stagnating within the same people. As such, Riddley and the Inlanders are 'robbed of [their voices]',[290] by the governing 'father', and, for fear of being cut-off entirely from the 'One' voice,[291] the one known source of knowledge-power, left to replicate the same Eusa words for generations:

> Goodparley give me the nod and I stood up for the show talk. Same as my dad in his time and his dad befor him.
>   I said, 'Weare going aint we.'
>   The crowd said, 'Yes weare going.'
>   I said, 'Down that road with Eusa.'
>   They said, 'Time and reqwyrt.'
>   I said, 'Where them Chaynjis take us.'
>   They said, 'He done his time wewl do our time.'
>   I said, 'He is doing it for us.'
>   They said, 'Weare doing it for him.' [292]

After Riddley's first outing as *Connexion Man* for the *Mincery*, the 'hardes hevvy'[293] of Widders Dump, Fister Crunchman, criticises his new role:

> '[…] you do your 1st connexion and you come up with Eusas head is dreaming us. Which it is if you keap on connecting them cow shit shows and pontsing for the Ram which thats all it is and you know it. […] Leave the telling to the women and connect with a mans doing.' [294]

The dual use of *pontsing* makes Riddley an employed pimp of the *Mincery*, living off the word of Eusa instead of his own. Also, like *Mincery,* the word has disparaging undertones of effeminacy, in both the sexual and civic sense. These are projected onto Riddley, seen as a puppet like the Eusa doll with the *Mincery's* hand inside him, moving and directing him, the *Mincery's* voice speaking through him. Associating 'telling' with women's work,[295] Fister charges Riddley with 'doing', that is, seeing for, and then being seen, or

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[290] 'the sense of the uncanny attaches directly […] to the idea of being robbed of one's eyes […]'. Freud, p.138.
[291] 'I have only one language; it is not mine'. Derrida, *Monolingualism of the Other*, p.1.
[292] Hoban, p. 44.
[293] Hoban, p. 9.
[294] Hoban, pp. 64-65.
[295] Lorna Elswint is the settlement's "tel woman" (Hoban, p. 4), and the only real speaking female character in the novel.

'showing', himself, and so having a presence in public life. But Riddley is no Eusa

showman and has no puppet of his own, so remains cut off. Heidegger says:

> Man himself acts [handelt] through the hand [Hand]; for the hand is, together with
> the word, the essential distinction of man. Only a being which, like man, "has" the
> word (δο, oY0), can and must "have" "the hand." […] The hand exists as hand only
> where there is disclosure and concealment […]. [296]

Enter Punch. For Riddley, at this stage, Punch is an unknown and shadowy disfigured

double of Eusa, dug up from deep within the mud at Widders Dump, along with the

severed hand of his long dead puppet master still inside, 'cut off jus a littl way up the

rist'.[297] Without a live hand, exhumed Punch is inanimate, without a voice he cannot

speak, but Riddley has no words of his own to fill him with except for those of Eusa and

the *Mincery*. Next, Riddley digs up the boy, Lissener, releasing the blind and mutilated

Ardship of Cambry from his underground prison. Lissener tells Riddley how he and his

fellow Eusa folk have 'kep the memberment' of 'crookit' Eusa,[298] revealing a dissenting

line to that of the *Mincery*. He also tells Riddley the tale of *The Lissener and the Voyce*

Owl of the Worl, of an owl who laughs so loudly with his 'front voyce' while,

> 'saying the sylents' with his other, 'swallering up the souns of the worl […] then
> there wunt be no mor worl becaws every thing wud foller the soun of its self in to the
> sylents then it would be gone.' [299]

Lissener tells Riddley that it is the child who keeps the other voices safe in his ears, so the

Voyce Owl can't swallow them all up. Lissener's manifesto makes the case for the

importance of listening to, and so keeping alive, those unheard voices, what they say and

what they know, to avoid being consumed by the louder, authorised and more dominant

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[296] Martin Heidegger, 'On the Hand and the Typewriter' (1942-43), in Friedrich A. Kittler, *Gramophone, Film,*
Typewriter, Geoffrey Winthrop-Young & Michael Wutz (trans.), Stanford University Press Stanford, California, (1999),
p. 198.
[297] Hoban, p. 72.
[298] Hoban, p.81.
[299] Hoban, pp. 85-86.

voice.[300] After hearing the story, Riddley throws the ancient severed hand away, replacing it briefly with his own inside the blackened Punch, still unsure how to really use it or what to say. Later, believing Riddley to be a kindred spirit searching for knowledge and power, Goodparley introduces him to his own untarnished Punch, complete with disturbing high-pitched swazzle, and moreover, shows him 'the way to do it':

> Punchs voyce said, 'Do my bes showing down be low. Rrrrrrrr!' He made a noys like a cock fessin taking off. […]
>   Up he shot then and zanting a bout with a longish flat stick it were paintit red and wite and it wer split flatways […] You could hear the whack of it and feal the smack of it jus looking at it. My Mr Punch what I dug out of the muck he wer all black with rot but this 1 wer all brite and sharp colourt. Face all pinky rosey and brite blue eyes he wer swanking in red and green and yeller cloes and a poynty red hat with a yeller wagger on it. [301]

Riddley ponders how, though he had never seen a Punch show before, it was still familiar to him; 'now as I seen them and heard what they had to say it seamt like I musve all ways knowit about them. Seamt like it I knowit mor about them nor I knowit I knowit'.[302]

When Goodparley is later blinded by the Eusa folk, to make him a better listener, his authority as a Eusa showman ceases and he is excommunicated, the scar on his stomach, symbol of being spokesperson for Eusa, is struck off and he is ceremonially cut once more:

> Orfing said, 'Wheres Eusa?'
> Goodparley said, 'Hes gone from my belly like Im gone from his hart.'
> Orfing said, 'Dont lissen for his voyce in you no mor.'
> Goodparley said, 'Iwl have the sylents I know that.'
> Orfing said, 'Dont talk for him out of your memberment. You cant talk for Eusa now hes going a head and leaving you behynt.' [303]

Accepting his lesser, unauthorised role at first, Goodparley intends to take his Punch 'fun' show on the road with Riddley, until, he is reminded by the return of (the only apparently

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[300] 'What is spoken derives in manifold ways from the unspoken, whether in the form of the not yet spoken or of what has to remain unspoken—in the sense that it is denied speech. Thus the bizarre impression arises that what in manifold ways is spoken is cut off from speech and from speakers, and does not belong to them; whereas it alone holds up to speech and to the speakers those things to which they attend, no matter how they reside in the spoken elements of the unspoken.' Heidegger, *Basic Writings*, p. 407.
[301] Hoban, p. 133
[302] Hoban, p. 140
[303] Hoban, pp. 180-181.

dead) Granser, his own abusive 'bad father', of his need to become his 'oan man. I wunt let you be come what you wer going to be nex'.[304] Their continued pursuit of power through explosives results swiftly in both their deaths, however, leaving proud, colourful Punch, complete with swazzle, entirely to Riddley. Having learned to be both speaker (Goodparley) and listener (Lissener) combined,[305] Riddley can finally become a fully-fledged showman in his own right, *his* hand inside Punch and able to speak for himself, not for the *Mincery*. Prosthesis attached, like the broken swords of old fairy stories re-forged,[306] missing part returned, body and voice made whole again and there for all to see, the old line restored, castration metaphor mended.

4.2.3 Seeing/Unseeing/Being Seen: Dialect as 'Même'

Yet, Riddley's 'self-showing'[307] as Punch gives the Inlanders more than a simple restoration of some kind of lost official paternal line and a return to the good order of things. If this had been the case, he would have taken Eusa on the road to further pursue the quest for knowledge and power of the *1 Big 1*, not anarchic Punch with his fried 'swossages' and threats of infanticide.[308] In this final section, I intend to show how Hoban's use of grapholect instead of standard English within his novel, like Riddley's choosing Punch's voice over Eusa's in his shows, indicates Freud's 'unintentional returns' to our own singular voices:

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[304] Hoban, p. 191.

[305] '[S]peech is simultaneously hearing. Speaking and hearing are customarily set in opposition to one another: one person speaks, the other hears. Yet hearing does not merely accompany and encompass speaking, such as we find it in conversation. That speaking and hearing occur simultaneously means something more. Speech, taken on its own, is hearing. It is listening to the language we speak. Hence speaking is not *simultaneously* a hearing, but is such *in advance*'. Heidegger, *Basic Writings*, pp. 410-411.

[306] Broken swords as indicative of absent fathers / kings, and of sons who have lost their way and are seeking to restore correct order, as can be seen in medieval texts such as 'Sir Degare', *The Middle English Breton Lays*, Anne Laskaya and Eve Salisbury (Eds.), Kalamazoo, Michigan: Medieval Institute Publications, (1995); and fantasy novels, such as with Narsil, the sword of Elendil in *The Lord of the Rings*, J.R.R. Tolkein (1954-1955).

[307] Heidegger, *Basic Writings*, p. 410.

[308] Hoban, p. 217.

the harking back to single phases in the evolution of the sense of self, a regression to times when the ego had not yet clearly set itself off against the world outside and from others.[309]

Through Riddleyspeak, Hoban reminds readers to question their own *memberment*: who 'owns' the language they use; of their own 'belonging'[310] to language, and of their 'kinship with language';[311] and how ultimately it is through language that we show ourselves. The earlier interaction between the Eusa showmen and audience at How Fents showed them to be no more than automatons for the *Mincery*, repeating the same old responses, none of which belong in actuality to the responders, waiting only to be 'programmit',[312] informed, by someone else:

> Speech, when posed in this fashion, becomes information. It informs itself concerning itself, in order to establish securely, by means of information theories, its own procedure. Enframing, the essence of modern technology that holds sway everywhere, ordains for itself a formalized language—that kind of informing by virtue of which man is molded and adjusted into the technical-calculative creature, a process by which step-by-step he surrenders his 'natural language'. [313]

At the show, Eusa, and all ritual and creed associated with his shows and stories, is shown to be a *Mincery* meme, 'an element of a culture or system of behaviour passed from one individual to another by imitation or other non-genetic means […] from Greek mímēma "that which is imitated", on the pattern of gene'.[314] Through Eusa, the people of Inland gather together awaiting a *reveal* from the *Connexion Man* to define their existence; but when so enframed by the *Mincery*, they can only live by the *Mincery's* limited and disconnected worldview. Much like living in the Wellsian middle-ground, where the gods of civilisation rule discourse, the Inlanders' language is given to them from the outside, an

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[309] Freud, p. 143.
[310] Heidegger, *Basic Writings*, p. 423.
[311] Heidegger, *Basic Writings*, p. 425.
[312] Hoban uses the word 'program' and 'programmit' to mean, interchangeably, thinking, planning, deciding, anything that requires a thought process, but suggests an involuntary, robotic process input by someone else: 'vague notions of automatic – mechanical – processes that may lie hidden behind the familiar image of a living person'. Freud, p. 135.
[313] Heidegger, *Basic Writings*, pp. 420-421.
[314] *OED, p. 1104.*

invasive humanoid language, with all the appearance of being alive, of being familiar, but not actually, replicating inorganically and dominating discourse.

In taking the old Punch show back on the road, however, and, upon its delivery, giving no recognisable form or ritual, no standard, to which the Eusa crowd would usually cling (and so, in essence, presenting them with nothing, a void), Riddley instead elicits new responses, the Inlanders looking not to others for a joint recitation, but individually within themselves,[315] each owning their solitary responses,[316] providing them with a way back to themselves through speech:

> Pooty says, 'What kynd of song you going to sing?'
> Punch says, '*Yummy py.*'
> Pooty says, Whatd you say?'
> Punch says, '*Lulling by. I will sing the babby lulling bys.*'
> Pooty terns to the crowd she says, 'Wud you please keap a eye on him wylst Im frying my swossages. Give us a shout will you if he dont mynd that babby right.'
> Theres plenny of voyces in the crowd then speaking up theyre saying, 'Dont you worry Pooty wewl keap a eye on him.' Easyers voyce says, 'Wewl see your babby right Pooty that littl crookit barset he bes not try nothing here.' [317]

The voices that speak are not of the *Mincery*, instead each one a singular voice that 'bestirs itself and surges upward. […] a disturbing remnant […] a *penetrating gaze* [Ein Blick], whose clearing lightening strikes what is and what the being is held to be'.[318]

Riddley too, having first listened to the many other voices he met on his journey, experienced the same gestation and delivery of his own voice while alone within the 'emtyness' of the 'woom in Cambry'.[319] Like the vines and leaves growing from out of the bodies of the long-dead, 'unner the groun' with 'earth for sky wylst you had air',[320] and

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[315] *eux-même*, themselves; *même*, same; *moi-même*, self, *The Oxford French Minidictionary,* Second Edition, (Oxford, Oxford University Press, 1993) pp. 128, 198, 603.

[316] In relation to the act of monologue, Heidegger names *Einsam*: 'it is language alone that properly speaks; and it speaks in solitude. Yet only one who is *not* alone can be solitary; not alone, that is to say, not in separation and isolation, not devoid of all kinship. On the contrary, precisely in the solitary [*Im Einsamen*] there unfolds essentially the lack of what is in common […] as the most binding relation to what is in common.' Heidegger, *Basic Writings*, p. 423.

[317] Hoban, pp. 180-181.

[318] Heidegger, *Basic Writings*, pp. 421-422.

[319] Hoban, p. 159-160.

[320] Hoban, p. 164.

like Greanvine too, spewing greenery with 'the look of that face saying so many different things only no words to use them with',[321] Riddley feels within himself

> some thing growing in me it wer like a grean sea surging in me it wer saying, LOSE IT. Saying, LET GO. Saying, THE ONLYES POWER IS NO POWER. [322]

He in turn reanimates his listeners through his own powerless voice, bringing them each back to life.[323] Similarly, Hoban's grapholect use within the novel form doesn't simply cut up language to produce dead words that no longer hold meaning and no longer speak to the reader, instead, through his splits and double meanings, the grapholect is shown to be life-giving, opening up old words to the light and air,[324] 'rifts' on the page that allow them to grow into something new.[325] Where the 'unspoken […] is the unsaid, what is not yet shown',[326] what is spoken brings language to sight:

> the saying is a showing […]This unknown but familiar thing, every showing of the saying, with regard to what it stirs and excites in each coming to presence or withdrawing into absence, is the dawn, the daybreak, with which the possible alternation of day and night first commences. [327]

The grapholect of *Riddley Walker* demands of the reader to say the words aloud to hear their sound and so to better understand their meanings: '*Sagan* means to show, to let something appear, let it be seen and heard',[328] in a word, unveiling.[329]

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[321] Hoban, p.165.

[322] Hoban, p. 167.

[323] As per the discussion above on Todd, 'the eye [voice], earlier associated with the male organ, had now become the female power of creating life, of making the inanimate alive […] the exact reverse of the castrating scene. […] the female's powerful gaze [voice] gives life to the object'. Todd, p. 526.

[324] '*eis to phos*'. Harrison, 'Facing up to the Muses', in Astley, 440.

[325] 'Riss [rift] is the same word as ritzen [to notch, carve]. […] *aufreissen* or *umreissen* [literally, to tear up, to rend or rive, to turn over]. They open up the field, that it may harbor seed and growth".' Heidegger, *Basic Writings*, p. 407.

[326] Heidegger, *Basic Writings*, p. 409

[327] Heidegger, *Basic Writings*, pp. 413-14.

[328] Heidegger, *Basic Writings*, p. 409.

[329] '[…] the notion of sentences as *utterances* [is presented] in addition to being units of written meaning. The orality of language […] operates on at least two levels: as readers we can give voice to what we read, either overtly or silently (indeed *Riddley Walker* almost requires to be read aloud); […] Riddley's first person narrator […] approximate[s] spoken language. This very connection to oral tradition, with its admittedly stereotypical associations with primitive, non-literature culture, itself grounds the language of the novel firmly in a world stripped, […] violently, of any modern embellishments.' Boyne, p. 6.

Yet there is also the insinuation of a return to baby-speak, a rejection of the ordered, adult, educated world, and instead a return to our first linguistic steps in the discovering the world.[330] Through his Riddleyspeak grapholect therefore, Hoban demonstrates a:

> compulsion to repeat, which proceeds from instinctual impulses […] strong enough to override the pleasure principle and lend a demonic character to certain aspects of mental life; it is still clearly manifest in the impulses of small children […] anything that can remind us of this compulsion to repeat is perceived as uncanny. [331]

Freud talks only briefly about the 'unintentional return' in his essay, and the main feeling he associates with uncanny returns, to wherever they may be, is a feeling of hopelessness. There is certainly a sense of this within Hoban's writing: a futility with so-called progress that seems to always lead us back to the path of self-destruction, as though we are 'groping around in the dark of an unfamiliar room, searching for the door or the light-switch and colliding with the same piece of furniture'.[332] Yet, there is something to be said too of seeking out familiarity in these returns, unconscious maybe, but still rather intentionally, retracing our steps, back to where things went wrong in the first place; the wrong turning we took into the red light district or in the foggy woods, like Freud, or else in our own lives through reflection and analysis, or as humanity as a whole through the recordings and scrutiny of history. Or else, returning to where and when things last felt *right*, seeking the familiar in the unfamiliar, recalling when things perhaps seemed less complicated, or when we last felt ourselves, such as when we were children, when we were at home. But this too suggests an inclination toward regression and an inability to evolve. Where language use has long been an indicator of a person's development, intellectual capabilities and moral standing, of their ability to be understood and to evolve, and where anything but the standard is deemed the opposite of those things, it's not surprising that the

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[330] My final reading of the *memberment* pun is the French 'mémé', a hypocoristic word for mother or grandmother, in relation to the child's voice, already discussed, and so too, once more, our mother tongue.

[331] Freud, *The Uncanny,* p.145

[332] Freud, *The Uncanny*, p.144. In this example, Freud too recalls Mark Twain: 'a situation that Mark Twain has transformed, admittedly by means of grotesque exaggeration, into something irresistibly comic.' This echoes some of the criticism that was leveled at Hoban's use of dialect, for example by Norman Spinrad quoted in R.D. Mullen, and yet I would argue that Hoban was much more successful than Spinrad gives him credit.

use of dialect within writing, the languages of our not-yet-developed days as children, play to those biases in dystopian fiction. Using or creating dialects within fiction signals to the reader that they are home, but not home as it 'should' be. Not a 'good' home. By accepting dialect as pollution of the private voice in the public narrative, or as an invasion of dead, zombie-like words rising up out of the rubble of world-ending destruction, or as a way of regressing to a childlike state, we acquiesce to our own linguistic abjection. We accept that our homes and who we are, are essentially flawed; laughable at best, destructive at worst. That by knowing ourselves, we bring about our own apocalypse.

But apocalypse doesn't mean destruction. Like Freud's *unheimlich*, the word means an uncovering,[333] a revealing of something once hidden but known all along, and though it can also mean the end of things, it doesn't have to mean everything. Revealing our secret selves could instead mean the end of the systems, rules and, indeed, languages that marginalised and dominated in the first place, bringing about a multiplicity of voices, more reflective of the unique and varied discourse that exits in the world, met with the effort and empathy required to understand; the need to listen, and to speak as ourselves.

As Tony Harrison reminds the reader:

[uz] can be loving as well as funny. [334]

Like the love pairings throughout Shakespeare who, in shared intimacy speak prose instead of free verse, and noble characters who similarly let their guard down in order to make personal and genuine connections with others, dialect also has the ability to remind us that when we can be our most natural, when we can speak as ourselves, we are truly at home.

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[333] 'from [...] Greek "to uncover, disclose"'. *OED, p. 72.*
[334] Tony Harrison, 'Them & [uz]' in *Selected Poems,* (1987), Penguin Books Limited, London, p. 123.

CHAPTER FIVE

Conclusion and Further Reading

5.1 The Lan[guage] that Rises: Notes on Dialectal Choices

When I first began writing my novel, language-use was intrinsic to the power-relations I wanted to convey. Female characters were to speak for themselves in the first person, and male characters were to be 'represented' by a third person narrator. In the two main, opposing, male/female sections, they were both, on the whole, written in standard English, with dialect use in the male characters restricted predominantly to dialogue. I intentionally chose standard English as representative of those who held power, and dialect to further depict the male characters' supposed powerlessness, or rather their implied distance from power, taken to the negative stereotype extremes of regressive brutality and superstition in the isolated community of Brewers. The middle 'family' section was written with the same grammatical person point of view in mind, but the female characters here, due to their physical location being distant from the place of legitimate power, were to be rendered wholly in dialect, reflecting the uncertainty of their power status, their aspirations and allegiances. The family's overall ambiguous status, and potential for truly belonging in either place, of course, is underscored furthermore by remaining slivers of non-English language-use within their narratives. Individually, Cyn's language was not only to be unmistakably standard English, but almost textbook and technical in nature, autocratic and arrogant in an intended pastiche-style of the 'corporate man', the way that successful and powerful women are routinely portrayed, in a somewhat critical rather than congratulatory way. Meanwhile, Kate's excessively figurative language was written in a way to depict what might be considered hyper-female, reducing her in fictional terms to the enduring depiction of the contained 'madwoman'. The intention was to therefore represent the persisting powerlessness of both, despite seeming to occupy positions of power. Diot's

dialect-use, the most of all the characters, was to depict a person so far removed from power as to have been totally outcast, the ambivalence extending not only Diot's status, but gender too, and so too the unknowable relative goodness or badness that may rise from a return of that which is considered flawed or indeterminate, i.e. 'non-standard'. Cyn's language demonstrates her power and dominance over those who do not have it, or at least less of it; Kate, whose language is of loss and disconnection, cannot exist within the framework she has been put into and has to leave, or else continue to destroy herself and others; Diot uses language to integrate, belong and influence, utilising all to ultimately break it apart from within. My overall aim was to depict the fragmenting and oppositional nature of language upon people, individually, and in society, and to show that whilst existing structures prevail, everyone is either contained within them, or excluded from them. No-one can truly speak as and for themselves, leaving them with seemingly limited choices, all of which seem in some way destructive.

In a more technical way, I was also conscious that the dialect sections could not be presented homogenously. They are non-standard because there isn't one single or 'correct' representation of Yorkshire dialect, nor indeed only one Yorkshire dialect or sound; words and accents differ from district, to town, to village. On the whole, therefore, I tried to present the Tykes, and also Shaf, Raniya and Samir, with a dialect I associate with a contemporary West Yorkshire accent, with few actual dialect words in their speech. In the dialogue I aimed to produce what might be the usually accepted form of accent transcription, with standard words apostrophised where letters are missed to recreate the sounds of dropped *t's* or *h's* and so on, in the usual Romanised form. The familiar and much parodied glottal stop sound of 'the' was represented in the customary form of *t'*. This lighter and more recognisable form of dialect representation was to further reinforce their status contained within the rules of others; whilst also accepting that it was probably a more familiar, and so decipherable, form for readers. However, in the Brewers' speech and narratives, I increased the use of older or more rural lexicon that might be found in their

North Yorkshire region to represent their more isolated location and so slow changing nature of their speech.

Within the epistolary sections of the Firdaus family book, I wanted the written word to represent the transliteration of the speaker of the time. Those who were nearest to the present-day, I wrote closer to the current standard they would have been taught at school, but with spelling and grammatical mistakes, and a few idiosyncrasies, that would mark it out as informal and personal. I do not consider these false representations, as comparable examples can be found within posts on social media, (some of which are corrected by other users depending on the platform and audience). All other 'book' entries were to represent both the relative limitations of access to written language outside of the family 'book' itself, the losses and gains of externally learnt language, as well as the aptitude and peculiarities of the writer of the time, so creating slight differences in each of the non-standard and relatively eye-dialect forms.

With Diot (and also Isra), I wanted to consider how I might better present dropped letters/sounds and, particularly, the glottal stop sound, whilst maintaining an overall evident level of literacy, an imagined melding of both standard and non-standard. The apostrophe is the more usual way to depict omissions, contractions, and the transliteration of the glottal stop in other languages, such as Arabic. However, increased usage to represent every glottal stop or dropped letter produced a text littered with apostrophes at the start, middle and ends of words, distracting too much from the words being said, and looking more like a litany of errors than progressive change. Preserving it in other examples remained problematic for me as well, for example in the use of *t'* as the usual rendering of 'the' in the glottalised form.[335] This option is likely used due to a perceived need to represent the omitted word in writing to more clearly convey meaning, but I find it doesn't truly, or even sufficiently, convey the representation of this dialect attribute if it is to be conveyed at all. I found instead that readers of my work would articulate the *t'* if

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[335] Writings of the Yorkshire Dialect Society more often than not use this form.

present in the text, producing a superfluous 't', and so further amplifying an overtly caricature sound usually given to this trait. There are few occasions (though again it depends both on the word it precedes and the regional base of the speaker) where this particular t-sound is heard in speech, and where this is the case I have more often than not retained it; it is even sometimes spoken as *th'*. More usually, however, I would consider it to be more like a voiceless prothesis. I initially thought to represent it instead through the use of the International Phonetic Alphabet (IPA) glottal stop symbol, 'ʔ', but this wasn't received well by early readers; looking too much like a question mark it was a confusing addition to the page. I decided that it wasn't an addition but a subtraction, and opted, therefore, for a dash to represent a redaction of 'the' or *t'* entirely, and some other instances, such as 'didn't' which became 'di-nt'. I chose to leave other words, e.g. 'matter' in their standard form, however. The intent was not to make the overall work obstinately undecipherable, but to give the essence of sound where it mattered most, hopefully exhibiting another way in which both standard and non-standard language might be presented positively together on the page. I hoped this option would ensure the flow of reading was less disrupted, and so would continue to be accessible even where an increase in vernacular lexis was employed, whilst removing traditional depictions of dialect where I felt they added nothing more than long-standing comedic effects, and so too the continued undermining of dialect sounds.

Whilst these were all conscious decisions, I wanted to look into the reasons why I might have made them, and why the depiction of dialect within the standard form is able to portray or enhance negative stereotypes, and to create such tension and ambivalence for the reader, when all it really is, is the depiction of what a community of people sounds like when they speak to each other, specifically, what they sound like when they are at home. My aim in this thesis, therefore, was to review a range of works well-known for their use of dialect to represent time and place, and moreover the people of that time and place, and to consider social and historical contexts of language and power to try ascertain reasons

why the use of dialect might contribute to an effect that is more often the opposite of what it is ostensibly aiming to depict. Such contexts are insufficient, however, to explain its enduring effect, and why we, ourselves, as dialect writers, seem bound by the same rules of ambivalence, only seeming to replicate its more negative effects in an apparent act of self-harm, when our experience of, and affection for, the place, people and language is perhaps more positive than comes across. It was here that I turned to psychoanalytical readings of the texts, and to Freud's discussions on the *unheimlich*.

5.2   'A man in a world of men': Mother Tongue, but where are all the women?

In *The Pleasure of the Text* (1975 trans.)*,* Barthes asks, '[d]oesn't every narrative lead back to Oedipus? Isn't storytelling always a way of searching for one's origin […]?',[336] and certainly the *unheimlich* reading of dialect in the texts of this thesis have led me to this conclusion time and again, where 'the text is […] that uninhibited person who shows his behind to the *Political Father*'.[337] Yet Barthes also points towards the seemingly inevitable self-determining loop of repression within which my questions were asked, within the framework of 'the political policeman and the psychoanalytical policeman: futility and/or guilt'.[338] In the writing of dialect, there has been, for me at least, this sense of both futility and guilt: that it may be considered gimmicky, merely an aesthetic barrier that serves no real purpose to the telling of the story; that it will not be understood widely enough, nor speak universally to, or about, people outside of that narrow linguistic community; that it will never be accepted by publishers or readers; that it may be perceived as somewhat self-indulgent and pretentious, or viewed as an aggressive act of reverse-snobbery, and so on. The thesis has therefore, in part, given me a way to understand why this way of thinking,

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[336] Roland Barthes, *The Pleasure of the Text,* Richard Miller (trans.), New York, Hill and Wang, 1975, p. 47
[337] Barthes, p. 53.
[338] Barthes, p. 57.

speaking, and writing that feels so normal to me, and which I enjoy, should continue to feel wrong to me and appear wrong to others.

The greatest contributing factor to this 'wrong' feeling is the idea of legitimacy of language use (and so sustaining a Freudian link to paternity). Beginning with my discussions of *Macbeth's* Porter, and through Shakespeare, heralded throughout our education, and across the world, as the epitome of legitimate English writing, I aimed to show that even prior to the recognised time of English standardisation, differences in speech (and so in writing) were being presented with positive and negative biases. Then, as English standardisation grew as an instrument of political dominance, the gap between it and all other voices widened, until they were undermined as the sounds of childhood, illiteracy, incapacity, secrecy, disparity, hostility and, ultimately, illegitimacy, in terms of their Englishness. I aimed to show this through my reading of Joseph in *Wuthering Heights*, whose character represents many such negative traits, but which are manifestly signalled to the reader through his speech; whilst his true role as Porter, indicates the initially hidden nature of his illegitimate master, Heathcliff, and his attempts to undermine the rightful social order of things. Sociolinguistic studies showed the rise of the standard achieved greater success and more prolific use once female voices, and more specifically, those of mothers, were utilised as vessels to deliver the 'One' legitimate voice, bestowed upon her by the rightful father. My readings of both Catherine's in *Wuthering Heights* sought to show how hegemonic order is restored and maintained ultimately through legitimate language use, but also how it has been delivered through the voices of those less powerful, made to feel powerful only through repeated obeisance to the more dominant power. In characters such as Joseph, however, the illegitimate voice may be shown to be cut-down and put in its place, but not entirely gone.

Through readings of Harrison's poetry, I sought to show that the abscission of our home voice isn't a clean 'cut' and that some sinew remains, tethering us still to that 'rotten' part of us even as we attempt to excise it. This, for me, is the vertex of the v, the caesura in

Hölderlin's interpretation of Sophocles', *Oedipus Rex,* 'the pure word',[339] the place where

tragedy arises from coming to know (canny/uncanny) ourselves.[340] The juxtaposition of

this reading to the Oedipus complex returns us to Freud's reading of the *unheimlich* and

'its proximity to the castration complex'[341] where death of the (illegitimate) father at the

hands of the self, is the repressed desire to take the (legitimate) father's place, and where

desire for the mother, or for a return to the womb, is, for Freud, the repressed neurotics'

desire to return 'home'.[342] These repressed anxieties present themselves in Kristeva as

abject, 'violent, dark revolts of being', 'improper' and 'unclean', a rejection of self, that

'signifies the other side of the border';[343] the border in writing being the page where

language lives,[344] but yet where language is 'based on fetishist denial',[345] 'of the 'mother

[tongue] whom I miss from now on more than ever'.[346] Through Kristeva's reading of the

abject, therefore, I aimed to consider the 'the other side of the border',[347] the discarded

shadow-arm of the 'v', experienced through the reading of dialect in *Trainspotting* and

dystopian writing. Yet I also set out to show how standard language itself might be

considered mimetic within the mouths of speakers not of the ruling class, and so who

might easily be dismissed as puppets, because they are not seen to be speaking for

themselves but instead as tools of the dominant culture, and only so far as that culture

allows it. This may be perceived in both Catherine's of *Wuthering Heights* and in

Trainspotting's Kelly, when considered alongside the sociolinguistic work of Eisikovitis,

Eckert, O'Barr and Atkins, et al. Yet its more overtly synthetic, and, ultimately, lifeless

existence, is shown through the people of Inland, who at the Eusa shows repeat *Mincery*

dogma, waiting to be told what to think and repeat. In denying non-standard voices, or

controlling access to public speaking in any way, for example through limited access to

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[339] Hölderlin, *Essays and Letters*, p. 318 (Kindle Edition).
[340] Warminski and Gasche, *Readings in Interpretation: Hölderlin, Hegel, Heidegger*, p. 80.
[341] Freud, p. 150.
[342] Freud, p. 151.
[343] Kristeva, pp. 1-3.
[344] Liang, 'The Conflicting Voices in Tony Harrison's Poetry', pp.106 -112.
[345] Kristeva, p.37.
[346] Kristeva, p. 41.
[347] Kristeva, pp. 1-3.

education, or to discourse by saying a person's voice isn't standard or suitable enough to be heard or seen in public, a person is deemed not to have a voice at all, as I aimed to show in my reading of Begbie, and the people of the Underways in Wells. Nevertheless, as I believe this thesis and the works within it demonstrate, there is clearly not only 'One' voice, and there never has been, but rather a multiplicity of voices always with the potential to 'return'. While this is the case, they may be deemed a threat to the legitimacy of the 'One' voice, i.e. the returned gaze of the 'evil eye',[348] and so the desire for them is to be repressed, if we are to be considered sufficient and successful, particularly in literacy terms, producing their *unheimlich* effect.

That is not to say that I do not think standard English cannot be used well, or should not be used at all, by dialect speakers, indeed I immensely enjoy exploring and utilising its richness as a reader and writer, but then I have always enjoyed learning languages and their variety, their similarities and differences. The question remains, however, who truly 'speaks' while dominion over language-use in official and literary discourse, and access to it, appears to be so ruled. Through this creative and critical process, I was reminded that 'The Way to Language' is through the language(s) that we own and allow to live side by side; not only through the 'leasehold'[349] language we are temporarily given access to by the true owners of the 'One' language, but all of the many others we 'propriate' ourselves: '*What bestirs in the showing of saying is owning*'.[350]

Another recurring theme that arose through the reading of dialects in these texts, in association with ideas of legitimacy and paternity, was the dominant presence of maleness in the depiction of dialect. Femaleness seems rather absent, or presented only in its proximity to the standard. This 'unseeing' of women reminds me of the veiling/unveiling within Todd's reading of Freud's essay. In my final reading of *Riddley Walker*, for

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[348] 'One of the uncanniest and most widespread supersstitions is fear of the 'evil eye' […] Anyone who possessed something precious, but fragile, is afraid of the envy of others, to the extent that he projects onto them the envy he would have felt in their place'. Freud, pp. 146-47.
[349] Harrison, *Selected Poems*, p.123
[350] Heiddeger, p. 414,

example, whilst a feminised, transformative and, ultimately, life-giving role of individual voice creation appeared to be indicated in Riddley's discovery, it existed in a world filled almost exclusively with male voices and characters. It made me consider the female voice and whether it existed outside of the definition of the one male voice or other, i.e. legitimate standard, or illegitimate dialect, or whether, as the research of Eisikovitis and Eckert suggested, the female voice was that which arose from within one or other male community that defined them. Not just where it 'belongs', but where it comes from. This consideration was then extended to the writers of dialect themselves, appearing to be more predominantly male than female; of the six texts in this thesis, only one, Emily Brontë, is female. Even this one example, however, has long been subject to speculation concerning the influence of her novel, being attributed to everyone from E.T.A. Hoffman to Rev. Theodore Dury, to Shakespeare and Walter Scott, to P. B. Shelley and Lord Byron. Or else the actual authorship of the novel itself is questioned, with a number of critics, as well as Haworth contemporaries of the Brontës, attributing her work instead to her brother, Branwell. Crystal Downing's (1998) essay discusses how Emily and her sisters are reduced by critics to 'diminutive […] sisters-come-lately, dependent on their male predecessors',[351] and, quoting Irigaray, observes that while women may be acknowledged as reproducers, they cannot ultimately be originators.[352] So, if men are the originator of voice, what happens to any notion of *mother* tongue as our original language at all, i.e. outside of its use as a political tool discussed in this essay?

In trying to establish this extended theory, and not just see it as a pattern within a limited set of well-known, but older, works, I looked to other more contemporary texts. As this notion developed later within my research, as did the publication of some of the works I refer to below, there was insufficient time and space to develop or extend this reading,

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[351] Crystal Downing, 'Unheimliche Heights: The (En)Gendering of Brontë Sources', in *Texas Studies in Literature and Language*, 40, 3, (University of Texas Press, 1998), pp. 350-51.
[352] Downing's essay also provides counterarguments to this notion, giving Brontë and her female characters much more agency and voice, highlighting depictions of female dependency on only themselves or other females to improve their social situations; though I maintain these self-dependencies are still within the framework of the more dominant standard.

though I would like to touch briefly upon it here as a point of further research. Certainly, *The Wake* (2014) by Paul Kingsnorth,[353] written in an Old English grapholect devised by the author, and *The Gallows Pole* (2017) by Benjamin Myers,[354] written mostly in Yorkshire dialect, would have been welcome additions to my 'Apocalypse' chapter, both depicting end-times in their historical fictions, of the Anglo-Saxon period, and of pre-industrial society respectively. These novels are, for me, like Harrison's graveyard dialogue with his ghostly skinhead self, the Hölderlin caesura of that moment in history, a look at the other 'arm' of the 'v' not taken, the stories of ghostly doubles that were cut off.[355] Both novels, and the communities they depict, are distinctly male,[356] and particularly hostile if you are female. Their protagonists are most definitely '[men] in a world of men',[357] as Wells wrote over a hundred years before, 'snapping and snarling' their way through life,[358] in a way that I assert is a recurring theme within the works of this thesis. Female characters, few and limited in narrative or depiction as they are, like those in the works above, accept, adapt to and adopt the prevailing culture, taking their children with them, or else die at the hands of it. Whilst historically accurate no doubt, as earlier readings have shown, the use of dialect still appears to signal some of the more usual negative stereotypes, particularly of masculinity and femininity, whilst concurrently projecting a nostalgia for a connection to nature we have lost, or rejected, in the name of progress. The dialect use in both novels underscores their *unheimlich* natures, in ways comparable with other works read in this essay. Kingsnorth describes his grapholect in uncanny terms, as a 'shadow tongue – a pseudo language intended to convey the feeling of

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[353] *The Wake* won the Gordon Burn Prize 2014 and The Bookseller Industry Book of the Year Award 2015. It was longlisted for the Man Booker Prize 2014, the Desmond Elliott Prize and the Folio Prize, and was also shortlisted for the Goldsmiths Prize.

[354] *The Gallows Pole* won the 2018 Walter Scott Prize for historical fiction, received a Roger Deakin Award, and was longlisted for The Republic Of Consciousness Prize.

[355] 'This novel is written in a tongue which no one has ever spoken, but is intended to project a ghost image of the speech patterns of a long-dead land: a place at once alien and familiar. Another world, the foundation of our own'. Kingsnorth, 'A note on language' in *The Wake,* (London, Unbound, 2015), p. 356.

[356] 'All men. Valley born. Valley bred'. Benjamin Myers, *The Gallows Pole,* (Hebden Bridge, Bluemoose Books Ltd., 2017), p.37.

[357] Wells, 'A Story of the Days to Come', Locations 2624-2625, Kindle.

[358] Ibid. Locations 2562-2564, Kindle.

the old language […] [and] the sheer alienness of Old England',[359] devising his own syntax and structure, but admits to ignoring his own rules where they obscured meaning or worked against the novel. That Kingsnorth decided against simply using eye-dialect to depict his language adds an extra level of difficulty to its reading; the Old English pronunciation of some letter combinations is not the same today, the strangeness on the eye becomes just as strange to the ear, amplifying the *unheimlich* effect of the grapholect even further. To have rendered the novel otherwise in standard English however, would have been 'just wrong',[360] but Kingsnorth accepts, as all writers of dialect surely must, the ambivalence and division his language-use generates among his readership.[361]

Myers' novel is, like the writing of Brontë and Harrison, in my own West Yorkshire tongue and so is also of great interest to me creatively. Unlike Kingsnorth, Myers didn't write his entire novel in dialect, switching instead between short vernacular contemplations of the incarcerated 'King' David Hartley, and longer narrative sections in a more standard English. I say 'a more standard English' because close readings show a higher frequency of dialect words used within the standard English chapters, in dialogue, as would be expected, but also in descriptive passages, when compared to those written in the non-standard way. This is quite reminiscent in style of *Wuthering Heights*, and I think demonstrates (in line with Wiltshire's discussion of Charlotte Brontë's alterations to Emily's original text discussed above), a writer's expectation that readers, or perhaps more likely, publishers, are more resistant to and impatient with the non-standard presentation of familiar words, than they are with the standard presentation of unfamiliar words. That said, were it not for crowd-funded publishing possibilities available via companies like Unbound, *The Wake* might never have been published, and Myers, a judge at the Gordon Burn prize in the year Kingsnorth won, has the bravery of smaller, independent publishers,

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[359] Kingsnorth, pp. 353-56.
[360] Ibid, p. 355.
[361] '"One of my favourite reactions is 'I don't like to concentrate when I'm reading fiction'," said Kingsnorth, resigned to the division'. Mark Brown, 'Paul Kingsnorth's The Wake: a novel approach to Old English', *The Guardian*, 09.11.14 <https://www.theguardian.com/books/2014/nov/09/paul-kingsnorth-the-wake-novel-approach-old-english> [accessed 29.12.2017]

to thank for the much deserved increasing popularity of his work, and to the critical success of *The Gallows Pole*.

My initial sense of both novels is that whilst upholding similar *unheimlich* notions discussed in this essay, they also suggest something new within them. That they are historical novels lends a sense of acceptability to their use of dialect: 'that was how people used to speak, here in this place', they seem to say to the reader.[362] But also, as contemporary novels, their dialects act as 'rifts',[363] revealing that, beneath the surface of the page, this is the way people still speak now, i.e. in a non-standard way. Having lain 'dormant' for so long, there is in these novels a sense of the multiplicity of voices rising once more to be heard, that alternative accounts of history may allow us to give voice to alternative contemporary narratives, in their own voices, within other genres too.[364]

A 2014 article by author Debbie Taylor, in which she discusses her own 'difficulties with dialect', suggests otherwise, and that, within publishing, norms of standard English prevail.[365] Like Kingsnorth, whose success she notes, she wanted to present the speech of a character in her novel, *The Herring Girl*, in the Geordie dialect a 19th Century Tynesider would speak, but was advised to 'cleanse [her] manuscript' before submitting it, and to opt instead for what is called 'dialect-lite'.[366] She then lists other 'dialect-lite' writers: Hilary Mantel, Sarah Waters, Toni Morrison, Maya Angelou and Andrea Levy who 'all follow Charlotte Brontë's example, when she toned down the dialect in her sister Emily's *Wuthering Heights* to make it more acceptable to "southerners"'.[367] She then refers to writers whose works have been written in dialect, affronting and complicated as their reception may have been, from Kingsnorth himself, to Welsh and Kelman. Thomas' list reflects my own experience, albeit rather limited at this stage, in that, aside from Emily

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[362] Though I would argue, in the same way that dystopian fiction allows for the same aberrances, it also reflects its relative 'badness' or 'backwardness' in comparison to our own contemporary 'better' and more 'standard' times.
[363] Heidegger, *Basic Writings*, p. 407.
[364] 'The way we speak' Kingsnorth says, 'is specific to our time and place. Our assumptions, our politics, our worldview, our attitudes – all are implicit in our words, and what we do with them'. Brown, *The Guardian*.
[365] Debbie Taylor, 'A Difficulty with Dialect', *The Guardian*, 03.10.2014 ,
<https://www.theguardian.com/books/2014/oct/03/a-difficulty-with-dialect>, [accessed 29.12.2017].
[366] Taylor, 'A Difficulty with Dialect'.
[367] Taylor, 'A Difficulty with Dialect', referring to the subject of the Wiltshire article discussed in this essay.

Brontë, the writers I found to have written more extensively or explicitly in dialect, particularly to any popular or critical success, were men.

Another successful novel of 2017, for instance, is *Elmet*, by Fiona Mozley, [368] resembling a continuation of Myers' shadow-arm, concerning land, work, ownership, and homelessness in one's own home. It is as brutal, beautiful and *unheimlich* in its Yorkshire setting and characterisation as *The Gallows Pole*. Mozley challenges norms of femaleness, reversing expected gender roles, socially and narratively, in Daniel, and his sister Cathy. Its language, however, follows the 'dialect-lite' style mentioned in the Thomas article, even in speech, with vernacular restricted in all characters; 'was' becomes 'were'[369] and 'doesn't' becomes 'doendt ',[370] for example. The characters are aware of and assume their voicelessness, however: 'a viscous silence had settled upon Cathy and Daddy and me'; they don't speak in their unacceptable voices because they understand theirs is not 'the way people [see] things'.[371]

Adelle Stripe's novel, *Black Teeth and a Brilliant Smile* (2017),[372] is an affectionate but blunt (*unheimlich*) speculative retelling of the life of Bradford playwright, Andrea Dunbar. Within its pages are the places and tones of 1980's Bradford, Keighley, and surrounding areas, familiar to me, the odd 'nowt', 'fatha', 'allus' or 'bray', giving local flavour to the language, without being overpowering or off-putting to would-be readers. I would still consider it dialect-lite, however, when compared to the works of Myers, Kingsnorth, and others in this essay. Unfortunately, there isn't the space within this essay to do justice to these novels and delve further into their language-use, though there is enough of a difference between them (as well as those of authors cited in the Thomas article), to suggest to me that there could be a difference in approach from, or reception to, female writers of dialect, that is worthy of more research.

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[368] The novel, like *The Wake,* was longlisted for The Booker Prize (2017). It won the Somerset Maugham prize.
[369] Fiona Mozley, *Elmet*, (London, Hachette, John Murray (Publishers), 2017), p. 8.
[370] Ibid. p. 41
[371] Ibid. p. 44.
[372] Also nominated for the Gordon Burn prize,

I don't suggest that all regional writing, male or female, should be in the dialect of either the writer, or of the place being represented; that of course is the choice of the writer. My question remains if it is really always a choice. And if so, whose? What are the contributing factors that go into making that choice? What made the author include accent or dialect, if only a little, at all? Perhaps further study might establish a sense of whether male and female writers felt bound in the same way as those shown in the sociolinguistic studies discussed in this essay, and by the stereotypes they inevitably produce. Are dialect writers, both male and female, considered to be writing from a position of 'powerless language', or are female writers of dialect considered even more 'powerless' than their male counterparts? Are male writers seen to be displaying creative rebelliousness, a challenge to a domineering linguistic establishment, or else thought of as 'authentic', or representing solidarity with their 'own' people? These might be considered positive spins on the otherwise negative connotations of dialect-use, but are they applied universally? Or is the novel in danger of becoming an extension of our conditioned voices, maintaining and proliferating ideas of what constitutes male and female speech in its relation to standard and non-standard language?

These are interesting lines of enquiry for which I have no space to follow up here, and neither do I have the space to explore other rather obvious outcomes of such thought, evident within all socio-linguistic studies to one extent or other, and within my own personal and philological experiences. They are questions that take us beyond seeing, experiencing and explaining language in simple male and female binary terms. Just as language itself is divided too simply into 'standard' or 'non-standard', where really the use of a 'dialect' reflects the experience of only one of many voices, similarly normative social constructions of only either male and female do not hold. And so questions asked within the standard framework, including those presented within this thesis, instead of challenging the historical and social norms that keep opposites apart, uphold the splits and maintain the boundaries placed around them, as well as the idea of male dominance over them.

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