Special collections and archives: The Geoffrey Bullough Collection
An annotated catalogue of 40 texts created by Dr Jane Hodson and Dr Julie Millward with the support of the British Academy

History of the Collection
During his long and distinguished academic career, Professor Geoffrey Bullough (1901-1982) amassed a large collection of nineteenth- and early twentieth-century literary texts, many of which represent his interest in minor Victorian novelists. In 1981 he donated this collection to the University of Sheffield, where they were received by Professor John Widdowson who noted that these novels “are important for the study of the language used in nineteenth century fiction” (correspondence held in NATCECT Archives, University of Sheffield).

The Annotated Catalogue
In 2007 the collection provided the focus for a British Academy funded research project which considered the representation of dialects of English in nineteenth-century novels. During this project, an annotated catalogue of 40 of these novels was created. For each text examined, context is noted (date/genre/synopsis), together with an overview of the dialects used. This is followed by an extract of each dialect as it appears in the text, and brief analysis of the means by which the dialect is represented (orthography, grammar, and vocabulary). Particular points of interest are included at the end of each entry.

This is a work in progress, and will be expanded and supplemented as relevant texts are examined. If you have any comments or suggestions please contact us: Dr Jane Hodson j.hodson@sheffield.ac.uk or Dr Julie Millward j.millward@sheffield.ac.uk.

Annotation Template
Bullough Collection No. [#] [title], by [author]

1. Publication details
   Author:
   Author dates:
   Title:
   Publication: place/publisher/date
   First published:
   Library reference:

2. Genre / subgenre

3. Brief Synopsis

4. Overview of varieties / dialects

5. Variety
   5a. Sample of dialect
   5b.1 Orthography
5b.2 Grammar
5b.3 Vocabulary
5c. Dialect area represented
5d. Density of dialect representation
5e. Location of dialect
5f. Characteristics of dialect speakers
5g. Consistency of representation

6. Narrative comments on dialects and varieties

7. Other points of interest

Note: field 5 is recursive; where several varieties are represented a separate record is completed for each variety.

List of Texts Described
The texts included in this survey are listed in alphabetical order below. The full annotation for each novel can be found by scrolling down the page.

Ballantyne, R.M., *The Coral Island*
Bede, Cuthbert, *The Adventures of Mr. Verdant Green: An Oxford Freshman*
Blackmore, R.D., *Springhaven: A Tale of the Great War*
Blackmore, R.D., *Erema: Or My Father’s Sin*
Blyth, James, *The Member for Easterby*
Boldrewood, Ralph, *A Romance of Canvas Town and other stories*
Boldrewood, Ralph, *Nevermore*
Borrow, George, *The Romany Rye: A Sequel to “Lavengro”*
Buchanan, Robert, *God and the Man: A Romance*
Burnett, Frances Hodgson, *Little Lord Fauntleroy*
Byrne, Mrs W. Pitt, *De Omnibus Rebus: An Old Man’s Discursive Ramblings on the Road of Everyday Life*
Clarke, Marcus, *For the Term of His Natural Life*
Clarke, William, *Three Courses and a Dessert*
Cockton, Henry, *The Life and Adventures of Valentine Vox the Ventriloquist*
Croker, B.M. *The Company’s Servant: A Romance of Southern India*
Eaton, Charlotte A., *Continental Adventures: A novel in three volumes*
Ewing, Juliana Horatia, *Jackanapes; Daddy Darwin’s Dovecot; and the Story of a Short Life*
Galt, John, *The Provost and other tales*
Hook, Theodore Edward, *Gurney Married: A Sequel to Gilbert Gurney*
Jeffries, Richard, *After London and Amaryllis at the Fair* (two novels in one volume)
Jephson, R. Mounteney, *Tom Bullkley of Lissington*
Kingsley, Charles, *Two Years Ago*
Legrand, Martin, *The Cambridge Freshman: Or Memoirs of Mr. Golightly*
Lever, Charles James, *The Confessions of Harry Lorrequer*
Lytton, Edward Bulwer, *The Coming Race*
MacDonald, George, *Sir Gibble*
Marryat, Captain, *Peter Simple*
Marryat, Captain, *Percival Keene*
Miller, Thomas, *Gideon Giles: The Roper*
Reade, Charles, *Christie Johnstone: a novel*
Roberts, Morley, *Red Earth*
Scott, Michael, *Tom Cringle’s Log*
Smedley, Frank E., *Lewis Arundel, or, The Railroad of Life*
Smith, Albert, *The Struggles and Adventures of Christopher Tadpole*
Stowe, Harriet Beecher, *Dred: A Tale of the Great Dismal Swamp*
Surtees, R.S., *Jorrocks’s Jaunts and Jollities*
Ward, Mrs Humphry, *Helbeck of Bannisdale*
Ward, Mrs Humphry, *The History of David Grieve*
Ward, Mrs Humphry, *Robert Elsmere*
Ward, Mrs Humphry, *Marcella*
Ward, Mrs Humphry, *Sir George Tressady*
Wilson, Alexander Johnstone, *The Rise and Progress of Sir Timothy Buncombe: An Extra-moral Biography*

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**ANNOTATED CATALOGUE**

**Bullough Collection No. 14  The Coral Island by R.M. Ballantyne**

1. **Publication details**
   - Author: Ballantyne, R. M. (Robert Michael)
   - Author dates: 1825–1894
   - Title: *The Coral Island*
   - Publication: London: Nelson, [19--p]
   - First published: 1858

2. **Genre / subgenre**
   - Fiction, boys’ adventure story

3. **Brief Synopsis**
   - 15-year-old hero, Ralph Rover, apprentice sailor, shipwrecked on Pacific Island, together with companions: Jack Martin (18) and Peterkin Lee (13). Narrative of survival, discovery, adventure (encounters with ‗savages‘, pirates etc).

4. **Overview of varieties / dialects**
   - First-person narration, focalised through Ralph Rover. The three main characters’ dialogue is almost entirely standard (although see note at 9), but several less central characters (sailors / pirates) have marked varieties.

5. **Dialect #1: un-named sailors**

   5a. **Sample of dialect**
      - “Cape Horn,” said one, “is the most horrible headland I ever doubled. I’ve sailed round it twice already, and both times the ship was a most blow’d out o’ the water.”
      - “An’ I’ve been round it once,” said another, “an’ that time the sails were split, and the ropes frozen in the blocks, so that they wouldn’t work, and we wos all but lost.”
      - “An’ I’ve been round it five times,” cried a third, “an’ every time was wuss than another, the gales wos so tree-mendous!” (p. 14)

   5b.1 **Orthography**
      - **Elision** a’most blow’d; an’; o’ (apostrophe marks each instance)
      - **Eye dialect** wos: tree-mendous; blow’d
      - **Respelling** wuss for worse

   5b.2 **Grammar**
      - **Non standard conjugation** we wos; the gales wos (although note the sails were split)
      - **Non standard tense** blow’d for blown

   5b.3 **Vocabulary**
      - **Idiom** I ever doubled

5c. **Dialect Area represented**
   - Occupational (generic ‘seafaring’) rather than regional or social
5d. Density of dialect representation
Lightly marked

5e. Location of dialect
Variety occurs only in dialogue

5f. Characteristics of dialect speakers
Male characters, peripheral, manual /semi-skilled

5g. Consistency of representation
Dialogue of un-named sailors remains fairly consistent (although internal inconsistencies present – see 7b.2)

6. Narrative comments on dialects and varieties
‘... my companion Peterkin was in the habit of using very remarkable and peculiar phrases [...] so I write, as nearly as possible, the exact words that my companion spoke’ (p. 30).

7. Other points of interest
- Code-switching: Peterkin, who uses high-register Standard English throughout, switches to ‘generic seafaring’ when discussing sailing adventures with other (un-named) sailors:
  “And I’ve been round it no times at all [...] an’ that time I was blow’d inside out!” (p. 14)
- Hyper-correct ‘h’ “Why, I s’pose it’s because I hain’t got nothin’ to say !” (p. 235, Bloody Bill, pirate). Also occurs with another un-named sailor: ‘but where they hain’t got it’ (p. 241)
- Brief encounter with trading ship; crew ‘fifteen blacks’ (p. 239). Example: “‘We is come [...] from Aitutaki; we was go for Rarotonga. We is native miss’nary ship’ (p. 240).

Bullough Collection No. 17 The Adventures of Mr. Verdant Green by Cuthbert Bede

1. Publication details
Author: Bede, Cuthbert
Title: The Adventures of Mr. Verdant Green: an Oxford freshman
Publication: London: Nelson, [19--P]
First published: 1853
Library reference: 2003506322

2. Genre/ subgenre
Literary fiction (fictional biography)

3. Brief synopsis
Account (often humorous/satirical) of the eponymous Verdant Green, an unremarkable village lad who finds himself unexpectedly a student at Oxford. Social commentary and institutional traditions dominate.

4. Overview of varieties/ dialects
All of the incidental / peripheral characters are marked for either regional or social dialect, while the main characters’ dialogue is standard.

5. Variety #1: Mrs Toosypegs, nursemaid

5a. Sample of dialect
“.a perfect progidy, mum, which I ought to be able to pronounce, ’avin nuss’d a many parties through their trouble, and being aweer of what is doo to a Hinfant.”
5b.1 Orthography
Elision ‘avin
Respelling doo; aweer
(note also h-dropping ‘avin and hyper-correction Hintfent)

5b.2 Grammar
Non-standard agreement for number a many

5b.3 Vocabulary
N/A

5c. Dialect area(s) represented
Not specified, but +/-h suggests Cockney. Social dialect

5d. Density of dialect representation
Moderately marked

5e. Location of dialect
Dialect entirely in dialogue

5f. Characteristics of dialect speakers
Female, low social class, unskilled: peripheral

5g. Consistency of representation
Consistent; no evidence of code-switching

5. Variety #2: Fosbrooke; coach driver

5a. Sample of dialect
“You never fret yourself about that, sir,” replied the man; “I knows my bis’ness, as well as my dooties to self and purprietors, and I’d never go for to give up the ribbins to any party but wot had showed hisself fitted to ‘andle ‘em. And I think I may say this for the genelman as has got ‘em now, that he’s fit to be fust vip to the Queen herself; and I’m proud to call him my poople. Why, sir, - if his honour here will pardon me for makin’ so free, - this ‘ere gent is Four-in-hand Fosbrooke, of which you must have heerd on.” [original emphasis].

5b.1 Orthography
Elision ‘andle ‘em; makin’ (marked by apostrophe)
genelman (no apostrophe)
Respelling dooties; poopil; fust
Eye dialect puprietors; bis’ness; wot

5b.2 Grammar
Non standard conjugation I knows
Non standard pronoun hisself

5b.3 Vocabulary
Idiom never fret yourself; heerd on; go for to give up
(note also as for subordinating marker who/that)

5c. Dialect area(s) represented
Not specified,

5d. Density of dialect representation
Moderately - heavily marked

5e. Location of dialect
Dialect normally in dialogue, but if alluded to in narrative, is enclosed by quotation marks. For example, this narrative follows quotation above:

The “poople” who had listened to this, highly amused, slightly turned his head...

5f. Characteristics of dialect speakers
male, low social class, unskilled; peripheral

5g. Consistency of representation
Consistent; no evidence of code-switching. However, unexpected varieties occur. For example, Variety #2 is the dialogue of the second coachman, and is marked; the first coachman’s dialogue is high-register standard:

"Pray don't feel any alarm, sir; I believe you are quite safe under my guidance. This is not the first time by many that I have driven this coach, - not to mention others; and you may conclude that I should not have gained the sobriquet to which my worthy friend has alluded without having some pretensions to a knowledge of the art of driving." [original emphasis].

This would seem indicative of the comic value of dialect, and the concomitant comic value of its non-appearance where it might be expected to occur.

5. Variety #3: Mr Bouncer, Verdant’s 'scout' at Oxford

5a. Sample of dialect
"Why he said, sir, - leastways so Mr. Bouncer reported, - that it worn't by no means a bad idea, and that p'raps Mr. Bouncer'd find it done in six months' time, when he come back again from the country. For you see, sir, Mr. Bouncer had made hisself so pleasant, that he'd been and got the porter out o' bed, and corked his face dreadful; and then, sir, he'd been and got a Hinn-board from somewhere out of the town, and hung it on the Master's private door; so that when they went to early chapel in the morning, they read as how the Master was 'licensed to sell beer by retail,' and 'to be drunk on the premises'. So when the Master came to know who it was as did it, which in course the porter told him, he said as how Mr. Bouncer had better go down into the country for a year, for change of hair, and to visit his friends."

5b.1 Orthography
Ellision p'raps; o’;
Respelling worn’t
(note also h hyper-correction Hinn-board; change of hair)

5b.2 Grammar
Non standard grammar (double negative) worn’t by no means
Non standard pronoun hisself
adverb from adjective form corked his face dreadful

5b.3 Vocabulary
as for subordinating who/that who it was as did it; ? they read as how

5c. Dialect area(s) represented
Not specified regionally, but +h suggests Cockney; however, more social dialect

5d. Density of dialect representation
Moderately marked

5e. Location of dialect
Dialect entirely in dialogue

5f. Characteristics of dialect speakers
male, low social class, unskilled; peripheral

5g. Consistency of representation
consistent; no evidence of code-switching

6. Narrative comments on varieties
None noted

7. Other points of interest
Every menial, manual, or domestic worker is assigned a non-standard variety.

Bullough Collection No. 14  *Springhaven* by R.D. Blackmore

1. Publication details
Author: Blackmore, R.D. (Richard Doddridge)
Author dates: 1825-1900
Title: *Springhave: a tale of the Great War*
Publication: London: Dent; New York: Dutton, 1908
First published: 1887
Library reference: 200350649

2. Genre / subgenre
Historical romance.

3. Brief Synopsis
Based on outline of proposed Napoleonic invasion (and aligned broadly with historically accurate names / dates / places), this is a densely populated tale of politics, war, and espionage which is elaborately combined with a number of complex inter-related personal narratives and tales of village life.

4. Overview of dialects
Representation of dialect is confined to lower social classes; working class characters (i.e domestic servants, sailors) and is used consistently for these characters throughout. Although the variety is far more marked in some characters than others, it would appear that where a character's dialogue is marked for dialect, it is the same regional dialect throughout. (village of Springhaven, south coast of England (assumed to be Newhaven) at beginning of 19C)

5. Variety #1: Zebedee Tugwell, sailor/boatbuilder

5a. Sample of dialect
"Admirable Nelson," he used to say—for his education had not been so large as the parts allotted to receive it—"to my mind he is a brave young man, with great understanding of his dooties. But he goeth too fast, without clearing of his way. With a man like me 'longside of 'un, he'd have brought they boats out of Bulong. See how I brings my boats in, most particular of a Saturday!" (p. 6)
"No gappermouths here! [...] Get theezell home with the vemmelvolk. Shove off without him, Tim! How many more tides would 'e lose?" (p. 36)

5b.1 Orthography
Respelling dooties
Ellision 'longside

5b.2 Grammar
Non standard conjugation *brings*
Non standard pronoun *'un* and reflexive pronoun theezell
archaic verb ending *goeth*
Non standard determiner *they boats*

5b.3 Vocabulary
Dialect Lexis *gappermouths; vemmelvolk*

5c. Dialect area(s) represented
South coast (Devon?)

5d. Density of dialect representation
Heavily marked

5e. Location of dialect
Dialect entirely in dialogue

5f. Characteristics of dialect speakers
Male, middle-aged, semi-skilled, minor character

5g. Consistency of representation
No evidence of code-switching (although *vemmel* (above) elsewhere realised as *femmel* (both taken to mean *female*)

5. Variety #2: Harry Shanks, young sailor

5a. Sample of dialect
"Why don’t ‘e speak up to ‘un, Cap’en Zeb? [...] Whoever can ‘a be, to make thee so dumb? Doth ‘a know our own business afore our own selves? If ‘e don’t speak up to ‘un, Cap’en Zeb, I’ll never take no more commands from thee.” (p. 11)

5b.1 Orthography
Elision *cap’en*

5b.2 Grammar
Non standard grammar (double negative) *never take no more*
Non standard pronouns *‘a, ‘un; ‘e*

5b.3 Vocabulary
archaism *thee, afore, doth*

5c. Dialect area(s) represented
South coast (Devon?)

5d. Density of dialect representation
Heavily marked

5e. Location of dialect
Dialect entirely in dialogue

5f. Characteristics of dialect speakers
Male, young, unskilled, peripheral character

5g. Consistency of representation
No evidence of code-switching

5. Variety #3: Domestic staff in the house of Admiral Darling (variety typified by Swipes, the gardener)

5a. Sample of dialect
But the Lord 'a mercy upon us, Mrs. Cloam, you've a-been married like my poor self; and you knows what we be, and we knows what you be. Looks ain't much to do with it, after the first week or two. It's the cooking and the natur', and the not going contrary. B'lieve Miss Dolly would go contrary to a hangel, if her was j'ined to him three days. (p. 23)

“He knows to which side his bread will be buttered,” Mr. Swipes had remarked, as a keen observer. “If 'a can only get Miss Faith, his bread 'll be buttered to both sides for life—his self to one side, and her to do the tother. The same as I told Mother Cloam—a man that knoweth his duty to head gardeners, as his noble lordship doth, the same know the differ atwixt Miss Faith—as fine a young 'ooman as ever looked into a pink—and that blow-away froth of a thing, Miss Dolly.” (p. 271)

5b.1 Orthography
Elision ‘a for have; ‘ooman for woman; j’ined
Eye dialect natur”; contrary
Non standard aspirant hangel (note also concomitant change to article a hangel)

5b.2 Grammar
Non standard conjugation you knows what we be
Non standard pronoun if her was; a for he; his self

5b.3 Vocabulary
archaism a-been; atwixt; doth; knoweth
the tother (especially marked since t would usually represent the determiner)
Idiom blow-away froth of a thing
dialect Lexis the differ

5c. Dialect area(s) represented
South coast (Devon?)

5d. Density of dialect representation
Heavily marked

5e. Location of dialect
Dialect entirely in dialogue

5f. Characteristics of dialect speakers
Male, domestic staff/manual worker, peripheral character

5g. Consistency of representation
No evidence of code-switching

6. Narrative comments on dialects and varieties
Narrative commentary on quality of language. Probably ironic, given often sardonic tone of text, but two lengthy passages on pp. 16 & 17 describe the appearance in Church of a local dignitary; the first – in the narrative voice – is marked by high register, poetic diction, and extravagant adjectives, while the second is the Direct Speech of the local village shopkeeper, and is marked by dialect vocabulary. Non standard grammar and archaism. An obtrusive authorial voice interjects between these two passages with the following commentary:

Mrs. Cheeseman, the wife of Mr. Cheeseman, who kept the main shop in the village, put this conclusion into better English, when Mrs. Shanks (Harry's mother) came in Monday to buy a rasher and compare opinions. (p. 17) [emphasis added].

7. Other points of interest
• Comment made by Carne (spy / villain / traitor) when plotting in France suggests varieties not identifiable beyond national boundaries:
He must be got rid of in London with skill, and then we ship three or four Americans, first-rate seamen, afraid of nothing, who will pass here as fellows from Lancashire. (p. 93)

- Anonymous letter received by Admiral Darling (probably written by the gardener, Swipes); evidence of dialect (e.g. h-dropping umbie and over-correction hangel, hask; g-deletion carryin) in written context:
  Hon’d Sir. These foo lines comes from a umble but arty frend to command. Rekwesting of your pardon sir, i have kep a hi same been father of good dawters on the goings on of your fammeley. Miss Faith she is a hangel sir but Miss Dolly I fere no better than she ort to be, and wonderful fond of been noticed. I see her keeping company and carryin on dreadful with a tall dark young man as meens no good and lives to Widow Shankses. Too nites running when the days was short she been up to the cornder of your grounds to meat he there ever so long. Only you hask her if you dont believe me and wash her fase same time sir. Too other peple besides me nose it. Excoose hon’d sir this trubble from your obejiant servant
  "FAX AND NO MISSTAKE." (p. 198)

- MS available in Westcountry Studies Library, Devon

**Bullough Collection No. 35 *Erema: or my father’s sin* by R.D. Blackmore**

1. **Publication details**
   Author: Blackmore, R.D. (Richard Doddridge)
   Author dates: 1825-1900
   Title: *Erema: or my father’s sin*
   Publication: London: Sampson Low, Marston, 1894
   First published: 1877

2. **Genre / subgenre**
   Literary fiction

3. **Brief synopsis**
   First-person narrative, focalised through eponymous Erema, orphaned daughter of a man who emigrated after being accused (wrongly) of killing his father. Many years after her father’s death, Erema returns to England, finds she has inherited some money, and ventures to clear her father’s name

4. **Overview of dialects**
   Non-native varieties represented, as are national varieties (setting: California, household of son of early settlers, mid 19c; moves to England).

5. **Variety #1: Non-native English, spoken by Suan Isco, an ‘Indian woman’ (p. 16) i.e Native American**

5a. **Sample of dialect**
   Arauna, arana, my shild,” she said, in a strange but sweet and soothing voice, “you are with the good man in the safe, good house. Let old Suan give you the good food, my shild.” (p. 10)
   “You shall—you shall; it is too very much Inglese; me tell you when have long Sunday time to think. My shild, take the good food from poor old Suan.” (p. 10)
   "Palefaces eat gold," Suan Isco said, reflectively, and as if to satisfy herself. "Dem eat, drink, die gold; dem pull gold out of one other's ears. Welly hope Mellican mans get enough gold now." (p. 87)

5b.1 **Orthography**
   Respelling (although do these represent accent rather than dialect?) shild; Mellican; dem;
5b.2 Grammar
Non standard plural mans
Non standard pronoun me for I
Non standard determiner dem for they

5b.3 Vocabulary
Lexis arauna; welly

5c. Dialect area(s) represented
Californian Native American

5d. Density of dialect representation
Moderately marked

5e. Location of dialect
Dialect entirely in dialogue

5f. Characteristics of dialect speakers
Female, domestic staff, peripheral character

5g. Consistency of representation
No evidence of code-switching

5. Variety #2: Non-native English, spoken by ‘a garrulous old negro servant’

5a. Sample of dialect
"How young massa’s poor nose dis long time? How him feel, spose now again?" he inquired, with a deferential grin. “Young massa ebber able take a pinch of good snuff? He! he! missy berry heavy den? Missy no learn to dance de nose polka den?” (p.105)

5b.1 Orthography
Respelling massa; spose; ebber; dis

5b.2 Grammar
Non standard negation no learn
Non standard pronoun how him feel

5b.3 Vocabulary
N/A

5c. Dialect area(s) represented
Unspecified afro-american

5d. Density of dialect representation
Moderately marked

5e. Location of dialect
Dialect entirely in dialogue

5f. Characteristics of dialect speakers
Male, domestic staff, peripheral character

5g. Consistency of representation
No evidence of code-switching

5. Variety #3: Non-native English, spoken by Herr Strouss, German
5a. Sample of dialect
“Vhat are you doing dere, all of you? vhat have you enterprised with my frau? Explain, Vilhelmina, or I call de policemans, vhat I should say de peelers.” (p.136)

5b.1 Orthography
Respelling vhat; dere

5b.2 Grammar
Non standard plural de policemans

5b.3 Vocabulary
German frau

5c. Dialect area(s) represented
Germany

5d. Density of dialect representation
Moderately marked

5e. Location of dialect
Dialect entirely in dialogue

5f. Characteristics of dialect speakers
Male, elderly, peripheral character

5g. Consistency of representation
No evidence of code-switching

5. Variety #4: Sampson Gundry, settler/lumberjack

5a. Sample of dialect:
“Tis a poor little missy,” he said, with a gentle tone. “What things she hath been through! Will you take an old man’s hand, my dear? Your father hath often taken it, though different from his rank of life. Sampson Gundry is my name, missy. Have you ever heard your father tell of it?” (p. 12)

“Firm knoweth the right thing to do,” he said; “and like a man he doeth it. But whatever aileth you, Miss Rema, and what can ‘e see in the distance yonner? Never mind, my dear, then. Tell me by-and-by, when none of these folk is ‘longside of us.” (pp. 20-21)

5b.1 Orthography
Elision ‘tis; ‘longside

5b.2 Grammar
archaic verb endings knoweth; hath; aileth
Non standard pronoun ‘e

5b.3 Vocabulary
term of address missy
Idiom heard [...] tell of it
Lexis yonner

5c. Dialect area(s) represented
unspecified (English (Cornish) origin, settled in California). Note from text: Solomon Gundry, of Mevagissey, in the county of Cornwall, in England, betook himself to the United States in the last year of the last century (p.13)

5d. Density of dialect representation
Moderately marked

5e. Location of dialect
Dialect entirely in dialogue

5f. Characteristics of dialect speakers
Male, minor character

5g. Consistency of representation
Code-switching: when unwelcome English visitor arrives, Sampson assumes accent:

"Wal," said Uncle Sam, assuming what all true Britons believe to be the universal Yankee tone, while I knew that he was laughing in his sleeve, "Squire, I guess that you may be right. Considerations of that 'ere kind desarves to be considered of." (p. 31) [emphasis added].

5. Variety #5: a social dialect, spoken by domestic staff at Bruntsea:

5a. Sample of dialect
"No new-comers here," Mr. Stixon replied; "we all works our way up regular, the same as my lad is beginning for to do. New-fangled ways is not accepted here. We puts the reforming spirits scrubbing of the steps till their knuckles is cracked and their knees like a bean. The old lord was the man for discipline—your grandfather, if you please, miss. He catched me when I were about that high—" (p. 219)

5b.1 Orthography
none noted

5b.2 Grammar
Non standard conjugation we all works; knuckles is cracked
Non standard tensehe catched me
Non standard copula i were

5b.3 Vocabulary
Idiom for to do;

5c. Dialect area(s) represented
Unspecified

5d. Density of dialect representation
Lightly marked

5e. Location of dialect
Dialect entirely in dialogue

5f. Characteristics of dialect speakers
Male, unskilled, peripheral character

5g. Consistency of representation
No evidence of code-switching

5. Variety # 6: Sexton, Joshua Rigg (gravedigger)

5a. Sample of dialect
"So I be, miss. So I be doing to the best of the power granted me. Well, I were in this little knuckle of a squat, where old Sally used to say as I went to sleep, and charged the parish for it—a spiteful ooman, and I done her grave with pleasure, only wishing her had to pay for it; and to prove to her mind that I never goed asleep here, I was just making ready to set fire to my pipe, having cocked my shovel in to ease my..."
legs, like this, when from round you corner of the chancel-foot, and over again that there old tree, I seed a something movin’ along—movin’ along, without any noise or declarance of solid feet walking. You may see the track burnt in the sod, if you let your eyes go along this here finger.” (p. 242).

“Well, he did not, miss; that you may say for sartain. And glad I was to have him quick about it; for he might have redooced me to such a condition—ay, and I believe a’ would, too, if onst a’ had caught sight of me—as the parish might ‘a had to fight over the appintment of another sexton. And so at last a’ went away. And I were that stiff with scrooging in this cornder—” (p. 244)

5b.1 Orthography
Respelling/Elision ooman; appintment (note no apostrophe);
Respelling sartain
Eye dialect? redooced
Elision movin’ ‘a for have

5b.2 Grammar
Non standard conjugation I be; I done
Irregular verb regularised I goed
Non-standard nominalisation declarance

5b.3 Vocabulary
knuckle of a squat; scrooging in this cornder; onst

5c. Dialect area(s) represented
unspecified

5d. Density of dialect representation
Moderately marked

5e. Location of dialect
Dialect entirely in dialogue

5f. Characteristics of dialect speakers
Male, elderly, peripheral character

5g. Consistency of representation
No evidence of code-switching

6. Narrative comments on dialects and varieties
Mexican rovers’ variety ‘omitted’:
Mexican rovers, mixed with loose Americans. There are few worse men on the face of the earth than these, when in the humor, and unluckily they seem almost always to be in that humor.
[...] “Cut it short, boys,” I heard him say, with a fine South Californian twang (which, as well as his free swearing, I will freely omit). (p. 61) [emphasis added]

7. Other points of interest
Not code-switch, but character’s comment on varieties: “Colonel, you are a ‘cure,’ as we call it on our side of the herring pond. What have I done to ‘riz your dander,’ as you elegantly express it here?” (p.36) [English bounty hunter talking to Uncle Sam in California]

Bullough Collection No. 36 The member for Easterby by James Blyth

1. Publication details
Author: Blyth, James
Title: The member for Easterby
Publication: London: John Lang, 1909
2. **Genre/ subgenre**  
Fiction. Didactic / moral tale.

3. **Brief synopsis**  
The rise to political greatness of Evan Evans, the Member for Easterby; his (and others’) adultery, bribery, and duplicity; his fall from grace.

4. **Overview of varieties / dialects**  
The principal characters speak standard English. Varieties – especially Cockney – are given to those characters who are socially inferior. This text is particularly useful in terms of its treatment of the ‘cheeky Cockney chappie’ style, especially *h*-dropping and hypercorrection.

5. **Variety #1: Dick Hipman, rogueish ‘fixer’**

5a. Sample of dialect:  
"‘Ow d’yer do? Glad to see yer down ‘ere. Heverythink is going well. Bloomfield’s give another ‘undrid, and we ‘ad a smokin’ concert in the Hoddfellows’ ‘All as went all right and no error. Heverythink is pline silin’, if you hask me. Hay Millie?’ (p. 38)

5b.1 Orthography  
- Elision: *‘Ow d’yer do; ‘ere; smokin’*  
- Elision in combination with respelling: *‘undrid; silin’*  
- Respelling: *pline for plain; Heverythink*  
- *+/− h* ‘Ow; ‘ere; hask; Hay. Hoddfellows’ ‘All is a particularly good example.

5b.3 Vocabulary  
- Idiom: *smokin’; all right and no error*

5c. **Dialect area(s) represented**  
London Cockney

5d. **Density of dialect representation**  
Heavily marked

5e. **Location of dialect**  
Variety occurs only in dialogue

5f. **Characteristics of dialect speakers**  
Male character, central to plot (though not main character)

5g. **Consistency of representation**  
Consistent (though *+/− h* varies – see comments at sections 8 & 9)

6. **Narrative comments on dialects and varieties**

- Narrative comment on Dick Hipman’s *+/− h*: following Dick’s comment, "‘What’s the matter with Hevan Hevans? ‘E’s horl right.’", the narrative continues with ‘The more earnest Dick wished to be, the more generous he was with his aspirates.’ (p. 40).
• Comment on the ‘inferiority’ of Non standard varieties: Algernon Stanfield rose simpering from his seat to welcome the representative of the well-known London firm. “Ah Mr Orford,” he said (and there was a whisper of vernacular on his tongue which made Paul feel more superior than ever) “you’ve come down from Mr Evans, I suppose?” (p. 116)

7. Other points of interest
• The aspirant provides an interesting point: despite Dick’s h-dropping and hypercorrection being inconsistent, in an exchange with another character – Paul, a lawyer whose dialogue is rendered in standard English – the latter assumes the presence of h at the beginning of a name, even though Dick has not pronounced it: “Ush! Ush!” whispered Hipman. “We don’t mention ‘is nime ‘ere. It would never do. We call ‘im Mr ‘All. You see ’e don’t wish it known as ’e backs us. Not at all ’e don’t. It might do ’im ’arm with ’is constituents.”

[...] “Nothing yet thank you.” replied the young lawyer. “Now, please tell me what has happened to make it necessary for Mr—”

“All,” hurriedly interrupted both Hipman and Peters. Paul began to grow a little annoyed. “—Mr Hall,” he continued, “to wire for me?” (pp. 104-5).

However, later in the text, Paul drops the h himself:

[...] It was Evan Evans—Mr ‘All—who was at the root of this affair [...] (p. 124)

• Comedic value is found in Hipman’s Non standard variety in the courtroom, as he is being cross-examined:

[barrister] “And how did you earn your living there?”

[Hipman] “Sometimes on wye, sometimes another.”

[...] [barrister] “And I suppose all these ‘wyes’ made you wise? Is that so?” asked Treeguard, with a look and a smile to the jury. Of course there was laughter in the court, and the audience in the gallery who followed Treeguard almost applauded. (pp. 268-9)

• And another instance (especially interesting from the point of view of hyper-correction):

[Hipman] “[I] got into an ‘atter’s shop.”

[barrister] “Anatter? And who is that?”

“Hi mean hay hatter”, said Dick, red with shame and anger. (p. 271)

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**Bullough Collection No. 39 A Romance of Canvas Town by Rolf Boldrewood**

1. Publication details
Author: Boldrewood, Rolf (pseudonym for Thomas Alexander Browne)
Author dates: 1826-1915
Title: A Romance of Canvas Town and Other Stories
Publication: London and New York: Macmillan, 1898
First published: 1898
Library reference: 200350654

2. Genre / subgenre
Short stories and novellas about life in Australia. Two (‘A Romance of Canvas Town’ and ‘The Fencing of Wandaroona’) described below.

‘A Romance of Canvas Town’ pp. 1-21

3. Brief Synopsis
Affluent Australian ‘squatter’ named Evan Cameron visits the canvas town created by newly immigrants who have arrived for the gold rush. He meets a girl and her sick brother, then an old friend of his whose wife has just died. He eventually he marries the girl and employs the brother.
4. Overview of varieties / dialects
No evidence of any recognisably Australian dialect, but there is a villainous dialect-speaking Londoner who makes his money by selling beer to the diggers.

5. Variety #1: Cockney, spoken by 'Londoner' called Towney (also described as 'this nefarious burly costermonger' (p. 7))

5a. Sample of dialect
'Not if I knows it,' answered the Londoner. 'The missus here's getting twelve shillin' a dozen for washin’. That'll keep us until I can get some light work about the town. I'm not agoin' to kill myself at the diggins, don't you believe it. I'm on for a beer-shop, or somethink in that line, as soon as we can rise it.' [p. 8]
'You be hanged and your brother too; you're too fine to pal in with my missus; for two pins I'd sarve you as I did the dawg.'

5b.1 Orthography
[n] for [ng] shillin’, washin’, agoin’
Respelling somethink, rise [for raise], dawg, sarve

5b.2 Grammar
agoin’

5b.3 Vocabulary
diggins (Australian slang for gold mining), pal, missus

5c. Dialect area represented
London English

5d. Density of dialect representation
Medium

5e. Location of dialect
Direct speech

5f. Characteristics of dialect speakers
Rough and unkind, male, peripheral.

5g. Consistency of representation
No evidence of code-switching.

6. Narrative comments on dialects and varieties
None noted

7. Other points of interest
None noted.

'The Fencing of Wandaroona: A Riverina Reminiscence', pp. 23-151

3. Brief Synopsis
Story of how the two Elliot brothers, Hobbie and Gilbert, decide to fence their land in order to keep their sheep in rather than having to pay unreliable shepherds. After various alarms and a major drought, all turns out well. Overall, rather episodic and digressive, with a minor character telling a lengthy ghost story near the end.

4. Overview of varieties / dialects
The brothers speak educated standard English (p. 43 'I am weary of this barbarous, expensive, antediluvian system of shepherding') and read Home News, which suggests that they are from England (and at the end it mentions they return to 'the ancestral
home of the great Border family of the Elliots'). The shepherds speak a general rural dialect, not clearly differentiated. Flying Mouse, the brothers’ indigenous Australian assistant, speaks a non-native dialect that has some features of pidgin English. The brothers code-switch into Flying Mouse’s variety when talking to him.

5. Variety #1: non-native dialect spoken by Flying Mouse, ‘an elfish mite of an aboriginal boy’ (p. 25), and also by the sheep station owners to communicate with him.

5a. Sample of dialect
‘You plenty run up yarraman – saddle that one Damper and Kingfisher – you man’um Squib – burra birri.’ [p. 25]
‘That one jumbuck yan ‘longa scrub, plenty track all about,’ said the black boy authoritatively, with his keen roving eye nailed to the ground as he moved off across the wooded portion of the hill.
[...]
‘Me thinkum dingo,’ he said conclusively.
‘Ha! you seeum crow?’ [Note: this utterance is apparently spoken by either Hobbie or Gilbert, the ranch owners.] [p. 28]
‘The best thing we can do,’ assented Gilbert: ‘we shall only be worrying ourselves all night, and we may be in time to help the poor old fellow. Here, Flying Mouse! run up yarraman – the gray for me – Mr. Hobbie’s mare, and you take Curlew for a treat. You put on saddle when that one moon look out ‘longa sky; we go long o’ Sandhill Hut; that one old man Bill very bad, I believe.’ [p. 35]
‘Me seeum sheep camp ‘longa yard,’ whispered Flying Mouse, pointing ahead.
‘Not mind ‘um sheep now,’ said Gilbert gently; ‘get off, hold ‘um horse.’ [p. 39]
‘Me see’um piccaninny track, ground very hard; then two fella sheep come out ‘long o’ scrub – run back when him see me. I believe big one mob ‘longa flat top hill. Me hear ‘um’. [p. 78]

5b.1 Orthography
Elision? ‘longa, ‘um

5b.2 Grammar
Non-standard verb formation with -um me thinkum, you seeum, me see’um
Non-standard pronoun me thinkum, me seeum,
Non-standard sentence construction e.g. Not mind ‘um sheep now for ‘don’t mind the sheep now’

5b.3 Vocabulary
Some words appear to be from Flying Mouse’s own language because italicised, e.g. yarraman and burra birri
Some variety-specific or Australian words: Piccaninny, fella, dingo, ‘longa, plenty, jumbuck

5c. Dialect area represented
English as a foreign language, acquired by indigenous Australian

5d. Density of dialect representation
Heavily marked

5e. Location of dialect
Dialogue only

5f. Characteristics of dialect speakers
Young, male, minor, indigenous Australian

5g. Consistency of representation
Flying Mouse’s dialect represented quite consistently.
Eliot brothers code-switch on several occasions. They speak standard English most of the time, then switch to Flying Mouse’s variety when speaking to him.

5. Variety #2: spoken by shepherds (bushrangers)

5a. Sample of dialect
‘Bin and ’ad a smash, sir,’ quoth the hireling in hoarse tones, intended to convey deep regret and concern – ‘bin and dropped a wing o’ my sheep. They was as quiet in the yard as old ewes till I heard ’em rush in the middle of the night, and afore I could get anigh them they was off into the scrub on the hill – in a body – as one might say.’ [pp.25-6]
‘Well, sir!’ pleaded the delinquent, swaying his body backward and forward, ’I was next to certain as I’d drop ’em every moment – I’m well aware, sir, as I ought to have started in, but I walked all day yesterday till I was footsore and too dead-beat to come in at night – ’ [p. 26]
‘Good-day, sir,’ returned the Arcadian gruffly, ‘dessay it’s all good-day with you – my sheep’s all adoin’ as bad as can be.’
‘Sorry to hear that, Growlson – catarrah broke out, eh?’
‘Well, I don’t know as they’ve got it yet, sir, but if that new shepherd’s allowed to come backards and forrards through my bit of run, my sheep’ll soon be that poor they may get the “guitar,” or the scab, or anything else, as only comes from poverty of blood, in my opinion. Then that ration-carrier ain’t brought me the right ‘bacca, nor the soap as I sent for more’n a fortnight ago, and there’s a lump of bone in my meat; I know that storekeeper’s got a down on me, and my yard wants making up, and there’s a sheet of bark off the roof of my hut, and I’d be glad if you’d have my account made out, and let me know how I stand, I’m a-thinking of leaving next month, sir and – ’ [p. 30]

5b.1 Orthography
h-dropping ‘ad
Respelling bin (been), ‘dessay
Elision ‘em, ‘dessay, ‘bacca, more’n, o’
Elision with no apostrophe backards, forrards
Humorous respelling guitar for catarrah

5b.2 Grammar
a- prefixing anigh, a-thinking
as for that as I sent for, as they’ve got it

5b.3 Vocabulary
None noted

5c. Dialect area represented
General rural

5d. Density of dialect representation
Medium

5e. Location of dialect
Direct speech

5f. Characteristics of dialect speakers
Male, peripheral, poor and uneducated

5g. Consistency of representation
Fluctuates even within a single speech, but no apparent code-switching (although possibly the brothers converge a bit towards their employees at points)
6. Narrative comments on dialects and varieties
Narrator frequently explains the way that the sheep station works, e.g. p. 25 explains why approach of shepherd is bad news, p. 34 explains what ‘boxed’ means, p. 36 glosses ‘hatter’
No explicit comment on Flying Mouse’s variety

7. Other points of interest
The narrative seems to suggest that many (if not all) of the characters were born in England, e.g. p. 42 dead shepherd was born in North Shields, England, p. 138 Countemout reveals he is from Devon originally.

Bullough Collection No. 41 Nevermore by Rolf Boldrewood

1. Publication details
Author: Boldrewood, Rolf (pseudonym for Thomas Alexander Browne)
Author dates: 1826-1915
Title: Nevermore
Publication: London and New York: Macmillan, 1892
First published: 1892
Library reference: 200350656

2. Genre / subgenre
Fiction, story of the Australian gold fields

3. Brief Synopsis
Lance Trevanion from Cornwall argues with father and goes to make his fortune in Australia, leaving behind his cousin Estelle. On the way encounters Lawrence Trevanna who looks very like him (and at the very end turns out to illegitimate half-brother). Once in Australia, Lance finds riches but is variously deceived and betrayed by Kate Lawless, Trevanna, and lawman together. Eventually murdered by Trevanna, but justice is finally served. Quite complicated!

4. Overview of varieties / dialects
There’s quite a few dialects represented here but they are often really difficult to tell apart and very inconsistently marked. Both moral and immoral characters are represented as dialect speakers. An interesting point is that a major difference between Lance and Lawrence is their ability to use standard English.

5. Variety # 1: local Cornish villagers

5a. Sample of dialect
“He’s a free-handed young chap as ever I see,” quoth the village rough-rider, “it’s a pity the old squire don’t take a bit slacker on the curb rein, as to the matter of a bet now and then, all youngsters as has any spirit in ’em tries their luck on the turf. But he’ll come back surely, sure-ly.”
“He said straight out to the squire as he’d be off to Australia, where the goldfields has broke out so ’nation rich, along o’ the papers, and it’s my opinion to Australia he’ll go,” replied the keeper. “I never knew him go back of his word. He’s main obstinate.”
“I can’t abear folks as is obstinate,” here interpolated the village wheelwright, a red-faced solemn personage of unmistakable Saxon solidity of face and figure. “I feel most as if I could kill ’em. I’d a larruped it out of him if I’d been the vather of un, same as I do my Mat and Mark.” [p. 7]

5b. Orthography
Respelling: vather
Elision: ’em, ’nation (presumably for tarnation)
Prosody: sure-ly

5b.1 Grammar
a-prefixing: I can’t abear
as for that folks as is obstinate

5b.3 Vocabulary
Lexis main, larruped

5c. Dialect area represented
Narrative tells us it’s Cornish, but I suspect it would be very hard to place otherwise.

5d. Density of dialect representation
Differs between characters, but generally lightly to medium marked.

5e. Location of dialect
Dialogue

5f. Characteristics of dialect speakers
Male, workers, drinking in pub, peripheral

5g. Consistency of representation
Consistent

5. Variety # 2: Spoken by Polwarths – labouring husband and country wife

5a. Sample of dialect
“Gwenny here can cook and wash for us, and if we get a share of the gold and Tottie doesn’t fall into one of their deep holes as they tell us about, we shall do main likely, Mr. Trevanion.’ [...] Mrs Powarth [...] ‘For better, for worse,” pa’son he says, and I reckon, lad, I’ll stick to thee as long as we’ve bread to eat or a shed to cover us.” Such was her simple creed. [p. 21]

“Why, Mr. Lance – Mr. Tervanion,” cried Jack, in tones of subdued horror, ‘whatever has come to ye, that they have had the face to do this? Can they stand by it, think ye, Mr. Hastings? Locking up a gentleman like Mr. Lance here and makin’ oot as he’s stolen a trumpery ‘oss, him as wouldn’t do the like for a Black Forest full of ‘em. It’s fair murther and worse – all the gully’s talking on it, and I could fetch a hundred Cousin Jacks and Devon lads as’ll pull the place about their ears if you’d but let me say the word, Mr. Lance?” [p. 83]

“Ar hev it noo, boys, ”quoth he, suddenly looking towards the Bench, “I humbly beg your worship’s pardon, but this terrible business has put things out of my head.” [p. 97]

“Yes – sartain,” replied John, looking pityingly upon Lance as he stood in the cage. “Nivir heerd tale or tidings of him since he left the ship.”

5b.1 Orthography
Elision: pa’son (is this eye-dialect?), as’il’d, ‘em
h-dropping ‘oss
Respelling murther, oot, nivir, sartain, heerd

5b.2 Grammar
Non standard pronoun thee, ye

5b.3 Vocabulary
Lexis: main, trumpery

5c. Dialect area represented
Apparently Cornish again, but seems a bit of a random representation
5d. Density of dialect representation
Light in husband, light to medium in wife.

5e. Location of dialect
Dialogue

5f. Characteristics of dialect speakers
Minor characters, husband and wife, poor, very virtuous

5g. Consistency of representation
Doesn’t seem at all consistent between different sections of the text. Quite different markers used at different points (I even had to check it really was still supposed to be the same character).

p. 97 code-switches dramatically when making up lie for the court (recorded above)

5. Variety #3: miners’ dialect

5a. Sample of dialect
“It’s a nice way to treat a Christian, chaining him up like a dorg, ain’t it, sir?” [p. 32]


5b.1 Orthography
Respelling dorg.

5b.2 Grammar
Non standard isn’t ain’t

5b.3 Vocabulary
Lexis summut

5c. Dialect area represented
Unclear and unspecified

5d. Density of dialect representation
Light to medium

5e. Location of dialect
Dialogue

5f. Characteristics of dialect speakers
Peripheral, male, workers, rough

5g. Consistency of representation
Too brief to tell

5. Variety # 4: America miner, witness in trial

5a. Sample of dialect
“Diggin’ at Balooka? Yes, sir; followed the first rush. Heard talk of hoss-thieves among the boys; advised to hang the first man caught riding a wrong horse, just to skeer other critters. Worked well in San Francisco, that simple expedient. Do not know prisoner personally, but saw a man durned like him on Friday, 20th September last, in company with that skunk, Ned Lawless, trading horses.”

“Lost no horse? No, sir; know too much to keep one on a placer workin’. Sold mine same day I struck the gulch.”
Cross-examined by Mr. England: "Hev a sorter dislike to swear positively to prisoner as having been in company with Lawless on that Friday. To the best of my belief he was the man." [p. 87]

5b.1 Orthography
Respelling hoss, skeer, workin', hev, sorter (for sort of)

5b.2 Grammar
None noted – quite educated

5b.3 Vocabulary
Lexis skunk, critters, gulch, durned

5c. Dialect area represented
American

5d. Density of dialect representation
Lightly marked

5e. Location of dialect
Dialogue, single scene

5f. Characteristics of dialect speakers
Male, reasonably well educated, convincing witness in court

5g. Consistency of representation
Consistent

6. Narrative comments on dialects and varieties
Interesting comment on the impression created by h-dropping:

The passengers of the Red Jacket had in a general way too much to think about to bother their heads about the accidental likeness existing between two young fellows in the second class, still the story leaked out. It was said "that one of them was an eldest son and heir to an old historic name and a fine estate. The other was a very fine young man, but evidently a nobody, inasmuch as he dropped his aitches and so on. But they were so wonderfully alike that you could hardly tell them apart. [p. 18] of Lance and Lawrence Trevanna.

p. 187 The address was, "Mrs. Vernon, Toorak, South Yarra, near Melbourne." The aboriginal sounding names gave no information as to distance."

p. 193 ""That is so," answered Tom, putting on a little Yankee touch [...]

Estelle reads fake letter (written by Lawrence not Lance)
Now, she experienced a kind of minute analysis of her sensations, distinctly painful in its intensity. She read and re-read Lance's letter, and, among other things, marked with surprise an occasional lapse in grammar, or the use of a small letter when a capital was imperative. Even the handwriting, though more like Lance's letters from school than his latter-day epistles, seemed cramped and laboured. [p. 285]

7. Other points of interest
- p. 21 Drayman surprisingly seems 'an educated person' (e.g. uses the word 'extemporise'). Also the manacled man p. 28 turns out to speak standard English too.
- other very minor characters with some kind of dialect marking include Lance's landlady (p. 22); p. 77 brief generic low-class 'diggers', p. 125 warder, p.
The Australian Lawless family, who are ‘or pure British race and descent, but who had never seen Britain’ generally speak standard English with just the occasional marker for non-standardness in the grammar, e.g. Kate Lawless says “Billy told me she’d been pitching a lot to you: how bad we was, and all the rest of it.” [p. 65] and she gets really quite non-standard at the end [p. 295].

Kate’s cousin Tessie is less lawless than the rest of them, and speaks in a slightly higher register, with no occasional grammatical slips.

p. 86 Dutch / German / Danish character Carl Stockenstrom speaks with a marked Germanic accent

p. 154 explicit reference to Tom Cringle’s Log (another text described in this catalogue)

p. 166 lengthy violent speech by fellow prisoner, followed by falling into a fit. Warder arrives and says: “Dash it all, you fellows are like a lot of old women – jabber, jabber.” [p. 166]

p. 296 Then she [Kate] raised her voice, in the high-pitch Australian call – originally borrowed from the blacks, but since heard (unless modern novelists lie) in the streets of London [...]
“Here we are, brother,” said Mr. Petulengro, “here we are, come to see you – wizard and witch, witch and wizard:–
“There’s a chovanhee, and a chovano,
The nav se len is Petulengro.”
“Hold your tongue, sir,” said Mrs Petulengro; “you make me ashamed of you with your vulgar ditties. We are come a-visiting now, and everything low should be left behind.” [p. 32]
See p. 41 Mrs Chikno’s gypsy song, which is then translated into English.
“I don’t see why a Romay chi should object to enter into the honourable estate of wedlock with a gorgio.” [p. 66]

5b.1 Orthography
None noted.

5b.2 Grammar
Perhaps slightly old-fashioned, e.g. We are come a-visiting now

5b.3 Vocabulary
Lots of Romany words and phrases used by characters in direct speech, and occasionally whole sentences or songs. Sometimes glossed or translated, sometimes not. e.g. chi, gorgio, Bute dosta

5c. Dialect area represented
Not an area – linked to social and ethnic identity

5d. Density of dialect representation
Light

5e. Location of dialect
Dialogue

5f. Characteristics of dialect speakers
Male and female romanies.

5g. Consistency of representation
Lots of evidence of code-switching.

5. Variety # 2: Scots

5a. Sample of dialect
“Dukkerin,” said he, “what’s dukkerin?” “Dukkerin,” said I, “is fortune, a man of woman’s destiny; don’t you like the word?” “Word! d’ye ca’ that a word? a bonnie word,” said he. […] Why then, if that be the case, fellow, I will tell you; it is e’en spaeing.” [p. 45]

5b.1 Orthography
Elision d’ye, ca’, e’en

5b.2 Grammar
None noted

5b.3 Vocabulary
bonnie

5c. Dialect area represented
Scottish

5d. Density of dialect representation
Lightly marked
5e. Location of dialect
Dialogue in a story told by another character.

5f. Characteristics of dialect speakers
Male, but of a story told against him.

5g. Consistency of representation
Too short to tell.

5. Variety # 3: Irish hustler

5a. Sample of dialect
―Aarh‖ what for are you staring at me so? By my shoul, I think you are one of the thais who are after robbing me. I think I saw you among them, and if I were only sure of it, I would have the liberty of trying to you a big bating.‖ [p. 275]
"Yes, by the powers, sure enough it is Shorsha agra! Arrah, Shorsha! where have you been this many a day? Sure, you are not one of the spalpeens who are after robbing me?‖ [p. 276]

5b.1 Orthography
Respelling shoul, bating, thaives

5b.2 Grammar
None noted.

5b.3 Vocabulary
Idiom / grammar who are after robbing, Lexis spalpeens

5c. Dialect area represented
Ireland

5d. Density of dialect representation
Light

5e. Location of dialect
Dialogue

5f. Characteristics of dialect speakers
Male, confidence trickster, peripheral character

5g. Consistency of representation
Consistent

6. Narrative comments on dialects and varieties
The narrative seems to suggest that at least some of the characters feel shame in using Romany, although others take pride in it:

"Meklis,‖ said Mrs. Petulgengro, ―I use your own word, madam, which is Romany; for my own part, I am not fond of using Romany words, unless I can hope to pass them off for French, which I cannot in the present company. I heartily wish that there was no such language, and do my best to keep it away from my children, lest the frequent use of it should altogether confirm them in low and vulgar habits." [p. 30]

The Hungarian is very hostile to the learning and philology of Walter Scott:
p. 237: “I know little of them [Romanies], but enough to say that one horse-load of nonsense has been written about them; there is one Valter Scott.”

“Mind what you say about him,” said I; “he is our grand authority in matters of philology and history.”

“A pretty philologist,” said the Hungarian, “who makes the gypsies speak Roth-Welsch, the dialect of thieves; a pretty historian who couples together Thor and Tzernebock.” [p. 237]

“My grandfather was a shorter, and my father a smasher; the one was scragg’d and the other lagg’d.”

I here interrupted the jockey by observing that his discourse was, for the greater part, unintelligible to me.

“I do not understand much English,” said the Hungarian […] “but, by Isten, I believe it is the gibberish which that great ignorant Valter Scott puts into the mouth of folks he calls gypsies.

“Something like it, I confess,” said I, “though this sounds more genuine than his dialect, which he picked up out of the canting vocabulary at the end of the "English Rogue," a book which, however despised, was written by a remarkable genius. What do you call the speech you were using?” said I, addressing myself to the jockey.

“Latin,” said the jockey, very coolly, “that is, the dialect of it which is used by the light-fingered gentry.” [p. 239 – longer discussion ensues]

7. Other points of interest

p. 89 narrator and Belle discuss Armenian verbs, which Belle repeatedly reads as a commentary on their relationship

“I was merely attempting to make you acquainted with a philological fact,” said I. “If mare, which in old English, and likewise in vulgar English, signifies a woman, sounds the same as mare, which in modern and polite English signifies a female horse, I can’t help it.”

p. 207 occasionally a dialect word appears in the narrative through free indirect speech: “at a later hour when, in compliance with his invitation, I took a glass of summut with himself and partners, in a room surrounded with corn-chests, on which we sat, both himself and partners endeavoured to impress upon me, chiefly by means of nods and winks, their conviction that they could afford to give me summut for the house.” [my italics, p. 207]

p. 217 narrator tells illiterate jockey “a person may be a very acute person without being able to read or write. I never saw a more acute countenance than your own.” (contrast this to opinions in other novels in the Bullough collection, where the ability to write standard English is equated with moral worth, intelligence and breeding).

p. 237 Hungarian speaks ‘broken English’ “They were vary sherry [chary] to me too.” but this representation is extremely brief.

p. 277 The Irish character tells the story of the giants – this happens with other Irish characters in the Bullough Collection.

p. 297 novel ends:

[recruiting sergeant tries t persuade him to join East India Company]

“And the people – what sort of folk are they?”

“Pah! Kauloes – blacks – a set of rascals not worth regarding.”

“Kauloes!” said I; “blacks!”

“Yes,” said the recruiting sargeant; “and they call us lolloes, which, in their beastly gibberish, means reds […] Why do you stare so?”
"Why, said I, "This is the very language of Mr. Petulengro." [...] "I think I'll go there." [p. 298]

Bullough Collection No. 60  *God and the Man: a Romance* by Robert Buchanan

1. Publication details
Author: Buchanan, Robert
Title: *God and the Man: a Romance*
Publication: London: Chatto & Windus, 1903
First published: 1881
Library reference: 200350852

2. Genre/ subgenre

3. Brief synopsis
Polemic study of hatred, religion, and personal relationships (dedicated to Dante Gabriel Rossetti). Two families – the Christiansons and the Orchardsons perpetuate a family feud down the generations.

4. Overview of varieties / dialects
Where non-standard varieties occur they are generally representing ‘rustic’ or farming / country village folk. Many archaic verb endings (*eth*), which may be indicative either of the era, or of the dialect represented (no definite evidence to be sure of either possibility).

5. Variety #1: 'old man'

5a. Sample of dialect
'Four score and ten, and seven weeks,' he repeats, 'and the master was a man growed befor e I was born. He puts me in mind of the great oak by Dingleby Waste, for it stood many a hundred year before it fell, and now, though it be fallen with its roots out o' the ground, its boughs do put out every summer a little patch of green, just to show there be a spark of life i' the old stump yet.' (p. 6).

5b.1 Orthography
Elision *o*; *l*; *f*
Eye dialect *wos*; *tree-mendous*; *blow'd*
Respelling *wuss* for *worse*

5b.2 Grammar
Non standard copula *it be fallen; there be*
Irregular verb regularised *a man growed*

5b.3 Vocabulary
Idiom *many a hundred year*

5c. Dialect area(s) represented
Regional (west country) / social

5d. Density of dialect representation
Lightly marked

5e. Location of dialect
Variety occurs only in dialogue

5f. Characteristics of dialect speakers
Male character, peripheral, manual /semi-skilled
5g. Consistency of representation
Consistent; no code-switching

5. Variety #2: Christian Christianson, son of (sometime) wealthy farmer

5a. Sample of dialect
‘Nay, not so fast, young sir,’ he said. ‘The Fen Farm belongs to the Christiansons today, if it goeth to the Orchardsons to-morrow. ‘Tis you that are a-trespassing, not I; I be on our own land!’ (p. 38).

5b.1 Orthography
Elision ‘Tis

5b.2 Grammar
Non standard copula I be

5b.3 Vocabulary
Archaism Nay; goeth; a-trespassing

5c. Dialect area(s) represented
West country, but perhaps more archaic than regional

5d. Density of dialect representation
Lightly marked

5e. Location of dialect
Variety occurs only in dialogue

5f. Characteristics of dialect speakers
Male character, central, semi-skilled

5g. Consistency of representation
Consistent; no code-switching except thou / you distinction depending on degree of formality with interlocutor (see throughout chapter 2, where family members addressed as thou, while doctor addressed as you) (pp. 15-26)

Variety # 3: Local cobbler

5a. Sample of dialect ‘Lord, lord, what a goose I be! I might ha’ known you were from none o’ these parts, you do speak so bold. And you be Master Sefton’s daughter from London? I heerd he were coming to these parts, for to spread the good tidings, and save folks’ souls alive from flaming fire.’

[...]
‘Praised be the Lord! There be plenty of brands here for to pluck from hell’s burning, for the parson, he be a Pope’s man, and his flock be like the flock o’ swine that were drowned through entering of devils. Where be thy father staying?’ (p. 66).

5b.1 Orthography
Elision ha’; o’
Respelling heerd

5b.2 Grammar
Non standard copula I be; you be; there be; he be; his flock be; Where be
Non standard conjugation he were
double preposition for to

5b.3 Vocabulary
Idiom *ever doubled*

Lexis *brands; drowndead* (although this may be Non standard grammar: *drowned*).

5c. Dialect area(s) represented
Regional (west country) / social

5d. Density of dialect representation
Moderately marked

5e. Location of dialect
Variety occurs only in dialogue

5f. Characteristics of dialect speakers
Male character, peripheral, semi-skilled

5g. Consistency of representation
Consistent; no evidence of code-switching

5. Variety # 4: Joe Wittlewell, villager

5a. Sample of dialect

'Bide a bit, and listen. When you did slip away from my dame's care, with ne'er so much as a "Thank you, dame," or a parting gift, we was sore puzzled, and angry euou' at thy ingratitude; for there was all thy keep to pay for, and the lying-in, and the buryin' beside, for the parish would not help us a groat. "Never mind, dame," says I: 'I'll soon find the wench's friends, an' I had only a bit of a clue." Well, searching in thy chamber, I finds a ring, a leetle gold keepsake ring, and inside that ring was printed thy mother's name. So we worked it out together, my dame and I, and I vowed the first free day I had to come along and speak wi' thy folk; and so I come.' (p.132).

5b.1 Orthography

Elision *ne'er; enou'; buryin'; wi'

Respelling *leetle*

5b.2 Grammar

Tense marked on auxiliary verb *When you did slip away*

Non standard conjugation *we was; I finds; I come*

5b.3 Vocabulary

Lexis *bide [a bit] (although this could be archaism); dame for wife*

Archaism *thy*

5c. Dialect area(s) represented
Regional (west country)

5d. Density of dialect representation
Moderately marked

5e. Location of dialect
Variety occurs only in dialogue

5f. Characteristics of dialect speakers
Male character, peripheral, manual worker

5g. Consistency of representation
Consistent; no code-switching
6. Narrative comments on dialects and varieties
No narrative comments found

7. Other points of interest
‘The Christiansons’ (one of the two feuding families, and the one left in poverty following the repossession of their land by the other feudal squire’s family, ‘the Orchardsons’) all use regional dialect (west country) in combination with archaism (esp. thee/ thou/ thy) throughout. These characters are very prominent, and probably are as much ‘main’ characters as the members of the other family.

Bullough Collection No. 62  Little Lord Fauntleroy, by Frances Hodgson Burnett

1. Publication details
Author: Burnett, Frances Hodgson
Author dates: 1849-1924
Title: Little Lord Fauntleroy
Publication: London: Warne, [192-?]
First published: 1886
Library reference: 200350854

2. Genre / subgenre
Children’s novel

3. Brief Synopsis
After death of disinherited father and subsequent deaths of English heirs, young Cedric is summoned by his paternal grandfather to England to become the next Lord Fauntleroy. Backstory of family feud and rift.

4. Overview of varieties / dialects

5. Variety #1: Mary, domestic servant

5a. Sample of dialect
"And; indade," said Mary to the groceryman, "nobody cud help laughin' at the quare little ways of him -- and his ould-fashioned sayin's! Did 't he come into my kitchen the noight the new Prisident was nominated and shtand afore the fire, lookin' loike a pictur', wid his hands in his shmal pockets, an' his innocent bit of a face as sayrious as a jedge? An' sez he to me: 'Mary,' sez he, 'I'm very much int'rusted in the 'lection,' sez he. 'I'm a 'publican, an' so is Dearest. Are you a 'publican, Mary?' 'Sorra a bit,' sez I; 'I'm the bist o' dimmycrats!' An' he looks up at me wid a look that ud go to yer heart, an' sez he: 'Mary,' sez he, 'the country will go to ruin.' An' nivver a day since thin has he let go by widout argyin' wid me to change me polytics." (p.9)

5b.1 Orthography
Elision laughin'; an'; did'it;
Respelling and elision int'rusted; argyin'
Respelling indade; sayrious; bist; noight
Eye dialect cud; pictur'

5b.2 Grammar
Verb/subject reversal sez he to me

5b.3 Vocabulary
Idiolect shtand; shmall
Lexis quare (although could be Respelling of queer)
Idiom bit of a face
Archaism afore
5c. Dialect area(s) represented
Unspecified

5d. Density of dialect representation
Moderately marked

5e. Location of dialect
Dialect dialogue and reported speech

5f. Characteristics of dialect speakers
Female, unskilled, peripheral character

5g. Consistency of representation
No evidence of code-switching

5. Variety #2: Dick, boot-black

5a. Sample of dialect
"I wish ye was 't goin' away," he said in a husky voice. Then he winked his eyes again. Then he looked at Mr. Havisham, and touched his cap. "Thanky, sir, fur bringin' him down here an' fur wot ye've done. He's -- he's a queer little feller," he added. "I've allers thort a heap of him. He's such a game little feller, an' -- an' such a queer little un." (p. 53)

5b.1 Orthography
Elision goin'; an'; was't
Respelling feller; fur; allers
Eye dialect thort; wot

5b.2 Grammar
Non standard conjugation ye was't

5b.3 Vocabulary
Archaism ye; ye've
Idiom allers thort a heap of

5c. Dialect area(s) represented
Unspecified

5d. Density of dialect representation
Moderately marked

5e. Location of dialect
Dialect entirely in dialogue

5f. Characteristics of dialect speakers
Male, unskilled, peripheral character

5g. Consistency of representation
No evidence of code-switching

5. Variety #3: Dawson, servant at Dorincourt Castle

5a. Sample of dialect
"If them's his lordship's orders, mem," another voice answered, they'll have to be kep'. I suppose. But, if you'll excuse the liberty, mem, as it's between ourselves, servant or no servant, all I have to say is, it's a cruel thing, -- parting that poor, pretty, young widdered cre'tur' from her own flesh and blood, and him such a little beauty and a
nobleman born. James and Thomas, mem, last night in the servants' hall, they both of 'em say as they never see anythink in their two lives -- nor yet no other gentleman in livery -- like that little fellow's ways, as innercent an' polite an' interested as if he'd been sitting there dining with his best friend, -- and the temper of a' angel, instead of one (if you'll excuse me, mem), as it's well known, is enough to curdle your blood in your veins at times. And as to looks, mem, when we was rung for, James and me, to go into the library and bring him upstairs, and James lifted him up in his arms, what with his little innercent face all red and rosy, and his little head on James's shoulder and his hair hanging down, all curly an' shinin', a prettier, takiner sight you'd never wish to see. (pp. 102-103)

5b.1 Orthography
Elision kep'; 'em
Respelling anythink; widdered
Elision and eye dialect cre'tur'
Eye dialect innercent

5b.2 Grammar
Non standard conjugation when we was
Non standard determiner if them's; a' angel

5b.3 Vocabulary
Lexis takiner;
Idiom never see anythink in their two lives

5c. Dialect area(s) represented
Unspecified

5d. Density of dialect representation
Moderate to heavily marked

5e. Location of dialect
Dialect entirely in dialogue

5f. Characteristics of dialect speakers
Female, unskilled, minor character

5g. Consistency of representation
Code-switching: Dawson's dialogue is fairly densely marked in the above extract where the conversation is with a fellow servant. However, when talking to Cedric (Little Lord Fauntleroy) the representation is much closer to the standard, as seen below:

"Oh, well!" answered Dawson, comfortingly, "you know you can see her every day, and there's no knowing how much you'll have to tell her. Bless you! wait till you've walked about a bit and seen things, -- the dogs, and the stables with all the horses in them. There's one of them I know you'll like to see -- -- " (p. 106).

5. Variety #4: Thomas, footman at Dorincourt Castle

5a. Sample of dialect
"An' of all the vicious, savage, hill-tempered hold fellows it was ever my hill-luck to wear livery hunder," the tallest footman had said, "he's the violentest and wust by a long shot." (p.109)

Thomas was telling Jane and the cook, and the butler, and the housemaids and the other footmen that it was his opinion that "the hold man was wuss than usual a-thinkin' hover the Captin's boy, an' hanticipatin' as he wont be no credit to the fambly. An' serve him right," added Thomas; "hit's is hown fault. Wot can he iggspect from a child brought up in pore circumstances in that there low Hamerica?" (p. 116)
5b.1 Orthography
Elision thinkin', an'
Respelling wust; fambly; Capting's; iggspect
(note especially h-addition hunder; hill-temper; hown; hover and h-addition in comb. with elision hanticipatin' and h-addition in comb. with h-deletion hit's 'is hown fault')
Eye dialect wot; pore

5b.2 Grammar
double negative wont be no credit

5b.3 Vocabulary
Archaism a-thinkin';
Idiolect vicious; violentest

5c. Dialect area(s) represented
Unspecified

5d. Density of dialect representation
Densely marked

5e. Location of dialect
Dialect in dialogue and reported speech

5f. Characteristics of dialect speakers
Male, unskilled, peripheral character

5g. Consistency of representation
No evidence of code-switching

5. Variety #5: Wilkins, groom at Dorincourt Castle

5a. Sample of dialect
"He's a well plucked un, he is," Wilkins remarked in the stable afterward with many grins. "It weren't no trouble to put him up. An' a old un wouldn't ha' sat any straighter when he were up. He ses--ses he to me, 'Wilkins,' he ses, 'am I sitting up straight? They sit up straight at the circus,' ses he. An' I ses, 'As straight as a arrer, your lordship!'--an' he laughs, as pleased as could be, an' he ses, 'That's right,' he ses, 'you tell me if I don't sit up straight, Wilkins!'" (p. 145).
"Him, your lordship!" exclaimed Wilkins. "I shouldn't say as he knowed what it meant. I've taught young gen'lemen to ride afore, an' I never see one stick on more determiner." (p. 147)

5b.1 Orthography
Elision ha'; an'; gen'lemen
Respelling arrer; ses

5b.2 Grammar
Non standard determiner a old un
Non standard conjugation it weren't; he were;
Irregular verb regularised he knowed
Non standard comparative determiner

5b.3 Vocabulary
Idiom a well plucked un
Archaism afore

5c. Dialect area(s) represented
Unspecified
5d. Density of dialect representation
Moderately marked

5e. Location of dialect
Dialect entirely in dialogue

5f. Characteristics of dialect speakers
Male, elderly, peripheral character

5g. Consistency of representation
No evidence of code-switching

6. Narrative comments on dialects and varieties
None noted

7. Other points of interest
- Dialect is marked in reported speech throughout this text: if a character's dialogue is represented with markers of dialect, then his/her reported speech will feature the same conventions
- Set in America to begin with, before moving to England. Familial opposition to America/Americans represented by figuring AmE as 'slang'. For example, Cedric uses the term square to describe Dick (boot-black, see above) when speaking to Mr Havisham: 'It would make you mad you know, if you were [...] being square all the time, and your partner wasn't square at all.' (p. 40). The narrative following this dialogue refers to Cedric 'quoting his friend Dick's bits of slang in the most candid good faith' (p. 41). Later still, when Cedric is speaking to the Earl, the term appears again:

[C]edric answered: "Well, there was Dick," he said. "You'd like Dick, he's so square."
This was an Americanism the Earl was not prepared for.
"What does that mean?" he inquired.
Lord Fauntleroy paused a moment to reflect. He was not very sure himself what it meant. He had taken it for granted as meaning something very creditable because Dick had been fond of using it.
"I think it means that he wouldn't cheat any one," he exclaimed; "or hit a boy who was under his size, and that he blacks people's boots very well and makes them shine as much as he can. He's a perfessional bootblack." (p. 85).
Note narrative comment also considers this 'slang'.

Bullough Collection No. 63 De Omnibus Rebus by Mrs W. Pitt Byrne

1. Publication details
Author: Byrne, Mrs W. Pitt
Author dates: 1819-1894
Title: De omnibus rebus: an old man's discursive ramblings on the road of everyday life; by the author of "Flemish interiors"
Publication: London: John C. Nimmo, 1888
First published: 1888

2. Genre/ subgenre
Collection of observations, anecdotes, and essays.

3. Brief synopsis
Loosely based around buses; their history and development; journeys on buses; their passengers and drivers. The 'discursive ramblings' of the title is probably as apt a description as any.

4. Overview of varieties / dialects
Characters are often accorded non-standard varieties. However, these are not characters in literary fiction, as is the case with most of the other texts listed here; rather the author has attempted a semi-phonetic transcription of conversations she has overheard (or taken part in) on bus journeys. Since the genesis and emphasis of this representation differs significantly from the others here, just a couple of examples are included.

5. Variety #1: elderly bus passengers in conversation
“I shall be haity come next Michaelmas,” said the elder, gloating over his advantage in a way I considered mean; “and I take,” he continued, “there’s nothing like walking for prolonging life. I’ve walked all my life, and I walk still; and I fancy it ‘ud be a mighty calkerlation the number of miles I’ve walked in my time: why—”
“But you uses busses now,” grimly broke in the other old fellow, delighted to avail himself of the chance to snub his rival.
“I ham using one to-day, certingly” (indeed there was no denying it), replied the challenger, “but it is the hexeption, for I don’t ‘old with cabs nor busses, no, nor hany sort o’ ridin’.‖ (p.8)

5b.1 Orthography
Elision ‘ud; o’; ridin’
Respelling calkerlation; certingly
h-addition / deletion haity; ham; hexeption; hany; ‘old

5b.2 Grammar
No non-standard grammar noted

5b.3 Vocabulary
Idiom I don’t ‘old with

5c. Dialect area(s) represented
London; Cockney

5d. Density of dialect representation
Lightly marked

5e. Location of dialect
Dialect entirely in dialogue

5f. Characteristics of dialect speakers
Male, elderly, peripheral character

5g. Consistency of representation
No evidence of code-switching

5. Variety #2: Irish servant

5a. Sample of dialect
Witness the story of the Irish servant given to tippling, who, having teased his master to promise him a character, at last elicited the reply—
“Well then, there—I’ll strain a point and say you were sober.”
“Couldn’t ye strain it a leetle farther,” says Pat, “and say I was frayquintly sober?” (p. 68)

5b.1 Orthography
Respelling sthrain; leetle; frayquintly

5b.2 Grammar
Non standard (or archaic?) pronoun ye
5b.3 Vocabulary
Nothing noted

5c. Dialect area(s) represented
Irish

5d. Density of dialect representation
Quite heavily marked

5e. Location of dialect
Dialect entirely in dialogue

5f. Characteristics of dialect speakers
Male, menial, peripheral

5g. Consistency of representation
No evidence of code-switching

6. Narrative comments on dialects and varieties
None noted

7. Other points of interest
None noted

Bullough Collection No. 76  *For the Term of his Natural Life* by Marcus Clarke

1. Publication details
Author: Clarke, Marcus
Author dates: 1846-1881
Title: *For the term of his natural life*
Publication: London: Richard Bentley, 1891
First published: 1874 (serialise in *Australian Journal* 1870-72)

2. Genre / subgenre
Literary fiction

3. Brief synopsis
Relates the circumstances of the transportation of convict, Rufus Dawes, as he is shipped to the penal colonies of Australia. Convicted of a murder he did not commit (he is a gentleman fallen from grace and shouldering the blame to protect his mother's good name), the story follows the stark asperity and, at times, inhumane treatments such convicts were subjected to.

4. Overview of varieties/ dialects
Peopled with characters who are villains, vagrants, and scoundrels, many of whom are depicted as speaking non-standard English, this is a useful study of ‘underworld’ (or ‘underclass’?) varieties of English.

5. Variety #1: un-named convicts on transport ship in conversation
5a. Sample of dialect
N.B. This fairly lengthy extract is indicative of the wide range of varieties among the convicts, so is reproduced here with analyses/commentary of all varieties following, since this seems more useful than a separate treatment of each.

"I tell you there's something up on deck," says one to the group nearest him. "Don't you hear all that rumbling and rolling?"
"What did they lower boats for? I heard the dip o' the oars."
"Don't know, mate. Pr'aps a burial job," hazarded a short, stout fellow, as a sort of happy suggestion.
"One of those coves in the parlour!" said another; and a laugh followed the speech.
"No such luck. You won't hang your jib for them yet awhile. More like the skipper agone fishin'."
"The skipper don't go fishin', yer fool. What would he do fishin'?--special in the middle o' the night."
"That 'ud be like old Dover, eh?" says a fifth, alluding to an old grey-headed fellow, who--a returned convict--was again under sentence for body-snatching.
"Ay," put in a young man, who had the reputation of being the smartest "crow" in London--"fishers of men,' as the parson says."
The snuffling imitation of a Methodist preacher was good, and there was another laugh.
Just then a miserable little cockney pickpocket, feeling his way to the door, fell into the party.
A volley of oaths and kicks received him.
"I beg your pardon, gen'l'men," cries the miserable wretch, "but I want h'air."
"Go to the barber's and buy a wig, then!" says the "Crow", elated at the success of his last sally.
"Oh, sir, my back!"
"Get up!" groaned someone in the darkness.
"Oh, Lord, I'm smothering! Here, sentry!" Vater!" cried the little cockney.
"Give us a drop o' vater, for mercy's sake. I haven't moist'ned my chaffer this blessed day."
"Half a gallon a day, bo', and no more," says a sailor next him.
"Yes, what have yer done with yer half-gallon, eh?" asked the Crow derisively.
"Someone stole it," said the sufferer.
"He's been an' blued it," squealed someone. "Been an' blued it to buy a Sunday veskit with! Oh, ain't he a wicked young man?" And the speaker hid his head under the blankets, in humorous affectation of modesty.
All this time the miserable little cockney--he was a tailor by trade--had been grovelling under the feet of the Crow and his companions.
"Let me h'up, gents" he implored--"let me h'up. I feel as if I should die--I do."
"Let the gentleman up," says the humorist in the bunk.
"Don't yer see his kerridge is avaitin' to take him to the Hopera?"
The conversation had got a little loud, and, from the topmost bunk on the near side, a bullet head protruded.
"Ain't a cove to get no sleep?" cried a gruff voice. "My blood, if I have to turn out, I'll knock some of your empty heads together."
It seemed that the speaker was a man of mark, for the noise ceased instantly; and, in the lull which ensued, a shrill scream broke from the wretched tailor.
"Help! they're killing me! Ah-h-h-h!"
"Wot's the matter," roared the silencer of the riot, jumping from his berth, and scattering the Crow and his companions right and left. "Let him be, can't yer?"
"H'air!" cried the poor devil--"h'air; I'm fainting!"
Just then there came another groan from the man in the opposite bunk.
"Well, I'm blessed!" said the giant, as he held the gasping tailor by the collar and glared round him. "Here's a pretty go! All the blessed chickens ha' got the croup!"
The groaning of the man in the bunk redoubled.
"Pass the word to the sentry," says someone more humane than the rest.
"Ah," says the humorist, "pass him out; it'll be one the less. We'd rather have his room than his company."
"Sentry, here's a man sick."

Footnote to p. 37: Crow—the "look-out" man of a burglars' gang

5b.1 Orthography
Elision o'; p'r'aps; fishin'; 'ud; gen'l'men
Respelling in combination with Elision avaitin'
V'for w vater; veskit; vicked

http://librarysupport.shef.ac.uk /bullough.pdf
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Respelling kerridge
h-addition / deletion I want h’air; h’up (note apostrophe); Hopera
Eye dialect wot’s the matter

5b.2 Grammar
Non standard pronoun yer
Non standard negation skipper don’t go; ain’t

5b.3 Vocabulary
Idiom hang your jib; moist’ned my chaffer; blued it; here’s a pretty go
Archaism awhile; agone;
In-group jargon crow (see at section 9)

5c. Dialect area(s) represented
Various regions; varieties are social

5d. Density of dialect representation
Quite heavily marked

5e. Location of dialect
Dialect entirely in dialogue

5f. Characteristics of dialect speakers
Male, minor / peripheral

5g. Consistency of representation
No evidence of code-switching

6. Narrative comments on dialects and varieties
Note that the in-group jargon, or cant, ‘crow’ is ‘translated’ in a footnote: ‘Crow—the “look-out” man of a burglars’ gang’ (p. 37).

7. Other points of interest
Non standard aspirant used for comedic purpose in the following exchange (note also that elsewhere in the above extract the Crow’s dialogue is represented as slightly non-standard with yer where you and your would normally occur).

“I beg your pardon, gen’l’men,” cries the miserable wretch, “but I want h’air.”
“Go to the barber’s and buy a wig, then!” says the “Crow”, elated at the success of his last sally.

Bullough Collection No. 77 Three courses and a dessert by William Clarke

1. Publication details
Author: Clarke, William
Author dates: 1800-1838
Title: Three courses and a dessert; the decorations by George Cruikshank
Publication: London: Viztelly, Branston and Co., 1830
First published: 1830

2. Genre / subgenre
Collected anecdotes, essays, observations

3. Brief synopsis
Collection of short stories and observations, many of which are set in the West Country. Not a particularly useful text, since these are more observations of real people than they are fictional or literary representations of dialect.

4. Overview of varieties and dialects
Despite the comment at 4 (above), there are some interesting dialect features – notably the use of <v> for <f> and <z> for <s>; in addition, the incidence of dialect-specific Lexis and Idiom is unusually high.

5. Varieties: generic 'yokel' (occurs when author relates a tale of West Country life)

5a Sample of dialect

[W]hen suddenly you hear a shout, -- a yell, -- two or three such exclamations as — 'There a' ees!' — 'Thic's he!' — 'At 'un, Juno!' — 'Yonder a goeth!' — 'Hurrah!' — 'Vollow un up!' — 'Yaw Awicks!' and 'Oh! My leg!' You know by this, that 'the game's a foot;' (p. 42) [on watching badger-baiting]

"Richard Cockle," he would often say, "being twenty years butler to old 'Squire Borfield, ha' made vriends among the gentlevolks. The petty sessions is held in his best parlour, now and then; he hath a' got a pair o' post-horses, and tidy tits they be, I must say; his house is made post-office; and excise-office, to the tail o' that—for this and the five nearest parishes; he pays for a wine license, and hath two or three gentlevolks, may be once a month, for an hour or two; but not much oftener, as there be vew do travel a cross-country road; and he do call one room in his house a tap:— but for all that, and his powdered head to boot, gi' me The Chough and Stump still." (p. 63)

5b.1 Orthography

Elision a"; 'un (but note un also appears without an apostrophe) gi'

V for f vollow; vriends; gentlevolks; vew

Respelling ees for is

5b.2 Grammar

Non standard pronoun un (and 'un); a" (and a)

Non standard copula sessions is; there be

Non standard comparative oftener

Non standard conjugation do travel; he do (although may be unusual use of dummy verb do)

5b.3 Vocabulary

Idiom to the tail o' that

Archaism goeth; hath

Dialect Lexis Thic's; Yaw Awicks; tidy tits

5c. Dialect area(s) represented

West Country (regional dialect)

5d. Density of dialect representation

Moderate to heavily marked

5e. Location of dialect

Dialect entirely in dialogue

5f. Characteristics of dialect speakers

Male, incidental / peripheral

5g. Consistency of representation

No evidence of code-switching

6. Narrative comments on dialects and varieties

None noted

7. Other points of interest

None noted
The Life and Adventures of Valentine Vox the Ventriloquist, by Henry Cockton

1. Publication details
Author: Henry Cockton
Author dates: 1807-1853
Title: The Life and Adventures of Valentine Vox the Ventriloquist
Publication: London: Walter Scott, 18--?
First published:
Library reference: 200350674

2. Genre / subgenre
Literary fiction

3. Brief Synopsis
Suffolk-born Valentine Vox learns the skill of ventriloquism, firstly for his own amusement, and subsequently to cause chaos in public places.

4. Overview of varieties / dialects
Many of Valentine’s ‘voices’ are marked for dialects. This text differs from others in the survey insofar as, where non-standard varieties occur, it is the same character ‘speaking’ them throughout.

5. Variety #1 Suffolk
5a. Sample of dialect
“What’s that?” cried Maxill, a short stumpy man, with a raw-beefy face, “I begs to rise to order. I claims the protection of the cheer, and if so be as Mr. Creedale means as it’s me, why sir, I repels the insiniwation—(applause)—and means to say this, that all I can say is—is this---” (p.18)

5b.1 Orthography
Respelling cheer (chair); insiniwation

5b.2 Grammar
Non standard conjugation I begs; I claims; I repels

5b.3 Vocabulary
Idiom if so be as

5c. Dialect area represented
Suffolk

5d. Density of dialect representation
Lightly marked

5e. Location of dialect
Dialect entirely in dialogue

5f. Characteristics of dialect speakers
Incidental character, no indication of status in text

5g. Consistency of representation
One occurrence only (but consistent within that)

6. Narrative comments on dialects and varieties
A street entertainer who purports to be of some ‘exotic’ origin is described as follows:
Now the signor was what the world would call an exceedingly clever fellow. He knew that he was perfectly uneducated, and was conscious of the construction of his sentences being anything but strictly grammatical. To conceal this, therefore, on the one hand, and to inspire the audience with the belief of his being—what he represented himself to be—an Italian, on the other, he had recourse to a jargon of his own composition—an indiscriminate mixture of Cockney English and Yankee French—which never by any chance failed him at a pinch. (p. 14)

Later, an example of this is given:

[the signor] addressed his audience briefly as follows: “Ladi and Shenteelmongs, I have de honnare to say dis, dat I sall go troo various parfornmong, and ven I sall svaller him sword towm him troat, I vas give you vong specimen ob venter et loquer, dat am to say, speak in him pelly.” What was understood of this gave great satisfaction; but what was most applauded was that which was most unintelligible. (p. 14)

7. Other points of interest
None noted

Bullough Collection No. 98  The Company’s Servant: A Romance of Southern India, by B.M. Croker

1. Publication details
Author: B.M. Croker
Author dates: not given
Title: The Company’s Servant: A Romance of Southern India
Publication: London: Hurst & Blackett, 1907
First published:
Library reference: 200350674

2. Genre / subgenre
Literary fiction (colonial)

3. Brief Synopsis
Romantic entanglement of Vernon, a well-to-do British runaway who settles in India.

4. Overview of varieties / dialects
Irish English strongly represented.

5. Variety #1: Coffey, railroad worker

5a. Sample of dialect
“Shure, an’ don’t I know that? an’ wasn’t I often on one meself?” rejoined Coffey. “Bedad, ‘tis I could tell ye many a quare thing of a troop train, and och! the tales I’ve heard aboard them would curl yer hair.” […]

“They are so,” drawing out a short pipe, “an’ I mind them well, when they were out before—lyin’ next to us at Secunderabad. Nice ‘boyos’ for racing, and gambling and divilment! but a rale fine regiment. Faix, that’s seventeen year ago, this cold weather.” (p. 5)

5b.1 Orthography
Eye dialect shure
Ellision an’, ‘tis, lyin’
Respelling meself, ye, yer, divilment, rale

5b.2 Grammar
Non standard plural seventeen year ago

5b.3 Vocabulary
Lexis Bedad; och; mind (recall); Faix
Idiom many a quare thing; this cold weather

5c. Dialect area represented
Irish national variety

5d. Density of dialect representation
Moderately marked

5e. Location of dialect
In dialogue

5f. Characteristics of dialect speakers
Male, minor character, working class

5g. Consistency of representation
The density of representation in the dialect of Coffey – the Irish railroad worker features at 5 above – becomes less marked as the narrative progresses. By p. 7, it is almost unmarked:

"The dog is his pal—the crabbed terrier that was left behind, and thinks himself a gentleman; he mislikes natives, but he has took kindly to Gojar [...]"

Here, only the verb form (‗has took‘) marks the variety, cf extract above.

6. Narrative comments on dialects and varieties
"Begor, she’s the early late train!‖ exclaimed Coffey, thereby revealing his nationality. The use of the ‗Begor!‘, then is assumed to immediately identify the variety as Irish. (p. 4)

Also, narrative comment about the train’s guard, whose dialogue is presented in unmarked StE:

[...] replied the guard, whose speech betrayed the fact that he was a gentleman
[...] (p.4-5)

7. Other points of interest
None noted

Bullough Collection No. 141, 142 and 143 (three volumes) Continental adventures: a novel by Charlotte A. Eaton

1. Publication details
Author: Eaton, Charlotte A.
Title: Continental adventures: a novel, in three volumes
Publication: London: Hurst, Robinson, 1826
First published: 1826
Library reference: 200350737

2. Genre / subgenre
Semi-fictional travel writing

3. Brief synopsis
A fictionalised account of the author’s travels around Continental Europe. Eaton describes this as ‘[a]ttempting to combine the real scenes and adventures of an actual tour, with a fictitious story and imaginary characters’ (Vol I, p. vii). Her traveller-heroine, Caroline St. Clair, narrates.

4. Overview of varieties and dialects
Only incidental characters are represented as speakers of non-standard English. For the most part, these are reports of fellow travellers and observations of chance encounters. Unusually, Eaton – or at least her narrator, Caroline – often comments on the varieties she represents in characters’ dialogue.

5. Variety #1: Tom Blossom, member of loud family on board ship

5a. Sample of dialect
[Note that his variety is represented in the narrative, rather than as dialogue per se].
At the Table d’ Hote, young Blossom and his friend, whom he designated as ‘Mr. Whitestaple,’ or as he called it ‘Vitestaple, an eminent silk-mercer from Vood Street,’ found fault with every thing and every body. ‘The vine was winegar,’—‘the wedgittubles vorse than vormvood,‘—‘and the weal not worth heating.’—Then, as to Chamouni, ‘the vooden ouses vere orrid, the vinders igh, and the vomen ideous.’ (p. 215)

5b.1 Orthography
v / w marking Vood; vine; vorse; vormvood winegar; wedgittubles (note also respelling)
Elision ouses; orrid; igh; ideous (note no apostrophe used)
h-addition / deletion heating for eating; igh for high

5b.2 Grammar
None noted

5b.3 Vocabulary
None noted

5c. Dialect area(s) represented
Social

5d. Density of dialect representation
Moderately marked

5e. Location of dialect
Variety occurs in narrator’s report of dialogue

5f. Characteristics of dialect speakers
Male character, peripheral

5g. Consistency of representation
Consistent – no evidence of of code-switching

5. Variety #2: Biddy Blossom, traveller the narrator considers pretentious and ‘vulgar’

5a. Sample of dialect
‘La Tom! now ow can you be so frumpish? What arm can there be in touching your harm? One would think you were made of hegg shells.’ (p. 215)

5b.1 Orthography
Elision ow; arm (note no apostrophe)
h-addition / deletion arm for harm and harm for arm; hegg
5b.2 Grammar
None noted

5b.3 Vocabulary
Idiom La

5c. Dialect area(s) represented
Social

5d. Density of dialect representation
Lightly marked

5e. Location of dialect
Variety occurs in dialogue, and also in narrator's report of dialogue

5f. Characteristics of dialect speakers
Female character, minor

5g. Consistency of representation
Consistent

5. Variety #3: Scottish farmer

5a. Sample of dialect
'Dinna loup Miss Beedy, ye canna won down ava.' Just had still wi' ye a wee bit—canna ye bide still? The puir best winna stick ye—Haud a wee, and I'll come up by till 'ye by the back side o' the craig, and bring ye roond—ye maun gang the ither gate, I'm thinking.' (p. 209)

5b.1 Orthography
Elision ava'; wi';
Respelling ither; puir; roond

5b.2 Grammar
None noted

5b.3 Vocabulary
Lexis wee; loup; ?won down ava'; gang

5c. Dialect area(s) represented
Scottish English (national variety)

5d. Density of dialect representation
Heavily marked

5e. Location of dialect
Variety occurs in dialogue

5f. Characteristics of dialect speakers
Male character, peripheral, semi-skilled

5g. Consistency of representation
Consistent; noe code-switching

5. Variety #4: Mr Macgregor, fellow guest

5a. Sample of dialect
'Lord sake! sic nonsense! what a puir fule body he maun be—yon! Aa, but it's a pity the callant hadna' something mair to fash himsel' wi'—forbye sic willy clashery.'
'I'm afraid, Mr Macgregor, you have no soul for poetry,' said Miss St. Clair, laughing.
'Veugh! powitry! pottery mair like—it's a' ye're ordinar' ware, yon'—now't but pipe clay—pipe. pipe. pipe.—what gude will piping do a body? I wadna' gie a bawbee for a firlit o't.' (p. 236)

5b.1 Orthography
Elision hadnâ'; wi'; himsel'; a'; ordinar' (apostrophe marks each instance)
Eye dialect powitry;
Respelling puir fule; mair; gude
[note the elision marked on now't and wadna']

5b.2 Grammar
None noted

5b.3 Vocabulary
Lexis maun; callant; willy clashery; bawbee; firlit; forbye

5c. Dialect area(s) represented
Scottish (national variety)

5d. Density of dialect representation
Heavily marked

5e. Location of dialect
Variety occurs in dialogue

5f. Characteristics of dialect speakers
male character, peripheral

5g. Consistency of representation
Consistent; no code-switching

Variety #5: Scottish Presbyterian Minister; fellow traveller

5a. Sample of dialect
'Purposely!'—he exclaimed. When a Meenister's transported, he ay gangs till anither kirk, where he gets mair steepend. It's like he wad hae keepit his auld kirk lang, else'— (p. 123)

5b.1 Orthography
Elision hae (note no apostrophe)
Respelling Meenister; anither; mair; auld; steepend

5b.2 Grammar
None noted

5b.3 Vocabulary
Lexis ay for always; kirk; lang; gangs for goes

5c. Dialect area(s) represented
Scottish (national variety)

5d. Density of dialect representation
Heavily marked

5e. Location of dialect
Variety occurs in dialogue
5f. Characteristics of dialect speakers
Male character, peripheral

5g. Consistency of representation
Consistent; no code-switching

5. Variety #6: Saunders M’cMuckleman, Scottish traveller, in conversation with Breadalbane

5a. Sample of dialect
‘Weel!—insist!’ said M’cMuckleman, doggedly.
‘Tell me instantly, sir; I will know.’
‘I’d like, fu’ weel, to ken how you’ll do for that, though.’
‘If you don’t answer me this instant, Sir, I’ll have you taken up for theft.’
‘Taken up!—Whoop!’
‘Yes, I’ll have you taken up—I’ll—I’ll knock you down, Sir.’
‘Then you’ll be taken up yer’seil’, aw’m thinking; but if you knock me down wi’ th’ one arm, when I have twa’, ma’ name’s no Saunders M’cMuckleman, that’s aw’. A puir silly bodie, too, sic’ as you!’
‘Silly!’
‘Ay, silly—unco silly!—Yer’e no sic’ a pretty mon as me, ony day—forbye that ye’re silly eenow wi’ that broken pow an’ arm. I was ay a pretty mon.’ (p. 213-4)

5b.1 Orthography
Elision fu”; wi”; th”
Respelling Weel; Aw’m; eenow
Eye dialect bodie
[note elision marked on yer”sel’ – first apostrophe signalling dialect rather than omission / elision]

5b.2 Grammar
None noted

5b.3 Vocabulary
Lexis unco; do for that for do that; to ken; puir; sic’; forbeye; pow
[note silly and pretty have dialect-specific meanings (see 8 below)]

5c. Dialect area(s) represented
Scottish (national variety)

5d. Density of dialect representation
Heavily marked

5e. Location of dialect
Variety occurs in dialogue

5f. Characteristics of dialect speakers
Male character, peripheral

5g. Consistency of representation
Consistent; no code-switching

5. Variety # 7: Lady Hunlocke’s lady’s maid

5a. Sample of dialect
'And if I had’nt a known, sir, from your own gentleman, sir—who told me as how you had been a hunting for me all the world over, and had fallen in love with me, somehow, all on a heap, as it were, at first sight—and were going to marry me, and make a lady on me,—I would’nt have been keeping you company and fondling on you here, at no rate.' (p. 166)

5b.1 Orthography
Elision a for have
[note unusual apostrophisation of had’nt and would’nt]

5b.2 Grammar
Non standard preposition make a lady on me

5b.3 Vocabulary
Idiom all on a heap; at no rate; as how

5c. Dialect area(s) represented
Unspecified (social dialect)

5d. Density of dialect representation
lightly marked

5e. Location of dialect
Variety occurs in dialogue

5f. Characteristics of dialect speakers
female character, peripheral, menial

5g. Consistency of representation
Note a for have in the construction I had’nt a known, while stE have occurs in I would’nt have been in the same sentence in the extract above. No code-switching noted.

6. Narrative comments on dialects and varieties
- Not a narrative comment per se, but interesting to note that Eaton uses inverted commas to indicate the dialect of the subject in a narrative passage. For example:
  He was presented, by Breadalbane, to the Kirk of Kittlerig, his native village;--or rather ‘town,’ for by that respectable title every half dozen of dirty ‘thacked cotter hooses’ is dignified in Scotland. But the ‘wee bit hoosie’ that had sheltered his childhood, was now exchanged for the proud domicile, of the square, stone-built, blue slated manse, with its parlour on each side of the door, and its garden and glebe extending in front. His favourite evening walk was down the glen, where ‘whimpled the bonnie bit burnie’ in which he had so often ‘paidlet,’ when a ‘bare fitted laddie.’ (p. 393-4)
- As Biddy Blossom is introduced, the narrator makes the following comments: I despair of giving you any idea of her bedizened dress, her incongruous attempts to be ‘hiligant’ and ‘haccomplished’, and the enthusiastic eagerness she expressed to go to Ruin (Rouen) […] (p. 21)
- Also (later) on Biddy’s ability to speak French:
  [I]t was impossible for either party to comprehend the other—for Miss Biddy’s French was of a description which could only be interpreted at the ‘Hacademy’ where she was ‘Hedicated’—and bitter were her complaints of the guide’s stoopidity, ‘who,’ she said, ‘couldn’t understand poor (pure) French at all[…] (p. 224)
- And of a Scottish guest at dinner, she makes the this comment:
  [E]ven the broad Scotch of his conversation amused her extremely:—even his vulgarity being that of his language and country […] (p. 216)
- Narrative comment follows the Presbyterian Minister’s dialogue (see variety #5 above):
(Or at least this was the drift of what he said; for though the words I have repeated were all used in his answer, hundreds more were used likewise.) (p. 123)

- And another follows the exchange between M’cMuckleman and Breadalbane (see variety # 6 above):
  Breadalbane could not help laughing at hearing this gaunt, walking scarecrow call himself ‘a pretty mon,’ although aware he used the expression in its Scotch signification, as denoting strength; and, by silly, he meant weak in body, not in mind. (p. 214)

7. Other points of interest
- Scottish varieties presented in a particularly heavily marked style; also note much use of (Scottish) idiom and dialect-specific lexis.
- Eaton uses many Scottish terms, none of which are glossed or explained in the text.
- Internal inconsistencies in dialect representation evident. For example, note differing versions (or at least, differing apostrophisation) of ‘you’re’ in the following:
  Yer’e no sic’ a pretty mon as me, ony day—forbye that ye’re silly eenow wi’ that broken pow an’ arm [emphasis added].

Bullough Collection No. 146 Jackanapes; Daddy Darwin’s Dovecot; and the Story of a Short Life by Mrs J.H. Ewing

1. Publication details
Author: Ewing, J.H.
Author dates: 1841-1885
Title: Jackanapes; Daddy Darwin’s Dovecot; and the Story of a Short Life
Publication: London: Dent, 1915
First published: 1884
Library reference: 200350742

2. Genre / subgenre
Didactic / moral short story.

3. Brief synopsis
Child characters and anthropomorphised village animals feature in tales of family relationships, war, religion, and adventure. Moral / religious commentary follows (parable style)

4. Overview of varieties / dialects
Clear distinction made between main characters (standard English) and working-class peripheral / minor characters who are represented as non-standard speakers.

5. Variety # 1: Nursemaid

5a. Sample of dialect
“You leave off crying this minnit, Miss Jane, or I’ll give you right away to that horrid wicked officer. Jemima! just look out o’ the windy, if you please, and see if the Black Cap’n’s a-coming with his horse to carry away Miss Jane.”

5b.1 Orthography
Elision o’ Cap’n’s
Respelling windy for window (possibly dialect Lexis rather than Respelling)
Eye dialect minnit

5b.2 Grammar
None noted
5b.3 Vocabulary
Idiom leave off
Archaism a-coming

5c. Dialect area(s) represented
Unspecified (social dialect)

5d. Density of dialect representation
Lightly marked

5e. Location of dialect
Variety occurs in dialogue

5f. Characteristics of dialect speakers
Female character, peripheral, menial

5g. Consistency of representation
Consistent; no evidence of code-switching

6. Narrative comments on dialects and varieties
None noted

7. Other points of interest
None noted

Bullough Collection No. 157  The Provost and other Tales by John Galt

1. Publication details
Author: Galt, John
Author dates: 1779-1839
Title: The Provost and other Tales
Publication: Edinburgh; London: William Blackwood, 1868
First published: 1822

2. Genre / subgenre
Literary fiction

3. Brief synopsis
Purports to be the edited collection of diaries, anecdotes, philosophy, and observations of Scottish Provost Pawkie, a magistrate (deceased) of Edinburgh. Much social commentary.

4. Overview of varieties / dialects
Scottish as a national variety heavily represented (more specifically, Edinburgh variety).

5. Variety #1: Widow of Provost Pawkie (reported speech in introduction and in main narrative)

5a. Sample of dialect
she has been, as she told us herself, "beeking in the lown o’ the conquest which the gudeman had, wi’ sic an etting o’ pains and industry, gathered for his family." (p. 1)
"Na, na, gudeman, ye need na be sae mim; every body kens, and I ken too, that ye’re etting at the magistracy. It’s as plain as a pikestaff, gudeman, and I’ll no let ye rest if ye dinna mak me a bailie’s wife or a’ be done”-- (p. 6)

5b.1 Orthography
Elision wi” o’ ye’re; a’;
Respelling *mak*

5b.2 Grammar
None noted

5b.3 Vocabulary
*dialect lexis* *beeking lown sic ettling mim ken*

5c. Dialect area(s) represented
Edinburgh

5d. Density of dialect representation
Heavily marked (although grammar and orthography are lightly marked, the degree of dialect lexis is dense)

5e. Location of dialect
Dialect in the reported speech of the ‘editors’ in this instance

5f. Characteristics of dialect speakers
Female, elderly, peripheral character

5g. Consistency of representation
No evidence of code-switching

5. Variety #2: Provost Pawkie; ‘his’ first-person narration

5a. Sample of dialect
Being thus settled in a shop and in life, I soon found that I had a part to perform in the public world; but I looked warily about me before casting my nets, and therefore I laid myself out rather to be entreated than to ask; for I had often heard Mr Remnant observe, that the nature of man could not abide to see a neighbour taking place and preferment of his own accord. I therefore assumed a coothy and obliging demeanour towards my customers and the community in general; and sometimes even with the very beggars I found a jocose saying as well received as a bawbee, although naturally I dinna think I was ever what could be called a funny man, but only just as ye would say a thought ajee in that way. However, I soon became, both by habit and repute, a man of popularity in the town, in so much that it was a shrewd saying of old James Alpha, the bookseller, that “mair gude jokes were cracked ilka day in James Pawkie’s shop, than in Thomas Curl, the barber’s, on a Saturday night.” (p. 4)

5b.1 Orthography:
Respelling *mair howsever gude*

5b.2 Grammar
None noted

5b.3 Vocabulary
*Dialect lexis* *coothy bawbee ajee ilka*
Archaism *ye* (although possible rapid speech phenomena?)

5c. Dialect area(s) represented
Edinburgh

5d. Density of dialect representation
Heavily marked (although grammar and orthography are lightly – or not at all - marked, the degree of dialect lexis is dense)

5e. Location of dialect
Dialect in reported speech of character James Alpha, but also in the narrative (which is first-person, focalised through the eponymous Provost).
5f. Characteristics of dialect speakers
Male, primary character

5g. Consistency of representation
Code-switching: The Provost's narrative switches, as in this extract, from high-register standard English into his Scottish variety, and then returns just as abruptly to standard English

6. Narrative comments on dialects and varieties
None noted

7. Other points of interest
- Scottish / Edinburgh dialect words frequently appear in narrative sections. For example:
  There was, however, a gleg old carlin among the gossips then present, one Mrs Sprowl, the widow of a deceased magistrate, and she cried out aloud: -- (p. 6)
  Here, as throughout, there is no explanation or translation of the dialect terms.
- The volume includes two other short stories (‗The Steam-Boat‘ and ‗The Omen‘). In the first of these there is a lengthy narrative ‗The Soldier‘s Mother‘ included (among many other narratives from fellow travellers). This claims to be the woman’s own story, and at the outset, is heavily marked for Scottish regional dialect. The narrative has fewer and fewer markers as it continues. Three extracts are shown below; the first from the beginning of the woman’s story, the second from the mid-point, and the third from the end:
  My gudeman has frien’s in East-Lothian and upon a notion of visiting them between haytime and har’st, I set out frae hame, about three weeks syne (p. 162)
  As we were sitting, communing with the dead and gone, he happened to notice a bit of a soldier’s coat, and, pulling it out of the yird, drew with it an old rusty gully knife (p. 165)
  As I carried my bundle aye in my hand, I had nothing to make ready for the voyage; so I steppit on board (p. 168)

Bullough Collection No. 217  Gurney Married by Theodore Hook

1. Publication details
Author: Hook, Theodore Edward
Title: Gurney Married; a sequel to Gilbert Gurney
Publication: London: George Routledge, (19--?)
First published: 1838
Library reference: 200350906

2. Genre / subgenre
Silver fork novel

3. Brief Synopsis
First-person narrative; sequel to Gilbert Gurney which is believed to be Hook’s first autobiographical novel. Makes universal comments on marriage as an institution (often satirically)

4. Overview of dialects / varieties
Non-standardness occurs in the dialogue of only one character (Tom Falwasser), who is step-son of Cuthbert, Gilbert’s brother and benefactor. Although domestic or menial workers’ brief dialogue is slightly marked for dialect, Tom’s is consistently marked heavily throughout.

5. Variety #1: Tom Falwasser

5a. Sample of dialect
“He’s a rum-un to look at,” said Tom; “a hold chap and wears a wig, all fuzzy out, and we sticks pens hinto it, whichever on us his behind him hat lesson time.”

“Is he much in school himself?” said I.

“Not a great deal,” said Tom; “he’s a good deal hover at the White Art! he’s a dab at billiards, and e’s halmost halways at it; yet he wollops hus like sacks if he kitches us playing marvels for hanything.” (p. 31).

“Sha’n’t” said Tom. "I wont be physicked—not for nobody;--the pimples is come hout and they may go hin agin for all I care, only they hitches like winkin." (p. 98).

5b.1 Orthography
Elision e’s; sha’n’t (note double elision, and cf wont)
Respelling kitches (note almost eye dialect)
H-omission and addition a hold chap; hinto; hover at the White Art; halmost halways (but note inconsistency: ‘he wollops hus [...] he kitches us’ where h fronts us in one instance, but not in the other within the course of two similarly constructed clauses within one sentence).

5b.2 Grammar
Non standard conjugation we sticks; the pimples is
Double negative not for nobody

5b.3 Vocabulary
Dialect lexis rum-un; agin
Idiom hitches like winkin

5c. Dialect area(s) represented
Unspecified

5d. Density of dialect representation
Moderately marked

5e. Location of dialect
Dialect entirely in dialogue

5f. Characteristics of dialect speakers
Male, young, minor character

5g. Consistency of representation
No evidence of code-switching (but note internal inconsistency at 5b.1)

6. Narrative comments on dialects and varieties
None noted.

7. Other points of interest
Point of interest: Tom Falwasser is adopted into Cuthbert’s family together with his two sisters. Neither sister’s dialogue is marked for non-standardness.

Bullough Collection No. 234  Tom Bullkley of Lissington by R. Mounteney Jephson

1. Publication details
Author: Jephson, R. Mounteney
Title: Tom Bullkley of Lissington
Publication: London: George Routledge, 1903
First published: 1873
Library reference: 200350931
2. Genre / subgenre
Military novel

3. Brief synopsis
Describes hardships and frustrations of military life, but with strong focus on the benefits of comradeship.

4. Overview of varieties / dialects
On the whole, non-standard or dialect representation occurs as a social variety (officers’ dialogue is rendered in standard English, while the troops’ dialogue is marked for accent or dialect); an interesting exception is the military doctor, O’Toole, whose Irish accent / dialect is marked.

5. Variety # 1: troops in conversation

5a. Sample of dialect
“I ain’t got no patience with him! What would become of us all if he was to break his neck? Why it wouldn’t be like the same regiment without him!”
“I wouldn’t serve another day in a troop but his,” said another; “not if they was to make me sergeant-major of it!”
“Well done, sir! Hooray for the Cap’en! He’s reached Mr. Molter.”
“Well done, sir!”
“He’s letting him down by the rope.”
“My eye! what a almighty smash the Cap’en would come now if he was to lose his hold!”
“And as I’m a sinner, he’s only got a piece of lead piping to hold on to with one hand!”
“Och! Holy Frost! he’d ought to be an Oirishman for the loikes ‘o that!”
“Well, Mr. Molter, wotever took you up there? You’ve got to thank the Cap’en for getting’ you down again.” (p.80)

5b. Orthography
Elision Cap’en; o’
Eye dialect wotever
Respelling loikes; Oirishman

5b.2 Grammar
Non standard conjugation not if they was
Non standard determiner a almighty
Non standard auxiliary verb order he’d ought to be
Double negative I ain’t got no patience

5b.3 Vocabulary
Idiom My eye! Holy Frost!
Lexis Och;

5c. Dialect area(s) represented
Social (generic ‘troops’) + ‘Oirish’

5d. Density of dialect representation
Lightly marked

5e. Location of dialect
Variety occurs only in dialogue

5f. Characteristics of dialect speakers
Male characters, peripheral, manual /semi-skilled

5g. Consistency of representation
Dialogue of un-named troops remains fairly consistent
5. Variety #2: Dr O'Toole, Assistant surgeon of the regiment

5a. Sample of dialect
Well, Clennell, ould boy! I've been seeing about it all the morning for ye. Shure, the procdings of the Board have been made out in duplicate and thripple; and the mimbers have all soigned them, and the principal medical officer's counter-soigned them, and the prisident's soigned them [...]” (p. 123)

5b.1 Orthography
Eye dialect shure; ould
Respelling procadings; mimbers; soigned

5b.2 Grammar
None noted

5b.3 Vocabulary
Idiolect thripple

5c. Dialect area(s) represented
Irish ('somewhat Hibernian' (p. 122))

5d. Density of dialect representation
Lightly marked

5e. Location of dialect
Variety occurs only in dialogue

5f. Characteristics of dialect speakers
Male character, minor, educated

5g. Consistency of representation
Remains consistent; no evidence of code-switching

6. Narrative comments on dialects and varieties
None noted

7. Other points of interest
None noted

Bullough Collection No. 235 After London and Amaryllis at the Fair by Richard Jefferies

1. Publication details
Author: Jeffries, Richard
Author dates: 1848-1887
Title: After London and Amaryllis at the Fair
First published: 1885 and 1886 respectively

After London (pages 1-197)
2. Genre / subgenre
Dystopia/utopia – fantasy adventure story set in the future after the fall of modern society following some unspecified disaster.

3. Brief synopsis
First section describes the various tribes now living in the British Isles from the point of the utopian/dystopian future and speculates about past history (our present).
Second section follows the adventures of a young nobleman Felix as he tries to find a place in the world.

4. Overview of varieties / dialects
No real varieties represented. Given the interest in varieties in *Amaryllis at the Fair* this seems like a deliberate decision. The one comment on it comes when Felix meets a stranger. The direct speech of the dialect-speaking stranger is never represented.

The stranger was clad in a tunic, and wore a hat of plaited straw. He was very tall and strongly built; his single weapon, a spear of twice his own length. His beard came down on his chest. He spoke to Felix in a dialect the latter did not understand. Felix held out his hand as a token of amity, which the other took. He spoke again. Felix, on his part, tried to explain his shipwreck, when a word the stranger uttered recalled to Felix’s memory the peculiar dialect used by the shepherd race in the neighbourhood of his home. He spoke in the dialect, which the stranger in part at least understood, and the sound of which at once rendered him more friendly. By degrees they comprehended each other’s meaning the easier, as the shepherd had come the same way and had seen the wreck of the canoe. (p. 178)

*Amaryllis at the Fair* (pages 199-344)

2. Genre / subgenre
Series of rural scenes

3. Brief synopsis
Not very much structure to it – more just a series of observations about the life of a young girl (Amaryllis), including her family and potential suitors, with a lot of rural detail. Amaryllis’s parents argue, she goes to a fair, offends her wealthy grandfather, is lusted after by various men, falls in love with a distant cousin who is dying of consumption. (The author himself died of consumption shortly after the publication of the novel).

4. Overview of varieties / dialects
Third-person narration, frequently focalised through Amaryllis. Amaryllis uses St.E. but father slips between St.E. and heavily marked rural dialect, and rural dialect is spoken by peripheral characters. Also a couple of instances of mild representation of Cockney.

5. Variety #1: un-named rose growers

7a.”No call for damask roses – wouldn’t pay to grow they. Single they was. I thinks. No good. These be cut every morning and fetched by the flower-girls for gents’ button-holes and ladies’ jackets. You won’t get no damask roses; they be died out.” [p. 201]  

5b.1 Orthography
None noted

5b.2 Grammar
*Non standard conjugation* Single they was. I thinks
*Non standard to be* these be cut. they be died out
*Non standard double negatives* You won’t get no damask roses

5b.3 Vocabulary
None noted

5c. Dialect area(s) represented
Very generic non-standard. Not even very clear whether it is supposed to be rural or urban.

5d. Density of dialect representation
Lightly marked

5e. Location of dialect
Variety occurs only in dialogue

5f. Characteristics of dialect speakers
Unspecified for gender, class, age, or place of origin, peripheral

5g. Consistency of representation
No evidence of code-switching

5. Variety #2: Iden, Amaryllis’s father

5a. Sample of dialect
"Flowers bean’t no use on; such trumpery as that; what do’ee want a-messing about arter thaay? You’ll be no good on; you ain’t never got an apron on.’ [p. 204]
“Forty-folds,” he repeated; “they come forty to one. It be an amazing theng how thengs do that; forty grows for one. Thaay may be an old-fashioned potato; you won’t find many of thaay, not true forty-folds. Mine comes true, ‘cause I saves um every year a’ purpose.” [p.210]
“What, bean’t you going to yet (eat) up that there juicy bit, you?” [p. 210]
“Farty-folds –”
“Farty-folds!” said Mrs Iden, imitating his provincial pronunciation with extreme disgust in her tone.
“Aw, yes, too,” said Iden. “Varty-volds be ould potatoes, and thur bean’t none as can bear um.”
The more she showed her irritation at his speech or ways, the more he accentuated both language and manner. [p.210-211]
“Better drow that there fool stuff in the vire, and zee if you can’t help your mother. Better do zummat to be some use on.” [p. 302]

5b.1 Orthography
Ellision a’ (on) (marked by apostrophe)
    um (them), (no apostrophe)
Respelling thaay, theng, yet (eat), farty-folds/ varty-volds
Eye dialect ould (old)

5b.2 Grammar
Non standard conjugation I saves um, they comes
Non standard to be It be an amazing theng, Flowers bean’t no use
Non standard double negatives you ain’t never got an apron on, Flowers bean’t no use

5b.3 Vocabulary
trumpey, a-messing

5c. Dialect area(s) represented

5d. Density of dialect representation
Varies between strongly marked dialect and St.E.

5e. Location of dialect
Variety occurs only in dialogue
5f. Characteristics of dialect speakers
Male, well-educated but in reduced circumstances, central character

5g. Consistency of representation
Iden code-switches on a linguistic continuum between a heavily marked rural accent and standard English. Example of standard English: “They are full of sap – fresh sap – the juice which the plant extracts from the earth as the active power of the sun’s rays increases.” [p. 211].

5. Variety #3: Local dialect spoken by several peripheral characters who receive 1-5 utterances each, including John Duck (one of Amaryllis’s suitors), local doctor, local gossip, labourer George/Jearje, Bill Nye (mower).

5a. Sample of dialect
“You going, m’m? I just come up to ask if you’d ride in my dog-trap?” [John Duck, p. 231]

“So I wull” [John, Duck p.232]
“Knowed how to build walls in those days.” [John Duck, p.232]
“Thank you ma’am; dest about a good bit a’ bacon, this year.” [George/Jearje, p. 298]
“Th’zun do look main red in the marning, surely.” [Bill Nye, p. 338]

5b.1 Orthography
Elision m’m, a’ (marked by apostrophe)
Respelling wull, jest, dest (elsewhere just), zun, marning

5b.2 Grammar
Non standard tense I just come up
Non standard pronoun Her wull go across the fields
Non standard verb forms knowed

5b.3 Vocabular

5c. Dialect area(s) represented
Generic rural non-standard, presumably west country.

5d. Density of dialect representation
Medium to strongly marked dialect applied to a range of characters. No attempt made to distinguish between the characters speech.

5e. Location of dialect
Variety occurs only in dialogue

5f. Characteristics of dialect speakers
Peripheral characters.

5g. Consistency of representation
No overt evidence of code-switching

5. Variety #4: Nobbs the valet, valet to man-about-town Raleigh

5a. Sample of dialect
“Jove! wouldn’t I cut a swell! I’d do it, I would. I’d make that Whitechapel of his spin along, I rather guess I would. I’d liquor up. Wouldn’t I put a thou on the Middle Park Plate? Ah! wouldn’t I, Tommy, my boy! Just wouldn’t I have heaps of wimmen; some in the trap, and some indoors, and some to go to the theatre with – respectable gals, I
mean – crowds of ‘em would come if Raleigh was to hold up his finger.’

5b.1 Orthography
Elision ‘em (marked by apostrophe)
Respelling gals
Eye dialect wimmin

5b.2 Grammar
Non standard subjunctive if Raleigh was to hold up

5b.3 Vocabulary
Mostly slang: swell, thou.

5c. Dialect area(s) represented
Cockney

5d. Density of dialect representation
Lightly marked.

5e. Location of dialect
Variety occurs only in dialogue

5f. Characteristics of dialect speakers
Male, servant aspiring to master’s lifestyle, peripheral character.

5g. Consistency of representation
No overt evidence of code-switching

6. Narrative comments on dialects and varieties
Iden’s code-switching is extensively commented on in the early part of the narrative. For example:

‘Ah, yes,’ said Iden, putting his left hand to his chin, a habit of his when thinking, and suddenly quite altering his pronunciation from that of the country folk and labourers amongst whom he dwelt to the correct accent of education. ‘Ah, yes; the daffodil was your great-uncle’s favourite flower’. [p. 204]

The more she showed her irritation at his speech or ways, the more he accentuated both language and manner. [p. 211]

[...] suddenly changing his pronunciation as he became interested in his subject and forgot the shafts of irritation shot at him by his wife [p. 211]

Occasional comments explaining local variety:

“Better drow that there fool stuff in the vire, and zee if you can’t help your mother. Better do zummat to be some use on. Pity as you wasn’t a boy chap to go out an yarn summar. Humph! humph!!” growl, mutter, growl. “Drow” was local for throw, “summat” for something, “yarn” for earn. Unless I give you a vocabulary you may not be able to follow him. [p. 302]

7. Other points of interest
• Iden code-switches, but his daughter Amaryllis and wife consistently use standard English.
• Amaryllis mocks John Duck’s “broad pronunciation” with the word “‘Marning.” p. 235]
• Iden's choice to use rural dialect seems to be partly motivated by misanthropy “Other people are nothing to me.” [p. 215]
• Character described as speaking ‘in American accents’ but no attempt made to represent this on the page [p. 329]
• Introduction to the novel states that the author ‘came from a long line of substantial Wiltshire yeoman’ so presumably he is observing from life. Certainly some of the linguistic comments seem to suggest personal observation: “Locally the ‘d’ and ‘j’ were often interchangeable, dest for jest, or just” [p. 298]

Bullough Collection No. 241 Two Years Ago by Charles Kingsley

1. Publication details
Author: Kingsley, Charles
Author dates: 1819-1875
Title: Two Years Ago
Publication: London: Cassell, 1909
First published: 1857
Library reference: 200350938

2. Genre / subgenre
Political / social novel

3. Brief synopsis
Moralising and didactic tale of characters in a West Country town.

4. Overview of varieties / dialects
The only characters who are represented as speaking anything other than standard are fishermen living in a Devon village; the representation of regional dialect would seem to vary slightly from character to character.

5. Variety # 1: un-named fisherman / sailors on pier]

5. Sample of dialect
“Steady! Steady. He come with my loord, mind.”
“He might a’ taken in his loordship, and be a Roossian spy to the bottom of him after all. They mak’ munselves up into all manner of disguisements, specially beards. I’ve seed the Roossians with their beards many a time.”
“Maybe ‘tis witchcraft. Look to mun, putting mun’s head under that black bag now! He’m after no good, I’ll warrant. If they ben’t works of darkness, what be?”
“Leastwise he’m no right to go spying here on our quay, and never ax with your leave, or by your leave. I’ll just goo mak’ mun out.”
And Claude, who had just retreated into his tent, had the pleasure of finding the curtain suddenly withdrawn, and as a flood of light rushed in, spoiling his daguerreotype plate, hearing a voice as of a sleepy bear—
“Ax your pardon, sir; but what be you arter here?”
“Murder! shut the screen!” But it was too late; and Claude came out, while the eldest-born of Anak stood sternly inquiring,—
“I say, what be you arter here, mak’ so boold?”
“Taking sun-pictures, my good sir, and you have spoilt one for me.”
“Sun-pictures, saith a?” in a very incredulous tone.
“Daguerreotypes of the place, for Lord Scoutbush.”
“Oh!—if it’s his lordship’s wish, of course! Only things is very well as they are, and needs no mending, thank God. Only, ax pardon, sir. You see, we don’t generally allow no interfering on our pier without lave, sir; the pier being ourn, we pays for the repairing. So, if his lordship intends making of alterations, he’d better to have spoken to us first.” “Alterations?” said Claude, laughing; “the place is far too pretty to need any improvement.” “Glad you think so, sir! But whatever be you arter here?” “Taking views! I’m a painter, an artist! I’ll take your portrait, if you like!” said Claude, laughing more and more.
"Bless my heart, what vules we be! 'Tis a paainter gentleman, lads!" roared he.
"What on earth did you take me for? A Russian spy?" The elder shook his head;
grinned solemnly; and peace was concluded.
"We'm old-fashioned folks here, you see, sir; and don't like no new-fangled
meddlecomes. You'll excuse us; you'm very welcome to do what you like, and glad to
see you here." And the old fellow made a stately bow, and moved away.

5b.1 Orthography
Elision a'; mak'
Eye dialect pictures [note preceding (stE) pictures]; paainter
Respelling loord; Roossian; ax; arter; boold
V for f vules

5b.2 Grammar
Non standard conjugation he come; I'Ve seed; we pays
Non standard pronoun munselves; mun; ourn; a
Non standard copula verb he'm; we'm; you'm;[ and negation ben’t]
Double negative we don’t generally allow no interfering

5b.3 Vocabulary
Idiom To the bottom of him; disguisements; after no good
Lexis meddlecomes;
Archaism saith

5c. Dialect area(s) represented
Regional; West Country (probably Devon)

5d. Density of dialect representation
Moderate - heavily marked

5e. Location of dialect
 Variety occurs in dialogue

5f. Characteristics of dialect speakers
Male characters, peripheral, manual /semi-skilled

5g. Consistency of representation
 Dialogue of un-named fishermen remains fairly consistent; no code-switching

6. Narrative comments on dialects and varieties
When reporting the speech of Mr Bowie, Kingsley makes the following comment:
So Mr. Bowie went forth in his might that very even
ning, and finding two of the
Oxford men, informed them in plain Scotch, that, "Gin he caught them, or any
ither such skellums, philandering after his leddies, or his leddies' maids, he'd
jist knock their empty pows togither." To which there was no reply but
silence[...]

7. Other points of interest
None noted

Bullough Collection No. 517  The Cambridge Freshaman: or Memoirs of Mr.
Golightly by Martin Legrand

1. Publication details
Author: Martin Legrand
Author dates:
Title: The Cambridge Freshman: or Memoirs of Mr. Golightly
Publication: London: Tilsley Brothers, 1872
First published: 1871
2. Genre / subgenre
Literary fiction

3. Brief Synopsis
Humorous, satirical account of Samuel Adolphus Golightly’s experiences as he is introduced to life in his Cambridge College.

4. Overview of varieties / dialects
Lower class or less well-educated characters have their dialogue marked for dialect. Stock characters have non-specific social markers (e.g. porter: ‘he were a rum, he were, if ever there wor one’ (p. 33); ‘ruffian’: “It was some people’s heads, and not hairs, as wanted a-greasin’!” (p. 48)).

5. Variety #1: Mr Sneek, domestic staff (Golightly’s ‘gyp’)

5a. Sample of dialect
“Now, that’s just Cribb, that is,” he said. “Now you wouldn’t believe it, sir—you wouldn’t, indeed—she takes no more notice of gen’l’m’n a-callin’ nor nothink at all. Leaves ’em up there, up them stairs, for instance, or down them stairs, as the case might be, you know, sir, a hootin’ and shoutin’ their very insides out, till I says, ‘Now, Cribb, Muster So-and-so’s a-callin’ of you.’” (p. 54)

5b.1 Orthography
Respelling nothink; Muster
Elision gen’l’m’n (particularly unusual to see elision marked three times on one word); ’em: a hootin’ and shoutin’ (note and not an)
Repetition of that and wouldn’t

5b.2 Grammar
Non standard determiner them stairs
Non standard conjugation I says
Double (triple?) negative takes no more notice of gen’l’m’n a-callin’ nor nothink at all.

5b.3 Vocabulary
Archaic use of a- a-callin”; a hootin’
Idiom a-callin’ of you

5c. Dialect area represented
Social, rather than regional dialect (although suggestion of Cockney with nothink and gawspel (p. 55))

5d. Density of dialect representation
Moderately-heavily marked

5e. Location of dialect
Dialect in dialogue only

5f. Characteristics of dialect speakers
Male, minor, domestic staff

5g. Consistency of representation
Consistent

5. Variety #2: Mrs Cribb, domestic staff (Golightly’s bedmaker)
5a. Sample of dialect
“I hope that officious Sneek aint been a purloinin’ of my character, sir.

[...]
“I was almost knocking these here bottles over. John Sneek might have put ‘em in a safer place. You’re a-going to have ‘em put into the bins, I s’pose, sir.” Mrs Cribb continued. “Now there was keys to them bins when fust Mr. Grantley come into these rooms; but he never wanted to lock up nothink with no keys. But keys—bless you, sir!—keys aint no use where John Sneek is. I’ve know’d him many years, sir.” (p. 58)

5b.1 Orthography
Respelling nothink; Muster; fust
Elision aint (note no apostrophe); ’em; s’pose;
Eye dialect know’d

5b.2 Grammar
Non standard determiner these here
Non standard conjugation there was; them bins; Mr Grantley come; I’ve know’d
Double (triple?) negative he never wanted to lock up nothink with no keys; aint no

5b.3 Vocabulary
Archaic use of a- a purloinin’; a-going
Idiom a-purloinin’ of my character

5c. Dialect area represented
Social, rather than regional dialect (although suggestion of Cockney with nothink)

5d. Density of dialect representation
Moderately-heavily marked

5e. Location of dialect
Dialect entirely in dialogue

5f. Characteristics of dialect speakers
Female, domestic staff, minor character

5g. Consistency of representation
Consistent

6. Narrative comments on dialects and varieties
Meta-narrative comment on variety: He was completely dumbfounded—to use a Scotch phrase—by the shock his astonished nerves received. (p. 99)

7. Other points of interest
None noted

Bullough Collection No. 269  The Confessions of Harry Lorrequer, by Charles Lever

1. Publication details
Author: Charles Lever
Author dates: 1806-1872
Title: The Confessions of Harry Lorrequer
Publication: London: Walter Scott, 19--?
First published: 1839
Library reference: 200350865
2. Genre / subgenre
Fictional biography

3. Brief Synopsis
Travels, adventures and wartime experiences of narrator, Harry Lorrequer.

4. Overview of varieties / dialects
Very little dialogue in this text, so examples of dialect are brief.

5. Variety #1: priest, Father Luke
5a. Sample of dialect
“And big bad luck to ye, Major Jones, for the same, every day ye see a paving stone,” was the faint sub-audible ejaculation of Father Luke, when he was recovered enough to speak.

“Sure ye’ll let us pass, my good lad, and ye’ll have a friend in Father Luke the longest day ye live, and ye might have a worse in time of need; ye understand.” (p.55)

5b.1 Orthography
Respelling ye; ye’ll

5b.2 Grammar
None noted.

5b.3 Vocabulary
Idiom big bad luck to ye; the longest day ye live; a worse in time

5c. Dialect area represented
Irish – e.g above, Limerick

5d. Density of dialect representation
Lightly marked

5e. Location of dialect
Dialect entirely in dialogue

5f. Characteristics of dialect speakers
Male, middle-aged, professional (but note this is national, not regional or social dialect)

5g. Consistency of representation
Consistent; code-switching not noted

6. Narrative comments on dialects and varieties
Reference to ‘dialect of his country’:
The fathers had stopped to consult together, what they should do in this trying emergency--when their whisper being overheard, the sentinel called out gruffly, in the genuine dialect of his country, “who goes that?” (p. 55)

7. Other points of interest
Interesting to note that Harry Lorrequer’s servant does not have his dialogue marked for dialect or non-standardness – in fact, it is a fairly high-register StE:

“But, my dear Lorrequer, this will be a serious--a devilish serious affair. You know what kind of man Colonel C. is: and you are aware, too, you are not one of his prime favourites. He is firmly convinced that you intended to insult him, and nothing will convince him to the contrary. We told him how it must have occurred, but he will listen to no explanation.” (p.15)
Bullough Collection No. 274  The Coming Race, by Edward Bulwer Lytton

1. Publication details
Author: Edward Bulwer Lytton, Baron
Author dates: 1803-1873
Title: The Coming Race
Publication: Edinburgh; London: Blackwood, 1871
First published: 1870
Library reference: 200350870

2. Genre / subgenre
Science fiction (literary utopia)

3. Brief Synopsis
Traveller / observer's account of a highly developed race (the 'Vril-ya') living beneath the surface of the Earth. Much discussion of the socio-political structures of the community, and particular emphasis on their language, supposed to be directly descended from Aryan.

4. Overview of varieties / dialects
Very little dialogue in this narrative, but interesting from the point of view of its narrative comments on dialects (i.e. the place of dialects within an entirely fictional invented language).

5. Variety
5a. Sample of dialect
No actual varieties of English in this test – rather, where the language differs from standard English it is neologism (or 'Vril-ya', the invented language of the future-based subterranean community).

5c. Dialect area represented
See note at 5.

5d. Density of dialect representation
See note at 5.

5e. Location of dialect
See note at 5.

5f. Characteristics of dialect speakers
See note at 5.

5g. Consistency of representation
See note at 5.

6. Narrative comments on dialects and varieties
Lytton's text is unusual in that it pays detailed attention to the form and development of language (Chapter 12 discusses at length the grammar (especially inflection), vocabulary, and other unusual features of the Vril-ya language). Although this language is – as the narrator frequently notes – very different from English, he also suggests that this 'perfect' language will also have dialects.

First, the premise that Vril-ya has attained perfection:

The language of the Vril-ya is peculiarly interesting, because it seems to me to exhibit with great clearness the traces of the three main transitions through which language passes in attaining to perfection of form (p. 84)

Second, acknowledgement that this 'perfect' language will include dialects:
These subdivided states, petty if we regard either territory or population,—all appertained to one vast general family. They spoke the same language, though the dialects might slightly differ (p.60)

Finally, a suggestion that dialect equates to ‘corruption’ of ‘perfect’ language

I cannot quit this subject [language], however, without observing by what slight changes in the dialects favoured by different tribes of the same race, the original signification and beauty of sounds may become confused and deformed. Zee told me with much indignation that Zummer (lover) which in the way she uttered it, seemed slowly taken down to the very depths of her heart, was, in some not very distant communities of the Vril-ya, vitiated into the half-hissing, half-nasal, wholly disagreeable, sound of Subber. I thought to myself it only wanted the introduction of n before u to render it into an English word significant of the last quality an amorous Gy would desire in her Zummer (pp. 93-94)

7. Other points of interest
None noted

Bullough Collection No. 279 Sir Gibbie by George MacDonald

1. Publication details
Author: MacDonald, George
Author dates: 1824-1905
Title: Sir Gibbie
Publication: London: Dent; New York: Dutton, 1914
First published: 1879
Library reference: 200350875

2. Genre / subgenre
Literary fiction

3. Brief synopsis
The ‘Sir Gibbie’ of the title is abandoned by his drunken father, and eventually meets an evangelising woman. Much discussion of religion.

4. Overview of varieties / dialects
Set in Scotland, and features much representation of Scottish national variety.

5. Variety #1: local family in conversation

5a. Sample of dialect
He pointed to the kennel, and drew back from the door.
"I thank ye," she said heartily, and pressing down the thumbstall of the latch, went in.
"Wha’s that ye’re colleguin’ wi’, Mysie?" asked her mother, somewhat severely, but without lifting her eyes from her wires.
"Ye maunna be speykin’ to loons i’ the street."
"It’s only wee Gibbie, mither," answered the girl in a tone of confidence.
"Ou weel!" returned the mother, "he’s no like the lave o’ loons."
"But what had ye to say till him?" she resumed, as if afraid her leniency might be taken advantage of. "He’s no fit company for the likes o’ you, ’at his a father an’ mither, an’ a chop (shop). Ye maun hae little to say to sic rinthroot laddies."
"Gibbie has a father, though they say he never hid nae mither," said the child.
"Troth, a fine father!" rejoined the mother, with a small scornful laugh.
"Na, but he’s something to mak mention o’! Sic a father, lassie, as it wad be tellin’ him he had nane! What said ye till ’im?"
"I bit thankit 'im, 'cause I tint my drop as I gaed to the schuil i' the mornin', an' he fan't till me, an' was at the chopdoor waitin' to gie me't back. They say he's aye fin'in' things."

"He's a guid-hertit cratur!" said the mother, -- "for ane, that is, 'at's been sae ill brought up."

5b.1 Orthography
Elision wha's; wi'; im; me't; o'
Respelling mak; weel; mither; nae; schuil [note chop is glossed in parentheses as shop]

5b.2 Grammar
Non standard conjugation I gaed; I've seed; we pays
Double negative he never hid nae mither

5b.3 Vocabulary
Lexis maun; fant; thankit; nane; colloquin'; rintheroot

5c. Dialect area(s) represented
Scottish (national variety)

5d. Density of dialect representation
Heavily marked

5e. Location of dialect
Variety occurs in dialogue

5f. Characteristics of dialect speakers
Male/female characters, peripheral, manual /semi-skilled

5g. Consistency of representation
Consistent; no code-switching

6. Narrative comments on dialects and varieties
None noted

7. Other points of interest
Unusually, opening sentence features dialect; the first words of the first chapter appear as follows:

"Come oot o' the gutter, ye nickum!" cried, in harsh, half-masculine voice, a woman standing on the curbstone of a short, narrow, dirty lane, at right angles to an important thoroughfare, itself none of the widest or cleanest.

Bullough Collection No. 290 Peter Simple by Captain Marryat

1. Publication details
Author: Marryat, Frederick (Captain)
Author dates: 1792-1848
Title: Peter Simple
Publication: London and New York: John Lane and the Bodley Head, 1894
First published: 1834
Library reference: 200350886

2. Genre / subgenre
Sea adventure

3. Brief Synopsis
Told in the first person by Peter Simple, who presents himself as being ‘the greatest fool of the family’ and thereby chosen to join the navy. Despite falling for every trick played on him, his native honesty steers him through and, despite nearly being condemned to Bedlam by an unscrupulous relative, he ends up making his fortune and inheriting the family title.

4. Overview of varieties / dialects
Hero meets various dialect-speaking characters in his travels through society and world. Marryat is quite inventive in some of the dialect characters he invents (see, for example, Chucks and Lady Rodney). In fact, there is considerably more invention here than in Marryat’s later novel *Percival Keene*.

5. Variety # 1: Simple’s landlady Mrs Handycock and her cook

5a. Sample of dialect
Before I had been there ten minutes, she told me that she “hadored sailors – they were the defendious and preserviours of their kings and countries,” and that "Mr. Handycock would be home by four o’clock, and then we should go to dinner.” Then she jumped off her chair to bawl at the cook, from the head of the stairs – “Jemima, Jemima! – ve’ll ha’e the viting biled instead of fried.” “Can’t, marm,” replied Jemima: “they be all hegged and crumbed with their tails in their mouths.” “Vell, then, never mind Jemima,” replied the lady. – “Don’t put your finger into the parrots’ cage, my love – he’s apt to be cross with strangers. Mr. Handycock will be home at four o’clock, and then we shall have our dinner. Are you fond of viting?” (p. 6)

5b.1 Orthography
[v] for [w]: viting, ve’ll, vell
Elision: ha’e,
H addition: hadored, hegged

5b.2 Grammar
Non-standard *to be*: they be all hegged

5b.3 Vocabulary
None noted

5c. Dialect area represented
Cockney?

5d. Density of dialect representation
Medium

5e. Location of dialect
Dialogue

5f. Characteristics of dialect speakers
Female - cook but also lady of the lodging house. Husband does is much more standard.

5g. Consistency of representation
Some evidence of code-switching: Mrs Handycock seems more standard when talking to guests but switches to cockney to bawl at cook or talk about kitchen matters (although this is not consistent)

5. Variety # 2: General sailor speak

5a. Sample of dialect
“Larn,” cried the sailor, interrupting us, “no; it may be difficult for such chaps as me before the mast to larn; but you, I presume, is a reefer, and they an’t got much to larn,
"‘cause why, they pipe-clays their weekly accounts, and walks up and down with their hands in their pockets. You must larn to chaw baccy, drink grog, and call the cat a begger, and then you knows all a midshipman’s expected to know nowadays. Aren’t I right, sir?" said the sailor, appealing to the gentleman in the plaid cloak. "I axes you because I see you’re a sailor by the cut of your jib. Beg pardon, sir," continued he, touching his hat, "hope no offence." (p. 13 – drunken sailor that Simple encounters in the bar)

“Sarvitude is servitude all over the word, my old psalm-singer,” replied one. “They sarve their masters, as in duty bound; we sarve the king, ‘cause he can’t do without us; and he never axes our leave, but helps himself.” (unnamed sailor, p. 91)

5b.1 Orthography
Respelling: larn, servant
Elision with apostrophe: an’t, ‘cause.
Elision without apostrophe: baccy
Aaxes for asks

5b.2 Grammar
Non-standard concordance you knows

5b.3 Vocabulary
Sailor slang: grog, baccy, reefer, pipe-clays

5c. Dialect area represented
Occupational dialect

5d. Density of dialect representation
Varies between characters, but often strongly marked

5e. Location of dialect
Dialogue

5f. Characteristics of dialect speakers
Sailors

5g. Consistency of representation
Generally no sign of code-switching and reasonably consistent within individual speakers.

5. Variety #3: McFoy, messmate from Glasgow

5a. Sample of dialect
"Indeed it is, sir," replied McFoy; “and sorely I’ve been pestered. Had I minded all they whispered in my lug, as I came along, I had need been made of money – sax-pence here, sax-pence there, sax-pence everywhere. Sich extortion I ne’er dreamt of.”
"How did you come from Glasgow?"
"By the wheelboat, or steamboat, as they ca’d it, to Lunnon: where they charged me sax-pence for taking my baggage on shore – a wee boxy, nae bigger than yon cocked-up hat. I would fain carry it mysel’, but they wudna let me."

5b.1 Orthography
Elision without apostrophe wudna with apostrophe ca’d, mysel’
Respelling sax-pence, Lunnon, sich

5b.2 Grammar
None noted

5b.3 Vocabulary
5c. Dialect area represented
Scottish

5d. Density of dialect representation
Medium

5e. Location of dialect
Dialogue

5f. Characteristics of dialect speakers
Male, middle-class, peripheral

5g. Consistency of representation
Consistent, but only present briefly.

5. Variety #4: non-native variety spoken by Lady Rodney a ‘true Barbadian born’ and other Barbadians

5a. Sample of dialect
“How do you do, sar? Very happy you come back again,” said she to O’Brien. “I'm very well, I thank you, ma'am,” replied O’Brien, “and I hope to go back the same; but never having put my foot into this bay before, you have the advantage of me.” “Nebber here before, so help me Gad! me tink I know you – me tink I recollect your handsome face – I Lady Rodney, sar. Ah, piccaninny buccra! how do you do?” said she, turning round to me. “Me hope to hab the honour to wash for you, sar,” courtesying to O’Brien. “What do you charge in this place?” “All the same price, one bit a piece.” “What do you call a bit?” inquired I. “A bit, lilly massa? – what you call um bit? Dem four sharp shins to a pictareen.” [p. 325]

See also songs sung by Barbadians pp. 328-9, and see the Methodist speech (sample given in section 7).

5b.1 Orthography
Respelling sar, nebber, Gad, tink, hab, massa, dem
Note: very little use of elision (perhaps because she is somewhat gentrified?)

5b.2 Grammar
Some incomplete / non standard sentences [but note combined with a very polite register] Very happy you come back again (not 'I'm very pleased you came back again’), I Lady Rodney
Non standard pronouns me hope

5b.3 Vocabulary
piccaninny buccra, pictareen

5c. Dialect area represented
Non-native, Barbadian English

5d. Density of dialect representation
Medium-heavily

5e. Location of dialect
Direct speech only

5f. Characteristics of dialect speakers
Female (and also some male) Barbadians, narrative notes that the Barbadians pride themselves on their superiority

5g. Consistency of representation
Quite consistent, no evidence of code-switching

5. Variety #5: Methodist sermon given by 'a tall negro' [p. 544]

6. Narrative comments on dialects and varieties
On introduction Mrs Handycock is described as 'a little meagre woman who did not speak very good English' (p. 5).

Chapter 4 (p. 40 ff) Simple 'puzzled with very common words' (common words but with specialised sailing meanings), including faggot, monkey's tail, double war, horses, stirrups, sister, sheepshank, whips, puddings.

Character of the boatswain Chucks characterised in detail through his language. He appeared to have received half an education; sometimes his language was for a few sentences remarkably well chosen, but, all of a sudden, he would break down at a hard word. (p. 98)

He attempted to be very polite, even when addressing the common seamen, and certainly, he always commenced his observations to them in a very gracious manner, but, as he continued, he became less choice in his phraseology. O'Brien said that his speeches were like the sine of the poet, very fair at the upper part of them, but shocking at the lower extremities. As a specimen of them, he would say to the man on the forecastle, "Allow me to observe, my dear man, in the most delicate way in the world, that you are spilling tar upon the deck — a deck, sir, I may venture to make the observation, I had the duty of seeing holystoned this morning. You understand me, sir, you have defiled his Majesty's forecastle. I must do my duty, sir, if you neglect yours; so take that — and that — and that — (thrashing the man with his rattan) — you d-d hay-making son of a sea-cook. Do it again, d-n your eyes, and I'll cut your liver out."

Chucks accounts for his language as follows:
"But I must defend myself by observing the very artificial state in which we live on board of a man-of-war. Necessity, my dear Mr. Simple, has no law. You must observe how gently I always commence when I have to find fault. I do that to prove my gentility; but, sir, my zeal for the service obliges me to alter my language, to prove, in the end, that I am in earnest. Nothing would afford me more pleasure than to be able to carry on the duty as a gentleman; but that's impossible." (p. 134)

Chucks then tells the story of his childhood and upbringing, which accounts for his code-switching. Chucks ends up as 'Count Shucksen' through a complex set of circumstances (see pp. 620-4).

7. Other points of interest
- p. 60 Peter encounters a ship's crew who speak very politely: "What surprised me most was, that although the men employed appeared to be sailors, their language was very different to what I had been lately accustomed to on board of the frigate. Instead of damning and swearing, everybody was so polite. "Oblige me with a pull of the starboard bow hawswer, Mr Jones.""
- Other varieties briefly represented in the narrative include the language of the prostitutes who try to seduce Peter (p. 85). Celeste as a young girl speaks broken English (p. 203) but later learns English as Peter learns French
- O'Brien adopts both Scottish and Irish accent in telling the story of his ancestors (p. 101 ff.) and occasionally uses Irish words himself e.g. p. 219 spalpeen and Irish pronunciation, e.g. p. 293 'nately' for 'neatly', but not at all consistent. O'Brien also not good at long words though, e.g. p. 259 "If I have any knowledge of phiz – what d'ye call it," (physiognomy)
Letters to O’Brien from Father McGrath also shows evidence of Irish English pp. 403-409 and pp. 548-551.

Muddle the carpenter repeatedly uses Latinate words incorrectly – e.g. mitigate meaning ‘to secure’

Some repeated comments about the French language, e.g. p. 211 ‘The French soldiers appeared to side with O’Brien after they had heard this explanation, stating that no common English sailor could speak such good French.’ Some French phrases introduced p. 223 ff. e.g. “Vous le croyez possible!” but little attempt made to represent a French accent.

Very interesting Methodist sermon given by ‘a tall negro’ [p. 544] which combines features of Barbadian dialect with religious register:

“And now you see, my dear bredren, how unpossible to go to heaven, with all the faith in the world, without charity. Charity mean, give awy. Suppose you no give – you no ab charity; suppose you no ab faith – you all go to hell and be damned. Now den, let me see if you ab charity. Here, you see, I come to save all your soul from hell-fire; and hell-fire dam hot, I can tell you. Dere you all burn like coal, till you turn white powder, and den burn on till you come black again; and so you go on, burn, burn, sometime white, sometime black, for ebber and ebber. The debil never allow Sangoree to cool tongue. No, no cocoa-nut milk, - not a lilly drap of water; debil see you damned first. Suppose you ask, he poke um fire, and laugh. Well den, ab you charity?” [continues for another page pp. 545-47, very interesting]

Bullough Collection No. 291 Percival Keene by Captain Marryat

1. Publication details
Author: Marryat, Frederick (Captain)
Author dates: 1792-1848
Title: Percival Keene
First published: 1842

2. Genre / subgenre
Sea adventure

3. Brief synopsis
First person narrative of Percival Keene who is conceived illegitimately. His mother marries someone else to cover disgrace and he later joins a ship under the command of his real father. Keene, who is very quick-witted and likes to play practical jokes on people, undertakes a number of adventures on sea and land, ending up acknowledged, married and wealthy.

4. Overview of varieties / dialects
Hero meets various dialect-speaking characters in his travels through society and world, but all tend to be minor characters. Some peripheral characters who may be expected to speak dialect do not do so. Although there is quite a lot of interesting dialect here, there is perhaps less inventiveness with varieties of language than in Marryat’s earlier book Peter Simple.

5. Variety #1: Thadeus O’Gallagher, schoolmaster from Ireland

5a. Sample of dialect
“Oh, by the powers! don’t I know him?” cried Mr O’Gallagher; “It’s the young gentleman who bit a hole in his grandmother; Master Keene, as they call him. Keen teeth, at all events. Lave him with me; and that’s his dinner in the basket, I presume; lave that too. He’ll be a good boy, or it will end in a blow-up.” [p. 20]

“Why don’t you bring back my ruler, you spalpeen?” [p. 21]

“Did you see what a tundering tump on the head that boy got just now” [p. 21]
“Where’s Phil Mooney? Come along, sir, and hoist Walter Paddock: it’s no larning that I can drive into you, Phil, but it’s sartain sure that by you means I drive a little into the other boys.” [p. 26]
“Oh, holy St Patrick! I’m kilt entirely;” [p. 36]

5b.1 Orthography
Respelling tundering tump, lave, sartain sure, kilt

5b.2 Grammar
None noted

5b.3 Vocabulary
Dialect lexis spalpeen, slang blow-up, exclamations by the powers, holy St Patrick

5c. Dialect area(s) represented
Irish

5d. Density of dialect representation
Lightly marked

5e. Location of dialect
Dialect entirely in dialogue

5f. Characteristics of dialect speaker
Male, middle-aged, educated but poor and unsympathetic. Minor character.

5g. Consistency of representation
No evidence of code-switching, although not always consistently marked

5. Variety #2: coxswain, Bob Cross

5a. Sample of dialect
“I ax your pardon, marm; but if you know anything of Captain Delmar, you must know he’s not a man to be played with, and you would not wish to get me into trouble.” [pp. 72-3]
“My father did nothing for me, except to help mother lick me, when I was obstropolous.” [pp. 73-4]
“However, as you have given me the preference, I will now tell you that the Culpepper people have been trying to find out who is your father. Ain’t I right?” [p.88]
“It’s hard to say what stuff them great nobs are made of.” [p. 120]

5b.1 Orthography
Respelling, ax, marm

5b.2 Grammar
Non standard to be ain’t
Non standard determiners them great nobs

5b.3 Vocabulary
Slang nobs.
Mangling Latinate words obstropolous, fizonomy (physiognomy) [p. 122]

5c. Dialect area(s) represented
Slight non-standardness marking for class – unclear which region is being represented

5d. Density of dialect representation
Lightly marked
5e. Location of dialect
Dialect entirely in dialogue

5f. Characteristics of dialect speakers
Male, middle-aged, knowledgeable sailor but not a gentleman, minor character

5g. Consistency of representation
No evidence of code-switching

5. Variety # 3: pirate crew ‘wholly composed of blacks’

5a. Sample of dialect
“You don’t ask me to spare your life, then?” replied the negro.
“He de very first white dat not ask it,” said one of the negroes.
“Dat really for true,” said another.
“Yes, by gum,” replied a third. [p. 144]
“By golly, captain, that very well said. Keep him, captain,” said one of the negroes.
“Yes, captain,” replied another; “keep him to tend your cabin. Very proper you have white slave boy.” [p. 144]
“Well, I do not think it will be a very safe thing for you, if it could be; for you have not seen him sometimes in his moods: and if to-morrow he was chased, and hard pressed by the frigate, you would stand a poor chance, suppose his eyes light upon you. I can’t tink what make him to let you off, only but cause you gave him de spy-glass in dat bold way. I tink I know a chap on board who understand dat – I go see – you wait here till I come back.” [p. 48]

5b.1 Orthography
[th] to [d]: dat for that and de for the

5b.2 Grammar
Loss of some grammatical words: a kind of telegraphese: not ask it for not ask for it

5b.3 Vocabulary
Use of phrases which to the modern reader seem rather jolly-hockey sticks, e.g. ‘by golly’ and ‘by gum’

5c. Dialect area represented
Very unclear, general non-nativeness, possibly black American English (see section 6 below)

5d. Density of dialect representation
Medium

5e. Location of dialect
Dialogue

5f. Characteristics of dialect speakers
General crew of the pirate ship speak dialect, but the very sympathetic captain (who attacks slave ships on principle and is a man of honour) does not. See note 6 below.

5g. Consistency of representation
Not very consistent (see third quotation thing / tink ) but no evidence of code-switching.

5. Variety #4: Mammy Crissobella, a ‘mulatto woman ... of Spanish blood by her father’s side’

5a. Sample of dialect
“So help me God, gemmen, you no gemmen. You make wish me dead, dat you do. I tak obeah water some day. I not live like this,” said Mammy Crissobella. “I take pepper-pot – I kill myself.” [p. 319]

“Dat all very well, gemmen; you say dat and laugh – but I no slave. ’Pose I not get you out my house, I ab vengeance, now I tell you, so you look to that. Yes,” continued Mammy Crissobella, striking the table with her fist, “I ab revenge.” [p. 319]

“Gemmen, I got a little speech to make – I very sorry dat I not drink your health; but it is no use – dat why you see me drink; I tell plenty time you make me mad – you make me drink obeah water – make me kill myself. Now I ab done it – I drink pison water just now. In two hour I dead woman.” [p. 321]

5b.1 Orthography
Elision gemmen, ’pose, tak
ab for have
Respelling pison for poison
[d] for [th] e.g. dat

5b.2 Grammar
Loss of some grammatical words you no gemmen; you make wish me dead, I no slave

5b.3 Vocabulary
obeah, plenty time

5c. Dialect area represented
South American of some sort (possibly Cuba). General non-native.

5d. Density of dialect representation
Heavily marked

5e. Location of dialect
In dialogue

5f. Characteristics of dialect speakers
Owner of an exclusive hotel,

5g. Consistency of representation
Reasonably consistent, no evidence of code-switching.

6. Narrative comments on dialects and varieties
Narrative comments on language:

Captain Delmar was, to use a sailor's term, completely taken aback; indeed he was nearly capsized by the unexpected assault. [p. 53]

Explanation of background of the pirate crew:

Now it appeared, that the vessel had changed masters; the crew were chiefly Spanish negroes, or other negroes who spoke Spanish, but some of them spake English, and a few words of Spanish; these I presumed were American or English runaways. But the captain – his language was as correct as my own; Spanish he spoke fluently, for I heard him givin orders int hat language while I was in the cabin; neither was he flat-nosed like the majority. Had he been white, his features would have been considered regular, although there was a fierceness about them at times, which was terrible to look at. [p. 146]

7. Other points of interest
- not all characters who might be expected to speak with a dialect do so. e.g. alcoholic bumboat woman, Peggy Pearson, does not speak dialect at all (see
pages 103 ff.), nor do some of the very peripheral lower class characters onboard ship (e.g. ship’s carpenter)

- Old Dutch gentleman turns out to speak ‘good English’ with only the occasional ‘Mein gott’ to mark him as Dutch (p. 166)
- American captain has no real marking of an American dialect: “And I referred to the spar, which is my business, and not to the vessel, which is no consarn of mine,” replied the American captain. [p. 270] (only consarn seems to mark accent)
- French soldiers do not have much of a French accent, except a passing ‘Allons’ (p. 395).

**Bullough Collection No. 326  Gideon Giles: The Roper by Thomas Miller**

1. **Publication details**

   **Author:** Thomas Miller  
   **Author dates:**  
   **Title:** Gideon Giles: The Roper  
   **Publication:** London: Henry Lea, 1860?  
   **First published:**  
   **Library reference:** 200350787

2. **Genre / subgenre**  
   Literary fiction

3. **Brief Synopsis**  
   Tales of rural life, villages, and the larger-than-life characters therein, loosely gathered around central character, Gideon Giles. Many anecdotes and amusing sketches.

4. **Overview of varieties / dialects**  
   Incidental characters have marked dialect, but very little dialogue. For example, "You’ll find him at th’ yeal-house, zur," answered the peasant; "he allos goes there when he’s pinned aught," from an unnamed ‘peasant’ who does not re-appear in the narrative. For characters who are more central, fewer dialect markers are used, and these are often glossed in parentheses.

5. **Variety #1:** Cousin William, waiter/footman. Note – claims to be his written note.

5a. **Sample of dialect**  
   “*Item*. If yuve a lump of fat, or ought on yure plate yo don’t like, don’t go and slap it on somebody else’s plate, and say, ’I can’t eat fat,’ cos it looks like as if you’d had no brougthing up. Best way is, to slip it on, on the sly, when they aint (are not) looking; same if yo want to take aught off their plates, do it, and say nought; but real gentlemen never do these things. (pp. 30-31)

5b.1 **Orthography**  
   Respelling yuve; yure (possibly eye dialect?)  
   Elision aint (particularly unusual to such a common term glossed); cos;

5b.2 **Grammar**  
   Non standard pronoun yo (although note you’d)  
   Non standard verb use brougthing

5b.3 **Vocabulary**  
   Lexis nought; ought; aught (note ought/aught inconsistent)

5c. **Dialect area represented**  
   Claims to be set in Newbury. Many references to Gloucester nearby.
5d. Density of dialect representation
Moderately marked

5e. Location of dialect
Dialect in dialogue, but occasionally in narrative reports of speech

5f. Characteristics of dialect speakers
Male, domestic servant

5g. Consistency of representation
Consistent (but see notes at 5b.2 and 5b.3 above)

5. Variety #2: Ben Brust, work-shy occasional farm labourer

5a. Sample of dialect
"Why, my wench," answered Ben, "thou sees if I were to buy thee a new gown or a bonnet, thou mightn't live to wear 'em out, and what a thing that would be! and then if thou died, all the widows and single women in the village would be setting up their caps at me, and trying to make theirsens agreeable, to get me to marry 'em so as they might come in possession of thy new things; when if thou leaves nowt, they'll happen let me alone." (p. 193)

5b.1 Orthography
Elision 'em

5b.2 Grammar
Non standard pronoun theirsens

5b.3 Vocabulary
Archaism thee; thou; thy; my wench
Lexis nowt; happen (for perhaps)
Idiom happen let me alone

5c. Dialect area represented
Gloucestershire

5d. Density of dialect representation
Lightly marked

5e. Location of dialect
Dialect in dialogue

5f. Characteristics of dialect speakers
Male, agricultural worker

5g. Consistency of representation
Consistent

6. Narrative comments on dialects and varieties
The glossing of dialect terms (see 7 below) is sometimes accompanied by some kind of value-judgement. For example:
Ben, on the other hand, used to say, "a man's a fool that kills himself to keep himself. When a rich man dies he can't take his wealth with him, and I've heard the parson advise folks to take no thought for the morrow; besides, it was a saying before I was born that there is but a groat a-year between work and play, and they say play gets it; all the comforts in life consist in "snoring and brusting" (for such were the elegant terms he chose for sleep and food;)

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as to clothes, a flower and a butterfly are finer than anybody in the land.” (p. 6)

7. Other points of interest
In-text glossing, not just of dialect vocabulary, but also of respellings. For instance:
“...the forks are robert spewns we nicks in, yo may manage wi a fork if yo shuv the stuff on forst (first) wi (with) your fingers.” (p. 31)

Bullough Collection No. 373 Christie Johnstone: a novel by Charles Reade

1. Publication details
Author: Reade. Charles
Author dates: 1814-1884
Title: Christie Johnstone: a novel
Publication: London: Chatto & Windus, 1905
First published: 1853
Library reference: 200351001

2. Genre / subgenre
Literary fiction

3. Brief synopsis
Satirical novel which recounts the life, loves, misfortunes, and times of Viscount Ipsden, an indolent aristocrat.

4. Overview of varieties / dialects
Much of the novel is set in a cluster of villages in Scotland. While the main characters (including Ipsden’s manservant, Saunders), are accorded stE dialogue, the speech of the Scottish characters is consistently rendered in heavily-marked dialect.

5. Variety # 1: Ipsden’s first meeting with Scots Jean Carnie and Christie Johnstone

5a. Sample of dialect
Lord Ipsden, rising gently from his seat, with the same quiet politeness with which he would have received two princes of the blood, said, “How do you do?” and smiled a welcome.
“Fine! hooow’s yoursel?” answered the dark lass, whose name was Jean Carnie, and whose voice was not so sweet as her face.
“What’n lord are ye?” continued she; “are you a juke? I wad like fine to hae a crack wi’ a juke.”
Saunders, who knew himself the cause of this question, replied, _sotto voce,_ “His lordship is a viscount.”
“I didna ken’t,” was Jean’s remark. “But it has a bonny soond.”
“What mair would ye hae?” said the fair beauty, whose name was Christie Johnstone. Then, appealing to his lordship as the likeliest to know, she added, “Nobeelity is jist a soond itsel, I’m tauld.”
The viscount, finding himself expected to say something on a topic he had not attended much to, answered dryly:
“We must ask the republicans, they are the people that give their minds to such subjects.”
“And yon man,” asked Jean Carnie, “is he a lord, too?”
“I am his lordship’s servant,” replied Saunders, gravely, not without a secret misgiving whether fate had been just.
“Na!” replied she, not to be imposed upon, “ye are statelier and prooder than this ane.”

5b.1 Orthography
Ellision yoursel’; what’n; wi’ [note apostrophe]
Eye dialect juke
Respelling: hoow’s; soond; mair; Nobelity; hae; jist; tauld

5b.2 Grammar
Non standard pronoun: ye [although possibly archaism or RSP]
Determiner: yon

5b.3 Vocabulary
Idiom: like fine; hae a crack wi’
Lexis: ken’t [note contraction];

5c. Dialect area(s) represented
Scottish; (national variety)

5d. Density of dialect representation
Moderate - heavily marked

5e. Location of dialect
Variety occurs in dialogue

5f. Characteristics of dialect speakers
Female characters, minor

5g. Consistency of representation
Consistent; no code-switching

6. Narrative comments on dialects and varieties
None noted

7. Other points of interest
None noted

Bullough Collection No. 380  Red Earth, by Morley Roberts

1. Publication details
Author: Morley Roberts
Author dates:
Title: Red Earth
Publication: London: Lawrence & Bullen, 1984
First published:
Library reference: 200351008

2. Genre / subgenre
Fiction: genre Western / cowboy

3. Brief Synopsis
A tale of survival under dangerous circumstances, violence and territorialism. Occasionally polemic with reference to settlers’ nationality. Particular focus on the geography and features of British Columbia (including the ‘red earth’ of the title).

4. Overview of varieties / dialects
Stereotypical ‘generic cowboy’ recurs.

5. Variety #1: ‘The Texan’ in conversation with another cattle drover

5a. Sample of dialect
“I like to let it get its work in,” he murmured softly, as he watched the last vague puff rise into the still air. The man who had handed it to him looked as if he expected the black clay to be returned. “Hold on a moment, pard,” said the other; “even if it ain’t
full, it’s good and strong, and I can get the taste of it still. Bein’ without terbacker is wuss nor bein’ without grub. And grub’s comparative easy to sneak.” (p. 144)

5b.1 Orthography
Elision ain’t; bein’
Respelling terbacker; wuss

5b.2 Grammar
Adjective used as adverb comparative

5b.3 Vocabulary
Lexis pard; nor for than

5c. Dialect area represented
British Columbia

5d. Density of dialect representation
Lightly marked

5e. Location of dialect
Dialect in dialogue

5f. Characteristics of dialect speakers
Stereotypical cowboy

5g. Consistency of representation
Consistent

5. Variety #2: ‘the nurse’ (un-named domestic servant)

5a. Sample of dialect
"Not just this once,” said the nurse. “It’s this--There was a girl once who had a golden ball giv’ er, a bootiful golden ball, and if she lost it she ‘ad to be ‘ung in a gallus tree, ‘ung by the neck till she was dead; and one day she lost it, and they came and took ’er to the gallus tree and put the rope round ’er neck. And they says to ’er, ‘Ere you stand all day, and if so be as no one brings your golden ball you’ll be ‘ung when the sun goes down.’ And presently ‘er father ‘e comes along and the girl she says (now you listen, Master Will)—[...] (p. 289)

5b.1 Orthography
Elision giv’; ’er; ‘ad; ‘ung; ‘e
Respelling bootiful

5b.2 Grammar
Noun / pronoun repetition ’er father ’e

5b.3 Vocabulary
Idiom if so be as

5c. Dialect area represented
British Columbia

5d. Density of dialect representation
Lightly-moderately marked

5e. Location of dialect
Dialect in dialogue

5f. Characteristics of dialect speakers
Female, domestic servant

5g. Consistency of representation
Consistent

6. Narrative comments on dialects and varieties
‘Local’ pronunciation is referred to in the narrative, and is glossed:
“That’s Wayne’s Theayter,” said Will, who sometimes followed the local pronunciation in uncommon words, and referred to a travelling show. (p. 298)

7. Other points of interest
None noted

Bullough Collection No. 387 Tom Cringle’s Log, by Michael Scott

1. Publication details
Author: Michael Scott
Author dates: 1789-1835
Title: Tom Cringle’s Log
Publication: Place of publication not given: Publisher not given, 18--?
First published: serialised in Blackwood’s Magazine 1829-1833
Library reference: 200351015

2. Genre / subgenre
Nautical fiction

3. Brief Synopsis
Tales of travel mediated through diary-style narrative (log), focalised through midshipman, Tom Cringle. Accounts of his imprisonment in Napoleon-occupied Germany, trip to India, experience of a British man-of-war ship, and finally, his promotion to officer status.

4. Overview of varieties / dialects
Non-native English represented in this tale of a seafaring traveller; attempts to capture various accents of non-native varieties.

5. Variety #1: Cheragoux, government emissary (country unspecified, probably France)

5a. Sample of dialect
“It ish not so mosh vat I shee, as vat I no shee, sir, dat trembles me. It ca
not surely be possib dat de Prussian an’ Hanoverian troop have left de place, and dat dese dem
Franceman ave advance so far as de Elbe autrefois, dat ish, once more?” (p.9)

[…]“I sall take your vord for any ting else in de large vorld, mi Capitain; but I see someting
glance behind dat rampart, parapet you call, dat look dem like de shako of de
infanterie legere of dat willain de Emperor Napoleon. Ah! I see de red worsted
epaulet of de grenadier also; sacre! vat is dat pof of vite smoke?” (p. 10)

5b. Orthography
Respelling ish (is); mosh (much); vat (that); dat dese dem
(note also <v> transposed with <w>)

5b.2 Grammar
Non standard tense ave advance
Intransitive form used for transitive that trembles me

5b.3 Vocabulary
autrefois; de
5. Variety # 2: Guide on arrival at Jamaica

5a. Sample of dialect
"No fear, massa, if you and toder leetle man--of--war buccra, only keep dem seat when we rise on de crest of de swell dere." [...]  
"Now sit still, massa, bote." [...]  
"Now jomp, massa, jomp." (p. 48)

5b.1 Orthography
Respelling massa; leetle; dem; dere; bote; jomp  
Elision toder (the other?)

5b.2 Grammar
None noted

5b.3 Vocabulary
buccraP

5. Variety #3: Sailor John Crow, referred to as 'the black' (p. 83)

5a. Sample of dialect
The monkey was hanging by the tail from the dolphin--striker, admiring what John Crow called "his own dam ogly face in the water."  
"Tail like yours would be good ting for a sailor, jackoo, it would leave his two hands free aloft--more use, more hornament, too, I'm sure, den de piece of greasy junk dat hangs from de Captain's taffril.--Now I shall sing to you, how dat Corromantee rascal, my fader, was sell me on de Gold Coast. (p.83)

5b.1 Orthography
Respelling ting; dat; ogly; fader  
H-addition hornament

5b.2 Grammar
Non standard verb form was sell me

5b.3 Vocabulary
jackoo; taffril

5c. Dialect area represented
various non-native forms

5d. Density of dialect representation
Moderately – heavily marked

5e. Location of dialect
Dialect entirely in dialogue

5f. Characteristics of dialect speakers
Peripheral, male, unskilled

5g. Consistency of representation
Consistent; no evidence of code-switching

6. Narrative comments on dialects and varieties
None noted

7. Other points of interest
None noted

Bullough Collection No. 405  *Christopher Tadpole by Albert Smith*

1. Publication details
Author: Albert Smith
Author dates: 1816-1860
Title: *Christopher Tadpole*
Publication: London: Downey, 1897
First published: 1848
Library reference: 200351171

2. Genre / subgenre
Literary fiction

3. Brief Synopsis
The young Christopher Tadpole, orphaned following a mining accident, runs away from his evil guardian to find his own way in the world.

4. Overview of varieties / dialects
Minor and incidental characters are often marked for dialect. Interesting that the 'Gudge' family (who are presented as snobbish social climbers) are represented with a non-standard variety.

5. Variety #1: Mr & Mrs Gudge (see 4 above)
5a. Sample of dialect
“Well, there’s a comfort in mixing with the nobs, anyhow,” said Mr. Gudge, “though you ain’t one of ‘em by birth. But what’s birth?—a mere chance; no more to anybody’s honour than it is to their disgrace.”
[...]
“Gudge,” she said, “who’s them gals?” (p. 30)

5b.1 Orthography
Elision ain’ t: ’em
Respelling gals

5b.2 Grammar
n/s determiner who’s them

5b.3 Vocabulary
None noted

5c. Dialect area represented
Chester

5d. Density of dialect representation
Lightly marked

5e. Location of dialect
Dialect in dialogue

5f. Characteristics of dialect speakers
Male, aspiring, social climbing couple

5g. Consistency of representation
Consistent

5. Variety #2: un-named ostler in mine
5a. Sample of dialect
“Wut! mare!” cried one of the men as he got out of their vehicle. “Dang’d if old Bess ain’t here all by herself. She know there’s summut not as ‘t should be, and’s come to shaft to tell us.”
[...]
“C’uck! Now then—come on! I reckon you know your way, or you wouldn’t be here.”
(p. 38)

5b.1 Orthography
Respelling Wut
Elision ‘ain’t; ‘t; and’s (note also elision of article in come to shaft)
Eye dialect Dang’d

5b.2 Grammar
Non standard conjugation she know

5b.3 Vocabulary
Lexis summut; C’uck (note elision also)

5c. Dialect area represented
Chester

5d. Density of dialect representation
Moderately marked

5e. Location of dialect
Dialect in dialogue

5f. Characteristics of dialect speakers
Male, manual worker

5g. Consistency of representation
Consistent

5. Variety #3: un-named ‘boy’ in prison with Christopher Tadpole

5a. Sample of dialect
“Was you ever in this jug afore?”
[...]
“Ah! but you’ve been in others, I’ll lay a penny,” continued the boy. “Which do you likes the best on ‘em?”
[...]
“Ah!” he added, after a moment’s pause, “I should think so—not at all neither. You was never bonnet to a speeler at Egham races now—was you? Oh no!” (p.409)

5b.1 Orthography
Elision ‘em

5b.2 Grammar
Non standard concord was you ever
Non standard conjugation do you likes; you was; was you
Non standard preposition use best on ‘em

5b.3 Vocabulary
Lexis afore; speeler
Idiom I’ll lay a penny
5c. Dialect area represented
Unspecified

5d. Density of dialect representation
Lightly marked

5e. Location of dialect
Dialect in dialogue

5f. Characteristics of dialect speakers
Male, underclass

5g. Consistency of representation
Consistent

6. Narrative comments on dialects and varieties
None noted

7. Other points of interest
None noted


1. Publication details
Author: Harriet Beecher Stowe
Author dates: 1811-1896
Title: *Dred: A Tale of the Great Dismal Swamp*
Publication: London: Sampson Low; Edinburgh: Thomas Constable, 1856
First published: 1856
Library reference: 200351099

2. Genre / subgenre
Anti-slavery novel

3. Brief Synopsis
Slave rebellion story (quite ‘documentary’ style in places), although mediated through more conventional romance form. Nina Gordon, plantation heiress is the main character, and the novel is essentially the story of her many romantic entanglements before settling down to marry liberal reforming character, Clayton. The slave rebellion is the backstory, as the slaves also live on the (failing) plantation Nina will inherit.

4. Overview of varieties / dialects
Stowe represents the dialect of the slaves on each occasion that they speak. All other characters speak standard English.

5. Variety #1: Slave, Tomtit, who is the ‘property of Mrs. Nesbit’ (p. 37)

5a. Sample of dialect
Good law, Miss Nina, whar on earth dese yer come from? Good law, some on ’em for me, is n’t ’er?”
[...]
“Laws, missus, dat are hot? O, sure I was tickler to set the nose round to the fire.”
[...]
“Laws, now, wonder if I did,” said Tomtit, assuming an abstracted appearance. “Pears as if never can ’member which dem dare is nose, and which handle. Now, I’s a studdin
on dat dare most all de morning--was so," said he, gathering confidence, as he saw, by Nina's dancing eyes, how greatly she was amused (pp. 38-39)

"Well," said Tomtit, looking after her with great solemnity, 'missis in de right on 't. An't no kind of order in this here house, 'pite of all I can do. One says put letters on waity. Another one won't let you have waity to put letters on. And, finally, Miss Nina, she pull them all away. Just the way things going on in dis yer house, all the time! I can't help it; done all I can. Just the way missus says!" (p.40)

5b.1 Orthography
Respelling law (lordP); whar (where); dese yer (these here); waity
Elision 'em; 'er; 'ears; 'member; on't; 'pite (notes: each marked with apostrophe; on occasion, full syllable omitted (‘pite for despite; 'member for remember))

5b.2 Grammar
Non standard copula dat are hot; I's
Non standard conjugation she pull them

5b.3 Vocabulary
Lexis I was tickler (or is this elision / repelling I was particular?); a studdin

5a. Sample of dialect
"Laws, honey, chile, ye can't, now; de do's is all locked, and I 've got de key in my pocket. Every one of dem critturrs would have been killed forty times over fore now. I think everybody in dis yer world is arter dem dar critturrs. Miss Loo, she 's wanting 'em to go one way, and Harry 's allers usin' de critturrs. Got one out, dis yer arternoon, riding over to see his wife. Don't see no use in his riding round so grand, noway! Laws, Miss Nina, your pa used to say to me, says he, 'Uncle John, you knows more about dem critturrs dan I do; and, now I tell you what it is, Uncle John--you take care of dem critturrs; don't you let nobody kill 'em for nothing.' Now, Miss Nina, I 's always a walking in the steps of the colonel's 'rections. Now, good, clar, bright weather, over good roads, I likes to trot the critturrs out. Dat ar is reasonable. But, den, what roads is over the cross run, I want to know? Dem dere roads is de most mis'ablest things you ever did see. Mud! Hi! Ought for to see de mud down dar by de creek! Why, de bridge all tared off! Man drowned in dat dar creek once! Was so! It an't no sort of road for young ladies to go over. Tell you, Miss Nina; why don' you let Harry carry your letter over? If he must be ridin' round de country, don't see why he could n't do some good wid his ridin'. Why, de carriage would n't get over before ten o'clock, dis yer night! Now, mine, I tell you. Besides, it 's gwine fur to rain. I 's been feeling dat ar in my corns, all dis yer morning; and Jeff, he 's been acting like the berry debil hisself--de way he always does 'fore it rains. Never knowed dat ar sign to fail." (pp. 64-65)

5b.1 Orthography
Respelling chile; dem; arter; allers; arternoon; clar
Elision fore (note no apostrophe); 'em usin'; 'rections; mis'ablest
b for v berry debil

5b.2 Grammar
Double negative don't see no use; don't you let nobody kill 'em for nothing; It an't no sort of road
Non standard conjugation you knows; I's; I likes; never knowed
Non standard pronoun ye; hisself

5b.3 Vocabulary
Lexis critters; noway
Idiom dem dere; Dat ar is; for to see

5c. Dialect area represented
North Carolina, United States

5d. Density of dialect representation
Moderately – heavily marked

5e. Location of dialect
Dialogue only

5f. Characteristics of dialect speakers
Male, slaves. Key characters – one of the main themes of the narrative is the slave rebellion – yet are accorded far less dialogue than standard English-speaking characters.

5g. Consistency of representation
Consistent (across all slaves)

6. Narrative comments on dialects and varieties
none noted

7. Other points of interest
The same set of features mark the variety spoken by all of the slaves (i.e. Tiff, Harry, Milly (see esp. Chapter XVI ‘Milly's Story' for this))

Bullough Collection No. 431 Jorrocks's Jaunts and Jollities by Robert Smith Surtees

1. Publication details
Author: Surtees, Robert Smith
Title: Jorrocks's Jaunts and Jollities
First published: originally published a series of articles in the New Sporting Magazine 1831-1834, then reprinted as Jorrocks's Jaunts and Jollities in 1838 with further editions 1843, 1869, 1890, 1906, 1924.

2. Genre / subgenre
Short funny stories.

3. Brief synopsis
Collected short stories about the sporting exploits of a cockney grocer, Mr Jorrocks.

4. Overview of varieties / dialects
Main narration in standard English. Central character, Mr. Jorrocks, consistently marked as speaking with a cockney dialect. Some other characters also represented as dialect speakers, predominantly the same cockney dialect. However, the dialects are not always very consistently marked or clearly differentiated between.

5. Variety #1: Mr Jorrocks, cockney grocer and huntsman

5a. Sample of dialect
"Vot a pace! and vot a country" […] "how they stick to him. Yooi, Pilgrim! Yooi, Warbler, ma load! (lad). Tom, try down the hedge-row." [p. 11]
"Now be after getting up," said Jorrocks, "for time and the Surrey 'ounds wait for no man. That's not a werry elegant tit, but still it'll carry you to Croydon well enough, where I'll put you on a most undeniable bit of 'orse-flesh – a reg'lar clipper. That's a hack – what they calls three-and-sixpence a side, but I only pays half a crown. Now, Binjamin, cut away home, and tell Batsay to have dinner ready at half-past five to a minute, and to be most particular in doing the lamb to a turn."" [p. 19]
"Done!" said Mr. Jorrocks, “a guinea one – and we’ll ax my friend here. – Now, what’s that?” [p.22]
“Catch my ‘oss, boouy!” [p. 33]
“I’m a werry old member of the ‘unt, and when I was a werry poor man (hiccup) I always did my best to support them (hiccup), and now that I’m a werry rich man (cheers) I shan’t do no otherwi
se. About subscribing to the staggers, I doesn’t recollect saying nothing whatsomever about it (hiccup), but as I’m werry friendly to sporting in all its ramifications (hiccup), I’ll be werry happy to give ten pounds to your ‘ounds.” [drunk, p. 70]
“who’d have thought of seeing you in the city, this is something unkimmon!” [p.73]
“When we got near the Helephant and Castle, Timothy Odgkinson, of Brixton Hill, a low, underselling grocer, got his measly errand cart, with his name and address in great staring white letters, just in advance of the leaders, and kept dodging across the road to get the sound ground, for the whole line was werry “wooley” as you calls it.” [Jorrocks writing a letter, p. 207]

5b.1 Orthography
Transposition v and w, vot, werry, Ellision (with apostrophe) ‘orse, ‘ounds, reg’lar, ‘oss [but note also hack, home]
Respelling Binjamin, ax, load (lad), boouy, unkimmon
Hypercorrection: Helephant and Castle

5b.2 Grammar
Non standard concord what they calls, I doesn”t
Double negative I doesn’t recollect saying nothing, I shan’t do no otherwise

5b.3 Vocabulary
tit, clipper, displeasancy [a neologism?] p. 93], gammonacious  [p. 105]

5c. Dialect area(s) represented
Cockney. Social and regional dialect (but note: is it ‘Cockney’ as we think of it today?)

5d. Density of dialect representation
Moderately marked

5e. Location of dialect
Dialect entirely in dialogue

5f. Characteristics of dialect speakers
Male, prosperous grocer aspiring to life of landed gentry

5g. Consistency of representation
Not always a consistent representation, but no obviously intentional code-switching apart from speech given when drunk, where his cockney becomes stronger [p. 70]

5. Variety #2: slangy cockney, spoken by peripheral characters including newspaper boys

5a. Sample of dialect
"A hunter! a hunter! crikey, a hunter! My eyes! there’s a gamecock for you! Vot a beauty! Vere do you turn out to-day? Vere’s the stag? Don’t tumble off, old boy! ‘Ave you got ever a rope in your pocket? Take Bell’s Life in London, vot contains all the sporting news of the country! Vot a vip the gemman’s got! Vot a precious basternadering he could give us – my eyes, vot a swell! vot a shocking bad hat! – vot shocking bad breeches!" [newspaper boys, p. 20]
"I say, Tom, twig this ‘ere machine," said one. “Dash my buttons, I never seed such a thing in all my life." [toll boys, p. 61]
“Carn’t wait, ma’am – time’s hup” [coachman, p. 140]
5b.1 Orthography
Transposition v and w, e.g. vot, vip, vere
Hypercorrection hup
Elision (with apostrophe) ’ave
Elision (no apostrophe) gemman
Respelling can’t

5b.2 Grammar
Non standard tense formation seed

5b.3 Vocabulary (lots of slangy phrases)
basternardering, shocking, twig, dash my buttons

5c. Dialect area(s) represented
Cockney, regional and social dialect.

5d. Density of dialect representation
Moderately marked

5e. Location of dialect
Dialect entirely in dialogue

5f. Characteristics of dialect speakers
Male, unskilled, peripheral

5g. Consistency of representation
Consistent; no evidence of code-switching

5. Variety #3: Cockney spoken by other upwardly mobile cockney gentlemen and women. Not at all distinguishable from that spoken by Jorrocks, so only a few examples and no analysis provided.

5a. Sample of dialect
"But," says Dickens, "my ‘orse won’t stand it; I had him the shay till eleven last night, and he came forty-three mile without traveller the day before, else he’s a ‘good ‘un to go, ’ as you know. Do you remember the owdacious leap he took over the tinker’s tent, at Epping ‘Unt, last Easter?" [Dickens, p. 23]
"Vell, Joe," said he, straddling and sticking his thumbs into the arm-holes of his waistcoat, to this invaluable man of work, "we must show the gemmem some sport to-day; vich do you think the best line to start upon – shall we go the ten hacre field, or the plantation, or Thompson’s stubble, or Timm’s turnips, or my meadow, or vere?" [Browne, p. 43] [Note hypercorrection ten hacre field.]
"Vy, there’s myself, Mr. Jorrocks, and Mr Jorrocks’s other friend – three in all, and we shall want three good, hairy bedrooms.” “Well, I don’t know,” replied Mr. Creed, laughing, “about their hairiness, but I can rub them with bear’s grease for you.” [Jemmy, p. 117] [Note hypercorrection hairy for airy]
"’Orrible man, with a nasty vig,” observed the mamma of the first speaker – “shouldn’t have my darter not at no price” [young lady’s mother, p. 121]

5. Variety #4: yokel, spoken by occasional characters

5a. Sample of dialect
“At length a yokel pops out of the cover, and as soon as he has recovered breath, informs the field that he has been "a-hollorin’ to ’em for half an hour,” and that the fox had "gone away for Tattersfield, ‘most as soon as ever the ‘oounds went into ‘ood.” [p. 7]

5b.1 Orthography
Elision (marked by apostrophe) ‘em, a-hollorin’, ‘oounds’, ‘wood
Respelling ’oounds

5b.2 Grammar
Use of a- prefix on present participles a-hollarin’

5b.3 Vocabulary
None noted

5c. Dialect area(s) represented
Yokel, seems to mix some stereotypical ‘rural’ features with some general non-standard. This means that it can be hard to distinguish ‘yokel’ from ‘cockney’ in novel.

5d. Density of dialect representation
Moderately marked

5e. Location of dialect
Dialect entirely in dialogue

5f. Characteristics of dialect speakers
Male, low social class, unskilled; peripheral

5g. Consistency of representation
No evidence of code-switching although not very consistently presented.

5. Variety #5: Old-school huntsmen and gentlemen

5a. Sample of dialect
"Yonder he goes among the ship (sheep), for a thousand! see how the skulking waggabone makes them scamper." [p.7]
"Thank ye, thank ye, my good friend; I’m rather deaf, but I presume you’re inquiring after my wife and daughters – they are very well, I thank ye." [deaf gentleman, p. 137]

5b.1 Orthography
Respelling ship, rayther [representing some kind of RP?]

5b.2 Grammar
Archaic pronoun ye

5b.3 Vocabulary
yonder, waggabone

5c. Dialect area(s) represented
Not specified regionally, possibly slightly archaic. Seems to be a social dialect marking the ‘real’ gentry from the cockney upstarts, although by and large the ‘real’ gentry speak unmarked St.E.

5d. Density of dialect representation
Moderately marked

5e. Location of dialect
Dialect entirely in dialogue

5f. Characteristics of dialect speakers
Male, upper class, peripheral

5g. Consistency of representation
Consistent; no evidence of code-switching

5. Variety #6: General hunting slang, unspecified group of speakers
5a. Sample of dialect
"Hollooo o-o-u, h’loo o-o-ou, h’loo—o-o-u, gone away! gone away! forrard, forrard! hark back! hark forrard! hark back!” resounds from every mouth. [p. 11]

5b.1 Orthography
Elision (no apostrophe) forrard

5b.2 Grammar
None noted

5b.3 Vocabulary
Various hunting terminology and slang, e.g. forrard, hark back, gone away

5c. Dialect area(s) represented
Occupational dialect

5d. Density of dialect representation
Moderately marked

5e. Location of dialect
Dialect entirely in dialogue

5f. Characteristics of dialect speakers
Male, middle and upper class

5g. Consistency of representation
Characters switch in and out of using ‘hunting speak’ in combination with their own varieties

5. Variety #7: Foreign nobleman, Baron, cross between French and Hanoverian

5a. Sample of dialect
"Vich be de Newmarket Voiture?" [p. 77]
"dat he had paid de best price, and he be dem if he vod ride on de Cheapside of de coach." [humourous misunderstanding Cheapside /cheap side, p. 77. Note that this in fact seems to be a case of Free Indirect Discourse.]
"Non, non, I say vot ears he has?" [years, p. 83]

5b.1 Orthography
Respelling dem, vot, dat, vod, ears

5b.2 Grammar
None noted

5b.3 Vocabulary
voiture

5c. Dialect area(s) represented
This seems to be a case where the speaker's first language influences their pronunciation of English. It is unclear from the representation whether the speaker's first language is French or German, and the narration also makes it unclear.

5d. Density of dialect representation
Strongly marked

5e. Location of dialect
Dialect entirely in dialogue, plus some FID
5f. Characteristics of dialect speakers
Male, high social class, foreigner

5g. Consistency of representation
Consistent; no evidence of code-switching

5. Variety #8: French English, spoken by various characters encountered during Jorrocks’s adventures in France. Note however that the Dutch sailor on p. 142 does not speak with a Dutch accent.

5a. Sample of dialect
"I – you – vill," said the sailor slowly using his fingers to enforce his meaning "take to France," pointing south, “for ten shillin’ in my bateau, me Lor,“ [p. 142, French sailor]
“Sare, what’s your name, sare?“ [p. 149, French clerk]
"Doucement, mon cher Colonel," interposed the Countess, “ve sall play anoder game, and you sall had von better chance," [p. 172, Countess of dubious origins]

5b.1 Orthography
Elision (with apostrophe) shillin’,
Elision (without apostrophe) Lor
Respelling vill, sall, sare, ve, anoder

5b.2 Grammar
Not native English grammar. I you will take to France, you sall had von better chance

5b.3 Vocabulary
doucement, bateau

5c. Dialect area(s) represented
Imperfect learning of English in pronunciation, grammar and vocabulary.

5d. Density of dialect representation
Strongly marked

5e. Location of dialect
Dialect entirely in dialogue.

5f. Characteristics of dialect speakers
Range of French characters.

5g. Consistency of representation
Consistent; no evidence of code-switching

6. Narrative comments on dialects and varieties
p. 20 footnote: ““Vot a shocking bad hat!” – a slang cockney phrase of 1831. (Unclear however who whether it was author or later editor who wrote the footnote).

p. 59 “in bounced Mrs Jorrocks in an elegant dishabille (or “dish-of-veal,” as Jorrocks pronounced it)

7. Other points of interest

- It is very difficult in the novel to decide where to draw the line between the different dialects. Further study of the novel will be necessary to get a clearer picture.
- The introduction to the Everyman edition notes that Surtees was a direct influence on Dickens, and that Jorrocks’s Jaunts and Japes led to Dickens’s commission to write The Pickwick Papers.
• Surtees himself came from landed gentry, and the representation of the aspirant cockney is from this perspective perhaps rather snobbish.
• The question of class is central to the book. There is an ongoing discussion about whether Mr Jorrocks can be considered a gentleman or not. In “Surrey shooting: Mr. Jorrocks in trouble”, for example, the case for the defence argues that he is described as a “gentleman” [p. 49] but the case for the prosecution describes him as “This cockney grocer – for after all he is nothing else – who I dare say hardly knows a hawk from a hand-saw” [p. 52]. Elsewhere the narrator notes “There is nothing a cockney delights in more than apiing a country gentleman” [p. 43].
• Interestingly a Yorkshireman (who is referred to only as ‘the Yorkshireman’ or ‘Mr York’) is not represented as speaking with a Yorkshire accent, despite the fact that the author (Surtees) came from Durham county. This might imply that accent is being used here only to denote class not region.
• p. 151 ff. humorous attempts of Jorrocks to speak French. Footnote: “For the benefit of our “tarry-at-home” readers, we should premise that Madame de Genlis’s work is arranged for the convenience of travellers who do not speak any language but their own; it consists of dialogues on different necessary subjects, with French and Italian translations opposite English.”
• Chapter 11 pp. 205-214 takes the form of a letter written by Jorrocks, but uses all the established conventions for representing his spoken English.

Bullough Collection No. 458  Helbeck of Bannisdale, by Mrs Humphry Ward

1. Publication details
Author: Mrs Humphry Ward
Author dates: 1851-1920
Title: Helbeck of Bannisdale
Publication: London: Smith Elder, 1898 (2nd edn.)
First published: 
Library reference: 200351042

2. Genre / subgenre
Literary fiction; vehicle for theological debate

3. Brief Synopsis
Heroine, Laura Fountain, atheist daughter of an anti-religious scientist father, meets and eventually falls in love with, Helbeck of Bannisdale, a pious practising Catholic aristocratic-fallen-on-hard-times landowner. Tension between faith and non-faith; practising religion and not practising religion with particular focus on Catholicism. Laura commits suicide after agreeing to ‘convert’ in order to marry Helbeck.

4. Overview of varieties / dialects
Set in ‘Flent Valley’ which is believed to represent Westmoreland. Local working-class characters speak with marked regional dialect.

5. Variety #1: Reuben, described as ‘old labourer’ and ‘roadsweeper’ (p.3)

5a. Sample of dialect
“Noa--” said the man. “Theer’s been none this last hour an more—nobbut carts, an t’ Whinthropp bus.”
[...]
“Aye, it’s a bit clashy,” said the man, with stolidity, stopping to spit nto his hands a moment, before resuming his work.
[...]
“But you don’t see any good in grumbling--is that it?”
“Noa--we’se not git ony profit that gate, I reckon,” said the old man, aying his scraper to the mud once more.
[...]

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“Eh?” said Reuben slowly. “Then yo’ll be hevin cumpany, fer shure. Good-neet to ye, Misther Helbeck.” (p.3)

5b.1 Orthography
Respelling noa; theer; git; ony; Good-neet; Misther
Eye dialect company; shure
Elision ’t; yo’ll; (apostrophised) hevin (no apostrophe)

5b.2 Grammar
Non-standard auxiliary verb we’s
Double negative none [...] nobbut

5b.3 Vocabulary
Idiom an more-nobbut; that gate (that way)
Lexis Aye; clashy

5. Variety #2: Mrs Mason, middle-aged Bannisdale inhabitant mother of Polly

5a. Sample of dialect
“Soa—thoo art Stephen Fountain’s dowter—art tha?”
[...]
“How long is’t sen your Feyther deed?”
[...]
“What art tha doin’ wi’ Bannisdale Hall? What call has thy Feyther’s dowter to be visitin onder Alan Helbeck’s roof?”
[...]
“Aye, an she cam oot fra amang them,” exclaimed Mrs. Mason; “she put away from her the accursed thing!” (pp. 87-88)

5b.1 Orthography
Respelling Soa; dowter; Feyther; deed; onder; cam oot fra amang
Eye dialect Wat
Elision is’t; doin’ wi’ (apostrophised) visitin (no apostrophe)

5b.2 Grammar
Not noted

5b.3 Vocabulary
Archaic pronoun use thoo; tha; thy
Archaism art (are)

5. Variety # 3: Polly Mason, local Bannisdale family

5a. Sample of dialect
“I’m Polly—Polly Mason. An I know who you are weel enough. Doan’t you pay ony attention to mother. That’s her way. Hubert an I take it very kind of you to come and see us.”
[...]
“Yo’ll have to get oop early to understan’ them two,” she declared. “Mother’s allus talkin out o’ t’ Bible, an Hubert picks up a lot o’ low words out o’ Whinthrupp streets— an there ‘tis. But now look here—yo’llstay an tak’ a bit o’ dinner with us?” (pp. 89-90)

5b.1 Orthography
Respelling weel; Doan’t; ony; oop; allus
Elision An (and) allus ( no apostrophe); yo’ll (apostrophised); understan’; o’ t’; ‘tis; tak’

5b.2 Grammar
Non-standard determiner them two
5b.3 Vocabulary
Lexis *low words*

5c. Dialect area represented
Not specified, but assumed Westmoreland

5d. Density of dialect representation
Heavily marked

5e. Location of dialect
In dialogue

5f. Characteristics of dialect speakers
Either minor or peripheral; working class, male and female

5g. Consistency of representation
Consistent; male and female characters accorded same markers of local dialect. Older character (mother) has slightly more marked use of archaic pronouns *thee, thy, tha*

6. Narrative comments on dialects and varieties
Helbeck of Bannisdale makes the following comment about code-switching:

> But the old man is dead, and the son, who now works the farm jointly with his mother, is of no class and no character. He has just education enough to despise his father and his father's hard work. *He talks the dialect with his inferiors, or his kindred, and drops it with you and me.* The old traditions have no hold upon him, and he is just a vulgar and rather vicious hybrid, who drinks more than is good for him and has a natural affinity for any sort of low love-affair (p. 111-12) [emphasis added]

Also, regional dialect strongly associated with ‘country’ rather than ‘town’. Note Laura’s comments on first meeting Hubert:

> And at her first glance she saw the signs of that strong and silent process perpetually going on amongst us that tames the countryman to the life and habits of the town. It was only a couple of months since the young athlete from the fells had been brought within its sway, and already the marks of it were evident in dress, speech, and manner. *The dialect was almost gone*; the black Sunday coat was of the most fashionable cut that Froswick could provide (p.210) [emphasis added]

7. Other points of interest
When Helbeck, whose dialogue is mostly StE, uses local dialect terms, these are enclosed in quotation marks. For instance:

> Evidently Augustina has no chance with her--she has been accustomed to reign! Well, we shall let her “gang her gait.”” (p.3)

**Bullough Collection No. 462  *Marcella*, by Mrs Humphry Ward**

1. Publication details
Author: Mrs Humphry Ward
Author dates: 1851-1920
Title: *Marcella*
Publication: London: Thomas Nelson, 1919?
First published: 1894
2. Genre / subgenre
Literary fiction; vehicle for airing political notions (socialism, reform, poverty, the Woman Question)

3. Brief Synopsis
Marcella, the eponymous heroine, well educated and living in comfort with her wealthy family, discovers her social and political conscience when a local gamekeeper is killed. This causes arguments with her affluent fiancé over issues such as property, and eventually leads Marcella on a journey of self-discovery as she trains in, and then practises, nursing

4. Overview of varieties / dialects
Village characters are mostly dialect speakers.

5. Variety #1
[Conversation between two village women, Mrs Brunt and Mrs Jellison]

5a. Sample of dialect
“Oh, you may talk, Patton!” said Mrs. Jellison, with a little flash of excitement. “You do like to have your talk, don’t you! Well, I dare say I was orkard with Isabella. I won’t go for to say I wasn’t orkard, for I was. She should ha’ used me to ‘t before, if she wor took that way. She and I had just settled down comfortable after my old man went, and I didn’t see no sense in it, an’ I don’t now. She might ha’ let the men alone. She’d seen enough o’ the worrit ov ‘em.”

“Well, she did well for hersen,” said Mrs. Brunt, with the same gentle melancholy. “She married a stiddy man as ‘ull keep her well all her time, and never let her want for nothink.”

“A sour, wooden-faced chap as iver I knew,” said Mrs. Jellison, grudgingly. “I don’t have nothink to say to him, nor he to me. He thinks hissen the Grand Turk, he do, since they gi’en him his uniform, and made him full keeper. A nassty, domineerin’ sort, I calls him. He’s allus makin’ bad blood wi’ the yoong fellers when he don’t need. It’s the way he’s got wi’ im. But I don’t make no account of ‘im, an’ I let ‘im see ‘t.” (p. 79)

5b.1 Orthography
Respelling orkard; wor; stiddy; nothink; iver; allus; yoong
Eye dialect ov; nassty
Ellision ha; to’; an; ‘em; gi’en; domineerin’; ‘im (apostrophised)
Respelling and elision as ‘ull

5b.2 Grammar
Non standard conjugation she wor took; he do
Non standard pronoun hersen; hissen
Double negative didn’t see no sense; I don’t have nothink to say

5b.3 Vocabulary
Idiom go for to say;
Lexis worrit

5c. Dialect area represented
Not specified

5d. Density of dialect representation
Heavily marked

5e. Location of dialect
In dialogue
5f. Characteristics of dialect speakers
Working class, male and female. It is worth noting that many working-class characters are depicted as dialect speakers in this novel which deals with issues of poverty in rural (as well as urban) areas. The rural dialect represented seems to be the same throughout.

5g. Consistency of representation
Consistent; male and female characters accorded same markers of local dialect.

Code-switching discussed, but not seen in actual dialogue. Wharton, a Standard English speaker, assumes the dialect of the cottagers when angered:

Wharton cared for none of them. His blood was up; his fatigue thrown off. Standing there in front of them, his hands in his pockets, pale with the excitement of speaking, his curly head thrown out against the whitened wall of the chapel, he lashed into the men before him, talking their language, their dialect even; laying bare their weaknesses, sensualities, indecisions; painting in the sombrest colours the grim truths of their melancholy lives.

6. Narrative comments on dialects and varieties
Several remarks suggest the idea that dialect will become more marked at times of high emotional tension:

Hallin roused himself from his fatigue to play the peace-maker. But some of the things Wilkins had been saying had put up the backs of the two workmen, and the talk flamed up unmanageably--Wilkins's dialect getting more pronounced with each step of the argument (p. 371)

But Mrs. Brunt, much flurried, retreated amid a shower of excuses, pursued by her enemy, who was soon worrying the whole little company, as a dog worries a flock of sheep, snapping here and teasing there, chattering at the top of her voice in broad dialect, as she got more and more excited (p. 86)

7. Other points of interest
None noted

Bullough Collection No. 493 The Rise and Progress of Sir Timothy Buncombe: an Extra-moral Biography by Alexander Wilson

1. Publication details
Author: Alexander Johnstone Wilson
Author dates: 1841-
Title: The Rise and Progress of Sir Timothy Buncombe: an Extra-moral Biography
Publication: Manchester: John Dale; London: Hamilton Adams, 1886
First published:
Library reference: 200351077

2. Genre / subgenre
Literary fiction

3. Brief Synopsis
Tracks the rise to power of unlikely MP Timothy Buncombe and his family. Buncombe, an unremarkable freight clerk, works, takes chances, and has some lucky breaks, which result in him becoming an MP and being knighted.

4. Overview of varieties / dialects
Wilson uses dialect to represent minor, peripheral, and incidental working-class characters as is often seen; however, he also marks the dialogue of Timothy
Bunscombe’s family (especially his wife) with a social non-standard variety as a means of drawing attention to the Bunscombe family’s lowly origins.

5. Variety #1: Landlord of local pub

5a. Sample of dialect
“Ever wos such a man! Lord bless ye, yes; acoors there was. Ay, an’ didn’t ’ee swear at ’is boy Tim in style—him as be a big wig now—wen t’ kid coomed to fetch un o’ nights. His cusses was summat hawful, sir. Never heerd th’ like, ’cep once wen a detective cove nabbed a confidence trick ’eferate in this ’ere bar; ’ee wos sittin a’most wer ye be, sir. Gad, ’ee did let his tongue go that un. Well, owd Serjeant Bunny did th’ same, but th’ barn never let on as ’ee heerd un, and ony wen blows seemed a comin’ did Tim wake up. (p. 11)

5b.1 Orthography
Elision an”; ’ee; t”; o”; th”; ’cep; a’most; comin’ (all marked with apostrophe) sittin (no apostrophe)
Respelling acoors; coomed; owd; ony
Eye dialect wos; wen; wer; Serjeant
H-dropping and addition ’is; hawful

5b.2 Grammar
Non standard copula him as be
Non standard pronoun ye

5b.3 Vocabulary
Lexis Ay; un; summat
Idiom never let on as

5c. Dialect area represented
Unspecified

5d. Density of dialect representation
Heavily marked

5e. Location of dialect
Dialect in dialogue

5f. Characteristics of dialect speakers
Male, incidental, unskilled

5g. Consistency of representation
Consistent

5. Variety #2: Bob Cutler, uncle of Bunscombe’s wife, Penelope

5a. Sample of dialect
“Was you, tho? I’m blest if I can see it. You wants to nobble me so as to make sure of my cash, that’s wot you does. But I ain’t a fool, though I’m an owd un an’ yer ain’t comin over me, I say. Clear out, d’ye hear?” (p. 75)

5b.1 Orthography
Respelling owd; yer
Elision ’ain’t; tho; an”; d’ye (apostrophised) comin (note no apostrophe)
Eye dialect wot; blest

5b.2 Grammar
Non standard concord was you
Non standard conjugation you wants; wot you does

5b.3 Vocabulary
Idiom d'ye hear

5c. Dialect area represented
Unspecified

5d. Density of dialect representation
Moderately marked

5e. Location of dialect
Dialect in dialogue

5f. Characteristics of dialect speakers
Male, elderly, retired manual worker

5g. Consistency of representation
Consistent

5. Variety #3: Mrs Buncome

5a. Sample of dialect
“My goodness gracious me,” she cried, before she was half inside the room, “whatever are you two a-doing in here, argufying in the cold? If you hadn’t made such a row, I’d a thought you were gone out.” (p. 106)

5b.1 Orthography
Elision I’d a

5b.2 Grammar
Non standard inflection argufying

5b.3 Vocabulary
Archaism a-doingr

5c. Dialect area represented
Unspecified

5d. Density of dialect representation
Lightly marked

5e. Location of dialect
Dialect in dialogue

5f. Characteristics of dialect speakers
Female, aspiring

5g. Consistency of representation
Consistent

6. Narrative comments on dialects and varieties
None noted

7. Other points of interest
German accent represented on pp. 63 and 65.
Penelope Bunscombe’s social dialect does not change, but seems to become more marked as her social standing climbs. At the beginning of the novel, when her husband is a freight clerk, her variety seems less marked than when she is the wife of a Knight of the Realm and MP.