

**NON-STANDARD ENGLISH USED IN D. H LAWRENCE'S**

***SONS AND LOVERS***

A GRADUATING PAPER

Submitted in Partial Fulfillment of the Requirement for Gaining  
the Bachelor Degree in English Literature



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Saya menyatakan bahwa skripsi tersebut sudah dapat diajukan pada siding Munaqasyah untuk memenuhi sebagian syarat memperoleh gelar Sarjana Sastra Inggris.

Atas perhatian yang diberikan, saya ucapkan terimakasih.

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## ABSTRACT

Generally, language can be defined as the communication means for the people. There are two kinds of language which are usually used by the people, i.e. standard language and non-standard one. The speakers of both kinds of languages have purposes in their speeches. This research has objectives to show the ungrammatical forms and to find out the reasons of the speakers in using non-standard English within D. H Lawrence's *Sons and Lovers* novel. The writer uses Houge's and Alice Oshima's classification of ungrammatical forms, whereas to show the reasons of the speakers, the writer uses Gile's accomodation theory.

The writer uses qualitative approach. In collecting data, the writer uses documentation technique, while in analyzing data, the writer uses descriptive analysis technique. The result showed that grammatically, the writer finds 455 ungrammatical sentences which belong to non-standard spellings. However, they contain other types of ungrammatical forms.

They are faulty agreement (23 cases), missing words (26 cases), wrong words (27 cases), wrong word forms (4 cases), wrong verb tense (7 cases), and ungrammatical punctuation (3 cases). Meanwhile, based on accomodation theory, educated and non-educated show different patterns. Their reasons/ purposes are similar, i.e. to show a close relationship, to keep the solidarity, to show the social status difference, and even to show the hatred of the speakers. However, the purposes are influential for the educated characters when they speak to other characters, while the purposes of the non-educated characters' speeches are not influential. The educated characters converge and diverge in their repertoire, while the non-educated characters do not.

Key words: non-standard language, ungrammaticalities, purposes

## ABSTRAK

Secara umum, bahasa dapat diartikan sebagai alat komunikasi untuk orang-orang. Ada dua macam bahasa yang biasa digunakan orang-orang yaitu bahasa formal dan bahasa informal. Pembicara-pembicara kedua jenis bahasa tersebut memiliki tujuan-tujuan di dalam kemampuan berbicara mereka. Penelitian ini memiliki tujuan untuk mengetahui bentuk-bentuk penyimpangan gramatika dan untuk menemukan lasan-alasan dari pembicara-pembicara bahasa informal di dalam novelnya D. H Lawrence, *Sons and Lovers*. Peneliti menggunakan klasifikasi penyimpangan gramatika dari Houge and Alice Oshima, sementara untuk mengetahui alasan-alasan para pembicara, peneliti menggunakan teori akomodasi dari Giles.

Peneliti menggunakan pendekatan kualitatif. Dalam mengumpulkan data, peneliti menggunakan teknik dokumentasi, sedangkan dalam menganalisis data, peneliti menggunakan analisis deskriptif.

Hasilnya menunjukkan bahwa secara grammar, peneliti menemukan 453 penyimpangan gramatika pada kalimat yang tergolong ke dalam ejaan-ejaan yang tidak baku/formal. Meskipun demikian, ejaan-ejaan tidak baku tersebut juga mengandung jenis-jenis penyimpangan gramatika yang lain. Jenis-jenis penyimpangan tersebut adalah 23 kasus *faulty agreement*, 26 kasus *missing words*, 23 kasus *wrong words*, 4 kasus *wrong word forms*, 7 kasus *wrong verb tense*, 3 kasus *ungrammatical punctuation*, dan 4 kasus *unnecessary words*. Sementara, berdasarkan teori akomodasi, orang-orang berpendidikan dan orang-orang yang tidak berpendidikan menunjukkan pola-pola yang berbeda. Alasan/tujuan-tujuan mereka sama, yaitu untuk menunjukkan sebuah hubungan yang dekat, untuk menjaga kekompakan, untuk menunjukkan perbedaan status sosial, dan bahkan untuk menunjukkan kebencian dari pembicara-pembicara tersebut. Meskipun demikian, tujuan berpengaruh bagi orang-orang berpendidikan ketika mereka berbicara dengan orang lain, sementara tujuan-tujuan orang-orang yang tidak berpendidikan tidak berpengaruh. Orang-orang berpendidikan melakukan konvergensi dan divergensi di dalam *repertoire* mereka, sementara orang-orang yang tidak berpendidikan tidak.

Kata kunci: bahasa informal, penyimpangan, tujuan

## MOTTO

*The best way to know life is to love many things. (Vincent Van Gogh)*

*Dare to dream and do whatever you like, be consistent, and success will come naturally.*

*A wealth without religion is a blind.*

*The best sword that you have is a limitless patience.*

*Real success is determined by two factors. First is faith, and second is action.*

*Keep going and never quit! The champion is never quit.*

*Good communication comes from people to people, but great communication comes from people  
to Allah*

*Think big, feel strong, and pray hard for deep heart.*

*Make a history in your life, not just a story.*

*You can when you believe.*

*Delay does not make us deserve to be success.*

## **DEDICATION**

This thesis I dedicate to my parents and all of the members of Bani Khulaimi's family and my beloved friends who always pray the best for me and give me the supports and advices in completing this thesis.



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## CHAPTER 1 INTRODUCTION

### 1.1 Background of Study

Language is a set of words that have meaning. Santoso (1990: 1) states that language is a communication means generated and said consciously by the important part of the human being's body. Languages that exist today are highly variable as implied in the Holy Qur'an Surah Ibrahim verse 4:

وَمَا أَرْسَلْنَا مِنْ رَّسُولٍ إِلَّا بِلِسَانِ قَوْمِهِ لِيُبَيِّنَ لَهُمْ  
فِيضِلُّ اللَّهُ مَنْ يَشَاءُ وَيَهْدِي مَنْ يَشَاءُ وَهُوَ الْعَزِيزُ  
الْحَكِيمُ

*And We did not send any messenger except [speaking] in the language of his people to state clearly for them, and Allah sends astray [thereby] whom He wills and guides whom He wills. And He is the Exalted in Might, the Wise (Qur'an.com)*

From the verse above, it is clear that Allah does not send his prophet except by his prophet's language in order to make the mankind understand about the messages of Allah. Different prophets may speak different languages. Therefore, the languages are variable until now.

In the main function, language is used as a communication device by humans. Communication is a process where the individual information is exchanged through symbols, signs, and behaviour systems. Alwasilah (1993: 9)

states that there are three important elements that are indispensable in the process of communication. They are communicant, communicator, and message. Communicant is a person who is involved in process of communication, while communicator is a person who delivers information in process of communication. Meanwhile message is the information given by communicator in process of communication.

Aside from being a communication means, language is very important for a person as a bridge to know the outside world. God says in surah al - Hujurat verse 13:

يٰۤاَيُّهَا النَّاسُ اِنَّا خَلَقْنٰكُمْ مِنْ ذَكَرٍ وَّاُنْثٰى وَجَعَلْنٰكُمْ شُعُوْبًا وَّقَبَاۤىِٕلَ  
لِتَعَارَفُوْۤا اِنَّ اَكْرَمَكُمْ عِنْدَ اللّٰهِ اَتْقٰىكُمْ اِنَّ اللّٰهَ عَلِيْمٌ خَبِيْرٌ ﴿١٣﴾

*O mankind, indeed We have created you from male and female and made you peoples and tribes that you may know one another. Indeed, the most noble of you in the sight of Allah is the most righteous of you. Indeed, Allah is Knowing and Acquainted(Qur'an.com).*

That is the importance of language as a communication means to get to get to know the outside world. As a means of communication, language can not be separated from social situations. During its development, languages are always changing to suit the times. Sometimes the changes make the language vocabulary increase, but sometimes it makes parts of the language vocabulary disappear too. A new word appears replacing the other words. A word appears, and disappears amid of the growing community of users of these languages. Over time, these

changes depend on the social conditions of the community. In the midst of daily life, language is a social phenomenon that results from the relationship / social interactions between individuals.

Each country has a somewhat different language from the language of the other countries. According to Wardhaugh (2006: 10 ) there are three patterns that describe the relationship between language and social communities. First, the social structure affects the structure of the language. Second, the structure of a language affects the social structure. Third, the structure of language and social structures influence each other. Therefore the relationship between language and social communities can not be separated.

In a speech community, in many cases there are two varieties of language as the communication means. They are standard language and non-standard one. The standard language theory was firstly introduced by the Prague school linguists named B. Havranek and Mathesius (Alwasilah, 2012: 43). It is usually used in a formal situation as when a president gives a speech in the public situation, when the teachers teach their students in the schools and so on, while the non-standard one is usually used in daily conversation in the society (Ubaidillah, 2012: 37).

Besides being used in the daily conversations, the non-standard language is also used in the writing of literary works. It is done in order to make the literary works seem more real. It is very common in fact that the authors or the writers of the literary works use the non-standard language. The writers of the literary work from all over the world use that form. They deliberately use the non-standard

language forms with different reasons. One of them is the circumstance or condition that forces someone to communicate by using that language. It can happen wherever and whenever. However, the non-standard language which they use is still understandable. As far as the grammar of the language that they use is acceptable, it is very possible to use non-standard language forms.

In the case of English as the most famous language in the world, and an international language spoken by the large number of people around the world, the varieties are unavoidable. English has a long history why it becomes the international language spoken by the large people around the world. The word English is derived from the word England. England belongs to the United Kingdom (The Great Britain), the biggest kingdom in the world that still exists until now. It consists of three countries, i.e. England, Scotland, and Ireland. The Great Britain is famous called by *the suns never sets* (<http://warungkopi.okezone.com>). It means that the countries of The Great Britain never stop colonizing other countries in the world. Indirectly, It means that England also never stop colonizing the countries in the world. It relates to the long history of England.

Historically, England has colonial countries in every continent, i.e. America, Asia, Australia, Europe and Africa. English has colonized some countries in each continent. Therefore, the speakers of English can be found in each continent even in each country. However, their English may show different features. They are called geographical varieties. Besides that, English also has social varieties.

In terms of social varieties, problem may come when the people of lower social classes (non educated-people) speak English. The English language they use is slightly different from the English people of high social status (educated-people). It becomes a quite serious problem. Sometimes, their English refers to the low-educated people. That case is a real case often found in the society. Such case is found in D. H. Lawrence novel *Sons and Lovers* whose setting is in England.

*Sons and Lovers* describes the social life of England people that happens at that time. It tells about the family life of Mrs. Morel who lives with her husband and her children in Nottinghamshire. Her husband is a coal miner. In the middle of her life, she faces some obstacles in her life. In the novel a lot of words that are not in accordance with the grammar of English are found. Those words are mostly spoken by Mr. Morel who works as a coal miner. It is interesting to be studied whether a social class in the society can give the influence to the language produced by the people or not. Moreover, the characters' speech often uses the non-standard form of English when they speak to other characters within the novel. For example, "Yi, an' there's some chaps as does go round like moudiwarps." is spoken by Mr. Morel. From his speech, it can be seen that his utterance may be identified as the non-standard English form. The characteristics of non standard English form can be identified from the grammar and the spelling which are written differently from the standard use.

Mr. Morel never cares about his speech whether he speaks to the educated people or not. It does not matter for him to speak in non-standard English form when he speaks to the low-educated people or the high-educated people, while the

people usually adjust their speech when they speak to different people in different situation. Yet, the other characters like Mrs. Morel and Paul Morel speak non-standard English form occasionally in the novel. When they speak, they will adjust their speech with the condition. This study is greatly interesting to describe the non-standard forms used and to find out why the characters, especially Mr. Morel often uses the non-standard English in all his speech while other characters do not. What actually happens to them? What makes them speak using non-standard English? Therefore, this study explores the relationship between the language and the society.

### **1.2 Problem Statements**

Based on the background of study explained above, this research focuses on two questions. The questions are;

1. How is the form of non-standard language used in *Sons and Lovers*?
2. What is the reason of the characters in using the non-standard language?

### **1.3 Objectives of Study**

Related to the problem statements mentioned above, the purposes of this research are:

1. to describe the forms of the non-standard language used in *Sons and Lovers*,
2. to explain the reason of the characters in using non-standard English in the novel.

#### 1.4 Significances of Study

This research aims to inform the readers about the use of non-standard English that appears in the novel *Sons and Lovers*. In addition, this research also aims to provide knowledge about the non-standard English that emerges in a society and how far the society gives influences to the language used by the people.

This research gives significances both theoretically and practically. Theoretically, this research provides the realm of language and provides the new insights on the use of non-standard English that occurs in the society. Practically, this research can be used to clarify how non-standard English may appear. Therefore, they can understand well when people say it. In addition, after the readers read this research, they would be wise and aware of speaking non-standard English in proper situations, e.g. for the sake of convergence which is one way to communicate well.

#### 1.5 Literature Review

This research analyzes the non-standard English used in the novel *Sons and Lovers* by D. H. Lawrence. After the writer tries to find the papers which are relevant with the research topic, the writer finds some papers that have some similarities to the research topic.

The first paper comes from Stine Proysen. Proyen (2009) discusses about the non-standard English which is used in electronic communication, such as mobile phones and text messaging, internet chat and e-mail. The kinds of non

standard English in his research are abbreviations, incomplete sentence, contractions, lowercase letters, informal language, the use of capital letter, exaggerated use of exclamation points, periods, and question marks, none standard use of apostrophe, and non standard spelling. He presents three questions for the students of high schools and universities of Wisconsin. His questions are;

- 1) How does text messaging influence standard written English?
- 2) Are the old and standard abbreviations (for instance PS and NB) forgotten because the new abbreviations?
- 3) Can text message abbreviations be interpreted variably? (Proysen, 2009: 40).

The type of his research is quantitative and qualitative. His data consists of 58 handwritten essays, 51 typewritten essays, 55 questionnaires from high school students (male and female), and 24 questionnaires from university students (male and female). After he examines, he gets the result that mostly the high school students do not keep the language of text messaging separate from Standard English written text, so that text messaging language is used in school works. Besides that, abbreviations were frequently used in the essays from the high schools in Wisconsin. Meanwhile, in the questionnaire, more than half of the high school and the university informants abbreviated when they intent to write standard English. The way people speak, as well as the way people write, has been affected by text messaging and internet chat, even though electronic communication has not been around for long time yet (Proysen, 2009: 69)

The second paper was written by Jennifer Marie Seale. Seale (2007) describes the non-standard syntactic and lexical features and its distribution. The type of her research is quantitative-qualitative. The method of her research consists of data collection, coding procedures, scoring system, and ranking procedures. The Pear Story film was shown to each participant, who was then asked to relate what he or she saw. The narratives used in this study were recorded from fifteen Indian English speakers, each of whom was a graduate at the University of North Texas (UNT).

She had two steps in analyzing her research. First, the graduate students were asked write the transcription of each recording in Standard English orthography. The last, the participant was interviewed based on the demographic information such as sex; age; medium of instruction used in school; the language that they used with their father, their mother, their siblings, extended family and friends; their major; the place they were raised; and the length of time they had been in the United States. Her research question is How the distribution of syntactic and lexical features of an Indian English oral narrative by A pear Story Study is (2007: 6). The distributions of non-standard English features that she provides to examine the participants are divided into two categories. They are the Nonstandard Syntactic features and the Nonstandard Lexical features.

The result showed that a possible relationship is found between the lower levels of English exposure and use, and the distribution of non-standard syntactic feature presented (2007: 37).

The last paper comes from Ida Wilson titled “Non-Standard English in Children’s Movies: A Gender Perspectives”. Wilson (2012) describes the influences of non-standard English in children’s movies based on a gender perspective. The type of her research is quantitative-qualitative. Her research question is how the non-standard English is reflected in Children’s movies by a gender perspective.

Five movies were chosen. She divides children’s movies into boys and girls movies. The method she composed for this division is based on targeting of merchandise, such as clothes, toys and bicycles, which have been promoted and sold in relation to the movies. She has two criteria for selection of movies. First, the primary target group for the movies had to be children between the ages of four and ten. Second, the year of production had to be within a certain time frame to remove any bias caused by changes in language over time. Among the selected movies, nine were computer-animated and one was an animated classic (Cinderella III-a Twist in Time). The occurrences of non-standard words and non-standard grammar were counted and compared between the genders.

The result shows that significantly more words were spoken by females in the girl’s movies, with 75% spoken by females compared to 25% by males. In the boy’s movies, the difference was reverse, with 77% of the word spoken by males and a mere 23% by females (2012: 16)

The topics of those papers have relation to the writers’s topic. All of them analyze the non-standard English. However, there are differences between those papers and the writer’s paper. First is in the subject. Stine Proysen analyzes the

usage of non-standard English in the electronic communication such as; email, internet chat, mobile phone and text messaging, and abbreviations; Jennifer Marie Seale analyzes the usage of non-standard English in English oral narrative: *A Pear Story Study* by Indian English speakers; and Ida Wilson analyzes the usage of non-standard English in children's movies; while the writer analyzes the non standard English in *Sons and Lovers* novel.

Second are the objectives. Proysen analyzes the usage of non-standard English of the electronic communication in the school works of students of high school and university. He explains the impacts of non-standard English used in electronic communication by taking the samples of high school students (male and female) and the university students (male and female) as the user of non-standard English in the text messaging, whereas Marie analyzes the usage of the syntactic and lexical features and their distribution by the Indian English speakers by showing *A Pear Story film* and correlated to their demographic information; and Wilson analyzes the non-standard English in children's movies based on a gender perspective. Those objectives of the previous researchs are different from the writer's. The writer analyzes the non standard English used by the characters and correlates it to the social condition in *Sons and Lovers* novel.

The last is the method. The first researcher collects the data by giving the questioners and asking students of high schools and universities (males and females) to make typewritten essays (testing in the field directly). The technique of analyzing data is the descriptive qualitative-quantitative. The second researcher presents the qualitative-quantitative research too. The data and source data used

by her is primary and secondary data. Her primary data is the recording of 15 Indian English speakers; while the secondary one includes demographic information and *A Pear Story* film which was shown to the Indian English speakers. The last also did a quantitative-qualitative research. The data were primary and secondary data which were available on the internet. In collecting the data, the last researcher used templates and proofread while the participants were watching the movie. She analyzed the data using descriptive quantitative and qualitative analysis. In short, it is clear that the writer has different methods from the previous researches. The type of the writer's research is qualitative research. The writer uses primary data and secondary one. The primary data include the non standard English in *Sons and Lovers* novel, while the secondary data is the standard English rules. In technique of collecting data, the writer uses documentation technique; whereas in analyzing data, the writer uses comparison and contextual analysis.

In addition, the subject of the writer's research is *Sons and Lovers* novel by D. H. Lawrence and the object is the non-standard English used in that novel. This research is done to gain the characteristics or the features of non-standard English in literary works and what affects its usage. The research will focus on sociolinguistics study. This research, in general will describe how non-standard English is used in the novel.

### **1.6 Theoretical Approach**

This research analyzes the correlation between language and the society. The languages used by the people are very much affected by the society. Every

word produced sometimes depends on how far the society gives its influence to the language. Therefore, it will make the words produced rather differently or even not appropriate with the standard rules of that language.

There are some theories that are relevant with this research. They are syntax and sociolinguistics. Syntax relates to the structures of the language produced by the people. According to Verspoor and Sauter (2000:16), there is one thing to do in describing the English language, that is analyzing the basic constituents of a sentence. The language spoken by people may be different syntactically, even though they speak in one language.

Sociolinguistics studies the relation between language and its society. According to Gumperz (as cited in Wardhaugh, 2006: 11), sociolinguistics is an attempt to find a correlations between social structure and linguistics structure and to observe any changes that occur. The society is very influential on the language produced by the people. The writer will use the accommodation theory that is part of the sociolinguistics study. The accommodation theory is the theory that studies about how the people deliver their speech to another people (Holmes, 1992: 255) It is developed by Howard Giles. The accommodation theory is divided into two kinds. They are speech convergence and speech divergence.

The speech convergence is the way the people converge their speech to be more like the people they are talking to. It usually occurs to make the addressee pleased or putting them at ease. Converging can be said as a polite speech strategy. It implies that the addressee's speech is acceptable and worth imitating; while speech divergence is the opposite with the speech convergence. The people who have a speech divergence usually have no desire to accommodate the others(Holmes, 1992: 255).

It is done because of some particular reasons. Therefore this research will focus on the accommodation theory which will analyze the speech of the characters in *Sons and Lovers* novel related to the social life of the characters in the novel.

## **1.7 Method of Research**

### **1.7.1. Type of Research**

To analyze this research, the writer use the qualitative approach. According to Arikunto, (2006:12) a qualitative approach is a kind of research which does not use numerals in collecting the data and interpreting the result. The qualitative approach is used to explain the data in description form, while the quantitative one is used to get the frequency of the data in the research. This research is a library research which analyzes the text, the non-standard English forms, as the object of study. Even though it calculates frequency of non-standard, but it is not the main purpose of the research. Then, the writer gives the findings and the description about the non-standard English forms in *Sons and Lovers* novel by D. H. Lawrence.

### **1.7.2. Data Sources**

This research has primary data. It consists of the main and the supporting data. The main data in this research consist of the grammatical

features including all of the constructions which deviate the convention/standard grammar of English. The main data also include the context of those utterances to see the purposes of the characters in using the unconventional or non-standard form of language within the novel. Meanwhile, the supporting data consist of English rules as a comparison to state ungrammaticalities.

### **1.7.3. Data Collection Technique**

In this research, the writer uses the documentation technique. It is usually used to analyze the data in a kind of text form, such as notes, books, transcripts, magazines and so on. The writer reads and comprehends the content of the novel. Then, the writer identifies the data by looking at the unique forms (non-standard spellings) of the characters's speeches within the novel and mark its context.

### **1.7.4. Data Analysis Technique**

In analyzing the data, the writer uses a descriptive analysis where all of the data will be analyzed to get the result and the conclusion. In analyzing the data, the writer divides the analysis into two kinds. The first is analyzing the data based on grammatical rules. In this part, the writer uses Houge's and Alice Oshima's classification of ungrammaticalities. The technique is comparing with the standard forms. The writer uses the context of the characters's speeches to gain the standard words within their

non-standard speeches. In analyzing the grammar, the writer only takes one to be the sample of each classification to be discussed. The last is analyzing the data based on sociolinguistics theory. In this part, the writer provides the context of the non-standard use of each character by considering their use of standard form to find out the reason.

### **1.8 Paper Organization**

This paper consists of four chapters. The first chapter explains background of study, problem statements, objectives of study, significance of study, literature review, theoretical approach, method of research, and paper organization. The second chapter explains the background information. The third explains the findings and the discussion. The last one explains the conclusion of the findings and discussion, and the suggestions.

## CHAPTER IV

### CONCLUSION AND SUGGESTION

#### 4.1. Conclusion

In line to the research questions, there are two general conclusions of this research. First, based on Alice and Hogue's classification of ungrammatical forms, there are seventy types of ungrammatical forms within the novel. They are 419 non-standard spellings, but those non-standard spellings still contain other ungrammatical types. They are twenty three (23) faulty agreement, twenty six (26) missing words ( subject, verb, preposition), twenty seven (27) wrong words, four (4) wrong word forms, seven (7) wrong verb tenses, and three (3) ungrammatical punctuation. From the first finding above, it can be concluded that the case of non-standard spellings are mostly found. In addition the cases of wrong words and missing words mostly also happen. In case of wrong words, there are so many words which are written in non-standard spellings. Then, it makes the ambiguities. Besides that, in case of missing words, there are so many words which are written in non-standard spellings and moreover, those are abbreviated. Therefore, those make the sentences cannot be understood. Meanwhile, in case of faulty agreement, the writer finds two kinds of faulty agreements based on the tenses. They are faulty agreements in present tense and faulty agreements in past tenses. The writer finds nineteen (19) faulty agreements in present tense cases and four (4) faulty

agreements in past tense one. Besides, in case of missing words, the writer finds eight (8) cases of missing verbs, one (1) case of missing preposition, and eighteen (18) cases of missing subjects.

Second, there are twenty eight (28) characters both of educated and non- educated characters who speak using non-standard forms within the novel. Mostly the non-standard utterances are produced by the educated characters, because they have greater roles in the story, e.g Mrs. Getrude, William, Paul, Arthur, Annie, Leonard, Beatrice, Baxter Dawes, Mrs. Radford, Mr. Jekinson, and Bank Officer and many others. For the non-educated characters, Mr. Walter Morel who also has the greater role produces the most. They speak using non-standard utterances depends on the context and their hearers.

To identify the reason of the characters' speech using non-standard forms, the educated and non-educated show different patterns. The educated who master both codes show convergence and divergence. The purposes of speech convergence mostly happen to show a close relationship, when the speakers lessen formality level by using non-standard forms. It occurs to Mrs. Getrude when she is speaking to her children and her husband, Paul to his mother, and Beatrice to Arthur. The other reasons are to build a contact, to minimize the social status difference, and to keep the solidarity between the speaker and the hearer. Those happen to Paul when he converges his speeches to Bill, Jimmy, and

Baxter Dawes. In addition, it also happens to other characters within the novel.

Meanwhile, when the educated characters diverge their speech, they have particular reasons/ purposes. First, it is to show the social status difference between the speaker and his/ her hearer, e.g Mrs. Getrude's case, when she diverges her speeches to her husband; Paul's case, when he diverges his speeches to his mother; and Bank Officer's case, when he diverges his speeches to Paul. Second, it is to initiate a close relationship by lessening the formality level between the speaker and the hearer, e.g Paul's case, when he diverges his speeches to Clara, Pussy, and Annie; Arthur's case, when he diverges his speeches to his girl friend (Beatrice); and Mr. Jekinson's case, when he diverges his speech to Paul. Last, it is to show the hatred of the speaker to his/ her hearer, e.g Paul's case, when he diverges his speech to Miriam; Baxter's case, when he diverges his speeches to Paul and Mr. Jekinson; and Mrs. Radford's case, when she diverges her speeches to Paul.

When the non-educated characters speak using non-standard forms, actually the purposes of their speeches are not influential. The educated speaks using standard and non-standard to other characters with different purposes. Those can be seen by looking at the ways they deliver their speech. They can converge their speeches depending on the purpose of their speech to their hearers. In addition, they also can diverge their speeches depending on the purposes of their speech to their hearers. On the

other hand, non-educated characters mostly speak using non-standard forms even though their purposes are different. The ways they show the purposes of their speeches are similar, i.e by mostly using non-standard forms to other characters. What is influential in their cases seems to be the level of complexity of the expressions. When they speak simple, they appear as having standard forms, but in more complicated cases, they use non-standard forms. It means that they have limited ability in mastering both varieties of the language.

#### **4.2.Suggestions**

The writer hopes that there will be next researchers to analyze the subject of this research, because the subject of this research can be analyzed by using other theories of linguistics, e.g English Phonetic and Phonology. This novel shows the social life of England people that happen at that time. It tells about the phenomena of the low-class (non-educated people) of England. In the novel, so many words which have the unique forms of non-standard spellings are found. The author intentionally wrote this novel by using the non-standard spellings, in order to show the reality that happens to those people. However, those non-standard spellings are produced by educated and non-educated people of England. In speaking, those words must be represented differently, than their pronunciation by the people. There will be different pronunciation when those words are pronounced by people. There will be different pronunciation between the

native speakers of English and non-native speakers one. Therefore, the non-standard spellings within this novel can be analyzed by looking at types of phonological process operations, e.g. feature changing, deletion, metathesis, reduplication, and so on; to get to know the different pronunciation of the non-standard English.



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## APPENDICES

## A. Ungrammatical Forms Based on Houge's and Alice Oshima's Classification

No	The Non-Standard Forms	Participant	Page	The Hearer
1.	'Then I'm goin' be-out it.'	William	6	Mrs. Getrude
2.	'You never said you was coming—isn't the' a lot of	William	7	Mrs. Getrude
3.	-I've spent my tuppencean'look here.'	William	8	Mrs. Getrude
4.	'I got these from that stall where y've ter get them marblesin them holes	William	8	Mrs. Getrude
5.	An' I got these two in two goes-'aepennya go-they've got moss-roses on, look here	William	8	Mrs. Getrude
6.	'Shall you carry 'em, 'cause I'm frightened o' breakin' 'em?'	William	8	Mrs. Getrude
7.	'Are you goin' a'ready?'	William	8	Mrs. Getrude
8.	'What are you goin' a'ready for?'	William	8	Mrs. Getrude
9.	I seed himthrough that black tin stuff wi' holes in, on the window, wi'his sleeves rolled up.'	William	9	Mrs. Getrude
10.	An' he'll be satisfied if he gets his 'lowance, whether theygive him more or not.'	William	9	Mrs. Getrude
11.	'Oh! Oh! waitin' for me, lass?'	Walter	11	Mrs. Getrude
12.	I've bin 'elpin' Anthony, an'what's think he's gen me? Nowt b'r a lousy hae'f-crown, an'that's ivry penny—'	Walter	11	Mrs. Getrude
13.	'An' I 'aven't—that I	Walter	12	Mrs. Getrude

	'aven't			
14.	You b'lieve me, I've 'ad very little this day, I have an' all.	Walter	12	Mrs. Getrude
15.	'Here,an' I browt thee a bit o' brandysnap, an' a cocoanut for th'children.'	Walter	12	Mrs. Getrude
16.	'Nay, tha niver saidthankyer for nowti' thy life, did ter?'	Walter	12	Mrs. Getrude
17.	'It's a good 'un, you may back yer life o' that.	Walter	12	Mrs. Getrude
18.	I got it fra'Bill Hodgkisson.	Walter	12	Mrs. Getrude
19.	'Bill,' I says, 'tha non wants them threenuts, does ter?'	Walter	12	Mrs. Getrude
20.	Arena ter for gi' ein' me one for my bit of a ladan' wench?'	Walter	12	Mrs. Getrude
21.	'I ham, Walter, my lad,' 'e says; 'ta'e which on'em ter's a mind.	Walter	12	Mrs. Getrude
22.	An' so I took one, an' thanked 'im.	Walter	12	Mrs. Getrude
23.	I didn'tlike ter shake it afore 'is eyes, but 'e says, 'Tha'd better ma'esure it's a good un, Walt.' An' so, yer see, I knowed it was.	Walter	12	Mrs. Getrude
24.	He's a nice chap, is Bill Hodgkisson, e's a nice chap!'	Walter	12	Mrs. Getrude
25.	'Eh, tha mucky little 'ussy, who's drunk, I sh'd like terknow?' said Morel.	Walter	12	Mrs. Getrude
26.	'Now do come and have this one wi' me,' he said caressively.	Walter	17	Mrs. Getrude

27.	'I never thought o' that. Tha'rt not long in taking the curlout of me.'	Walter	17	Mrs. Getrude
28.	I curl because I canna help it,	Walter	18	Mrs. Getrude
29.	You live like th' mice, an' youpop out at night to see what's going on.'	Walter	18	Mrs. Getrude
30.	'Yi, an' there's somechaps as does go round like mouদিwarps.'	Walter	18	Mrs. Getrude
31.	'They dun though!'	Walter	18	Mrs. Getrude
32.	'Tha niver seed such a way they get in. But thamun let me ta'e thee down some time, an' tha can see forthysen.'	Walter	18	Mrs. Getrude
33.	'Shouldn't ter like it?' he asked tenderly. 'Appen not, it'ud dirty thee.'	Walter	18	Mrs. Getrude
34.	She had never been 'thee'd' and 'thou'd' before.	Walter	18	Mrs. Getrude
35.	'Does ter, my wench?	Walter	19	Mrs. Getrude
36.	'An' what if it is! Tha s'lt ha'e one very similar, if not exactlysane.	Walter	19	Mrs. Getrude
37.	'Tha can ha'e it, for what good it'll be to thee.'	Walter	20	Mrs. Getrude
38.	if you look—besideten pound as he owed me, an' six pound as the wedding costdown here.'	Walter	21	Mrs. Getrude
39.	'Fancy! An' how funny as you should ha' married yourMester	Mrs. Kirk	22	Mrs. Getrude
40.	'An' it washronged every Tuesday, and Thursday, an' Sat'day—an' there WAS carryin's-on,	Mrs. Kirk	22	Mrs. Getrude

	accordin' to all accounts.'			
41.	But they stopto have their pint at Ellen's, an' they get talkin', an' there youare! Dinner stone cold—an' it serves 'em right.'	Mrs. Kirk	22	Mrs. Getrude
42.	'What dost think o' 'im?' Morel laughed uneasily.	Walter	24	Mrs. Getrude
43.	'Yer non want ter make awench on 'im,' Morel said,	Walter	25	Mrs. Getrude
44.	'Th' gaffer come down to our stall this morning, an' 'esays, 'You know, Walter, this 'ere'll not do.	Walter	27	Mrs. Getrude
45.	An' I says to him, 'Why, what art talkin' about?What d'st mean about th' props?' 'It'll never do, this 'ere,' 'esays. 'You'll be havin' th' roof in, one o' these days.' An' Isays, 'Tha'd better stan' on a bit o' clunch, then, an' hold itup wi' thy 'ead.' So 'e wor that mad, 'e cossed an' 'e swore,an' t'other chaps they did laugh.'	Walter	27	Alfred
46.	So I says, 'I've niver fun out how much tha' knows,Alfred. It'll 'appen carry thee ter bed an' back.'	Walter	27	Alfred
47.	'Sluthe off an'let me weshmysen.'	Walter	30	Mrs. Getrude
48.	'Oh, mun I? An' what if Ishonna?'	Walter	30	Mrs. Getrude
49.	'Ha! I can' an' a', tha mucky little 'ussy.'	Walter	30	Mrs. Getrude

50.	'Comin' home in his what?' he snarled, his hat over his eye	Walter	35	Mrs. Getrude
51.	'Why, nobody but anasty little bitch like you 'ud 'ave such a thought.'	Walter	35	Mrs. Getrude
52.	'I've not spent a two-shillin' bit this day,' he said.	Mr. Walter	35	Mrs. Getrude
53.	'It's me as brings th' money whoam, not thee.	Mr. Walter Morel	36	Mrs. Getrude
54.	Then ger out on't—ger outon't!'	Walter	36	Mrs. Getrude
55.	'you shan'thave it ALL your own way; you shan't do ALL you like	Getrude	36	Mr. Walter
56.	'I've brought thee a cup o' tea, lass,' he said.	Walter	44	Mrs. Getrude
57.	'Yi—there's one big 'un,' he replied, injured.	Walter	44	Mrs. Getrude
58.	'Now I'm cleaned up for thee: tha's no 'casions ter stir apeg all day, but sit and read thy books.	Walter	45	Mrs. Getrude
59.	'Eh, I know nowt about th' dinner.'	Walter	45	Mrs. Getrude
60.	'Ay, 'appen so,' he answered, departing.	Walter	45	Mrs. Getrude
61.	I've got a copperful of clothes, an'I'm sure I heered his bell.'	Mrs. Anthony	45	Mrs. Getrude
62.	'Tuppence-ha'penny a dozen,' replied the other.	Mrs. Anthony	46	Mrs. Getrude
63.	I'd sit downand seam twenty-four stockings for twopence ha'penny.'	Getrude	46	Mrs. Anthony
64.	'You can rip alongwith 'em.'	Mrs. Anthony	46	Mrs. Getrude
65.	'Shall ter finish, Sorry?' cried Barker, his fellow	Barker	48	Mr. Walter

	butty.			
66.	Niver while the world stands!' growled Morel.	Mr. Walter Morel	48	Barker
67.	'Tha might as well leave it, Walter,' said Barker. 'It'll doto-morrow, without thee hackin' thy guts out.'	Barker	48	Mr. Walter
68.	'I'll lay no b— finger on this to-morrow, Isr'el!' cried Morel.	Morel	48	Israel
69.	'Oh, well, if tha wanna, somebody else'll ha'e to,' said Israel.	Israel	48	Mr. Walter
70.	'Tha'll happen catch me up,' said Barker, departing.	Barker	48	Mr. Walter
71.	'Th' master'll want a drink, if he doesn't stop.'	Mrs. Getrude	49	The Maid
72.	'Han yer got a drink?' he asked.	Walter	50	Mrs. Bower
73.	'Well, how are ter, then?' he asked.	Walter	51	Mrs. Getrude
74.	'I s'll be all right,' she answered.	Getrude	51	Mr. Walter
75.	'A lad, tha says,' he stammered.	Walter	51	Mrs. Getrude
76.	He nodded a 'How d'yer do' to the clergyman, who rose to shake hands with him.	Walter	53	Mr. Heaton
77.	'Nay,' said Morel, showing his hand, 'look thee at it! Thaniver wants ter shake hands wi' a hand like that, does ter?'	Walter	53	Mrs. Getrude
78.	'Why, look yer 'ere,' said the miner, showing the shoulders of his singlet.	Walter	53	Mr. Heaton
79.	An' iv'ry day alike my	Walter	54	Mrs. Getrude

	singlet's wringin' wet. 'Aven't you got a drink, Missis, for a man when hecomes home barked up from the pit?'			
80.	'An' was there no more to be got?' Turning to the clergyman—'A man gets that caked up wi' th' dust,	Walter	54	Mrs. Getrude
81.	'But it's ten to one if there's owt for him.'	Walter	54	Mrs. Getrude
82.	'A man as comes home as I do 's too tired to care aboutcloths,' said Morel.	Walter	54	Mrs. Getrude
83.	'a man as has been down the blackhole all day, dingin' away at a coal- face, yi, a sight harderthan that wall—'	Walter	54	Mrs. Getrude
84.	'Dos't think I'm goin' to sit wi' my arms danglin', costha's got a parson for tea wi' thee?' he bawled.	Walter	55	Mrs. Getrude
85.	'I canna see what there is so much to laugh at.'	Walter	55	Mrs. Getrude
86.	'Then tha should get the flamin' thing thysen. Tha shouldget up, like other women have to, an' wait on a man.'	Walter	60	Mrs. Getrude
87.	'Yis, an' I'll learn thee tha's got to. Wait on ME, yes thash'lt wait on me— '	Walter	60	Mrs. Getrude
88.	'Lemme—lemme look at it, lass.'	Mr. Walter	62	Mrs. Getrude
89.	'What shollt ha'e, Walter?' cried a voice, as soon as Morelappeared in the doorway.	Jim	66	Mr. Walter

90.	'Oh, Jim, my lad, wheriver has thee sprung frae?'	Morel	66	Jim
91.	'No, I didna! I niver clapped eyes on your purse.'	Mr. Walter	67	Mrs. Getrude
92.	'I tell you I didna,' he shouted. 'Yer at me again, are yer? I've had about enough on't.'	Mr. Walter	67	Mrs. Getrude
93.	'You mun get me a drop o' laxy vitral,' he said. 'It's awinder as we canna ha'e a sup i' th' 'ouse.'	Mr. Walter	71	Mrs. Getrude
94.	I sh'll come to thee in a minute.'	Mr. Walter	75	Arthur
95.	He's a little collier, bless his bit o' mutton!' he exclaimed.			Mrs. Getrude
96.	'A lad as gets 'old of another an' rips his clothes off'n 'isback,	Mrs. anthony	77	Mrs. Getrude
97.	'Appen 'e is, but that doesn't give him a right to get hold of the boy's collar, an' fair rip it clean off his back.'	Mrs. Anthony	77	Mrs. Getrude
98.	'When it comes ter rippin' alad's clean collar off'n 'is back a-purpose—'	Mrs. Anthony	77	Mrs. Getrude
99.	'But I s'll let your mester know,' Mrs. Anthony cried afterher.	Mrs. Anthony	77	Mrs. Getrude
100.	'Why—it was yesterday—an' it was torn a'ready.'	William	77	Mrs. Getrude
101.	'Well, I'd got a cobbler as 'ad licked seventeen—an' Alfy Ant'ny 'e says: 'Adam an' Eve an' pinch-me,	William	77	Mrs. Getrude
102.	Adam an' Eve got drowned, Who do yer	William	78	Mrs. Getrude

	think got saved?’			
103	An’ so I says: ‘Oh, Pinch-YOU,’ an’ so I pinched ‘im, an’ ‘ewas mad, an’ so he snatched my cobbler an’ run off with it.An’ so I run after ‘im, an’ when I was gettin’ hold of ‘im, ‘edodged, an’ it ripped ‘is collar. But I got my cobbler—‘	William	78	Mrs. Getrude
104	‘I never meant tr’a doneit—an’ it was on’y an old indirubber collar as was torna’ready.’	William	78	Mrs. Getrude
105	‘Wheer’s that Willy?’ he asked.	Mr. Walter	78	Mrs. Getrude
106	‘I’ll let ‘im know when I get him,’ said Morel, banging hispit-bottle on to the dresser.	Walter	79	Mrs. Getrude
107	‘Niver mind who’s got hold of me,’ said Morel. ‘When Iget hold of ‘IM I’ll make his bones rattle.’	Walter	79	Mrs. Getrude
108	‘I’ll learn ‘im!’ said Morel. ‘It none matters to me whoselad ‘e is; ‘e’s none goin’ rippin’ an’ tearin’ about just as he’sa mind.’	Walter	79	Mrs. Getrude
109	‘Niver you mind,’ stormed Morel.	Walter	79	Mrs. Getrude
110	‘Tha can ha’e more than that!’ shouted Morel.	Walter	80	Mrs. Getrude
111	‘He’ll look ridiculous before I’ve done wi’ him!’ shoutedMorel,	Walter	80	Mrs. Getrude
112	‘I’ll GI’E him ‘go out’!’	Walter	80	Mrs. Getrude
113	‘Shonna I?’ shouted	Walter	80	Mrs. Getrude

	Morel. 'Shonna I?'			
114	'What dost want ter ma'e a stool-harsed Jack on 'im for?' said Morel.	Walter	81	Mrs. Getrude
115	'All he'll do is to wear his britches behind out an' earn nowt. What's 'e startin' wi'?'	Walter	81	Mrs. Getrude
116	'It wouldna! Put 'im i' th' pit we me, an' 'ell earn a easyten shillin' a wik from th' start. But six shillin' wearin' histruck-end out on a stool's better than ten shillin' i' th' pitwi'me, I know.'	Walter	82	Mrs. Getrude
117	'It wor good enough for me, but it's non good enoughfor 'im.	Walter	82	Mrs. Getrude
118	'Twelve! It wor a sight afore that!'	Walter	82	Mrs. Getrude
119	We s'll all be rolling in money.'	William	86	Mrs. Getrude
120	'What d'you call it? Smell,mother.'	Paul	88	Mrs. Getrude
121	I trot away.'	Paul	88	Mrs. Getrude
122	'Not me! I'm equal to any of 'em, mater, they needn't flatterthemselves.	Paul	89	Mrs. Getrude
123	'An' I'm glad there's nothing left of her.'	Paul	91	Mrs. Getrude
124	'Dossn't I?' he shouted. 'Dossn't I? Ha'e much more o' thychelp, my young jockey, an' I'll rattle my fist about thee. Ay,an' I sholl that, dost see?'	Walter	92	Mrs. Getrude
125	'Will yer?' he said, quiet	Walter	92	William

	and intense. 'It 'ud be the lasttime, though.			
126	I should like toknow? But they're like yourself; you've put 'em up to yourown tricks and nasty ways—you've learned 'em in it, you 'ave.'	Walter	93	Mrs. Getrude
127	'Wha's it matter to yo' what time I come whoam?' heshouted.	Walter	98	Mrs. Getrude
128	'T'll lay my fist about thy y'ead, I'm tellin' thee, if thadoesna stop that clatter! Dost hear?'	Walter	98	Mrs. Getrude
129	'Well, there's one little 'oss—we call 'im Taffy,' he wouldbegin. 'An' he's a fawce 'un!'	Walter	101	Arthur
130	'He's a brown 'un,' he would answer, 'an' not very high.Well, he comes i' th' stall wi' a rattle, an' then yo' 'ear 'imsneeze.	Walter	101	Arthur
131	'Ello, Taff,' you say, 'what art sneezin' for? Bin ta' ein'some snuff?' 'An' 'e sneezes again. Then he slives up an' shoves 'is 'eadon yer, that cadin'.	Walter	101	Arthur
132	'What's want, Taff?' yo' say.'	Walter	101	Arthur
133	'He wants a bit o' bacca, my duckie.'	Walter	101	Arthur
134	'An' what dost think, my darlin'? When I went to put mycoat on at snap-time, what should go runnin' up my armbut a mouse.	Walter	102	Arthur

135	'Hey up, theer!' I shouts.	Walter	102	Arthur
136	'An' I wor just in time ter get 'im by th' tail.'	Walter	102	Arthur
137	The place is fair snied wi' 'em.'	Walter	102	Arthur
138	'The corn as the 'osses drops—an' they'll get in yourpocket an' eat your snap, if you'll let 'em—no matter whereyo' hing your coat—the slivin', nibblin' little nuisances, forthey are.'	Walter	102	Arthur
139	'Are ter asleep, my darlin'?'	Walter	105	Paul
140	'No; is my mother comin'?'	Paul	105	Mr. Walter
141	She's just finishin' foldin' the clothes. Do you want anything?' Morel rarely 'thee'd' his son.	Walter	105	Paul
142	'This childt's axin' for thee; how long art goin' to be?'	Walter	105	Mrs. Getrude
143	I shan't be long. And do stop shouting downstairs.	Getrude	105	Mr. Walter
144	'Why, you used to 'ave a different nose than that,'	Mr. Winterbottom	110	The collier
145	'An' niver mind if he puts his foot through yer,'	Mr. Winterbottom	110	The collier
146	'Sixteen an' six,' said Mr. Winterbottom.	Mr. winterbottom	111	Paul
147	'Nowt but algibbra an' French,' said a collier.	Paul	112	Mr. Winterbottom
148	'An' cheek an' impidence,' said another.	Paul	112	Mr. Winterbottom
149	'They're hateful, and common, and hateful, they	Paul	113	Mrs. Getrude

	are, and I'm not going any more. Mr. Braithwaite drops his 'h's', an' Mr. Winterbottom says 'You was'.			
150	'They always stan' in front of me, so's I can't get out,' he said	Paul	114	Mrs. Getrude
151	'An' then Alfred Winterbottom says, 'What do they teach you at the Board-school?'	Paul	114	Mrs. Getrude
152	'Yer'll do me the favour, like?' he said. 'Yer'd better spit in it, like yer do when y've something give yer.'	Paul	116	Mrs. Getrude
153	'In this flamin', scratlin' place you may count yerself lucky if you can give your things away,'	Paul	116	Mrs. Getrude
154	'We c'n have stewed fruit in it,' said Paul.	Paul	118	Mrs. Getrude
155	I know I s'll come to want.'	Getrude	118	Paul
156	'Four penn'orth!' she moaned.	Getrude	118	Paul
157	'Where's Billy Pillins an' your Annie an' Eddie Dakin?'	Annie	119	Paul
158	'What, han' yer knocked off?' cried Mrs. Dakin.	Mrs. Dakin	121	The miner
159	'It's a pity as they letn yer goo,'	Mrs. Dakin	121	Mrs. Gtrude
160	'Isn't it sickenin!'	Getrude	121	Mrs. Dakin
161	'Ha! But I'n just seed Jont Hutchby.'	Mrs. Dakin	121	Mrs. Getrude
162	'Then I'll eat my bit o' snap as I took with me,'	Walter	122	Mrs. Getrude
163	'I should ha'e it holled at	Walter	122	Mrs. Getrude

	me if I didna,			
164	'An' is it goin' to be wasted?'	Walter	122	Mrs. Getrude
165	If I drop abit of bread at pit, in all the dust an' dirt, I pick it up an' eatit.'	Walter	122	Mrs. Getrude
166	'Good bread-an'-butter's not for mice, either.'	Walter	122	Mrs. Getrude
167	'What time dost say he's coming?'	Walter	124	Mrs. Getrude
168	'Hadna you better be gettin' him summat t' eat ready?'	Walter	124	Mrs. Getrude
169	'It's an hour an' a half late.'	Arthur	125	Annie
170	'It's an hour an' a ha'ef.'	Walter	126	Mrs. Getrude
171	Th' train canna ha' come in yet,' he said.	Walter	126	Mrs. Getrude
172	'Ha's here!' cried Morel	Walter	126	Mrs. Getrude
173	'Mater!' he said.	William	127	Mrs. Getrude
174	'We thought tha'd niver be commin',' he said.	Walter	127	William
175	'Well, did iver you see such a parish oven!' the father exclaimed.	Walter	127	William
176	'Your mester's got hurt,' he said.	A pit-lad	130	Mrs. Getrude
177	'I don't know for sure, but it's 'is leg somewhere. Theyta'ein' 'im ter th' 'ospital.'	A pit-lid	131	Mrs. Getrude
178	'I seed him at th' bottom. An' I seed 'em bring 'im up in atub, an' 'e wor in a dead faint. But he shouted like anythinkwhen Doctor Fraser examined him i' th' lamp cabin—an' cossed an' swore, an' said as 'e wor goin' to be ta'en whoam—	A pit-lid	131	Mrs. Getrude

	'e worn't goin' ter th' 'ospital.			
179	I s'll have to go trailing to Keston. I s'll haveto leave that bedroom.'	Getrude	131	Paul
180	an' all the men as go across in that ambulance.	Getrude	132	Paul
181	Barker, I s'dthink.	Getrude	132	Barker
182	'I s'll niver come out of 'ere but in a wooden box,'	Walter	134	Mrs. Getrude
183	'I s'llhave to go now, Walter,	Getrude	135	Mr. Walter
184	'Dunna ax me, missis!'	Barker	136	Mrs. Getrude
185	'I know what he'd be.	Getrude	136	Mr. Walter
186	'But it WOR bad for him, Mrs.Morel, it WOR that!' he said	Barker	136	Mrs. Getrude
187	'At ivry jolt Ithought my 'eart would ha' flown clean out o' my mouth,'	Barker	136	Mrs. Getrude
188	'An' the scream 'e gives sometimes! Missis, not fora fortune would I go through wi' it again.'	Barker	136	Mrs. Getrude
189	'an' oneas'll be a long while afore it's right again.'	Barker	136	Mrs. Getrude
190	kissed him an' came away,	Getrude	136	Paul
191	I s'll have to wait a bit before I get them.'	Gtrude	152	Paul
192	they hangso big an' heavy.'	Getrude	153	Paul
193	'An' I s'll earn eight shillings a week,' he said.	Paul	154	Mrs. Getrude
194	'and am supposed to find money for extras.	Getrude	154	Paul
195	'Who dost reckon this is?' he asked of his wife.	Walter	155	Mrs. Getrude
196	'Er's a bright spark, from	Walter	155	Mrs. Getrude

	th' look on 'er, an' one aswunna do him owermuch good neither.			
197	'An' come again to- morrer!' exclaimed the miner. 'An' is 'er an actress?'	Walter	155	Mrs. Getrude
198	'A lady, is she? An' how much does she reckon ter keep up this sorto' game on?'	Walter	156	Mrs. Getrude
199	'Thenhe's a fool to ha' ta'en up wi' such a one as that.'	Walter	156	Mrs. Getrude
200	'Dear Mater,'	William	156	Mrs. Getrude
201	'Copied 'em?'	Mr. pappleworth	160	Paul
202	'Now then, how'r' yer getting on? Done 'em?'	Mr. pappleworth	161	Paul
203	'Ne'er mind, how many h'yer done? Only three! I'd 'a eaten 'em. Get on, my lad, an' put numberson 'em.	Mr. pappleworth		Paul
204	'Here y'are!' said Pappleworth.	Mr. pappleworth	163	Paul
205	'You could ha' been finishing off.'	Mr. pappleworth	163	Paul
206	'It's not us as 'ud make a softy of him,' she said indignantly.	Fanny	167	Mr. Pappleworth
207	More fool him! If he'd genme some on't, it 'ud ha' looked better on 'im.'	Walter	178	Mrs. Getrude
208	Tha's let on me!'	Walter	179	Mrs. Getrude
209	'I dunno.	William	184	Mrs. Getrude
210	'Well, it's a winder!' he exclaimed.	Walter	185	Mrs. Getrude
211	'I s'll soon have no need,'	Getrude	190	Paul

	she replied.			
212	'Duffer of a little woman,' he replied, 'who can't get over'em	Paul	193	Mrs. Getrude
213	'Durst you do it?' he asked of Paul.	Maurice	195	Paul
214	'you come an 'ave a go.	Maurice	196	Miriam
215	'She dursn't,' said Geoffrey. 'She niver durst do anythingexcept recite poitry.'	Geoffrey	196	Paul
216	'Dursn't jump off a gate, dursn't tweedle, dursn't go on a slide, dursn't stop a girl hittin' her. She can do nowt butgo about thinkin' herself somebody. 'The Lady of the Lake.'Yah!'	Maurice	196	Paul
217	I dunno if ever I s'll get the rent off it.'	Mr. Leivers	198	Mrs. Getrude
218	'She's never reada book in her life.'	William	201	Mrs. Getrude
219	'Er's like me,' chimed in Morel. 'Er canna see what thereis i' books, ter sit borin' your nose in 'em for, nor more canI.'	Walter	201	Mrs. Getrude
220	'Thy feyther? Is he down? What's his name?'	Bank officer	210	Paul
221	'Is owt amiss?'	Bank Officer	210	Paul
222	'Tha wants Walter Morel? Go in theer an' tell Joe Ward.'	Bank officer	210	Paul
223	'Is it thee, Paul? Is 'e worse?'	Walter	211	Paul
224	'E's niver gone, child?'	Walter	211	Paul
225	'When wor't?'	Walter	212	Paul
226	'Wheer s'll we ha'e him when he DOEScome?' he	Walter	213	Mrs. Getrude

	askedhis wife.			
227	'Then I'd better shift th' table?'	Walter	213	Mrs. Getrude
228	'An' ha'e him across th' chairs?'	Walter	213	Mrs. Getrude
229	'You niver seed such a length as he is!	Walter	213	Mrs. Getrude
230	'I s'll die, mother!' be cried	William	217	Mrs. Getrude
231	'But it was William's an' mymother can't help but know,'he said quietly,	Paul	256	Mrs. Getrude
232	'Well, Jimmy my lad, how are ter? Nobbut sick an' sadly,like? Why, then, it's a shame, my owd lad.'	Paul	263	Jimmy
233	'I shan't meet you anywhere. I don't see why you shouldn'tkeep calling for me.	Paul	265	Miriam
234	'Don't let mater know,' he said.	Paul	268	Miriam
235	'I canna see what they want drownin' theirselves for,'said Morel.	Walter morel	270	Mrs. Getrude
236	'Has ter, lass. What took thee there?'	Walter	281	Mrs. Getrude
237	'Oh—an' what's agate now?'	Walter	281	Mrs. Getrude
238	'Nay,' he said, 'that he niver 'as!'	Walter	281	Mrs. Getrude
239	'I hope hemay never set foot i' my house again,' he said.	Walter	281	Mrs. Getrude
240	'A fool as runs away for a soldier,let 'im look after 'issen; I s'll do no more for 'im.'	Walter	281	Mrs. Getrude
241	'And so did I, so you needn't 'h'm'!'	Paul	281	Mrs. Getrude

242	'What are yer lookin' at?' he sneered, bullying.	Baxter dawes	286	The smith
243	'What'r yer lookin' at, three hap'orth o' pap?' he snarled.	Baxter	286	The smith
244	'Why yer---!' shouted Dawes.	Baxter	286	The smith
245	'I shan't come and meet you,' he said.	Paul	300	Miriam
246	'Shut that doo-er!' bawled Morel furiously.	Walter	301	Annie
247	'If tha oppens it again while I'm weshin' me, I'll ma'e thyjaw rattle.'	Walter	301	Annie
248	'Wheer's my towel?'	Walter	302	Mrs. Getrude
249	'Thee strip thysen stark nak'd to wesh thy flesh i' thatscullery,' said the miner, as he rubbed his hair; 'nowt b'r aice-'ouse!'	Walter	302	Mrs. Getrude
250	'No, tha'd drop down stiff, as dead as a door-knob, wi'thy nesh sides.'	Walter	302	Mrs. Getrude
251	'Eh, I dunno; that's what they say.'	Walter	302	Mrs. Getrude
252	'Butthere's that much draught i' yon scullery, as it blows throughyour ribs like through a five-barred gate.'	Walter	302	Mrs. Getrude
253	'I'm nowt b'r a skinned rabbit.'	Walter	302	Mrs. Getrude
254	'Iv'ry-wheer! I'm nobbut a sack o' faggots.'	Walter	302	Mrs. Getrude
255	'me a good figure! I wor nivermuch more n'r a skeleton.'	Walter	303	Mrs. Getrude
256	'Tha's niver knowed me but what Ilooked as if I wor goin' off in a rapid	Walter	303	Mrs. Getrude

	decline.'			
257	'Gi'e my back a bit of a wesh,' he asked her.	Walter	304	Mrs. Getrude
258	'Eh, tha mucky little 'ussy!' he cried. 'Coud as death!'	Walter	304	Mrs. Getrude
259	'tha'lt see as it's draughty for me.'	Walter	304	Mrs. Getrude
260	'Should thee like to clap thysen into britches as coud asa tub o' water?'	Walter	304	Mrs. Getrude
261	'Evenin', missis,'	Barker	305	Mrs. Getrude
262	'Tha's made thy heels crack,' said Morel.	Walter	305	Mrs. Getrude
263	I dunno as I have,' said Barker.	Barker	305	Mr. Walter
264	'We're expectin' us third just now, you see.'	Barker	305	Mrs. Getrude
265	'she keeps prettymiddlin', I think.'	Barker	305	Mrs. Getrude
264	'No. An' I've done another silly trick.'	Barker	305	Mrs. Getrude
266	'I'm come be-out th' market-bag.'	Barker	305	Mrs. Getrude
267	'Nay, you'll be wantin' that yourself.'	Barker	306	Mrs. Getrude
268	'I shan't. I take a string bag always.'	Getrude	306	Barker
269	'Nay, I s'll do where I am.'	Mr. Wesson	306	Mrs. Getrude
270	'Go thy ways i' th' armchair,' cried Morel cheerily.	Walter	306	Mr. Wesson
271	'Nay, thank yer; I'm very nicely here.'	Mr. Wesson	306	Mrs. Getrude
272	'Oh, it's very middlin', he said.	Mr. Wesson	306	Mrs. Getrude
273	'Wi' a rattle in it like a kettle-drum,' said Barker	Barker	307	Mr. Wesson

	shortly.			
274	'Ah, an' Doomsday!' exclaimed Barker.	Barker	307	Mr. Wesson
275	'An' Bill Naylor's?'	Walter	307	Mr. Wesson
276	'And he gives me a scratlin' twenty-five, an' his club this week!	Getrude	308	Paul
277	'If tha doesna tha durs'na,' laughed Beatrice.	Beatrice	312	Miriam
278	'It would ha' takena lot of men to ha' brought me down here to-night.	Beatrice	312	Miriam
279	and even at theb'loved himself?'	Beatrice	312	Miriam
280	'I s'll kiss thee back, Beat,' he said.	Arthur	314	Beatrice
281	'Tha wanna!' she giggled,	Beatrice	314	Arthur
282	'Poor mater!' said Paul.	Paul	315	Mrs. Getrude
283	'Then you should stop an' look after it,' said Paul.	Paul	316	Annie
284	'I s'd think he'd got plenty on hand,' said Leonard.	Leonard	316	Annie
285	An' you'd have the leavings, like?	Leonard	316	Beatrice
286	'Yes, but—it's the mater'sprecious baking, and she'll takeit to heart	Paul	317	Miriam
287	'it's only twopence ha'penny.	Paul	321	Mrs. Getrude
288	'Mater needn't know till morning,'	Paul	321	Annie
289	'But it's not that that matters to you, mother, you knowt's not.	Paul	325	Mrs. Getrude
290	'I'll show yer, yer young jockey!'	Walter	328	Paul
291	'What's a-matter with 'er?' he asked.	Walter	328	Paul

292	'Bill, I've had enough o' thee,' he said.	Paul	337	Bill
293	'that his young beas'es 'as broke that bottom fencethree days an' runnin'.	Limb	359	Miriam
294	'an' I'll show you.'	Limb	359	Miriam
295	'No hanky-pankyin',' said the man affectionately to theBeast	Limb	359	Miriam
296	'Myman's druv 'em back three times.'	Limb	360	Miriam
297	'Are you comin' in?' asked the man.	Limb	360	Miriam
298	'But no, you get 'em because you want 'em, and that's all.	Paul	365	Miriam
299	'I dunno,' he said. 'I feel anyhow or nohow, ma.'	Paul	372	Mrs. Getrude
300	an' nobody to grouse if you team it inyour saucer and sup it up. It somehow takes a' the taste outof it.	Paul	372	Mrs. Getrude
301	'I dunno. I want to get married,' he blurted, twisting his	Paul	372	Mrs. Getrude
302	'I s'll trust her to you, my lad, and hold you responsiblefor her.'	Getrude	374	Leonard
303	'At any rate, mother, I s'll never marry,' he said.	Paul	375	Mrs. Getrude
304	'But I shan't marry, mother.	Paul	375	Mrs. Getrude
305	I s'll perhaps be rich with mypainting.'	Paul	376	Mrs. Getrude
306	'And then you s'll have a pony-carriage. See yourself—a little Queen Victoria trotting round.'	Paul	376	Mrs. Getrude
307	'Nay, tha doesna. I'll gi'e	Arthur	378	Beatrice

	thee a smoke kiss ifter's a mind.'			
308	'Well, an' tha s'lt ha'e a whiff,' he said, 'along wi' t' kiss.'	Arthur	378	Beatrice
309	'I want a draw at thy fag,'	Beatrice	378	Arthur
310	'I'll gi'e thee a smoke kiss,' he said.	Arthur	378	Beatrice
311	'Tha'rt a knivey nuisance, Arty Morel,' she said, sittingback.	Beatrice	378	Arthur
312	'Ha'e a smoke kiss?'	Arthur	378	Beatrice
313	'Shonna!'	Beatrice	379	Arthur
314	'S true as I'm here!'	Arthur	379	Beatrice
315	'You brazen imp!'	Beatrice	379	Arthur
316	'Tha tickled me, Beat,' he said thickly.	Arthur	379	Beatrice
317	'Indeed, I shan't take it all,' she said.	Mrs. Getrude	388	Paul
318	'Because I shan't.'	Mrs. Getrude	388	Paul
319	'I said I wor sure it wor a lie. But theysaid tha'd told Fred Hodgkisson.'	Walter	389	Mrs. Getrude
320	Tha niver says!'	Walter	389	Mrs. Getrude
321	But twenty guineas fora bit of a paintin'	Walter	389	Mrs. Getrude
322	'And when does he handle th' money?' asked the collier.	Walter	389	Mrs. Getrude
323	'Yes, an' that other lad 'ud 'a done as much if they hadnaha' killed 'im,' he said quietly.	Walter	390	Mrs. Getrude
324	'Your own's been bad enough, mater,	Paul	394	Mrs. Getrude
325	'I s'll be gladto smell a bit of smoke in th' 'ouse again. A house o' womenis as dead as a	Mrs. Radford	398	Paul

	house wi' no fire, to my thinkin'.			
326	'If the women wasn't fools, the men wouldn't be bad uns, that's what I say. No man was ever that bad wi' me but what he got it back again	Mrs. Radford	400	Paul
327	She's for ever on that igh horse of hers, an' it's back's that thin an' starved it'll cuther in two one of these days.'	Mrs. Radford	401	Paul
328	'I meant to have offered them; then I went and forgot 'em.'	Paul	408	Mrs. Radford
329	'Be nice with 'em,' he said, and went away.	Paul	409	Pussy
330	'What about 'em?' Paul asked.	Paul	416	Pussy
331	'I shan't go so much to Miriam's, mother.'	Paul	446	Mrs. Getrude
332	'I s'll make a painter that they'll attend to.'	Paul	462	Mrs. Getrude
333	'Why dost look so heavy?' he reproached her.	Paul	476	Clara
334	'But tha shouldna worrit!' he said softly, pleading.	Paul	476	Clara
335	'Yea, tha does! Dunna thee worrit,' he implored, caressing.	Paul	476	Clara
336	'And now I'll clean thy boots and make thee fit for respectable folk,	Paul	477	Mrs. Getrude
337	I shan't forgive you.'	Paul	482	Mrs. Getrude
338	The Trent is full.'	Paul	483	Clara
339	'I will if you WANT me to; but I s'll feel a fool.'	Paul	505	Clara
340	'I suppose I s'll have to.'	Paul	505	Clara

341	'I s'll have to walk home!' he said.	Paul	507	Clara
342	'Nay, nay, you needn't! Come along in! I dunno what you'll think of the supper I'd got her.	Mrs. Radford	509	Paul
343	'Oh, don't you be apologetic! It doesn't DO wi' me! You treated her to the theatre, didn't you?'	Mrs. Radford	509	Paul
344	'I s'd think she boxes your ears.'	Mrs. Radford	512	Paul
345	'I s'd think she doesn't want touching with a prop.'	Paul	512	Mrs. Radford
346	'H'm! You bought 'em for Baxter, an' he wouldn't wear 'em, would he?' — laughing. 'Said he reckoned to do wi' outtrousers i' bed.'	Mrs. Radford	512	Paul
347	'He couldn't BEAR 'em, them pyjama things.'	Mrs. Radford	512	Paul
348	'Isn't it nigh on time you two was thinking o' bed?'	Mrs. Radford	514	Paul
349	'It won't make it no earlier. Here, an' how long d'you think I'm going to stand waiting wi' this here cup?'	Mrs. Radford	519	Paul
350	'Ah, I always spoilt my lot! That's why they've turned out such bad uns,	Mrs. Radford	520	Paul
351	'Nay; you may settle that atween you.'	Mrs. Radford	521	Paul
352	'Nowt wi' a bleeder like you!' replied the man.	Baxter Dawes	523	Mr. Jekinson
353	'Did you learn all that at th' theatre th' other night?'	Baxter Dawes	523	Paul
354	'Why, what about th' theatre?'	Mr. Jekinson	523	Paul

355	'Oh, him in a bob-tailed evening suit, on the lardy-da!'	Baxter	523	Mr. Jekinson
356	'That's comin' it strong,'	Mr. Jekinson	523	Baxter Dawes
357	'Tart an'all?'	Mr. Jekinson	523	Baxter Dawes
358	'Tart, begod!'	Baxter	524	Mr. Jekinson
359	'an' I reckon Morelly had itan' all.'	Baxter	524	Mr. Jekinson
360	'An' was ita proper tart?'	Mr. Jekinson	524	Baxter Dawes
361	'Tart, God blimey—yes!'	Baxter	524	Mr. Jekinson
362	'I reckon he spent th' night—'	Baxter Dawes	524	Mr. jekinson
363	D'you know her?'	Mr. Jekinson	524	Baxter Dawes
364	'I should SHAY SHO,' said Dawes.	Baxter	524	Mr. Jekinson
365	'He'll be braggin' of it in a bit.'	Baxter	524	Mr. Jekinson
366	One o' that sort?'	Mr. Jekinson	524	Baxter Dawes
367	You an' me's going the sameroad, I believe.'	Mr. jenkinson	527	Paul
368	'An' you hear, do you!' said Dawes.	Baxter	531	Paul
369	'Yer crawlin' little —, yer daresn't face me proper!'	Baxter	531	Paul
370	'Yer little devil!' he said. 'I'll visitor you, inside of twominutes! Think I'm goin' to have YOU whipperty-snappin'round?'	Baxter	532	Paul
371	'I'm just goin' ter settle this little —'	Baxter	532	Paul
372	'Couldn't yer, couldn't yer!'	Baxter	532	Paul
373	'No; I s'll leave Nottingham and go abroad—soon.'	Paul	538	Clara
374	'I dunno! I feel restless.'	Paul	538	Clara
375	'I've got yer, have I?'	Baxter	557	Paul

376	'Hello, son! Tha has landed, then?' said the father.	Walter	571	Paul
377	'Are ter, beguy!' exclaimed the collier. 'An' has ter eatenowt?'	Walter	571	Paul
378	'Come thy ways in.'	Walter	571	Paul
379	'Well, an' how is she?'	Walter	571	Paul
380	'I hope we s'll soonbe havin' her whoam, then. An' what's that Nottinghamdoctor say?'	Walter	571	Paul
381	'Is he beguy! That's a tidy penny, I'm thinkin'!'	walter	572	Paul
382	'Well, wemun find it from somewhere.'	Walter	572	Paul
383	'Yes, I'm all right, an' I wish as she was,	Walter	572	Paul
384	'I s'll have to be going at half-past three,'	Paul	572	Mr. Walter
385	An' when dostthink she'll be able to get as far as this?'	Walter	572	Paul
386	'I dunno wheer I s'll find th' money,' said Morel.	Mr. Walter	572	Paul
387	'But tha writes i' such a fashion, I canna ma'e it out,' saidMorel	Mr. Walter	572	Paul
388	'But Minnie's a good little wench, bless 'er heart!'	Mr. Walter	572	Paul
389	'You won't fret, my boy!' she said.	Getrude	574	Paul
390	'Shan't you be late?' she murmured.	Getrude	574	Paul
391	'How dun I find thee, lass?'	Walter	576	Mrs. Getrude
392	'Well, I'm middlin',' she replied.	Getrude	576	Mr. Walter
393	'I see tha art,	Walter	576	Mrs. Getrude

394	'Yis,' he answered. 'Er's a bit behind-hand now and again, as yer might expect.'	Walter	576	Mrs. Getrude
395	'Well, I've 'ad to shout at 'er once or twice,' he said.	Walter	576	Mrs. Getrude
396	'An' we glad t' 'ave yer.'	Minnie	576	Mrs. Getrude
397	'I think I s'll hire one,' said Paul.	Paul	583	Baxter Dawes
398	'I'm goin' in no convalescent home,' he said.	Baxter	583	Paul
399	'My father's been in the one at Seathorpe, an' he liked it.	Paul	583	Baxter Dawes
400	'if you've owt better to do.'	Baxter	594	Paul
401	'I s'll go abroad when my mother's dead,' said Paul.	Paul	595	Baxter Dawes
402	'I s'll have to begin a new start of some sort,' said Paul;	Paul	595	Baxter Dawes
403	'You shouldn't ha' laughed at me,' he said, very low.	Baxter	595	Paul
404	'I s'll give hermorphia.'	Paul	601	Annie
405	'I s'll put 'em in her night milk.'	Paul	601	Annie
406	'I s'll lie with her as I always do,'	Annie	604	Paul
407	'When wor that?'	Walter	609	Paul
408	'I thought tha wor niver comin', lad.'	Mr. Walter	611	Paul
409	'Dost want owt to eat?' asked Morel.	Walter	611	Paul
410	'Sithee—I made thee a drop o' hot milk. Get it downthee; it's cold enough for owt.'	Walter	611	Paul
411	'Yes, begod!'	Baxter	616	Paul
412	'I was lookin' at these	Baxter	617	Paul

	legs,’			
413	‘What’s up with ‘em?’	Paul	617	Baxter
414	But there’s some water in ‘em yet.’	Baxter	617	Paul
415	‘I s’d think so. I s’ll have to!’	Baxter	620	Paul
416	‘I’ve done with ‘em.’	Paul	623	Baxter
417	‘An’ perhaps—one day—I s’llbe able to pay you back the money as—-‘	Baxter	623	Paul
418	‘I s’ll be onthe rocks before I’m very much older.’	Baxter	623	Paul
419	‘Mater, my dear—-’	Paul	629	Mrs. Getrude

## CURRICULUM VITAE



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Year of Graduation : 2010

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### ORGANIZATIONAL INVOLVEMENTS

- ECC (English Conversation Club)
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### INTERESTS

- Learning Foreign Languages
- Listening to Music
- Travelling
- Learning Foreign Cultures