

**Southern American English in Twentieth Century Literature and Film**

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**Iconization:** Through iconization, a particular linguistic feature is thought to be inherently linked to a group of speakers or a particular social characteristic. An implicational relationship is established, where the use of a particular linguistic form supposedly identifies a speaker's group, and, conversely, association with a certain group entails the assumption of categorical use of the linguistic form.

**Recursivity:** Recursivity allows speakers to dichotomize subtle distinctions, categorizing shades of gray into black and white. Recursivity involves taking an ideological division that exists in one's mind and imposing it upon a situation where it does not necessarily apply.

**Erasure:** In this process, anything incongruent with the imagined reality is deleted or ignored. Erasure effectively creates an overly simplistic caricature of the language and its speakers, so that immense amounts of intragroup variation and individual nuances are not perceived.

Title (Book Author, Year) (Screenwriter(s), Year)	Utterance in book <i>Orthographic choices shown below are found in the original works,</i>	Utterance in Film <i>Transcriptions made directly from the films.</i>
<i>A Time to Kill</i> John Grisham, 1989 Akiva Goldsman, 1996	<i>Sheriff Ozzie to press outside courthouse:</i> "I ain't answerin' no questions" (p. 78). <i>Lawyer Jake to client Carl Lee in jail cell:</i> "He ain't on our side, Carl Lee, and any talking you do with Looney should be with your attorney present" (p. 122).	"No comment."  "He's not on our side. He's a witness for the prosecution."
	<i>Sheriff Ozzie to Judge Noose</i> "Willard's broke. Can't tell about Cobb. Drug money's hard to trace. He might could find twenty, thirty thousand. I hear he's hired some big-shot Memphis lawyer. Supposed to be here today. He must have some money" (1989, p. 66).	Not present due to plot changes
	<i>Carl Lee to Jake</i> "I didn't have nothin' against them boys till they messed with her. Now they got what they started. I feel sorry for their mommas and daddies, if they got daddies, which I doubt" (pp. 78-79).	"I ain't had nothing against them boys till they messed with my baby and I feel sorry for their mommas and daddies but I ain't sorry for what I done".
	Sophia telling conversation with Millie to Celie: Then one day when we come home from riding, she say to me, I'm gonna drive you home. Just like that. Home, I ast. Yes, she say. Home. You ain't been home or see your children in a while, she say. Ain't that right? I say, Yes ma'am. It been five years. She say, That's a shame. You just go git your things right now. Here it is, Christmas. Go get your things. You can stay all day (p. 108))	Millie: Sophia, I'm gone drive you home tomorrow. Did you hear what I said, Sophia? I'm gone drive you home tomorrow. Sophia: Home? Millie: Yes. Home. You haven't seen your children in a while, have you? Sophia: No, ma'am. I ain't seen them in about eight years. Millie: That's a shame. Tomorrow's Christmas. You can stay all day. You can stay all day.
<i>Fried Green Tomatoes (at the Whistle Stop Café)</i> Fannie Flagg, 1987 Fannie Flagg and Carol Sobieski, 1991	<i>Judge to lawyer in court:</i> "Percy, it don't look to me like you've got a case at all. First of all, there ain't no body been found. Second, we've got sworn witnesses ain't nobody gonna dispute" (pp. 343-344).	"Percy, it don't look like you got a case at all. In the first place, there's no body. Second, we got us a preacher nobody's gonna dispute."
<i>Midnight in the Garden of Good and Evil (: A Savannah Story)</i> John Berendt, 1994 John Lee Hancock, 1997	<i>Mandy to John :</i> "I don't mean to disturb you or anything, but I saw your light on. Anyway, we've run out of ice, and I was sort of hoping you could spare some" (p. 45).	"You-all got some ice?"

Responses of Tuscaloosa residents to the question, "Has anyone evet commented on the way you speak or said anything about your accent?": "Normally, they [non-Southerners] think it is cute, charming, or 'Southern like in the movies'" and "They [non-Southerners] 're usually just surprised that I don't sound like the typical Southerner in movies" (Shuttlesworth, 2002, p. 2).

"What is often overlooked is how much the speech patterns of the stereotyped character contribute to the viewer's conception of his or her worth; the ways in which dialect, mispronunciation, and inarticulateness have been used to ridicule and stigmatize characters has often been neglected... Dialogue is often the first place we should go to understand how film reflects social prejudices" (Kozloff, 2000, p. 26-7).

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Kozloff, Sarah. (2000). *Overhearing Film Dialogue*. University of California Press.

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