A study of the uncle Remus Dialect

Barbara Gibbs Williams

Atlanta University

Follow this and additional works at: http://digitalcommons.auctr.edu/dissertations

Part of the English Language and Literature Commons

Recommended Citation

http://digitalcommons.auctr.edu/dissertations/870
A STUDY OF THE UNCLE REMUS DIALECT

A THESIS
SUBMITTED TO THE FACULTY OF ATLANTA UNIVERSITY IN
PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR
THE DEGREE OF MASTERS OF ARTS

BY
BARBARA GIBBS WILLIAMS

DEPARTMENT OF ENGLISH

ATLANTA, GEORGIA

MAY 1971
Preface

The purpose of this paper is to present a descriptive analysis of the morphemic structure of the dialect used by Uncle Remus in Joel Chandler Harris's *Nights with Uncle Remus* (Boston, Mass., 1883). All the tales in *Nights* served as the corpus from which this study is based.

This paper will present the phonology, the phonotactics, and the general morphological characteristics of the dialect.

I would like to express my gratitude to Dr. Richard A. Long for his guidance and invaluable scholarly assistance in critically reading the material and making valuable suggestions in its preparation.
TABLE OF CONTENTS

INTRODUCTION........................................ 1

Chapter

I. The Submorphemic Features of the Uncle Remus Dialect........................ 9

II. Morphological Characteristics of the Uncle Remus Dialect........................ 44

III. Morphophonemics and Morphotactics................. 61

BIBLIOGRAPHY............................................. 85
<table>
<thead>
<tr>
<th>Chart Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vowel Sounds</td>
<td>9-10</td>
</tr>
<tr>
<td>Position of Vowels</td>
<td>10</td>
</tr>
<tr>
<td>Dipthongs or Glides</td>
<td>11</td>
</tr>
<tr>
<td>Consonant Sounds</td>
<td>24-25</td>
</tr>
<tr>
<td>Classification of Morphemes</td>
<td>46</td>
</tr>
</tbody>
</table>
Introduction

Joel Chandler Harris is one of the greatest writers of the speech of the black plantation worker. The speech has been produced so carefully and accurately that it has to be accepted as a reproduction of the original speech.

Harris's dialect must have been convincing because it has been said that many people who did not know him thought that he was a black man.¹

There was much in the life of Joel Chandler Harris that greatly influenced his writings, and made his Nights with Uncle Remus a study of the dialect of the black plantation. Harris was born in Eatonton in middle Georgia. At the age of twelve, Harris went to live and work on Mr. Turner's plantation, Turnwold.

Harris became employed on a newspaper staff which gave him some experience in writing. But there was more at Turnwold that contributed to Harris's writing. After completing his work at the newspaper office, which was generally by the end of morning, Harris spent the

evening either reading in Mr. Turner's library or visiting the Negroes in company with the Turner's children.  

Harris was particularly interested in the Negroes. Mr. Turner owned many slaves, and since he treated them well, they felt quite at ease in the "quarters" carrying on their lives and customs in their own way. From Harris's contact with these people, he learned the lesson of good will, and there was opened to him the heart of the Negro which he read studiously. Some of the Negroes were great storytellers, and the stories they told were of animals who talked and acted like human beings. These tales were older than the black folks who related them, and had gathered the wisdom and humor of many generations of narrators. Joel Chandler Harris did not know it, but as he listened happily to these African tales, he was laying up stores of pleasure which some day he would pass on to other listeners far from the old plantation.  

The Negro played an important role in Harris's life, for he became thoroughly acquainted with the speech, the personal characteristics, and the stories of the plantation Negroes under the circumstances of confidence and friendliness, and presented them to the public.

---

2Brookes, Harris: Folklorist.

These humble people made Harris quite comfortable and showered upon him many courtesies. Although he was shy among many other people, Harris seemed to feel free and happy when associating with the black people, and he grew to know them intimately—their fables, their ballads, and their dialects.\(^4\)

Irvin Russell also contributed to Harris's *Uncle Remus Tales*. Russell was one of the first to introduce to the world the poetry in the character of the Negro, and to demonstrate the rich source for the Southern writers. "His influence on Harris cannot be passed over lightly for it was he who first faithfully and skillfully presented the Negro in literary portraiture."\(^5\)

Another factor that played a large part in the creation of the *Uncle Remus Tales* was humor. Harris's environment and journalistic tradition reinforced his natural gift of humor.

Experience is said to be the best teacher, and Joel Chandler Harris had some previous experience in writing in black dialect, the medium that *Nights with Uncle Remus* is told. Many of these experiments appeared in different

journals. The first of Harris's songs written in dialect was "Revival Song" which appeared in The Atlanta Constitution on January 18, 1877. Other "songs" were contributed throughout 1877, and character sketches of the old man followed in 1878-1879.6

Since the mastery of the dialect is our major concern here, Harris's own statements about dialect are very important. In the introduction to the first Remus book he stated: "...my purpose has been to preserve the legends themselves in their original simplicity, and to wed them permanently to the quaint dialect--if, indeed, it can be called a dialect--through the medium of which they have become a part of the domestic history of every Southern family."7

In Nights with Uncle Remus Harris says:

In the Introduction to the first volume of Uncle Remus, a lame apology was made for inflicting a book of dialect upon the public. Perhaps a similar apology should be made here; but the discriminating reader does not need to be told that it would be impossible to separate these stories from the idiom in which they have been recited for generations. The dialect is a part

---

6 Julia Collier Harris, Joel Chandler Harris (New York, 1918), pp. 143-145.

7 Joel Chandler Harris, Uncle Remus, His Songs and Sayings (New York, 1880), pp. vii-viii.
of the legends themselves, and to present them in any other way would be to rob them of every- g thing that gives them vitality.

The Uncle Remus dialect is characterized by the adaptation of existing English words, the addition of words for the pictorial effect, the euphony, and the delight which the Negro has for "big words." The dialect spoken by Uncle Remus is that of Middle Georgia. Through careful reading one can see that some of the words are also found in the dialect of Virginia. Professor Smith explains this on the grounds that Uncle Remus admits that he "come[s] from Ferginny." Among the words common to both sections are "soegyar" and "gyardin."10

In regard to the Negro dialect, Harris wrote to the editor of Scribner's Magazine, in November, 1897:

I am very fond of writing this dialect... it gives a new coloring to statements, and allows of a swift shading in narrative that can be reached in literary English only in the most painful and roundabout way.11

---

8 Joel Chandler Harris, Nights with Uncle Remus (Boston, Mass., 1883), p. 400.

9 Brookes, Harris: Folklorist, p. 117.


11 Julia Collier Harris, The Life and Letters of Joel Chandler Harris (Boston, 1918), pp. 403-404.
He insisted, however, that to write dialect merely for itself was meaningless.

In all dialects the thought exactly fits the expression—the idea is as homely as the words—and any attempts to reproduce a dialect must recognize this fact or be pronounced a failure.¹²

Harris's dialect was proclaimed to be the best to be found anywhere. It was thought to be convincing to the very smallest phrase. Some critics believed that his preciseness was due to his mastery of the vernacular.¹³

Thomas Nelson Page, himself a knowledgeable man in the use of Negro dialect, writing in the "Book-Buyer," December, 1895, concerning Harris's gift of writing in dialect said:

No man who has ever written has known one-tenth part about the [N]egro that Mr. Harris knows, and for those who hereafter shall wish to find not merely words, but the real language of the [N]egro of that section, and the habits of all American [N]egroes of the old time, his works will prove the best thesaurus.¹⁴

In a letter to G. Lawrence Gomme, Harris said:

It is a misfortune, perhaps, from an English point of view, that the stories in that volume are rendered in the American

¹²Julia Collier Harris, Life and Letters, pp. 403-404.
¹³Julia Collier Harris, Life and Letters, p. 164.
¹⁴Julia Collier Harris, Life and Letters, pp. 164-165.
[N]egro dialect, but it was my desire to preserve also if possible, the quaint humor of the [N]egro. It is his humor that gives this collection its popularity in the United States but I think you will find the stories more important than humorous should you take the trouble to examine them. Not one of them is cooked, and not one nor any part of one is an invention of mine.15

James Wood Davidson wrote of the Uncle Remus dialect:

   It is the only true [N]egro dialect I ever saw printed. It marks an era in its line--the first successful attempt to write what the [N]egro has actually said, and in his own peculiar way. After so many dead failures by a hundred authors to write thus, and after the pitiful niaise ries of the so-called [N]egro minstrels, "Uncle Remus" is a revelation.16

Julia Harris wrote:

   It was in the truth and flavor of Negro characterization that he excelled. Either because of the fineness of his ear or the accuracy of his mind, or the combination of all three, father obtained an early and a complete mastery of the dialects of the American Negro.17

In an interview in 1881, Walter H. Page said, "I have Mr. Harris's own word for it that he can think in

____________________
15Julia Harris, Life and Letters, pp. 157-158.
16Julia Harris, Life and Letters, p. 163.
17Julia Harris, Life and Letters, p. 164.
There is enough agreement between the representation and the evidence from actual speech to show that Harris has developed his literary dialect from genuine materials. We can be reasonably sure that the folk speech of the plantation Negro has been successfully used as a literary medium, even though we cannot regard the result as the equivalent of a precise phonetic transcription. If this is so, the development of Uncle Remus as a fictional character and the use of Negro speech as a literary medium are on equivalent levels of reliability.

Both are products of Harris's own genius, but both are created from authentic raw materials. Such slight exaggeration as might be discovered are in the spirit and practice of the dialect and do not shadow its authenticity.

---

CHAPTER I
THE SUBMORPHEMIC FEATURE OF THE UNCLE REMUS DIALECT

In studying a dialect one must consider its phonology, or sound system. The phoneme is the basic element in this system. In discussing phonemes, we are concerned with the sound features which are exactly reproduced in repetition. We will take a look at the phonology of the Uncle Remus dialect by making an inventory of vowels and consonants. These sounds will be grouped according to dialect spellings so that all indications of the same speech sounds will be together.

VOWELS

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Key words in Nights</th>
<th>Key words in Standard English</th>
</tr>
</thead>
<tbody>
<tr>
<td>[i]</td>
<td>creetur (creature)</td>
<td>beet</td>
</tr>
<tr>
<td>[i]</td>
<td>wid (with)</td>
<td>bit</td>
</tr>
<tr>
<td>[e]</td>
<td>dey (they)</td>
<td>bait</td>
</tr>
<tr>
<td>[ɛ]</td>
<td>ketch (catch)</td>
<td>bet</td>
</tr>
</tbody>
</table>

21 This chapter is based on Sumner Ives' The Phonology of the Uncle Remus Dialect.
<table>
<thead>
<tr>
<th>Symbol</th>
<th>Key words in Nights</th>
<th>Key words in Standard English</th>
</tr>
</thead>
<tbody>
<tr>
<td>[æ]</td>
<td>dat (that)</td>
<td>bat</td>
</tr>
<tr>
<td>[ɑ]</td>
<td>marter (matter)</td>
<td>not</td>
</tr>
<tr>
<td>[o]</td>
<td>sorter (sort of)</td>
<td>bought</td>
</tr>
<tr>
<td>[o]</td>
<td>bof (both)</td>
<td>boat</td>
</tr>
<tr>
<td>[u]</td>
<td>full (full)</td>
<td>put</td>
</tr>
<tr>
<td>[u]</td>
<td>mov'd (moved)</td>
<td>boot</td>
</tr>
<tr>
<td>[ʌ]</td>
<td>wuss (worse)</td>
<td>but</td>
</tr>
<tr>
<td>[ʌ]</td>
<td>yer (here)</td>
<td>bird</td>
</tr>
<tr>
<td>[a ɹ]</td>
<td>tam (time)</td>
<td>buy</td>
</tr>
<tr>
<td>[ɹ ɹ]</td>
<td>keer (care)</td>
<td>beard</td>
</tr>
<tr>
<td>[ə]</td>
<td>nudder (another)</td>
<td>above</td>
</tr>
</tbody>
</table>

**POSITION OF VOWELS**

<table>
<thead>
<tr>
<th>Height of tongue</th>
<th>Frontness of Tongue</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Front</td>
</tr>
<tr>
<td>HIGH-CLOSE</td>
<td>i</td>
</tr>
<tr>
<td>HIGH-OPEN</td>
<td>i</td>
</tr>
<tr>
<td>MID-CLOSE</td>
<td>e</td>
</tr>
<tr>
<td>MID-OPEN</td>
<td>ɛ</td>
</tr>
<tr>
<td>LOW</td>
<td>æ</td>
</tr>
</tbody>
</table>
DIPTHONGS OR GLIDES

<table>
<thead>
<tr>
<th></th>
<th>Front</th>
<th>Central</th>
<th>Back</th>
</tr>
</thead>
<tbody>
<tr>
<td>High</td>
<td>iu</td>
<td>-</td>
<td>iu</td>
</tr>
<tr>
<td>Mid</td>
<td>ei</td>
<td>iə</td>
<td>də</td>
</tr>
<tr>
<td>Low</td>
<td>-</td>
<td>ai</td>
<td>au</td>
</tr>
</tbody>
</table>

Stressed vowels

[i] as in beet

The most common spellings for [i] in English are e, ee, and ea. Harris uses ea to represent [i] in initial position but e and ee elsewhere.

Examples of words with [i] phoneme in Nights are creetur (creature), seed (saw), leaf (leave), beholes (behold), dese (these), and seegyar (cigar).

In Nights there are also words with spellings representing [i] for [e]. They are dreen (drain), reezins (raisins), and Jeems (James).

Other spellings indicating [i] are een' (end), bleedz (oblige), and idee (idea).

[i] as in bit

Besides the regular phoneme used in standard
English wid (with), the [I] sound replaces the [ɛ] sound. Examples are git (get), stidder (instead of), tergidder (together), yit (yet), agin (again), and yistiddy (yesterday).

We also find spellings in the Uncle Remus story that use [I] for [i]. They are fibble (feeble) and nigger (Negro).

[I] for [æ] is also represented in Nights. Examples are kin (can), verb only, and shill (shall).

[I] for [ʌ] is also seen in the word kivver (cover).

[ɪə] as in beard

The least ambiguous spelling for [ɪə] is -eer, as in cheer, and this spelling is usually used by Harris to represent the sound, although other spellings are more common.

First we find spellings that indicate [ɪə] in words which are found with [ɛə] or [æə]. These words are cheer (chair), keer (care), sheer (share), and skeered (scared).

One spelling that indicates [ɪə] for [ə] is peerch (perch).
[e] as in bait

The vowel [e] is usually associated with the spelling "ai," as in bait, or with "a" followed by a single consonant and vowel as in late. Harris generally used the spelling with the letter a, but in Nights, we find examples of the "ai," "a," and "e" spellings.

Spellings in Nights with "a" are consate (conceit), kaze (because), and aidge (edge).

The "e" spelling for [e] is found in dey (they).

[ɛ] as in bet

The most common English spelling for [ɛ] is the letter "e" followed by a consonant cluster, a double consonant, or a single final consonant. An example is e't (ate).

In Uncle Remus's Nights, we find many examples of the [ɛ] sound. First we have [ɛ] for [ɪ]. Words representing this sound are ef (if), sence (since), eyeleds (eyelids), and twel (until).

Then we have [ɛ] for [æ] in the words gedder (gather) and ketch (catch).

We also find spellings which represent [ɛ] for
[\^]. They are bresh (brush), jedge (judge), des so (just so), sech (such), shetters (shutters), tetch (touched), and shet (shut).

Last we find an example that shows [E] for [\^]: yeth (earth).

[\&] as in bat

The vowel [\&] is clearly indicated in English spelling by the letter "a" followed by most consonant clusters, a double consonant, or a single final consonant.

There are examples in Nights that indicate [\&] for [E]. They are yasser (yes sir), tarrypin (terrapin), th'ash (thresh), tarrier (terrier), tarrify (terrify), and rastle (wrestle).

Examples of words that suggest [\&] for [ax] are strak (strike), lak (like), and clamin' (climbing).

Spellings which show [\&] for [\&] or [\&\&] are pa'tridge (partridge), drap (drop), and yander (yonder).

Then we have spellings that indicate [\&] for [\&\&]. They are ha'nts (haunts), sassy (saucy), and sass (sauce).
Last we have spellings representing [æ] for [3] or [ʌ]. They are gal (girl), massy (mercy), and harry-cane (hurricane).

[ɑ] as in bottle and [æ] as in dark

There seems to be no single letter or combination of letters which will consistently suggest the vowel [ɑ] in all contexts and in all words. Consequently, Harris used a variety of spellings to represent the [ɑ] vowel. To interpret these spellings, one must compare the conventional spellings with Uncle Remus's spellings. But there is more to this. One must also know the phonetic quality and distribution of the relevant vowels in Harris's own speech. In some words, Harris used the letter "o" to represent the phoneme [ɑ]. Some examples of this spelling are strop (strap), wrop (wrap), and wheelborrow (wheelbarrow).

The letter "o," with doubling of the following consonant, was also used to represent [ɑ] in a few words which are conventionally spelled with "ar". These are oggyment (arguement), bobby-cue (barbecue), and bollypatch (barley patch).
Harris did use the "ar" spelling in many words in which it does not occur conventionally to represent [a] or some modification of it.

When the "ar" spelling is used dialectally at the end of a word, it probably represents [a] or [a:] plus some degree of in-glide [ə].

Examples of words where "ar" probably indicates [a:] or [a] in place of the standard [æ] are marse, marster (master), marter (matter), terbarker (tobacco), and mustarsh (mustache).

Termartusses (tomatoes) is another example of the "ar" spelling used to represent [a], [aː], or [a:].

Words in which the spellings suggest [a] or [aː] with or without length, rather than [æ], are s'arch (search) and l'arn (learn).

Excluding the examples mentioned, words which are usually spelled with "ar," like dark, are usually spelled with "ar" in Nights.

There are still words that substitute the letter "o" for "a" after qu [kw]. Examples of these words are squot (squat) and quol (quarrel).

[ɔ] as in bought

Words found with the vowel [ɔ] belong to several
spelling groups. These groups are represented by the following words: dawn, all, water, off, on, dog, loss, and haunted. Except for "aw," as in dawn, and "au" as in haunted, these spellings are all more or less ambiguous and can be interpreted as [ɔ] only by knowing the individual word or by associating it with another word which has a closely similar spelling. The spelling hoss (horse) can be interpreted as representing [ɔ] by an analogy with such a word as loss.

Examples of words spelled with "o" are co'n (corn) and ho'n (horn).

The spelling "on" is used for the prefix un- in nearly every occurrence in the Uncle Remus story. An example is ontie (untie). The "on" spelling also occur in the word hongry (hungry).

[ ɔ ] as in boat

The vowel [ɔ] can be represented by a final "o;" as in no, or by the letter "o" followed by a single consonant or by a single consonant and vowel (blow and smoke).
Words in *Nights* that indicate [o] in words which have [uə] or [ur] in standard English are sho' (sure), sholy (surely), shorance (assurance), po' (poor), yo' (your), yo'self (yourself), and po'ly (poorly).

Examples of words where [o] is pronounced with [oə] or [or] (or [ɔr]) in standard English are do' (door), flo (floor), 'fo' (before), to' (tore), wo' (wore), bodes (boards), and sycamo' (sycamore), sno' (snore), sto' (store), po'ch (porch), and todes (towards).

[u] as in put

"Except for the spelling "u" following some labials, as in pull, bull, and full, [u] cannot be clearly indicated by any combination of letters in English spelling, and there is only one word in the Uncle Remus *Nights* in which that vowel seems to be indicated by a spelling change. Prettier is sometimes spelled puttier. Harris may have been attempting to represent "loss" of [r] with a retracted unrounded vowel.

[u] as in boot

The [u] sound can be represented by the spelling
"oo". The spelling is found in a few words in Nights, but these words are also found with the [u] sound in standard English. Some examples of the "oo" spelling are toof (tooth) and persoo (persue).

[A] as in but

The phoneme [A] is represented by "u" followed by a single final consonant, a double consonant, or a consonant cluster, except when preceded by a labial.

Representative spellings of words in Nights in which "u" indicates [A] for [ɛ] are studdy (steady) and dat yuver (that ever).

Examples of words in which [A] is used for [ɛ] are fus' (first), mussy (mercy), nuss (nurse), wuss (worse), wud (word), bu'n (burn), hu't (hurt), juk (jerk), puzzus (preserves), and tukkey (turkey).

Other spellings which indicate pronunciation with [A] are nudder (neither) and squushed (squashed).

[ɛ] as in bird

Practically all the words in standard English with the [ɛ] sound appear with the [A] sound in Nights. How-
ever, the [ə] sound appears in words that do not ordinarily have that sound. For instance we have the word purty that has substituted the "ur" sound.

We also find the [ə] sound represented in a stressed syllable in morpheme final position by "er". Representative spellings of this type are yer (here) and dern (theirs).

\[\text{[ər]} \text{ as in bite} \]

Although the long "i" can be indicated by spelling in standard English, there is nothing to show the difference between [a:] or [ər]. Generally the [ər] sound is found before voiceless consonants and in the final position. The [a:] sound is usually found before voiced consonants and in the pronouns I and my, especially in positions of reduced stress. However, we do find that there are a few exceptions to the rule.

Examples of spellings to show [a:] or [ər] are biled (boiled), jine (join), pin't (point), and pizen (poison).

Other words in which "long i" is indicated are gwine (going) and ginnywine (genuine).

Unstressed Vowels
The four spellings, "i," "y," "u," and "er," were generally used by Harris when he changed the spelling of an unstressed syllable. The only two unstressed vowels in *Nights* are [ɪ] and [ə]. Harris used "i" and "y" to represent [ɪ], and "u" and "er" to represent [ə]. The "i" and "u" are usually found in closed syllables while the "y" and "er" are usually found in open syllables, especially at the end of a word.

[ɪ] as in baby

Examples of words in which the letter "i" is used to show [ɪ] in closed syllables are baskit (basket), minnit (minute), blessid (blessed), and kyarkiss (carcass), gyardin (garden), diffikil (difficult), and waggin (wagon).

Examples of spellings indicating [ɪ] in open syllables are, for final [ə]: Affiky (Africa), Jawjy (Georgia), sofy (sofa), and borry (borrow).

Some spellings indicating [ɪ] in medial position are tarrypin (terrapin), parrysol (parasol), pollygy (apology), and Affikin (African).

A few spellings showing [ɪ] in words of another category—-that is, those which have [jə] in most
varieties of English--are impudence (impudence),
ginnywine (genuine), and oggyment (argument).

A spelling which indicates "loss" of [ɪ] from
some words in which the vowel occurs in most varieties
of English is kyar'ns'on (carryings on).

Other spellings which represent [ɪ] are bumbly-
bee (bumble bee), stribbit (distribute), almanick
(almanac), projick (project), and purchis (purchase).

[ə] as in ago

Harris usually used the spelling "er" to in-
dicate [ə] in open syllables. Some examples of
this practice are fer (for), fergit (forget), ner
(nor), ter (to), terbarker (tobacco), termorrer
(tomorrow), fier (fire), kinder (kind of), Benjer-
mun (Benjamin), perlite (polite), persoo (persue),
juberlee (jubilee), pianner (piano), nigger (Negro),
and onter (unto).

The "er" spellings in the preceding list repre-
sent [ə] in words which generally have that sound in
standard English; but in the following list "er" is
used to represent [ə] in words which ordinarily are
pronounced with [jə], [ju], or [jur] in standard
English.

Pastur (pasture) and creetur (creature) are words that represent final [ə], preceded by [t] rather than [ð].

We also have words in which "u" is used to indicate [ə] in words which are conventionally spelled with tautosyllabic "r". They are atterwuds (afterwards), kivvud (covered), gizzuds (gizzards), lizzud (lizzard), orchud (orchard), colluds (collards), and cubbud (cupboard). The significance of these spellings is the absence of the letter "r".

Other words in which "u" is used to represent [ə] are wrong-sud-outerds (wrong-side-out), forrud (forehead), fum (from), distuns (distance), dividjun (division), ballunce (balance), lounjun (lounging), Chris'mus (Christmas), lierbul (liable), intruls (entrails), worrul (world), he ull (he'll), and mizerbul (miserable).

In one group of words the "er" spelling for [ə] is used in closed syllables. These words are outerds (outwards), innerds (inwards), backerds (backwards), and forreds (forwards). In Nights, we also find a few words which have [ə] in standard English, but are spelled as they are in Nights to
suggest "loss" of the vowel in the tale. Examples are umbrella and de idee (the idea)

**Consonants**

In taking a few words from the dialect of Uncle Remus, we can see the consonant sounds in action.

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Key words in Nights</th>
<th>Key words in Standard English</th>
</tr>
</thead>
<tbody>
<tr>
<td>[b]</td>
<td>beholes (behold)</td>
<td>baby</td>
</tr>
<tr>
<td>[d]</td>
<td>des (just)</td>
<td>dried</td>
</tr>
<tr>
<td>[f]</td>
<td>Ferginny (Virginia)</td>
<td>favor</td>
</tr>
<tr>
<td>[g]</td>
<td>gwine (going)</td>
<td>gate</td>
</tr>
<tr>
<td>[h]</td>
<td>hawn (horn)</td>
<td>hat</td>
</tr>
<tr>
<td>[j]</td>
<td>jine (join)</td>
<td>jug</td>
</tr>
<tr>
<td>[k]</td>
<td>co'se (course)</td>
<td>kid</td>
</tr>
<tr>
<td>[l]</td>
<td>lahff (laugh)</td>
<td>leaf</td>
</tr>
<tr>
<td>[m]</td>
<td>behime (behind)</td>
<td>maim</td>
</tr>
<tr>
<td>[n]</td>
<td>yone (yours)</td>
<td>ninth</td>
</tr>
<tr>
<td>[p]</td>
<td>s'prize (surprise)</td>
<td>press</td>
</tr>
<tr>
<td>[r]</td>
<td>forrerd (forward)</td>
<td>rid</td>
</tr>
<tr>
<td>[s]</td>
<td>sech (such)</td>
<td>so</td>
</tr>
<tr>
<td>[ʃ]</td>
<td>sho (sure)</td>
<td>show</td>
</tr>
<tr>
<td>[ʃ]</td>
<td>cheer (chair)</td>
<td>church</td>
</tr>
</tbody>
</table>
The consonantal phonemes of *Night* can be seen in the following chart:

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Key words in <em>Nights</em></th>
<th>Key words in Standard English</th>
</tr>
</thead>
<tbody>
<tr>
<td>[t]</td>
<td>twel (until)</td>
<td>tight</td>
</tr>
<tr>
<td>[θ]</td>
<td>thunk (thought)</td>
<td>the</td>
</tr>
<tr>
<td>[v]</td>
<td>vittles (victuals)</td>
<td>vote</td>
</tr>
<tr>
<td>[w]</td>
<td>wuss (worse)</td>
<td>we</td>
</tr>
<tr>
<td>[z]</td>
<td>zactly (exactly)</td>
<td>zone</td>
</tr>
<tr>
<td>[y]</td>
<td>year (hear)</td>
<td>yard</td>
</tr>
</tbody>
</table>

-25-

<table>
<thead>
<tr>
<th>PLACE OF ARTICULATION</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
<tr>
<td><strong>Labial</strong></td>
</tr>
<tr>
<td>Bi-Labial</td>
</tr>
<tr>
<td>Labial</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>STOPS</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>AFFRICATES</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>FRIICATIVES</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>NASALS</td>
</tr>
<tr>
<td>LIQUIDS</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>Semi-Vowels</td>
</tr>
</tbody>
</table>
[p] and [b]

The bilabial stops, [p] and [b], in the Uncle Remus spellings show only a few phonological differences from their use in standard English.

First we find that both are regularly omitted following [m] and before another consonant; an example is glimpse or glimp' (glimpse).

The preterit of dream has final [p]--dreamp (dreamt).

Wasp nest is spelled was' nes'. This could be an indication that the final cluster [-sp] was simplified to [-s].

The letter "b" is usually omitted in morpheme final position after m, but [b] is not often pronounced in this position in standard English.

Without is occasionally written bidout, but this spelling may indicate the unrounding of [w].

We also find a replacement of [b] for [v] in all positions. First we have [b] in the initial position in such words as bittle (victuals), berry (very), and bisit (visit). The phoneme [b] in the middle position occurs in such words as ebry (every) and nebber (never).
Hab (have) and gib (give) are examples of words illustrating [b] in the final position.

[t]

Spellings in Nights indicate that [t] was used for [θ] in initial position (but not before [r]), in medial position, and in final position following another consonant. Representative examples of these spellings are mont' (month), t'ing (thing), and t'ink (think).

Generally, words which are conventionally spelled with final -ture, like creature are spelled either with final -tur or -ter in Nights. Both of these spellings seem to be an indication that the consonant indicated is [t] rather than [θ]. Examples of these spellings are creatur (creature), pastur (pasture), and nat'-a'lly (naturally).

The preterit and past participle morpheme, usually spelled -ed, is often written as "t" after voiceless consonants. But since this pronunciation is common in standard English, it has no "dialectal" significance. However the [ed] morpheme is often written as "t" after [r], [l], and [n].
Many words that end in "d" in standard English appear with a final "t" in Nights. Examples of these spellings are skeert (scared), kil't (killed), le'nt (lend), l'art (learned), and hilt (held).

Dremp' (dreamt), 'zackly (exactly), roasn' years (roasting ears), and pine-blank (point blank) are examples of words found in Nights that show that "loss" of [t] is very common after [p], [k], [s], and [n].

The intrusive [t] appears in Nights in such words as varmint (vermin), closeter (closer), closeste (close), and 'crosst' (across).

Final "t" in the spelling of words may not indicate pronunciation.

[d]

The phoneme [d] is closely related to the [t] phoneme in Harris's Nights. We find that the [d] phoneme is used rather than the [ɾ] phoneme in practically every word that has the voiced interdental spirant in standard English. Examples of these words with [d] in initial position are dem (them), dar (there), de (the), da (the), and dis (this). Fedders (feathers), needer (neither), and
widout (without) are examples of [d] used in medial position. The phoneme [d] rather than [ə] is shown in the word wid (with).

Indication that [d] is "lost" in morpheme final position after [l] and [n] is contained in the spellings beholes (behold), fiel' (field), stan' (stand), ole (old), fr'ens (friends), ball-face (bald face), roun' (round), han's (hands), bran' (brand), and eens (ends).

The intrusive [d] occurs in the Uncle Remus story in medial position following a nasal. An example of this is cornder (corner).

[k] and [g]

In Nights, words like car and garden are consistently spelled with initial "ky" and "gy," respectively. This indicates a palatal glide [j] between the velar consonant and the stressed vowel [a]. The examination of considerable phonetic material shows that the initial consonants of many words like car and garden are often palatal stops rather than the velar stops [k] and [g] commonly found outside the Southeast. Sometimes, however,
this palatal stop is followed by a more or less prominent palatal glide [j], and sometimes the pronunciation indicated is actually [kj] or [gj]. It is difficult to tell which of these varieties Harris intends to represent in the speech of Uncle Remus, for they are very similar to the untrained ear.

Some spellings which indicate this feature are kyar (care), kyar'ns on (carryings on), gyardin (garden), and seegyars (cigars).

Ask is spelled ax in Nights, but this spelling can be attributed to the phenomenon of metathesis, rather than to a unique feature of the Uncle Remus dialect.

The letter "k" is regularly used in the place of g in the spellings lenk (length) and strenk (strength). These spellings probably do not represent "substitution" of [k] for [g], since most varieties of English have [k] in words like strength.

The word turtle is spelled turkle by Harris. The substitution of k for t probably indicates a dissimilative change of [t] to [k].

[ɔ] and [ɛ]
The spelling ch, representing [ç], and j representing [ʒ], are found rather than t and d in many words in which [t] and [d] occur before [ju] in standard Southern English. Examples of these spellings are chune (tune), jub'ous (dubious), and supjued (subdued).

In the phrase "squinch yo' eyeballs," the ch just before the palatal glide in yo' is probably an example of a similar feature to that above, as in the common [don'cə] for don't you.

Dividjun (division), medjer (measure), and medjun (measuring) are words in which the letters dj, probably representing [ʒ], are found in a few words which contain medial [ʒ] in standard English.

Words in which the letter j is found which ordinarily have [ʒ] in English are lounjun (lounging), pidjun (pigeon), and much 'blije (much obliged).

[f] anf [v]

The use of "f" rather than "v," an indication of unvoicing, is found in several words in the Uncle Remus Nights. For example we have Fer-ginny (Virginia), haf ter go (have to go), lief
(leave), shelves (shelves), trafflin (traveling), and twelf er' clock (twelve o'clock).

The letter "f" is omitted in the spellings at- ter (after) and brekkus (breakfast).

Final [f] appears in several words which have final [θ] after a vowel in standard English. Some of these are bofe (both), breff (breathe), mouf (mouth), and toof (tooth).

Indication that final [v] is lacking in a few expressions is contained in the words gi' 'im (give him).

[θ] and [ʃ]

The letters "th" (for [θ] or [ʃ]) do not appear in many words in which they occur in conventional orthography. Before linguists did research in the development of Black dialect, it was assumed that the cause of the missing "th" sound was due to the ignorance or the physiological make-up of the Negro. Now this feature is being attributed to the ancestral languages. There is no "th" phoneme in the Niger-Congo consonant system. We do, however, find the voiceless interdental consonant in the ini-
tial position in a few words in the Uncle Remus dialect. An example is th'oo (through).

Examples of the missing [θ] or [Incomplete] in words are twelf' (twelfth), lenk (length), strenk (strength), terge'er (together), and cloze (clothes).

The "th" sound is substituted by the [d], [t], or [f] sounds. Although a few words that begin with the "th" sound in standard English keep the "th" sound in the Uncle Remus dialect, the majority of these words take on the [d] sound. This can be seen in such words as dis (this), dese (these), dere (there), den (then), dey (they), deze (these), der (their), dey-self (themselves), de (the), and dem (them).

The [f] and [t] along with the [d] are used throughout other positions where the "th" sound would otherwise appear. We find such words as bofe (both), toof (tooth), mont' (month), wid (with), and fedder (feather) representing this practice.

[s]

The [s] of the conventional spelling is omitted in words in Nights. Examples are sat'ified (satisfied) and glimp' (glimpse). We also find the [s]
missing in the standard English word against which is spelled gin by Harris.

Swivel (shivel) is an indication that the initial cluster [sr] becomes [s] or [sw] in the speech of the Uncle Remus dialect.

In the Uncle Remus dialect we find that adverbial final s (morphology rather than phonology) is found in some'rs (somewhere), innerds (inward), and backerds (backward).

[z]

Some words such as cloze (close), sez (says), ez (as), and whatzizname (what's his name) show that Harris used the letter "z" rather than "s" in many words in which the "s" of conventional orthography has the sound of [z].

[ʃ]

Indication of [ʃ] by sh is found in dish yer (this here) and slishe (slice). The same type of spelling is found in mushmillion (muskmelon) and tushes (tusks).
In the Uncle Remus Nights, we find the loss of [r] following a consonant and coming between vowels. Examples of the first feature are th'oo (through), fum (from), Affikin (African), sackyfice (sacrifice), apun (apron), hick'y nut (hickory nut), chillun (children), and puzzus (preserves).

Examples of the second feature are ve'y (very) and ev'y (every).

The use of the spelling "er" rather than some spelling with "r" plus a vowel represents [ə] rather than [rə]. This indication of loss of [r] is found in the spelling perwide (provide), which is representative of a large number of words in the Uncle Remus dialect.

In Nights we find that the "l" which would come before a morpheme final consonant is omitted unless the final consonant is omitted instead. Examples of this loss are he'p (help) and yo'se'f (yourself).
The letter "l" is also omitted in the word gentermens (gentlemen).

The phoneme [l] rather than [r] (or historical [r]) is found in pollygollic (paragoric) and whimple (whimper).

In scaffold (scaffold) it seems as if Harris intended to suggest the syllabic [l].

[m]

In looking through Nights we find indications of [m] rather than final [n] in a few words. Some examples of these spellings are behime (behind) and muscadime.

[n] and [ŋ]

The ending of the present participle -ing always appears as n or n' in the Uncle Remus dialect. Examples are washin' (washing), dabblin' (dabbling), movin' (moving), scramblin' (scrambling), settin' (setting), doin' (doing), battlin' (battling), and fillin' (filling).

Syllabic [n] is shown in the spellings youk'n
(you can) and chick'ns(chickens).

[w]

The spelling perwide (provide is an example of some words whose spellings include v in conventional orthography but w in the Uncle Remus dialect.

We find an intrusive [w] following an initial consonant in a few words in the Uncle Remus dialect. Examples of these words are quite (coil), gwine (going), and twol (till).

The w is regularly omitted in the word 'oman (woman) in the Uncle Remus dialect.

The adverbial compounds with final stressed -ward are all spelled without w in the Uncle Remus story. Examples of this feature are innerds (inward), backerd (backward), outerds (outward), forrerds (forward), and todes (towards).

The loss of [w] is also found in the spelling allers (always).

[j]

Some spellings indicating an intrusive in-
itial palatal glide [j] are yallergater (alligator), his years (his ears), roas'n years (roasting ears), yeth (earth), he yelbow (his elbow), yerb (herb), dat yuver (that ever), and de yuther (the other).

From these examples one can see that the intrusive [j] occurs after consonants as well as after front vowels.

In Nights we find the substitution of y for h in some words. Examples are right yer (right here), dish yer (this here), and I yeard (I heard). All these examples that have some front vowel may be some variety of the "r-vowel," stressed or unstressed. The use of the glide rather than the voiceless fricative may therefore be related to the intrusive [j] in earth and herb, or it may be loss of [h] after the development of initial [hj] in these words.

[\text{h}]

In the Uncle Remus dialect we find a loss of [\text{h}] in some instances. In the compound make 'aste (make haste), the [\text{h}] is probably lost as a result of the aspiration of the preceding [\text{k}].

The letter h is omitted from where it usually
appears in standard English in the initial position in unstressed pronouns. Some examples are tuck 'er (took her), e't 'im (ate him), give im (give him), fool 'im (fool him), and dip 'is paw (dip his paw). The spellings have no dialectal significance because they are usually pronounced this way in standard English. The omission of h in mighty 'umble is likewise insignificant.

Harris omitted the h in words that usually begin with the wh sound. Examples are w'at (what), w'en (when), w'ite (white), and w'iles (while).

MODIFICATIONS

In the dialect of Uncle Remus, we find phonological differences that do not come under the discussion of the individual phonemes. These differences come under the headings phonetic context, stress, and miscellaneous.

**Phonetic context**

The first group of modifications is influenced by adjustments of words either by a loss or addition of a sound or sounds. Phonetic context, particularly assimilation and dissimilation, suggests dialectal pronunciations as illustrated by the following words:
bimeby (by and by), chimbly (chimney), clumpsy (clumsy), fambly (family), gimme (give me), lemme (let me), nummine (never mind), and sumpin' or sump'n (something).

A few examples of dental modifications suggested by spelling in the Uncle Remus Nights are chilluns (children), dunno and dunner (don't know), hatter (have to), and dish yer (this here).

**Stress Modification**

One of the groups of words that show stress modification is concerned with the internal syncope. Examples of this type of modification are 'gree'ble (agreeable), b'lieve or b'leeve (believe), comp'n'y (company), kuse (curious), diffunt (different), disappear'nce (disappearance), er'n's (errands), ev'lastin' (everlasting), fer'velastin' (foreverlasting), hankcher (handkerchief), hick'ry (hickory), hur'rin (hovering), medjun (measuring), mizerbul (miserable), natchul (natural), natal (nature), pairsol (parasol), pe'sh (perish), p'raded (paraded), reg'lar (regular), some'rs (somewheres), spe'unst (experienced), s'ply (supply), 'spozen (supposing), squer'1 (squirrel),
todes (towards), tr'angle (triangle), and whispun (whispering).

The most persistent type of stress modification is the omission of the first syllable of a word. In the Uncle Remus dialect the unstressed initial syllable, that appears in many words in standard English, has been clipped off. Some representative examples of this type of modification are 'nuff (enough), 'bout (about), gin (against), 'gree (agree), 'live (alive), 'long (along), 'low (allow), 'mongs (among), swaje (assuage), kase (because), 'fo' (before), seetful (deceitful), zactly (exactly), 'ceppin' (excepting), skuse (excuse), 'speunce (experience), 'splain (explain), 'lasses (molasses), 'blige and bleedz (obliged), 'tickler (particular), and less (unless).

The final type of stress modification is the treatment of unstressed or lightly stressed words. Examples taken from Nights are as follows: (First we have the word as found in standard English, and then as it appears in Nights.)

an: half n' our (half an hour)
and: up 'n tole 'im (up and told him)
    he up 'n 'spon (he up and responded)
    tuck 'n marry (took and marry)
another: some place er'n'er (some place or another)
wid'n'er'n (with another or another)

fun one time aint fun 'ner time (fun one time
aint fun another time)

are: fo' deyer all gone (before they are all gone)
deyer mighty kuse (they are mighty curious)

was: all de quality wuz dere (all the quality was there)
dat 'uz (that was)

as: good ez say (good as say)
same ez you (same as you)
ez ter dat (as to that)

at: nuttin' 't all (nothing at all)

be: tooby sho' (to be sure)

have: you moughter (you might have)

hatter (have to)

here : deze yer gooses (these here gooses (geese) )

'round 'yer dis night (around here this night)

him: gin 'im (against him)

ax 'im (ask him)

it: 't ain't only chillun (it aint only children)

't wa'n't long (it wasn't long)

but 't wouldn't (but it wouldn't)

of: day er de mon' (day of the month)

one er de yuther (one of the other)

hunk er (hunk of)
one: uns
other: t'er creetur (other creatures)
somewhere: some'rs
than: wuss'n all (worse than all)
to: come ter ax me (come to ask me)
    ez ter dat (as to that)
    drap off ter sleep (drop off to sleep)
their: dern
    cross der legs (cross their legs)
them: he want um wuss 'n all (he wants them worse than all)
    tickle um (tickle them)
were: dey wuz (they were)
    he we' settin' (he were setting)
will: moon'll bite (moon will bite)
would: der craps 'ud be good (their craps would be good)
    'ud be a-leakin' (would be leaking)
    dey'd er fit (they would have fit)

It should be noted that him is consistently spelled 'im or 'm and them is written em, um, or 'm. This shows that Uncle Remus had a phoneyic distinction between the unstressed vowels [ɪ] and [ə].
CHAPTER II

Morphological Characteristics of the Uncle Remus Dialect

Morphology is the department of linguistic study that deals with forms, especially inflections and derivational forms. The basic unit of morphology is the morpheme, the smallest form-meaning composites, whose meaning is either lexical or grammatical. The units are arrived at by first isolating the smallest indivisible and meaningful segments, that is, morphs, and later assigning these to morphemes as their allomorphs. Allomorphs are grouped into one morpheme if they have the same meaning and are phonetically similar or appear in phonetically conditioned complementary distribution.

Morphemes may be classified into several types on the basis of their meaning, function, and distribution.

The first type is the lexical morpheme which has lexical meaning and functions as the
root of a word.

The second type, the functional morpheme, is more complicated. It is characterized by the lack of lexical meaning. Functional morphemes may be non-roots or roots. They may be further sub-divided as follows:

(a.) Functional morphemes (roots as, of, with, and), which have no lexical meaning but as words or parts thereof (in compounds) enter into higher grammatical construction, that is, phrases, clauses, and sentences in which they signal specific grammatical relations.

(b.) Inflexional morphemes are non-roots and have only grammatical meaning such as number and tense.

(c.) Derivational morphemes, further sub-divided into meaning modifiers, modify the meaning of a word, without shifting it from one word-class to another (king and kingdom), and word-class modifiers, cause the shift of a word from one word-class to another (run/verb and runner/noun). Derivational morphemes are also non-roots.

The diagram below sums up the classification of morphemes adopted here:
I. Derivational morphemes

Derivational morphemes belong to a larger class of non-root functional morphemes. They modify the meaning of lexical morphemes. As non-roots they are bound forms and cannot appear alone in normal conditions.

On the basis of distribution, derivational morphemes may be classified into prefixes and suffixes.

1. Meaning Modifiers

In the Uncle Remus dialect the beginning of many words is deleted. Examples: 'blige, 'less,
'crosst, 'ceppin', and 'splain. Therefore there are very few prefixes.

(a.) Prefixes

a- is used with the present participle of the verb to denote the act or process of. Examples: a-nibblin', a-choppin', a-knowin', a-huntin', and agwine (a going).

dis- is not used consistently with any specific part of speech in Nights; but in the words in which it appears, it denotes the opposite of the root. Examples: disperlite and disremember.

on- is used with vowels to denote the opposite of a specified action. Examples: on-tie, ontwis, oncomb, ont ankle, and onnail.

tr'- is found in one word in the Uncle Remus dialect. The prefix means having three elements or parts. This prefix is found in the word tr'angle.

(b.) Suffixes

-able, a productive and combinative suffix, is used to form adjectives from verbs and nouns. Examples: sociable, 'gree'ble, and peaceable.

-al is a noun suffix meaning action
The suffix is unproductive and combina-tive and is used in the formation of noun from verb. Example: denial

-ance is a suffix used with verbs to form nouns and it shows an instance of an action or process. The suffix is unproductive and combina-tive. Examples: fergivance, revengeance, and remoovance.

-dom is a combinative and produc-tive suffix used to denote realm or jurisdiction. An example is kingdom.

-er is a suffix employed in the formation of nouns from verbs. It can be described as productive and combinative. Examples: rooster, goobler, and whistler.

-ine is an unproductive and combinative suffix that denotes of or relating to. Example: examine.

-ion is an unproductive and combinative suffix employed in the formation of nouns from verbs. The suffix denotes an act or process or the result of an act or process. Examples: flinderation and tribalation.

-ious is an adjective suffix that is productive and combinative and means full of or
possessing the quality of. Examples are gracious, familious, and venomous.

-ize is a productive and non-combinative suffix that changes nouns to verbs. The suffix means subject to a specified action. Example: pollygize (apologize).

-kin is a noun suffix that is productive and combinative and means characteristic of. Example: Affikin (African).

-ly is a productive and combinative suffix that forms adverbs from adjectives and nouns. Examples: zactly (exactly), skacely, natally (naturally), and po'ly (poorly).

-ment is a productive and non-combinative suffix that forms nouns from verbs. The suffix denotes concrete result, object, state, means, or instrument of a specified action. Examples include clatterment, 'rangerments (arrangements), choosement, 'musement, inquirement, settlement, oggyment (argument), and gigglement.

-ness is a productive suffix employed in the formation of nouns from adjectives. The suffix denotes state, condition, quality, or degree. Examples: limbersomeness, goodness,
rashfulness, and soopleness.

-un is an unproductive and combinative suffix employed in the formation of nouns from verbs. The suffix denotes a result of an action. Examples: spishun (suspicion) and dividjun.

-y is a suffix that forms adjectives from nouns. The productive and combinative suffix carries the meaning "characterized by". Examples: mighty, sassy, rainy, goody, joosy, and skeery.

II. Inflexional Morphemes

The members of inflexional morphemes are non-roots and possess a clear grammatical meaning (such as gender, number, and tense). It often happens that one grammatical meaning is marked by two or three or even more morphemes, according to the definition of the unit. In such cases the morphemes are said to be grammatically synonymous, and constitute markers of the same grammatical category.

We can best treat the inflexional morphemes by investigating several word-classes of the English language.

1. Nouns and Pronouns
In the noun word class there are two morphemes, the plural morpheme and the possessive morphemes.

The plural affix of the noun has a very large number of allomorphs. The most common plural inflection found in the Uncle Remus dialect is the /-z~s~-iz/ which occurs with the overwhelming majority of noun stems. Within the group they are phonologically conditioned.

/-z/ occurs after stems ending in /bdgvdmnprløywh/ Examples: creeturs, bees, eyeleds, aigs, han's, reezins, news, palin's, bodes, chick'ns, colluds, greens, niggers, ribs, guns, lim's, dogs, bones, heels, woods, gals, boogers, bars, taters, and marters.

/s/ occurs after stems ending in /ptkfθ/ Examples: folks, tracks, elements, shotes, sticks, and rocks.

The words leafs and shelfs follow this rule in the Uncle Remus dialect whereas in standard English the f is changed to v and /-iz/ is added.

In Nights the plural of foot is foots or footses. The plural foots follows the /-s/ rule. The word footses seems to add an s and then uses the /iz/ rule.

/iz/ occurs after stems ending in
Examples: hosses, bushes, premusses, and termartussses. The words gooses and tushes follow this rule. In standard English the word goose takes on the plural geese in which the /i<-(u)/, but in the Uncle Remus dialect the plural of goose follows the /az/ rule. The word tushes (tusks in standard English) follows this rule because in the Uncle Remus dialect its singular pronunciation is tush.

In Nights we find the word mens which has a double plural morpheme. First there is an internal change /I/ replaces /E/, and then the /z/ is added to the word.

/-z<->az/ plus a change of the final consonant of the stems. /z<-(s)/ is in one word only, house-houses.

The word chilluns, the plural of child, and toofies, the plural of toof (tooth), seem to follow no particular rule in the Uncle Remus dialect.

The zero morpheme is found in the word fish.

In the Uncle Remus dialect, we find the "zero possessive". This refers to the absence of an explicit suffix in noun-noun constructions where standard English has such a suffix.22

22William A. Stewart, "Continuity and Change in American Negro Dialect," The Florida Reporter, (Spring, 1962.)
Examples: (1) dezyer Pig ma, (2) Brer Fox bin tryin' ter steal Miss Goose cloze, (3) Brer Fox foot huit 'im so bad, (4) Fetch Brer Tarrrypin quills.

The uninflected genitive is also present in the pronoun word class. Examples: yo' eyes, he tail, he foot, he min', yo' hide, he fiddle, Brer Rabbit fling he fish in he boat.

Another characteristic found in the Uncle Remus dialect is the "undifferentiated pronoun" which refers to the use of the same pronoun form for both subject and object, and sometimes for possession as well.23 There are only a very few instances of this. Examples: deyself and hisself.

2. VERBS

The verbs as found in Nights with Uncle Remus may be classified according to their preterite forma-tion patterns into the following sub-classes.

1. /-d~t~id/ with the following distribution:

23 Stewart, "Continuity and Change,"
/-d/ after /bgvezzmnlreywh/
Examples: supjued, skeered, feard, kivver'd, yeard, spraddled, flew'd, swarmed, pizen'd, shied, and bow'd. The preceding words follow the rule of distribution for past tense ending as found in standard English. Other words in the Uncle Remus dialect that should follow this rule but do not are burn-burnt, ruin-ruint, turn-turnt, and kill-kilt. These words with the n and l endings take on the /t/ ending.

/-t/ after /pkqossl/

In the Uncle Remus dialect the past tense ending is spelled as it sounds in the three words: crackt, cookt, and drapt. Other words following this rule are smoked, squshed, and tetched.

/-âd/ after /td/ Examples: quainted, speckted, paraded, and hurted.

The distribution of /âd/ seems to follow the same pattern in the Uncle Remus dialect as it does in standard English.

2. Ø in several verbs in the Uncle Remus dialect

Examples: (1) en he went en push on de do' easy, en de do' open, (2) en he grab it en run, (3) Mr. Man druv up, he did, en stop
3. \((\varepsilon)\leftarrow \varepsilon\) / Example: fall-fell

4. \((ai)\leftarrow I\) / Example: slide-slid

5. \((i)\leftarrow A\) / Examples: think-thunk, drink-drunk, string-strung, sting-stung, sling-slung, and bring-brung.

6. \((ai)\leftarrow o\) / Example: drive-druv

7. \((d)\leftarrow t\) / Examples: lend-len't, hold-holt (see 20.)

8. \(-t\) / plus \((i)\leftarrow \varepsilon\) / Example: leap-lept

9. \((i)\leftarrow o\) / Example: squeeze-squoze

10. \((ai)\leftarrow au\) / Example: find-found

11. \((i)\leftarrow J\) / Example: bring-brought (see 5.)

12. \((ai)\leftarrow I\) / Example: light-lit

13. \((I)\leftarrow \varepsilon\) / Example: sit-set

14. \((\varepsilon)\leftarrow /a/\) / Examples: fetch-fotch, catch-cotch or kotch, set-sot
Another form of the past tense of fetch, fetcht, follows the rule of the /t/ following a word with /c/ ending.

15. /(<e>)← o/
Example: wear-wore
16. /(e)← o/
Example: break-broke
17. /(e)← a/
Examples: take-tuck, shake-shuck
18. / (e)← u/
Example: fersake-fersook
19. /(u)← a/
Example: shoot-shot
20. /(o)← i/
Example: hold-hilt

Another form of the past tense of hold is holt.
(see 7.)
21. The past tense of see is seed.

GRAMMATICAL FEATURES

In the verb word-class of the Uncle Remus dialect, grammatical elements include the unflected verb.24

The third person singular -s is missing from the dialect in any systematic sense. Examples: she get, he put, he slip, she make, he say, he know, he march, Dr. Dog sail, he see, Brer Rabbit know, he try, and horse feel.

We usually find the -s used with the first and second person singular and plural and with the third person plural. Examples: dey does, dey sets, you does, I knows, dey rubs, I is, dey hates, and I ketches.

There are other instances where plural verbs are used with singular subject and vice versa. Examples are Miss Goose wer'n't too proud, gooses is, dey wus, is you, we wuz, he don't.

One of the most well-known characteristics of the Uncle Remus dialect is the absence of the copula, "zero copula," in the present tense before predicate nouns and adjectives, locatives, and comitative phrases, and the parallel absence of the forms of to be in the auxiliary unit be...ing.

---


26 William Stewart, "Continuity and Change."

Examples: (1) He mighty tender-footed creetur,
(2) Brer Rabbit, he say he mighty glad, (3) en tell de Little Gal dat he much 'blige, (4) makin' like he dead, (5) W'at I done now?

The word aint is used frequently in the place of be verb. Examples: (1) Ef she aint one blessid w'ite 'oman, (2) der aint a man 'bout de house, (3) Hoe cakes aint cook done good twel hit's turnt over a couple of times.

The words aint got is also used instead of the words do not have and have not. Note tense of verbs. Examples: (1) goose aint got (2) snakes aint got, (3) Ef I aint fergit dat song.

Another word used in the place of the verb have is done. Examples: (1) de time done come, (2) I speck I done wo' out my welcome, (3) I done bin know, (4) I done fine' de place, (5) we done put, (6) you done tole, (7) somebody done gone en kilt 'im.

Another characteristic of the Uncle Remus dialect is the use of an auxiliary to show what we can call near past tense. Examples are tuck'n ax, tuck'n tuck, tuck'n gree, tuck'n tie, tak'n tu'n, up'n try, tuck'n holler, tuck'n wo'd, tuck'n put, tuck'n shot, and tuck'n jine.
The present participle is very consistent in the Uncle Remus dialect. Examples: ceppin', huv'rin', washin', settin', doin', battlin', fillin', dabblin', movin', scramblin', and shufflin'.

ADJECTIVES

In the Uncle Remus dialect the adjectives form two degrees—the comparative by adding er to the word and the superlative by adding est to the word.

Examples:

Comparative: closterer or closter, puttier, longer, hotter, soopler, skeeder, and weller.

Superlative: hongriest, heartiest, soop—less, finest, onliest, funniest, furdest, biggest, and fergittenest.

Function Morphemes

Function morphemes are "small word" elements which contribute little or nothing to meaning, but function as pure structural signals.

First there are the articles. The greatest number of nominal constructions contain one of these, almost always as the first member. They serve to
signal the presence of a nominal and to mark one limit of the construction. Examples: some, de, and, a.

Prepositions are another type of English function words. They most commonly occur as the initial word in prepositional phrases, and thus clearly mark this construction type. Examples: in, to and ter (to), un and er (of), on, at, bidout (without), 'rcun' (around), 'long (along), 'mongs (among), behime (behind), up, off, fum (from), 'cross (across), 'fo' (before), and twel (until).

Conjunctions are used to join words, phrases, and occasionally, sentences. As a joining or linking or connecting or relating word, it has no other function than to couple two or more elements. Examples: en and and, but, n'er (neither), or, likewise, so, if, kuse and kase (because), and sence.
CHAPTER III

Morphophonemics and Morphotactics

We will investigate the morphophonemics of the Uncle Remus dialect by considering (1) the phonemic structure of the morpheme and (2) the alternations of phonemes which occur in these morphemes.

I. Phonemic Structure of Morphemes

The arrangement of segmental phonemes into occurring patterns and their further classification into a number of different types which they exhibit make morphemes.

In the Uncle Remus dialect, the morphemes consist of one or more phonemes.

Morphemes represented by one phoneme are as follows:

-\(n\) (denoting present participle), -\(s\) (plurality), I (first person singular), e (third person singular), a (function word), y (adjective suffix meaning characterized by), -\(t\) and -\(d\) (past tense).
A morpheme containing no nucleus is k'n as in youk'n (you can).

The most common type of morpheme is the composite morpheme. These are morphemes which contain two or more phonemes which contain one or more vowel nuclei (simple or complex, or both).

The composite morphemes are usually divided into three groups:

1) the morphemes containing one or more simple nuclei,

2) the morphemes containing one or more complex nuclei, and

3) the morphemes containing both simple and complex nuclei.

Morphemes with one or more simple nuclei

Through examination of Nights with Uncle Remus, the following types of morphemes were found.

(1) The nucleus in initial position in the morpheme

   s

   1) VC

Examples: ev' (as in ev'lasting), in (as in intrust),
on (as in ontie and onkink), es (denotes plurality), and, um (them), ef, ed (past tense), er (her, have, are, of), up, uz (was), un (of), on, an, at, is, een (end), en (and), eat, oak, -ous (suffix meaning having), oh, im (him), ar, eh, ow, ull, off, odd, all, ash, 'as's (haste), age, old, aig (egg), out, our, arm, and ought.

2) VCC

Examples: unk, er'n (errand), ax, ance (ncur suffix found in shorance), aint, aidge (edge)

2) The nucleus in non-initial position in the morpheme

1) CV

Examples: dough, thee, hoo, way, jay, too, lay, Joe, bee, see, pay, hoe, boo, why, fo' (four, fore, and before), no, be, me, wo' (wore), yo' (your), po' (poor), mo' (more), th'oo (though), knee, ly (adverbial suffix), shoo, shoe, de (the), do, to, he, do' (door), pa, sho (sure), tie, jue (due), die, pie, joy, lie, she, who, woa (whoa)
Examples: cane, done, mule, wade, lope, bode, hole, live (alive), name, kuse (cause), white (white), case, bofe, chune (tune), one, deze, shuck, shill (shall), bu'n (burn), laugh, peach, cough, reach, cheer (chair), roach, dat, yer (your), wuz, dun (don't), ble (as in gree'ble), should, cep (except), th'oat, sheer (share), sheep, led (as in eyeleds), hat (had), dere, fotch, tush, gim (give), thought, fum (from), sot, dar (there), setch (searched), bid (as in bid-out), men and mun (as in genter(mens/muns), same, ketch, shor (sure), gal, hu't (hurt), kil, kin, wedge, retch (reached), lem (as in lemme), 'low (allow), kotch (caught), take, like, patch, lief (leave), seet (deceit), year (hear), keer, seed (saw), toof (tooth), num (as in nummine), weight, ter (other), wat (what), tetch, shet(shut), sud (side), choose, sef, hit(it), git, mos, dan, t'ing (thing), wise, back, ball (bald), h'a'th, less, nuff, pe'sh (perish), sass, tuck, chick, make, side, last, come, kaze
(because), goose, loose, zeeze (disease),
'bout (about), roun (around), night, bile
(boil), jine (join), house, sum (some),
wheel, thun, whar, wrong, use, jedge (judge),
roast, chist (chest), roust

3) CVCC

Examples: hilt (held), lenk (length), mont' (month),
t'ink (think), yerb (herb), zact (exact),
bounce, sort, ment (noun indicating suffix),
march, pinch, hunch, bunch, s'arch, bench,
taint, shelf, todes (towards), dance, fence,
reas'n, heart, Jeems (James), chance, lounj
(lounge), thous'n, peerch (perch), and sence

4) CVCCC

Example: monst (among)

5) CCV

Examples: sno (snow), sto (store), flo (floor), 'gree
(agree), free, blue, flea, true, stay, gray,
pray, cry, try, pry, fly, plough, and brer

6) CCVC

Examples: quile (quarrel), dreen (drain), sleef (sleeve),
smoove, grease, praise, freeze, b'lieve and
b'leeve (believe), blige (oblige), close, state, p'rade (parade), fr'en, slip, breath, drouth, speech, preach, break, skeer (scare), sleep, wrop (wrapped), swade and swaje (persuade, trape, gwine, crope, skace (scarce), bline, whole, broke, cross, stuck, slick, short, switch, snatch, green, slishe, drap, tween, frail, breed, broom, quare (queer), stan', bread, sweet, cloak, bran, twel, stid, clam (climb), creep, steal, float, 'spon' (respond), steer, shot, great, breff (breath), speck (expect), bless, bresh, cloud, bruise, please, sneeze, s'port (support), and kyart (cart).

7) CCVCC

Examples: glimp', quaint, twelf, twix, clinch, slonch, closse, glimpse, bleedz, br'ilte (bright), dreamp, and kyarve (carve)

8) CCCV

Examples: strow and straw (straw), stroy (destroy), s'ply (supply), spry

9) CCCVC
Examples: sqooze, squeal, strop (strap), strak, strut, split, strip, stre and straignt (straight), spread, skreak, splain, squall, scrap, squish, spring, 'stract (distract), strong, string, stretch, s'prise, scrape, square, skuse (excuse), and spute (dispute)

10) CCCCVC

Examples: strenk (strength), squer'1 (squirrel), and splunge

3) Morphemes with one of the nuclei in initial position

1) VCV

Examples: ev'y, any, oona, idee, eighty, other, oggy (argue), enny (any)

2) VCVC

Examples: allers (always), ag'in, apun (apron), oman, agur, open, ever, akin, over, able, outerd (as in wrong-sud-outerd), account, oozle, oodle, atter (after), udder (other), orchud, and erroun (errand)

3) VCVCC
Example: ellick

4) VCCV

Examples: entry, azmy, elbow, ember, and answer

5) VCCVC

Examples: injun, angle, umble, and endure

6) VVCVC

Example: appetite

7) VCCVCC

Examples: ashbank and intents (intense)

8) VCCCV

Example: empty

9) VCCGVC

Examples: umbrell, Inglish, intruss and intrust (interest), and unction

4) Morphemes with the nuclei in non-initial position

1) CVCV
Examples: settle, shaller (shallow), shirrah, meadow, honey, sofy (sofa), lucky, ready, mosey, bokay, goobler, pursue, borry, berry (very), mussy (mercy), purty (pretty), Jawjy (Georgia), howdy, Sally, tukky, shaggy, arrow, journey, guinny, fedder, fibble (feeble), kittle, (kettle), cackle, bittle and vittle (victual), shuffle, forrerd and forrud (forward), tater, lizzud, sallid (salad), weasel, level, caper, sidle, yuther (other), shiver, shovel, soople, daughter, booger, couple, neighbor, whistle, double, gooble, goozle, and giggle

2) CVCVC

Examples: piroot, cousin, ration, casion, perlite, waggin, perwide, motion, caution, jealous, machine, reezin (raisin), natal (natural), pizen (poison), damage, behave, jubous and jubus (dubious), palin (panelling), faver, locus, palate, naked, devil, Malone, social, fatal, venom, can'le, famine, notion, mawnin' (morning), var- ment, remoove, poultice, cohoots, caboots, behime, gizzud, fersook, puddle, paddle,
middle, dabble, purchase, waddle, yearling, 
worroll (world), cotton, Darkness (Dorcas), 
music, kitchen, and mantle

3) CVVCVC

Examples: galant, license, balance, revenge, colluds, 
diffunt and diffunce, ballunce, commence, 
pennunce, and chilluns

4) CVCCVC

Examples: cornder, pardner, shoulder, gentor (gentle), 
yelbow, thunder, weazly, teenchy, Sunday, 
gibley (turkey), bamboo, persoo, coffee, 
Coomba, Chuesday, nasty, hick'ry, bimeby 
(by and by), liquor, tickler (particular), 
and pastur

5) CVCCVC

Examples: pa'ttridge, killdees (a species of plover), 
seegyar (cigar), begrudge, vilyun, consate 
(conceit), vantage, natchul, semble, dangle, 
bundle, shingle, pidjun, baskit, ransack, 
bizness, biscuit, bargain, captain, medjur
(measure), mustarch, and whimple

6) CVCCVCC

Examples: distuns and distance, membunce, and pogrance

7) CVCCCV

Examples: chimbley, Wensday, country, bumbly (bumble), fambly, honkry and hongry (hungry), comp'n'y, and hankcher (handkerchief

8) CVCCCV

Examples: complain and constant

9) CCVCV

Examples: swishy, swushy, creatur and creetur, skeeter, plozzy, sparrer, quarter, and flutter

10) CCVCVC

Examples: steeple, trouble, speshual, promise, swivel, sperit, spozen, frolic, speckle, closet, trivet, gravel, stable, projick, stomach, stonish, bridle, cricket, freshet, kyarkiss (carcass), present, brekkus, premmus, drizzle, gyardin, trollop, traffle (travel), scollop, blossom, skaddle, trubble (trouble), scaffle
Example: sperence

Examples: dropsy, frisky, brinjer, and plarster

Examples: practise, question, scan'lous, and Christmas and Chrismus

Example: progrance

Example: clumsy

Example: priniple

Examples: splushy, splishy, and splutter

Examples: stribbit (distribute), spraddle, and straddle
19) CCCVCCV

Example: scramble

20) CCCVCCVCCV

Example: scrumptious

5) Morphemes with one of the nuclei in initial position

1) VCVCV

Examples: Oconee, Affiky (Africa)

2) VCVCVC

Examples: unicorn and owdashus and aggervate

3) VCVCVCC

Examples: element and accident

4) VCVCVCCVCCVC

Example: Abercrombies

5) VCVCVCCV

Example: accomerdate

6) VCCVCCV
Example: almanack

7) VCCVCVCC

Example: impidence

8) VCCCCVC

Example: explode

9) VCCCVCC

Example: intrance (entrance)

6) Morphemes with the nuclei in non-initial position

1) CVVCVC

Examples: sycamo, galilee, palaver, pollygy, harmony, bobbycue, terbacker, chimmerly, Ferginny, fammerly, pimmerly, juberlee

2) CVVCVC

Examples: rheumatis, miration, bodacious, cocoanut, teetotal (total), mackerson, callyboose, servigous and survigous (wild), tarrypin, bergamot, moccasin, bullaces, diffikil, parrysol, ginnywine (genuine), harrycane,
terrible, termartus, and summerset

3) **CVCVCCV**

Examples: pedigree and surbinder

4) **CVCVCCVC**

Example: wiggletail (tadpole)

5) **CVCVCCVC**

Examples: Feberwary and yallergater

6) **CVCVCCVC**

Examples: Rinossyhoss and pollygollic

7) **CVCVCCVCVC**

Example: superspicious

8) **CVCCVCVC**

Example: needcessity (necessity)

9) **CVCCVCVC**

Example: yistiddy

10) **CVCCVCVC**
Examples: muscadine and mischievous and chinkapin

11) CVCCVCCVCC

Example: compelerment

12) CVCVCCVCCV

Example: corporosity

13) CVCCCCVCCV

Examples: contrary, complasy (a mixture of complacent and placid)

14) CVCCCVCCVC

Example: contrapsun

15) CGVCVCCV

Example: quality

16) CCVCVCCVC

Examples: tribulate and speculate

17) CCVCVCCVC

Example: provender

18) CCVCVCCVC
Examples: philanders

\[
\text{Examples: plantation}
\]

\[
\text{Examples: Phillimerdelphy}
\]

\[
\text{Examples: slanchindickler}
\]

Morphemes with one or more complex nuclei

1) The nucleus in initial position in the morpheme

\[
\text{Example: iun (iron)}
\]

2) The nucleus in non-initial position in the morpheme

\[
\text{Example: fier (fire)}
\]
Example: speunce (experience)

Morphemes with both simple and complex nuclei

1) Simple nuclei in initial position in the morpheme

\[ s \ c \]

1) VCCCCV

Example: inquire

2) Complex nuclei in non-initial position of the morpheme

\[ c \ s \]

1) CVCCV

Example: peazzer

\[ s \ c \]

2) CVCCCVC

Examples: parient and perient (apparent)

\[ c \ s \]

3) CVCCVC

Examples: lierbul (liable) and pairsol

\[ s \ s \ c \]

4) CVCCCVC

Example: segashuate

\[ s \ s \ s \ c \]

5) CVCCVCVCVC
Example: watermillion

6) CVCCV

Example: pianner

7) CCVCVC

Example: creation

The investigation of the morphemic structure of *Nights with Uncle Remus* reveals the following:

1. the morphemes consist of one or more phonemes (up to as many as thirteen) examples: (-n and Phillimerdelphy)
2. the number of nuclei, both simple and complex, varies from zero to five. Examples are -s and Phillimerdelphy. The maximum number of complex nuclei is one as in fier and segashuate. When both complex and simple nuclei occur in a morpheme only one of them may be complex. Examples are creation and pianner.
3. the number of the consonants in the morphemes consists of one to eight phonemes (d to slanchindickler).
4. the largest consonant group in the morpheme-initial position consists of three phonemes
str (stretch). In the intervocalic and post-vocalic positions, the largest groups consist of three consonants as in hankcher.

(5) the morphemes which are composed of more than four phonemes are always lexical morphemes, whereas those consisting of four or less phonemes may be either functional or lexical.

(6) the morphemes which consist of a simple nucleus or a single consonant are always functional.

II. Morphophonemic Alternations in Nights

In the Uncle Remus dialect, as in other languages, a number of morphemes appear in more than one shape. The variants of one morpheme (allomorphs, alternants) may exhibit a difference in their phonemic contents ranging from one to three phonemes. The changes in the phonemic contents of morphemes constitute morphophonemic alternations which may be divided, according to their function, into three groups--phonological, grammatical, and stylistic.

I. Phonological alternations are those which have neither grammatical nor stylistic functions and are caused by phonological factors. For example, the
rules of the distribution of phonemes as in the case of the allomorphs /s/, /z/, and /iz/ of the plural morpheme.

The alternation of /d/ and /t/ appear in some words to denote past tense. Examples are turnt and feard.

II. Grammatical alternation is the alternation of phonemes in a morpheme that functions grammatically. A thorough investigation of Nights reveals that such alternations occur in nouns to show a difference in number (man-mens), and in verbs to show changes in tense (drive-druv).

III. There are no stylistic alternations in the dialect because there are no alternants used strictly for rhythmic or poetic reasons by Uncle Remus.

III. Morphotactics

The object of morphotactics is to present the structure of the Uncle Remus dialect by analyzing the patterns in which morphemes combine in a word and to describe the characteristic feature of the arrangement of the morphemes.

In the Uncle Remus dialect, we find polymorphemic words which are composed of two structural
layers: stems and inflexions. Stems are formed by one or more roots followed or preceded by affixes--prefixes and suffixes--and are characterized by a hierarchical layering of the constituents.

In the Uncle Remus dialect, the inflexional layer consisted of one or two morphemes which always followed the stem.

Stems and inflexions constitute a linear sequence within the word (in contradistinction to the hierarchical structure of stems) since inflexional elements were added or not to the entire stems.

It should be noted, however, that stems (and similarly most roots) could constitute words by themselves, without inflexional morphemes following; and therefore while presenting various word patterns, we shall indicate this possibility by enclosing the symbols representing inflexions with broken lines.

Symbols used to illustrate patterns are as follows:

R - Root; I₁ - First suffix when more than one is used; I - Second suffix; D₁ - First prefix when more than one prefix is used; D₂ - Second prefix; Da - Prefix (alone); R₁ - First root when more than one root is used; R₂ - Second root.
The words used by Uncle Remus exhibit the following patterns:

1. $\begin{align*} &\text{R} \begin{array}{c} \text{I} \\ \text{I} \end{array} \end{align*}$

   In every pattern we shall distinguish two subtypes: (a) always without (I), and (b) with or sometimes without (I). For example, some adjectives in the positive degree appear without (I) but with (I) in the comparative and superlative degrees.

   Examples: (a) as, uz (was), at, is, her, more, ar (air), off, and, odd, all (b) old, po' (poor), purty, nasty, chance, long, might, and drain.

2. $\begin{align*} &\text{R} \begin{array}{c} \text{D} \\ \text{I} \end{array} \end{align*}$

   Examples: wash-in (washing), peace-able, zact-ly (exactly), oggy-ment (argument), po-ly-gize (apologize), and muse-ment (amusement).

3. $\begin{align*} &\text{R} \begin{array}{c} \text{D}_1 \\ \text{D}_2 \\ \text{I} \end{array} \end{align*}$

   Examples: limber-some-ness, rash-ful-ness, behav-ish-ness, tee-total-ly, wat-ziz-name, live-i-hood, and see-t-ful-ness.

4. $\begin{align*} &\text{Da} \begin{array}{c} \text{R} \\ \text{I} \end{array} \end{align*}$

   Examples: dis-appear, fer-git, dis-perlite, dis-remember, on-tie, on-jine, a-gwine, good-ness.

5. $\begin{align*} &\text{Da} \begin{array}{c} \text{R} \begin{array}{c} \text{D}_1 \\ \text{I} \end{array} \end{align*}$

   Examples: dis-appear-ance, dis-accomerda-tin, a-know-in.
Examples: po'-house, eye-led(s), dey-self, coat-tail, big-bug, like-wise, soap-suds, cow-hide, wid-out, his-self, tender-foot(ed), cross-way

An important fact about the Uncle Remus dialect is that its words did not consist of more than four morphemes, including roots, affixes, and inflexional elements. An example is disappearances—dis-appearance-s. Therefore we can assume that there are not too many "big" words in the Uncle Remus dialect.

The structure of the stem was characterized by the limitation of the occurrence of prefixes or suffixes to two only, that is, a word could consist of a maximum of one prefix plus root plus one suffix or an inflexional morpheme or it could be composed of one prefix plus one root plus one suffix.
Bibliography

Primary Source:


Secondary Sources:


Dillard, J. L. "Non-Standard Negro Dialects--Convergence or Divergence?" The Florida FL Reporter. (Fall, 1968).


