

**“Literary Dialects in Frank Parker Day’s  
Rockbound and Ernest Buckler’s  
*The Mountain and the Valley*”**

By

Larissa V. Kholkhoeva

A thesis submitted in partial fulfilment of the requirements for the  
Master of Arts in  
Atlantic Canada Studies  
at  
Saint Mary’s University  
Halifax, Nova Scotia  
May 7, 2004

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Approved By:

Dr. Margaret Harry  
Supervisor

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Dr. Renée Hulan  
1<sup>st</sup> Reader

Dr. Lilian Falk  
External Examiner



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## **ABSTRACT**

### **Literary Dialects in Frank Parker Day's *Rockbound* and Ernest Buckler's *The Mountain and The Valley***

by Larissa Kholkhoeva

7 May 2004

The thesis examines the representations of dialect in these two novels. It examines how Day and Buckler present literary versions of regional dialects in their works and attempts to determine the literary purposes the writers pursued by the integration of dialect into their works. Since the use of dialect in the novels involves the problem of relationship between the language of the dialogue and that of narrative, the place of dialect in the novel structure is explored. The thesis examines the literary versions of the dialects in relation to their linguistic reality; it also tries to identify deviations from standard English. The author identifies regional, ethnic, age, educational and social status differences which the writers distinguish in the speech of their characters, and tries to define how the dialect usage relates to community identity or solidarity.

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## ***INTRODUCTION***

At middle age Frank Parker Day became a writer, the author of three novels — *The River of Strangers* (1926), *Rockbound* (1928) and *John Paul's Rock* (1932) and a work of non-fiction — *Autobiography of a Fisherman* (1927). The novel that brought him some fame and notoriety is *Rockbound*. In his best-known novel, Day gives a realistic account of life in a South-Shore fishing community in the decade preceding the Great War. Day portrays the harsh and rugged life of the Rockbound Island fishermen and their struggle against the violent nature of the Atlantic Ocean. In this particular work, Day attempts to give a literary representation of Lunenburg Dutch, a dialect of English spoken in the fishing community at the turn of the twentieth century in Lunenburg County.

During the forties and fifties Ernest Buckler wrote short stories. He also wrote *The Cruellest Month* (1963), *Oxbells and Fireflies* (1968), but his first and best-known novel is *The Mountain and the Valley* (1952) where he depicts life of the farming community in the Annapolis Valley. The novel spans the life of three generations of the Canaan family focusing on the development of the central character David Canaan. In *The Mountain and the Valley*, Buckler attempts to represent the Nova Scotian dialect, a dialect of English spoken in the farming community in the Annapolis Valley in the years preceding the Second World War.

In the literary parts of the thesis, we will examine how Day and Buckler represent

the regional dialects in these particular novels, the choices which the authors have made among those available to them and how these choices affect the meaning and point of view. We will try to determine the literary purposes the writers pursued by the integration of these dialects in their works and examine the techniques of dialect presentation. Since the use of dialect in the novel involves the problem of the relationship between the language of dialogue and that of narrative, we will try to identify the place of dialect in the structure of the novels.

In the linguistic parts of the thesis, we will examine the literary versions of Lunenburg Dutch in *Rockbound* and the Nova Scotian dialect in *The Mountain and the Valley* and determine the extent to which they are close to real dialects. We will try to identify the deviations from standard English and define the degree to which they are close to their target dialect forms. We will also discuss the origins of particular dialect forms and expressions.

In the social parts of the thesis, we will attempt to identify regional, ethnic, age, gender, educational, social status differences that the authors distinguish in the speech of their characters. We will try to define how these dialects relate to the community identity or solidarity. We will explore how Day and Buckler show the use of dialects in the fishing and farming communities in Nova Scotia, who uses them, to whom, and in what contexts.

## Part One: Dialect in Frank Parker Day's *Rockbound*

### Chapter One: Literary Analysis

*Rockbound* is one of three novels by Frank Parker Day. When it was published in 1928, the novel brought mixed reactions from the public. The Ironbounders (Day uses Ironbound island as a model for *Rockbound*) objected to the depiction of their life in *Rockbound*. In a letter that first appeared in *The Lunenburg Progress-Enterprise* and that was reprinted in *The Halifax Herald* in February 1929, they wrote:

Mr Day visited our Island last summer in company with three women and two other men, probably with the same moral standing as himself, collecting material for his ridiculous book....

In his ridiculous book he depicts us humble inhabitants of our little island, as ignorant, immoral and superstitious, which is very unjust, not alone to the county of Lunenburg, but to his native province as well. Our Island can boast of three school teachers, and there isn't a child who cannot read and write. We earn our livelihood by honest toil, from Father Neptune and Old Mother Earth. Why Mr Day put such a ridiculous book on the market, belittling the inhabitants of his native province, and those who befriended him, is beyond the power of our conception. Anyone who

reads his book can see that we are the chief actors in his notorious drama.

(qtd. in Bevan 17)

In contrast to the islanders, the contemporary critics praised the novel. After reading the novel, Dr. Archibald MacMechan, in his time, a scholar, critic and writer of high national reputation, wrote the following in his letter to Day:

What I want to congratulate you on doing is bringing realism into Canadian fiction. You have got rid of convention and polite periphrasis. You have given us life, in the raw actuality. Motivation, character, thought, outlook are all true. Your presentation carries conviction. Your people are alive. (qtd. in Bevan 18)

In *The Dalhousie Review*, Dr. Eliza Ritchie commented on the novel, dedicating more than half of her review to the atmosphere created by the general setting:

That the scene of this novel lies on the Atlantic shore of Nova Scotia is obvious, although the province is never mentioned by name. Realistically, and without much shocking the conventionally-minded reader, the author depicts the daily labour of a small fishing settlement on an island off the mainland. The crass superstition, the low moral standards, the harsh condition of living, the ignorance and quarrelsomeness that are the natural consequence of an existence so shut in and restricted, are all shown; as well as the unfailing courage and intense laboriousness that belong to the Atlantic fisherman's heritage. Always as the background of the picture is



the Sea, at once the giver of the livelihood and the ever-threatening destroyer of life. (qtd. in Bevan 18-19)

The critics' high appraisal of *Rockbound* indicates that Day's use of dialect definitely contributed to the novel's success. That is of particular interest as Day did not originally plan to introduce dialect. His earlier manuscripts at the Archives of Dalhousie University show no trace of its use. In the draft version of the novel entitled *Ironbound*, we find:

At eighteen when he heard that his great Uncle Uriah, the rich king of Ironbound wanted a man [Harris] rowed out in a dory and applied for the job.

"We work here on Ironbound," said the old man.

"I know how to work."

"Know how to work and from Tancook," said Uriah scornfully.

"We've half a day's work done here before the Tancookers begin to rub their eyes."

Day seems to have revised the novel to capture the distinctive flavour of the regional dialect, generally called Lunenburg Dutch. As Gwen Davies notes, Day visited the islands in the summer of 1926 to make a record of expressions, pronunciations, and names (313). In the final version of the novel, the passage quoted above becomes

"An' what might ye be wantin'?" said the old man, the king of Rockbound.

"I wants fur to be yur sharesman," answered David.

"Us works here on Rockbound."

“I knows how to work.”

“Knows how to work an’ brung up on de Outposts!” jeered Uriah.

“Us has half a day’s work done ‘fore de Outposters rub de sleep out o’  
dere eyes, ain’t it!” (4)

As we see, the integration of dialect into the scenes like the opening Uriah-David confrontation shows the painstaking diligence with which Day revised the draft version. Day obviously realized the potential for drama and realism which lay in the use of dialect.

We will attempt to examine how Day presents the dialect, the choices which the author has made among those available to him and how these choices affect the meaning and point of view. We will also attempt to determine the literary purpose Day has had in the introduction of dialect into this particular novel.

Day is startlingly inconsistent in the presentation of dialect both externally and internally. Although non-standard dialect is mostly found in the direct speech of the characters, i.e. in the dialogue section of the novel, it can also appear in indirect speech, i.e. in the narrative. Let us analyze an example of the indirect representation of speech of the main character David Jung and see how this technique is used:

David grunted something in reply, but he had no mind to follow Joe or any  
of them; he would lead or nuttin’; he hadn’t fished out o’de Outposts for  
naught; he knowed where de fish layed well as Joe. (24)

The indirect representation of speech occurs when the narrator tells the reader what has been said or being said, and involves a shift in verb tense and pronouns, and the

elimination of quotation marks. If we change David's speech from indirect into direct, it will have the following form:

I has no mind to foller Joe or any of dem, if he'll lead or nuttin'. He haven't fished out o' de Outposts for naught. I knows where de fish lays well as Joe.

In David's answer, indirect speech seems to be more or less precise in tracing the actual words spoken. The language is colloquial in order to suggest that what is being presented is not only the content but, to some extent, the exact words of a dialogue of which this is the report. Particularly, the non-standard forms such as *nuttin'*, *knowed*, and *layed* indicate that these are David's own words. Indirect speech not only provides a means by which the character's speech can go beyond the quotation marks that usually divide it from the narrative style, but it also proves particularly noticeable when the language of the character and that of the narrator differ significantly, as it is often the case where dialect is used. David's speech is distinguished from the narrator's language, and yet, in indirect speech, the dialect mingles with the standard in a way that is only possible in a written narrative, and that creates an idea of connection, of close association between the character and the narrator.

Day frequently uses the technique called free indirect discourse. According to Mick Short, free indirect discourse "lies between direct speech and indirect speech on the speech presentation scales because in both formal and functional terms it is a mixture of direct speech and indirect speech features" (306). Here are examples of free indirect discourse from the novel:

1. Uriah gasped, and his empurpled face swelled as if he were about to suffer an apoplectic stroke. Why could this beggar, once a landless waif, always defy him? He had got the best of everyone else and imposed his will on them. He hated David with a deep, bitter hatred as he stood there, and would have given half his wealth to destroy him. (91)
2. In his despair Gershom flung a thousand questions at David, variations of a single theme. Was she sick? Was she false? Had she so soon forgotten him? Had she taken up with Casper Jung? By God, if she had, they would both pay dear for it. David, himself sick in heart and body, did his best to comfort his half-crazed friend. Sometimes Gershom in a maudlin mood would stand in mid-floor with tears streaming down his face. (229)

As we see, Day's standard English narrator provides an internal account of thoughts of old Uriah Jung and young Gershom Born. Thus, we can conclude that Day attempts to verbalize the thoughts of dialect-speaking characters.

Free indirect discourse is often used in the presentation of David Jung's thoughts. To contrast David to other characters in the novel and show his ability to wonder about life and its problems Day presents his thoughts at great length:

David wondered as he lay there what had made all these islands — there were some three hundred of them scattered about the bay — and why and how they had been made.... He had heard of the omnipotent God who created the world and punished those who disobeyed His laws. Why had he not made the world a perfect, happy place? he wondered. ...

He was vaguely conscious of a force beating beneath him, perhaps the rhythmic impulse of the sea at the cliff's foot, and of the unending restlessness of the sea. It seemed to him that God and the devil were in a gigantic struggle, the one building up islands and continents for men to live on, the other personified by the sea, growling, roaring, and gnawing away what God had made. (71-72)

In the passages of indirect thought, we can see the character's close association with the narrator. The thoughts seem to be taken from David's mind and transformed into indirect style. Moreover, the character's own words are mingled with words and phrases from a complex narrative style that includes a form of English that is more formal than both the character's and the narrator's: *omnipotent God, rhythmic impulse, unending restlessness of the sea, personified by the sea*. The effect of free indirect thought here is that we feel close to the character, almost inside his mind, and sympathize with his point of view.

In direct speech, Day uses dialect and standard English to provide a contrast between the non-standard dialect spoken on Rockbound and the educated speech of Mary Dauphiny. But here again Day appears to be surprisingly inconsistent in the presentation of non-standard dialect. For example, the writer gives the characters no dialect when singing (63-64), or when young Gershom Born is reciting one of his ballads in standard English (60-61). This is of particular interest when we consider that Gershom writes ballads himself. Or in the passages of direct thought, the characters can suddenly slip into standard English patterns:

While he [Joseph Jung] kept up a foolish chatter, his thoughts ran thus:

“Fifty barrels at six dollars a barrel in three hundred dollars cash money, and a fifth part of that will be mine, and I’ll put it in the bank with the rest. Sixty dollars more for me, and some day next autumn I’ll go to the bank in Liscomb and get the cashman to count my money all over for me and tell me again it’s all there. (47)

The use of dialect in the novel is quite problematic, both technically and because of its sociolinguistic link, but at the same time it is so expressive that the effect cannot be easily supplied by other means. For a writer to maintain strict boundaries would mean sacrificing the varied and subtle possibilities of using dialect to create his fictional world. Fixed boundaries would also mean abandoning any use of indirect or narrated thoughts with dialect speakers, narrative techniques that mingle the standard English of the narrator with non-standard English of dialect-speaking characters (Ferguson 16). In *Rockbound*, Day’s representation of an exchange of language styles from standard to dialect and from dialect to standard all cross language boundaries. Day fails to maintain fixed boundaries between dialect and standard in order to create his fictional world and explores the genre’s potential to its full.

Concerning the general relationship between the language of Day’s narrative and that of his dialogue in the novel, we can conclude that, to a large extent, he makes no distinction between narrative and dialogue styles. Due to the use of dialect not only within the quotation marks but also beyond them, Day changes the language of description and analysis from abstract and formal to colloquial and informal. The artistic

effect of this technique is that it prevents us from seeing dialect-speaking characters as abnormal and perceiving them as stupid or even wicked. Day has no intention of patronizing humour, satirizing or even mocking at his characters but he uses non-standard dialect to give “the raw actuality” (qtd. in Bevan 18) of life in the working-class community.

Due to the integration of dialect into the structure of the novel Day achieves a number of artistic goals. We assume that the author uses dialect for the following purposes:

1. to create a vigorous, expressive and highly realistic dialogue
2. to portray and reveal his characters
3. to provide realistic setting to the novel
4. to give a highly realistic portrayal of life in the Rockbound community

The writer would not have been able to create this vivid dialogue if he had not captured the stylistic and rhetorical aspects of vernacular speech. Among a rich variety of expressive means of the English language, Day employs the following means:

- 1) *Inversion* is one of the forms of emphatic constructions. Emphatic constructions are considered to be a violation of the regular word-order in an English sentence but in practice they are as common as the traditional word-order constructions. They are regarded as an expressive means of the language that have typical structural patterns.

The following patterns of inversion appear in the direct speech of the characters:

a) The object is placed at the beginning of the sentence:

1. *Bread* ye'll have, boy; t'ree big loaves a week, if ye kin live on dat. (13)
2. *A king* dey calls ye. Well, you'se an ugly king, an' ye may be king on yur own land, but ye can't boss my boys. (143)
3. *Dat* I 'members well. But times is changed, dey marries more now. (182)

b) The predicative is placed before the subject:

1. *Wise man*, yes, he was! (62)
2. "*A sharp one* is Johnny." "Dat he is." (121)
3. "...*audacious haunt*, were dat Sanford ghos', " continued Gershom. (116)

c) The adverbial modifier is placed at the beginning of the sentence:

"*Down* dey went to dere boats, de ole man follerin' an' singin' along de path." (122)

2) *Repetition* aims at emphasizing that the speaker is under the stress of strong emotions. Repetition is used by the author in the following cases:

a) The whole sentence is repeated at the beginning of the next part of the sentence, therefore linking the two parts together:

"*Tell him agin*, Dave," cried Gershom, roaring with laughter. "*Tell him agin* what I said to de old ram." (111)



b) The sentence in its full form is repeated to intensify the meaning of the whole utterance:

1. *She's signalled, she's signalled.* (225)

2. "*It do, it do.*" shrilled Uriah. (56)

c) In the pattern below, the verb *does* is used to intensify the meaning of the preceding verb:

1. Ask David about me, he'll speak me fair. I *loves* ye, Mary, dat I *does*.

(219)

2. "I *enjoys* life, I *does*," and he winked amorously at Fanny. (61)

3) *Rhetorical openings* aim at signalling that the speaker is beginning, resuming or changing his view. The words and phrases such as *hush*, *look here*, *listen to me* appear in the characters' speech:

1. *Hush*, man, till I tell you de res'. (122)

2. *Look here*, Mary, you wait fur me dis winter.... (220)

3. Now, *listen to me*, boy, you'se got to marry her. (89)

4) *Interjections* always give a definite modal nuance to the utterance. A wide range of meanings can be expressed by interjections: joy, delight, admiration, disbelief, astonishment, fright, blame, protest, horror, irony, sarcasm, despair, disgust, etc.

Interjections are direct signals that the utterance is emotionally charged. Interjections such as *By God* (134), *T'ank God* (214) appear in the direct speech of the characters.

Expletives or swear words that are of an abusive character — *damn*, *bloody*, *hell* also appear in the characters' speech. The function of expletives is almost the same as that of interjections. They are used to express strong emotions, mainly, annoyance, anger, vexation but, in contrast to interjections, the expletives can be used only in direct speech of characters. Here are some examples from the novel:

1. *By God*, Tamar lass, dat kid, if he lives, won't have to endure what I done. (134)
2. I'se'll twist de fat head off dat *bloody* Casper when I meets him....  
I'se'll beat *hell* outer all Jungs.... (247-48)
3. Don't ye call me no woman, ye *old bugger*, or I'se'll pull de whiskers off yur face, old as ye is. (143)

5) *Intensifiers*. As Quirk *et al* point out, the term *intensifier* is used to add strength to the gradable constituents of the meaning (404). For example, *very* in *very well* can be regarded as an intensifier. Intensifiers are not limited to indicating an increase in intensity, but they also show a point on the intensity scale which may be high or low.

In the characters' speech, some non-standard dialect forms of superlative adjectives appear as intensifiers:

- “Well, den, could I buy a primer off ye?” said David, pulling out a well-worn purse. “De kind de *littlest* kids use.” (155)

In the characters' speech, *a-* prefix occurs in emotional contexts to indicate intensity. For example, it is used with the pronoun *plenty* to indicate a very large quantity of fish:

"I minds now, when I were a young man, I set two fleets o' nets when de herrin' was *aplenty* an' los' dem all but de head ropes in a risin' sea."

(191)

*Awful*, which is a non-standard form of the adverb *awfully*, appears in the characters' direct speech in the sense of 'very, extremely.' In the examples below, it is used as an intensifier of adjectives:

1. You boys is *awful* slow. (41)
2. It's *awful* lonesome.... (218)
3. An' Uncle Joe an' Nat Levy was *awful* drunk.... (243)

In the characters' speech, *right* and *plumb* are frequently used as intensifiers. These words are widely used in vernacular dialects of English. Here *right* is used in the sense of 'very, extremely,' whereas *plumb* appears in the sense of 'complete, absolute':

1. We'se *right* glad ye got off Barren Island. (242)
2. Ye mind how he used to sing an' use mighty big-soundin' words when he was *right* drunk. (122)
3. It's *right* lonesome dere, Mary, on a windy night. (283)
4. Dat's *plumb* foolishness — a dog in de water ain't got no show wid a shark. (162)
5. I *plumb* furgot to have my draught. (218)

In the following example, the use of *dat* before the idiom *skeered stiff* adds emphasis to its meaning: “Nair a one o’ dem big Sanforders ventured out to help him, dey was *dat* skeered stiff” (119).

In the sentences below, the use of two expletives *damn bloody* and *God damn* at once has the function of an intensifier. Thus, they are used to mark the manifestation of excess of feelings:

1. Now pray — pray, ye *damn bloody* Jungs. (268)
2. “It’s *God damn* queer, dat is,” said Nicholas. (67)

The word *hell*, that is frequently used as an exclamation of annoyance, is met in the direct speech in the function of an intensifier:

1. “It’s blowin’ like *hell*,” said Gershom, as his foot left the ladder. (114)
2. A *hell* of a lot he knows about keepin’ a light! (109)

6) *Exaggerations*. The writer could not avoid using exaggerations in the characters’ speech to create emphasis, because exaggerating numbers and amounts is one of the powerful expressive means in language. Exaggerations are often used in everyday conversations.

In the characters’ speech, we note such exaggerations as *thousand*, *million*:

1. De herrin’, de herrin’ is on de shore in *millions*. (34)
2. “What’s dat you say, Gershom — *t’ousands* o’ sea ducks bedded on de Rock?” “*T’ousands*, more like *millions*. Come on quick.” (264)

*Flock, heaps, piles* in the sense of ‘a lot’ or ‘large amounts’ appear in the characters’ speech. The combinations such as *flock o’ kids* (143), *heaps o’ kraut* (242), *piles of kraut* (238) are found in the direct speech of the characters.

7) *Onomatopoeia*. Onomatopoetic words aim at imitating sounds produced in nature, by things, people and animals. These words have different degrees of imitative quality. Onomatopoeia aims at conveying emphasis. In Gershom’s speech, for example, *whang* imitates the sounds of a big noise. The repetition of this onomatopoetic word reinforces the emphasis of the utterance: “But just at that very moment dat audacious ghos’ goes *whang, whang, whang*, wid a big timber agin de back o’ de schoolhouse” (117).

Day achieves the realistic effect of his dialogue not only by indicating real dialect features but also by introducing informal and colloquial features of conversational language into it. The features such as contracted verb forms and negative forms, ellipsis, etc. all indicate the colloquial nature of his dialogue. What gives a realistic quality to Day’s dialogue is the use of colloquial vocabulary: colloquialisms, slang words and expressions, folk idiom. As Norman Page notes, colloquialisms and idioms do not belong to any specific dialect, “but a common stock of familiar and vivid expressions embodying traditional attitudes and folk wisdom” (68). Here are some examples of usage of idiomatic and slang expressions from the novel:

1. I’s’e’ll change all dat an’ *be as quiet as a woolly lamb*, if ye’ll have me.  
(217)

2. What's de matter wid de ole man? He's *gettin' soft in de head*. (136)
3. "Ain't dat *a pretty kettle of fish*? — says I to her. (291)
4. "Dem poets is de *bunk*," he said.... (202)
5. If ye takes me into de firm on an *even divvy*, I'se'll marry Tamar. (90)
6. *Chuck in* dat giggler. (38)

Occasionally, Day departs from a realistic presentation of his dialogue. For example, formal lexis (*repentant* (93) 'sorry'), literary words (*to carouse* (224) 'to drink a lot and be noisily merry'), and archaisms (*naught* (12) 'nothing', *nay* (17) 'no'), *afore* (148) 'before') can also be found in the dialogue section of the novel. The literary words might be used in the dialogue for a dramatic effect but the archaisms are obviously employed to achieve a realistic effect, especially for the creation of the chronological setting. For a contemporary reader, these archaic words will definitely mark the utterance as being connected to something remote.

It is through the conversations between the characters that we hear the harsh voices of Rockbound fishermen. Dialect contributes greatly to the realistic effect for the characters become vigorously alive through their powerful dialect speech. As Allan Bevan points out, "It is also true that the names of actual Ironbounders were soon attached to Day's fictitious Rockbounders, no doubt to the chagrin of many" (15).

Day gives a detailed and convincing picture of the community through the creation of a series of impressive portraits. The writer uses dialect to depict and reveal his characters.

The presentation of old Uriah Jung is integral to the novel. To indicate his position in the community Day repeatedly uses such phrases as *the rich king of Rockbound* (1), and *the general* (77). Uriah's speech habits are marked by a number of unmistakable traits. Uriah is presented as authoritative and assertive, and these traits of his character are reflected in his speech. He tends to use imperative structures to express orders and commands:

1. "You got to be quick now, boys," he cried. (40)
2. Git a snack an' be back quick. Dese herrin' got to be dressed by midnight. Quick now, we don't want no loafers on Rockbound. (41)
3. "Quick, Dave, my boy, more salt," he cried, wishing to show his authority. (53)

Uriah is particularly fond of repeating: "You boys is awful slow, in de ole days me an' my brudder Simeon stood on yon beach an' gibbed eighty barrels of mackerel an' never stirred from dere from t'ree one afternoon till sundown nex' day." (41)

The narrator's frequent use of such verbs as *said to spur* (47), *goaded to work* (57), *rushed and hustled his underlings* (172) or *urged them* (165) that accompany the direct speech of the character emphasize Uriah's assertiveness. We can also infer from his thoughts that Uriah is mean and greedy: "T'ree hunderd dollars fur dis lot; what a pity to-morrow's Sunday.... T'ree hundred dollars gone!' and he groaned inwardly" (47).

Both in the dialogue and the narrative, the author habitually uses *old fox* (268) or *fox with a lion's heart* (269) to define Uriah Jung. Uriah is religious but, surprisingly, his low moral standards do not correlate with his religiousness. Uriah often repeats: "It's

Saturday, an' I neber works on de on Lord's Day, me nor my fader before me" (40-41) but at the same time, he urges the islanders to work harder. Through the character's speech we are able to link Uriah to a complex of associations: authoritativeness, assertiveness, low moral standards, greediness and meanness. Therefore, old Uriah Jung is the embodiment of evil in the Rockbound community. Uriah seems to have conquered the sea but his sons Mark and Martin have been swallowed by the waters of the Atlantic, and Uriah himself, with his son Casper to accompany him, goes to the bottom of the sea. Uriah's departure from the scene removes the atmosphere of evil in the Rockbound community.

The presentation of young Gershom Born is important in the portrayal of the Rockbound community. It is especially through Gershom's speech that Day demonstrates the virtually undisturbed oral heritage of Lunenburg County fishermen. Gershom is known among other islanders as "a great teller of tales and a famous maker of ballads" (60). Gershom is first introduced to readers when he is presenting the ballad against Israel Slaughtenwhite. David is so impressed by the way Gershom presents the ballad that he listens to him "open mouthed" (61); even Uriah Jung enjoys his presentation and recognizes his gift. David Jung knows all about the Slaughtenwhites and their fight with Denis Born and has heard the ballad before, but admits that Gershom's interpretation of the ballad is special: "It was astonishing to him that anyone should have such learning and be able to string words together so that they bobbed in time like the net cocks on a gentle sea" (61).



But the most notable speech event introduced in the novel is Gershom's telling a story about the Sanford ghost, when Gershom and David were alone on Barren island. It is through this speech event that Day demonstrates Gershom's ability to "present a tale." Day skillfully depicts his distinctive speech. Much of Gershom's speech here is what could be called dramatizing. His peculiar choice of words (*audacious, whang, huddle*), vivid wording and grammatical structures typical of narrating (the conjunction *and* is consistently used, the repetition of which makes his narration more rhythmical) contribute to the success of his dramatic presentation. Here is a short extract from Gershom's narration:

Why, dat ghost use' to roll beach rocks down de front hallway when men folks was away, an' naught but women and children huddled roun' de kitchen stove, and snatch gals away from dere fellers on dark roads, an' he were dat audacious he used to whang on de back o' de church at evenin' meetin'. (115)

Gershom is portrayed as a reckless and powerful giant. Though he is hard-drinking, hard-fighting and disreputable "hellian fur women" (224), he is true to himself and is never mean or hypocritical. Although Gershom allows himself to act foolishly, he is generous and frank. Day introduces a number of speech events that are associated with him. For example, Gershom's character is exposed through his declaration of love and marriage proposal to Mary Dauphiny. Surprisingly enough, being a ballad maker himself, Gershom is not able to express his feelings in verse — "He wrote pages upon pages of ballads and love verses to Mary, though he could never get any rhyme for "Mary" but

“fairy”, and that was silly” (228). As we learn from the novel, Gershom finally arrives at an understanding with Mary despite his reputation for drink and women among other islanders, but while he is shut up in the lighthouse on Barren island, Uriah’s scheme results in Mary’s marrying Casper. When Gershom learns the truth, he decides to take his revenge on them, thus, the three of them are sacrificed to the Sea. Day introduces some elements of emphasis in Gershom’s speech that give it a decidedly dramatic quality. Gershom frequently uses swear words such as *hell*, *bloody*, and *damn*. The interjections *t’ank God*, *old bugger*, and *t’ickhead*, and the intensifiers *awful* and *right* are characteristic of his speech. Repetition is a typical syntactic construction of Gershom’s speech. His speech appears to be highly idiomatic; colloquial idioms *to pull and haul one’s heart out*, *cut a comical figger*, *as quiet as a woolly lamb* are often found in his speech. Dialect is used here to indicate the intensity of his emotions. For example, this is how he responds when he learns about Mary’s marriage to Casper Jung: “I’s’e’ll twist de fat head off dat bloody Casper when I meets him.... I’s’e’ll beat hell outer all Jungs...” (247). As we can see, Gershom’s image of a “reckless and powerful giant” is reinforced by the character’s speech itself.

Day uses dialect to provide realistic setting to the novel. As Allan Bevan notes, the time of the action in *Rockbound* is not easy to define. The action seems to have taken place at the beginning of the twentieth century, the decade preceding the First World War, i.e. before 1914. The place is set clearly and realistically. Although Day adapted most place names into fictional forms: *Liscomb* for Lunenburg, *Minden* for Chester, *Sanford* for Blandford, *La Tuque* for La Have, it is quite clear that Ironbound is Rockbound island

and the Tancook islands are the Outposts. Day's literary dialect is based on the regional dialect generally known as Lunenburg Dutch. The setting is perceived to be intensely regional due to Day's attempt to give a very strong impression of Lunenburg Dutch.

*Rockbound* is neither a lyrical evocation of the life of fishermen nor its idealized poetic depiction. On the contrary, the life of the fishing community on Rockbound is given in its "raw actuality" (qtd. in Bevan 18). Day depicts the narrow and harsh life of Rockbound island fishermen and their families against the hostile and often violent background of the Atlantic.

The values of the Rockbound community are the values of a primitive society. A quotation from Chaucer is used before each chapter of the novel to emphasize that Chaucer's fourteenth century world was a much more sophisticated society than the Rockbound community, although the passions of love and hate, greed and jealousy are the same. The members of the Rockbound community are shown as ignorant people defying the value of education in their lives. From the conversations between the characters, we can infer that learning is just of practical value for them, especially for the older generation of the community — old Uriah Jung and old Jean Dauphiny. Uriah considers education to be "mostly damn foolishness" (183); he thinks that "Dis goin' to school an' listenin' to a woman talk about words an' letters is all flub-dub" (175). Or this is what old Jean says about the use of mathematics: "It helps a man keep books, an' see de dealers don't cheat him an' weigh him short" (183). Language is nothing more than a functional tool to the islanders and, therefore, they have no need to concern themselves with the way they speak.

The traditional community values are reflected in the traditional attitude to women's role and place in society. In the families of fishermen, the Rockbound men think that women should occupy a secondary position and subordinate themselves to men. This is the advice that Jean gives to his daughter: "No, a healthy lass like ye ought to have a man an' kids. Marriage is de t'ing fur ye, my girl" (206).

The Rockbound community is portrayed as a society of low moral standards. The islanders are presented as paying little attention to morals. This is what Fanny, the potato girl, thinks: "If Uriah and his wife ... cared so much for morals, why had they put her and Leah Levy to sleep in the loft with the sharesmen?" (51); or Uriah says: "I reckon, Jean, dat when we was gaffers half de kids on de islands was love kids" (182).

The primitive nature of the community and their ignorance are the natural consequence of their isolated way of life, backbreaking work and harsh living conditions. Day creates the atmosphere of intense work, greed, hatred, and quarrels by the integration of dialect in the speech of his rugged characters.

Day uses dialect to define this primitive and rugged way of life in the Rockbound community. This community is depicted as a small, tightly-knit and very isolated fishing settlement. In the community, the family ties are close, the values are traditional and even primitive, the solidarity is strong. The Rockbound community is solidified by the distinctive ways of speaking. Day uses dialect in its high departure from standard English to emphasize the degree of isolation of the community. The dialect is fostered by common occupational ties. Fishing has always been highly traditional for the region. As Ian McKay points out, "... the fisherfolk were definitional for Nova Scotia. Although

farmers and fishermen were of the Folk, only the fisherfolk could be seen somewhat distinctive in the Canadian setting. They became archetypal Nova Scotians in the interwar period” (245).

All the characters in *Rockbound*, except for Mary Dauphiny, speak non-standard dialect. Day contrasts the non-standard dialect speech of the characters to the educated speech of Mary Dauphiny, teacher of the first Rockbound school. Mary’s speech is distinguished from the colourful and vigorous dialect speech of the islanders. Her correct grammar and pronunciation indicate her education and a complete loss of the islanders’ distinctive dialect. It is through Mary that Day shows the impact of education on an isolated society. Mary’s attempts to homogenize the speech of the islanders indicate the changing social situation on the island together with engines replacing oxen at the launch and Casper’s going out west on a harvest excursion. This is what Mary says to David and Fanny:

“And what’s more, you and Fanny have to got to stop saying ‘wid’ and ‘dat’.” And Mary put her tongue between her closed teeth and showed how say “th.” “Just as if you were going to spit and changed your mind,” she explained concisely.

Then David and Fanny each had to say “that” and “with” fifty times spluttering, spitting, and suppressed laughter....” (163)

Mary’s teaching will gradually lead to a complete loss of the distinctive dialect of the younger generation of the Rockbound community. Education, increased travel, more interaction with the outside world and so on will have a definite impact on the life of the

community. The writer emphasizes that the combination of education and standard English will play a decisive role in the improvement of the islanders' life.

Through the integration of dialect with the structure of the novel, Day brings his characters to life, demonstrating their cultural heritage, the ruggedness of their life style and the naturalness of the society isolated from the outside world. Day shows how the values of a closed community are preserved and reinforced through dialect. The distinctive speech of the characters is given in sharp contrast with Mary Dauphiny's educated speech.

## Chapter Two: Linguistic Analysis

In Day's earlier manuscripts at the Archives of Dalhousie University, we find no trace of dialect use. In his final version, the writer seems to have revised the novel to capture the distinctive flavour of Lunenburg Dutch. According to Gwen Davies, Day visited the islands in the summer of 1926 to make a record of expressions, pronunciations, and names (313).

Although Lunenburg Dutch has almost lost the distinctiveness of a once vigorous and colourful dialect, it is still noticeable today in the speech of the older generation of Lunenburg County. As Rex Wilson remarks on this dialect in his article: "'Lunenburg Dutch' ... is widely known for its distinctiveness and somewhat exotic quality. Unlike 'Pennsylvania Dutch,' 'Lunenburg Dutch' is not a dialect of German but a peculiar way of speaking English in an area where colonization was by German-speaking settlers" (40).

There has been little research done on Lunenburg Dutch with the exception of the works of M.B. Emeneau (39-48) and H.R. Wilson (40-44). Based on the works of these linguists, we will attempt to examine the literary representation of this dialect in *Rockbound*, and the extent to which the literary version is close to real dialect.

Day's orthographical representation of Lunenburg Dutch pronunciation is not an accurate one, but rather a series of deviations which we interpret as representational of this dialect. Though some of the deviations are close to the target dialect forms, it is impossible to produce an accurate representation of pronunciation via the writing system.

As Rex Wilson notes, the speech of the Lunenburgers is characterized by the following pronunciation features: “Throughout Nova Scotia, Lunenburgers are notorious for their tendency to let ‘the’ become ‘de,’ ‘vessels’ become ‘wessels’ (and ‘wees’ generally known become wubbleyou’s — and ‘wice wersa’). There has been a long tendency for these features to be grossly exaggerated...” (40).

In Day’s dialect, the letters *d* and *t* with an apostrophe represent this widespread feature of Lunenburg Dutch when *th* is pronounced as [d] or [t]. Examples from the novel are: *widout* ‘without’ (103), *eider* ‘either’ (219), *dere* ‘there’ (25), *t’ank* ‘thank’ (66), *t’roat* ‘throat’ (120), *deat’* ‘death’ (143), *mont’* ‘month’ (92).

The occurrence of this sound in Lunenburg Dutch is difficult to determine but it can be assumed that it originates from German. According to Charles Russ,

In Rhine Franconian the shift of Germanic *th* to *d* resulted in a merger with the reflex of Germanic *d* in initial position.... In East Franconian and UG [Upper German], where Germanic *d* had become *t* no merger took place.... These two changes are interconnected. Chronologically the shift of *th* to *d* occurred after the shift of *d* to *t*. (*Historical German Phonology and Morphology* 49)

In Day’s dialect, the letters *w* and *b* represent the sound [v], as in *wisit* ‘visit’ (244), *werse* ‘verse’ (185), *wenture* ‘venture’ (119), *conwert* ‘convert’ (222), *ober* ‘over’ (36), *neber* ‘never’ (40), *seben* ‘seven’ (92).

This occurrence of [v] in Lunenburg Dutch can be also traceable to German. As Charles Russ states,



Initially before vowels MHG [Middle High German] *w* was pronounced as a semi-vowel, like English *w*, or else it had already lost the lip-rounding of the semi-vowel and was a bilabial fricative. In this position in NHG [New High German] it is pronounced as a voiced labio-dental fricative [v], but it is still spelt *w* as in MHG. (*Historical German Phonology and Morphology* 77-78)

Since the German emigrants came to North America from the Palatinate and Württemberg, it may be assumed that Lunenburg Dutch can retain features of the dialects of the Palatinate (*Das Pfälzische*). In Day's spellings given above, *w* seems to represent Pfälzisch [ʋ] rather than the New High German [v], because in Pfälzisch, [ʋ] is a bilabial lenis fricative with a voiced and voiceless allophone; the voiceless allophone appears in initial position, the voiced allophone occurs intervocalically (Green 250). In such spellings as *werse* (185), *conwert* (222), *w* might be used to indicate that the voiceless allophone, whereas, in spellings such as *neber* (40), *seben* (92), *b* can be used to show the voiced allophone.

Double *f* in *off* 'of' (12), *nuff* 'enough' (90), *laffed* 'laughed' (122) represents the Pfälzisch voiceless labio-dental fortis fricative [f] (Green 250).

Among other phonological features of Lunenburg Dutch, Emeneau distinguishes the loss of *r*:

The treatment of *r* before consonants and final is distinctive and provides a shibboleth for the dialect. The Nova Scotia dialects in general preserve the sound in these positions, either as a weak alveolar fricative, or in some

cases as a retroflex fricative. The dialect of Lunenburg town and of some, though not all, of the surrounding country loses the sound. (44)

Among those peculiarities of *r* given by Emeneau (44), the loss of *r* in stressed syllables after [i:] and the loss of *r* and the change of the preceding vowel sound [ɪ] of the syllable to [ʊ] in unstressed syllables are shown in Day's literary version. In such spellings as *skeered* 'scared' (118), *afeerd* 'afraid' (206), double *e* represents the monophthong [i:] and the loss of *r* in stressed syllables. In the spellings such as *purkend* 'pretend' (218), *furgot* 'forgot' (218), *ur* indicates the loss of *r* and the sound [ʊ] in unstressed syllables.

In such spellings as *brudder* 'brother' (45), *mudder* 'mother' (6), *nuttin* 'nothing' (89), *cum* 'come' (122), *u* represents the German rounded close back vowel sound [u] rather than the English short unrounded back slightly centralized vowel sound [ʌ].

The origin of the [u] sound is unclear, but it seems to us that in Lunenburg Dutch, it might be retained from Eastphalian dialects because "The West Low German dialects retain front rounded vowels, whereas, with the exception of Riparian, the West Central German dialects have lost them" (Durrell 60).

The letter *a* before *r* represents the German open central vowel sound [a:] rather than the English half-open central vowel sound [ɜ:], e.g. *larn* 'learn' (156), *sarve* 'serve' (166).

In such spellings as *ole* 'old' (41), and *tole* 'told' (5), *-e* might be a retention of the German suffix *-e*, and *-d* absence shows the assimilation of the following [d] into the preceding [l].

We note that, in word-final position, standard English *-ow* becomes *-er*, as in *yaller* ‘yellow’ (51), *feller* ‘fellow’ (224), *foller* ‘follow’ (24), *winder* ‘window’ (115). Day seems to emphasize this final *er* is pronounced as [ʌ] in unstressed syllables. The pronunciation of this short unstressed central vowel sound [ʌ] is more open in colloquial German than in English. The word ‘hundred’ is spelled as *hunderd* (47) to indicate *-er* followed by a consonant becomes [ʌ] as well.

According to Emeneau, Lunenburg Dutch “morphology shows little variation from that of standard English” (46), except in the use of preterite and participle. The tendency to mix up preterite and past participle forms is reflected in Day’s dialect. The characters tend to confuse the forms of the following verbs: *went/ gone*, *came/come*, *saw/ seen*, *did/done*:

1. ... an’ dey ‘ve *went* off to wisit her folks.... (244)
2. She only *come* on bad two hours *gone*. (133)
3. I’m hungry an’ I *come* to ask some bread off ye. (11)
4. You *come* here a beggar an’ now ye wants in my firm.... (90)
5. ... but he *seen* plenty o’ queer small haunts.... (123)
6. I *seen* Casper peekin’ as ye come up de lane. (216)
7. Look what he *done* to my sister Tamar. (166)

Along with the forms of the above verbs, we find *brung* ‘brought’ (55). This form might be a retention of one of the German dialects. In Pfälzisch, past participle forms of strong verbs do not end in *-en* as in the case of their New High German equivalents. The New High German *gebracht* ‘brought’ has the following equivalent in Pfälzisch: *gebrung*.

In Day's dialect, *brung* seems to be a retention of this particular form but without *ge-* prefix.

Morphological forms such as *'se* and *warn 't* might be also traceable to German. For example, *'se* seems to represent the contracted form of the German auxiliary verb *sein* ('to be') in Präsens, and *warn 't* might be a hybrid of *sein* in Imperfekt plus the contraction of the English negative *not*:

1. De trouble is, I doesn't rightly know when I'*se* right an' when I'*se* wrong. (161)
2. Dat were fore de light were built, an' dere *warn 't* no human habitations. (121)

In the form *Sit ye down, ye* might be retained from the German structure *Setzen sie sich*: "*Sit ye down an' fill yur belly*" (11).

Lunenburg Dutch is notable for its distinctive syntax. According to Wilson, Lunenburgers have "a tendency 'to talk backwards' resulting in German syntactic habits carried over into English... A typical authentic example cited by Helen Creighton in *Folklore of Lunenburg County* is "In the woods it grows." (40-41). This feature is reflected in Day's dialect:

1. Dere I'*se*'ll build me my own launch an' fish house an' hire my own sharesmen in time to come. (91)
2. Down dey went to dere boats. (122)
3. ... stay wid, ye will, in my house, till ye gits yur stren'th back. (204)

Again, this structure might be a retention of one of German dialects. Such a peculiar word order is more characteristic of Pfälzisch than of New High German. As W.A. Green notes, it is especially in Pfälzisch that “emphasis is achieved through variation in word order, particularly placing significant items at the beginning of the sentence (258).

In Day’s literary dialect, we find a typical example of Lunenburg Dutch syntactic constructions, where *with* is placed at the end of an expression. Especially often, we find the construction *to go with* “come along”:

1. I kin ill spare David now, but I’s’e’ll let him *go wid* as a favour. (??)
2. Wisht I could *go wid*. (??)
3. Don’t do dat. We’ll *go wid*. (264)
4. I’ll git two o’ de Krauses to *go wid*. (264)

*To go with* originates from the German compound verb *mitgehen*. For example, the English sentence *I am going with you* can be ‘translated’ into German as *Ich gehe mit*.

In Day’s dialect, *with* also appears as a final adverb with the verb *come*:

1. *Come wid*, I wants to talk wid you. (89)
2. “You’ll *come* and have Christmas dinner *wid*, Gershom,” said David....  
(126)

As shown above, *with* is not followed by the pronouns *you* and *us* that are normally expected in an English construction.

In Day’s dialect, we find the peculiar to Lunenburg Dutch construction *for to*. In the characters’ speech, it appears in the expression of purpose:

1. I wants *fur to be* yur sharesman. (4)
2. I'd like *fur to see* him here alone in one ragin' winter week. (109)
3. I got *fur to enter* yur house an' to cross yur land *fur to see* my child.  
(146)
4. You come back, David, *fur to see* yur kid whenever ye wants. (147-48)

The construction *for to* seems to originate from Swiss-German (*High Allemannic*). According to Russ, the New High German complementizer *um ... zu* 'in order to' does not exist in High Allemannic, but *fer ... zu* is used instead ("High Allemannic" 380).

In Day's dialect, we find constructions showing the unique Swiss-German feature of repeating the auxiliary ("High Allemannic" 374):

1. Beginn'n' I *se 'll* take what dey gives me; some day I *se 'll* take what I  
wants.... (11)
2. I *se 'll* be back wid de doctor by dawn. (133)

M.B. Emeneau notes, "In colloquial German in general one past tense is found. The Lunenburg dialect shows a tendency to use the preterite, in the negative and interrogative forms, rather than the perfect, where standard English would use the latter" (46). This feature is reflected in Day's dialect:

1. I *didn't* go fur to do it: it's only natural. (89)
2. *Didn't* yur ole man see dat Sanford haunt no more on dis island? (123)
3. *Did* ye no hear my gun go? (119)

As far as the representation of Lunenburg Dutch vocabulary is concerned, considerable use is made of the regional dialect vocabulary but very little use is made of

the words showing particularly German features. If loan-words like *sauerkraut* and hybrids like *sechlike* are extremely rare, loan-translations similar to *speak a piece* are quite common:

1. On the table were platters of roasted brant and sea duck, piles of *kraut* and potatoes.... (238)
2. Us had ducks, an' roast calf, an' heaps o' *kraut*. (242)
3. I can do a little cookin' an' *sechlike* wid my left hand.... (222)
4. "*Speak us a piece*, Gershom, speak us one ye made yur own self," cried Joseph. (59)

According to Emeneau, *make fish* is found in the dialects of Lunenburg County and the dialects of other fishing communities, especially in Newfoundland (46). In Day's dialect, the fishing term *make fish* 'cure fish by drying it in the sun' does not occur, but *make* appears in the collocation with *cod*: "De *cod's made*," Uriah thought, "de green fish an' herrin's sold" (103).

The treatment of family names provides some points of interest. When we consider spellings of German family names, it appears that preference is given to German spellings rather than to their English equivalents: *Jung* (Young), *Kraus* (Crouse), *Born* (Burns), *Kaulbach* (Callback). The use of the English equivalent *Publicover* for Bubeckhoffer might be the only exception. As far as French family names are concerned, both French spellings and their Anglicized forms are given: *Comeau*, *Langille*, *Boutilier*, *Dauphiny*. Such variants of the names *Boutilier*, *Dauphiny* as *Bouteiller*, *Dauphinee* are also possible (Bell 282-91). According to Winthrop Bell, names such as *Bachman*, *Born*, *Bubeckhoffer*,

*Herman*, and *Kraus* originate from the Palatinate, whereas *Morash* and *Jung* come from Klein Heubach and Nassau Weilburg, and *Boutilier* and *Dauphiny* from Montbéliard.

It should be noted that some characters in the novel do not bear family names. For example, Fanny is just *a potato girl*, and Jenny is nicknamed *Run-over*. These names might be used to stigmatize the bearers for behaviour which the Rockbound community disapproves of.

The treatment of place names provides some points of interest. Day makes extensive use of place names in the novel, adapting most of them into fictional forms and leaving some of them unchanged. Thus, we find *Rockbound* for Ironbound, *Liscomb* for Lunenburg, *Barren Island* for Pearl Island, *Outposts* for Tancook, *Minden* for Chester, *Sanford* for Blandford, and *La Tuque Island* for LaHave Island. Names such as Grand Banks, Sacrifice Island, Ragged Island, Flat Island, Big Duck, Little Duck, and the Bull are used without adaptation.

It should be noted that all the place names that appear in the novel fall into the classes of place names in Nova Scotia worked out by Margaret Harry ("The Place Names of Nova Scotia" 80-103). Thus, in *Rockbound*, we find such classes of place names as associative: Big Duck, Little Duck, the Bull, descriptive: Flat Island (to denote the configuration of the island), Grand Banks (to denote the length of the bank). We also identify possessive names such as *Rafuse Island* and *Matt's Bank*. *Rafuse* seems to denote the owner of the island. According to Bell's findings, *Rafuse* or *Rehfuss* is a Württemberg family name (288). In *Matt's Bank*, *Matt* is an abbreviation of *Matthew*. Both names can be classified as commemorative names as well.



It is of particular interest to examine how Day forms his fictional place names. In the novel, *Minden*, *Liscomb*, and *Lubeck Island* are obviously named after places in Germany. Giving names to already existing places in Lunenburg County, Day conveys a meaning close to the original. For example, naming Ironbound as *Rockbound*, Day not only attaches a literary meaning to it but also retains the original sense 'bordered with rocks'. It is a similar case with renaming Tancook. This name originates from Mi'kmaq *k'tanook* 'out of sea.' The spelling of the Indian word has been adapted to English. Naming Tancook as *Outposts*, Day renders a close meaning 'a small town established in a distant lonely place.' By naming LaHave Island as *La Tuque*, not only its association with the ethnic group inhabiting the island is shown but also the configuration of the island is indicated. The configuration of the island might resemble the *toque* 'a knitted stocking type cap.'

Day has not confined himself to the representation of Lunenburg Dutch in his dialect. Along with the distinctive features of this regional dialect, a number of features of general non-standard English are indicated. For example, Day introduces -g letter dropping phenomenon into the phonology of his dialect. -G letter dropping is a widespread process in vernacular dialects. It takes place when -ing occurs in an unstressed syllable. -G dropping is a classic example of neutralization when differences between consonants can be eliminated or neutralized. This process makes the final nasal segment of *taken* ['tekin] and *taking* ['tekin] phonetically the same. To show the substitution of the nasal segment [ŋ] with [n] in unstressed syllables, an apostrophe is placed after the letter -n and the letter

-g is omitted, as in *kindlin* 'kindling' (7), *herrin* 'herring' (35), *buildin* 'building' (219), 'beginnin' beginning' (11), *grudgin* 'grudging' (13), *sneakin* 'sneaking' (89).

There is a long tradition of representing non-standard pronunciation through eye-dialect in literature. Eye-dialect typically consists of a set of spelling changes that have nothing to do with the phonological differences of real dialects. Among the pronunciation features of Lunenburg Dutch, we also find examples of eye-dialect, some of which are relic forms. For instance, *kin* 'can' (12), *bin* 'been' (93), *extry* 'extra' (23), *betwixt* 'between' (183), *fotch* 'fetch' (118), *kotch* 'catch' (119). Day's literary dialect is not characterized by a heavy concentration of non-standard spellings. On the contrary, reasonable use of eye-dialect is made to convey the impression of 'folksy' speech to the reader.

Due to regularization morphological differences are among the most socially diagnostic structures in non-standard dialects, and sharp distinctions are drawn between vernacular and standard speaking groups on the basis of the use and non-use of regularized morphological forms. (Wolfram 77) In Day's dialect, such morphological features as regularization of irregular grammatical paradigms (irregular plural forms of nouns, irregular reflexive pronouns, irregular comparative adjectives and irregular verbs), *a*-prefix on *-ing* forms, non-standard forms of pronouns and adverbs, and non-standard features of verb aspect are indicated.

In *Rockbound*, the characters tend to regularize already irregular grammatical paradigms, thus making language forms as regular and straightforward as possible. For

example, the inflectional ending *-s* is added to the irregular plural forms of the nouns *man* and *woman* where they are not strictly needed, just to ensure that the meanings are clear:

1. We was made for de good of *mens*, an' *mens* is goin' to have me. (51)
2. All *mens* and *womens* too, is rotten. (248)

The plural form of the noun *child* deserves special consideration. By analogy with the nouns *men* and *women* the characters are expected to say *childrens*, but they use *childer* (277) instead. *Childer* might have come from *die Kinder* that is the plural form of the German noun *das Kind*, or it might have been retained from the North Midlands dialect in British English (OED).

According to Peter Trudgill, many non-standard dialects of English have a regularized system of reflexive pronouns in which all forms are based on the possessive pronouns and *-self/selves* (8-9). In *Rockbound*, the characters regularize the irregular reflexive pronoun *himself*: “No, Johnny Publicover’s half a witch *hissself*” (116).

Vernacular word-formation processes may involve complications as well as simplifications. For example, speakers of vernacular varieties may ‘double mark’ comparative and superlative adjectives (Wolfram 77). In *Rockbound*, the characters tend to regularize the irregular comparative adjective *worse* by adding *-er* and use this suffix with the two-syllable adjective *intense*, where the standard variety uses *more*:

1. I kotch dem *worser* nor dat. (119)
2. *Intenser* cold came that cemented ice blocks outside of Rockbound.  
(237)

In Day's dialect, irregular past tense forms are marked with the regular suffix *-ed* rather than with a vowel difference as in standard varieties, e.g. *ketched* for 'caught', *runned* for 'ran', *seed* for 'saw', *knowed* for 'knew', *hunged* for 'hung', *maked* for 'made':

1. Ay, Johnny Publicover, de same what *ketched* de fierce Sanford ghost.... (13)
2. How come he *runned* from de eastern end wid de news o' herrin'? (67)
3. ... he *knowed* where de fish *layed* well as Joe. (24)
4. Den ye'll be *hunged*." (247)
5. An' grand mens dey *maked*, too! (182)

Along with the regularized forms of irregular verbs, we find irregular forms of such verbs as *tuk* 'took' (115), *stud* 'stood' (116), *guv* 'gave' (119), *bruk* 'broke' (259), and *riz* 'rose' (123).

According to Wolfram, *a-* prefixing is most frequently found in rural dialects (233-34). *A-* prefix is used to indicate an on-going action in vernacular dialects. The prefix is restricted phonologically, in that it occurs only with forms whose first syllable is accented, it is also preferred with items beginning with a consonant over those beginning with a vowel. In Day's dialect, *a-* prefixing occurs mostly with the progressives and as a kind of adverbial complementizer to the verb:

1. ... de minister was *a-preachin'*.... (115)
2. Mary's *agoin'* to marry me.... (221)
3. I bin *a-watchin'* him. (268)
4. De boys is busy *a packin'* herrin'.... (214)

Pronoun differences typically involving regularization by analogy or rule extension are very common in non-standard dialects. In Day's dialect, we find extension of object forms to coordinate subjects and extension of object forms to demonstratives, a special Personal Dative use of the object pronoun form:

1. ... when *me* an' my brudder Simeon was young men. (45)
2. *Us* works here on Rockbound. (4)
3. Men could work in *dem* days. (41)
4. "*Dem* poets is de bunk," he said.... (202)
5. Dere I'se'll build *me* my own launch an' fish house.... (91)

In Day's dialect, some adverbs which are formed by adding *-ly* suffix are used without it. Thus, for example, Uriah Jung says: "You boys is *awful* slow" (41), instead of "You boys are awfully slow." It should be pointed out that *-ly* absence can affect the sentence to various degrees. In such contexts as "Git yur guns an' duck tub *quick*." (263), *-ly* absence seems to be acceptable, but in "Eat and drink *hearty*"(238), it appears to be quite obtrusive.

Many of the socially significant grammatical structures involve aspects of the verb phrase. In Day's dialect, non-standard use of the progressive forms is consistently emphasized:

1. An' what might ye *be wantin'*? (4)
2. You'll *be needin'* some real food arter a day an' night like dat. (67)
3. You'd best *be askin'* Anapest to step ober.... (131)
4. We'd best *be startin'*. (266)

As with morphology, in the syntax of non-standard dialects, there is a tendency to make meaning differences as distinct as possible. As Wolfram notes, among speakers of vernacular dialects, there is a strong tendency to eliminate complications and irregularities in the subject-verb agreement system (79). This tendency is clearly indicated in Day's dialect. The -s verb ending occurs both with first person singular subjects, and first or third person plural subjects:

1. I *stays* and *lives* in my mudder's house. (12)
2. I *enjoys* life, I *does*. (61)
3. Us *works* here on Rockbound. (4)
4. De folks on de Outposts, dey *says up* to de east'ard and *down* to de west'ard. (56)
5. Wessels *is* always lost, boats *is* always lost...." (199)

Interestingly enough, the verbs following the third person singular subjects are used without -s ending: "It *do*, it *do*," shrilled Uriah. (56)

Dialect scholars note that although a structure such as '*Us works*' is highly stigmatized, it is not the result of ignorance of a standard English subject-verb agreement pattern, nor does it represent a lack of subject-verb agreement, rather it is a retention of a pattern that was quite acceptable several centuries ago.

Among the subject-verb agreement peculiarities of the verb *to be*, the use of *was* with plural subjects and the use of *were* with singular subjects should be pointed out:

1. ... when me an' my brudder Simeon *was* young men.... (45)
2. We *was* made for de good of mens. (51)

3. He *were* stakin' out his bully, I guess. (??)

4. He *were* dat mean, it's true. (277)

Syntactic agreement relations may affect other elements of a sentence besides subjects and verbs. In particular, the so called 'double negatives', where the negative meaning is marked at more than one point in a sentence. In Day's dialect, marking of the negative occurs on the auxiliary verb and the indefinite pronoun following the verb, on the indefinite pronoun preceding the verb and the auxiliary verb, and on the auxiliary verb and the noun:

1. I *don't* need *nuttin'* . (??)

2. I *don't* mean *nuttin'*.... (89)

3. I *don't* want to marry *no one*. (90)

4. ... *no one* *won't* take in a tramp like you. (5)

5. I *don't* expect *no mercy*.... (11)

6. I *don't* need *no nippers*. (24)

7. ... we *don't* want *no loafers* on Rockbound. (41)

*Ain't* is a widespread feature of non-standard English dialects. As Jenny Cheshire points out, in non-standard dialects, the form *ain't* represents not only a neutralization in the negative between auxiliary *be* and *have*, but also a neutralization of the personal distinctions of the standard dialect (54). In Day's dialect, *ain't* is used as the negative present tense contracted form of *be*, both copula and the auxiliary, and the negative present tense contracted form of the auxiliary *have*:

1. Hush, man, I *ain't* drunk. (125)

2. It *ain't no* foolishness, it's true. (5)
3. I *ain't* skeered o' *no* haunts. (12)
4. You *ain't* got *no* place for to live on dis island.... (5)
5. Women *ain't* got *no* vote in dis meetin'. (140)
6. *Ain't* ye got *no* candy in yur pockets today? (243)

In Day's dialect, the form *ain't it* is consistently used as a request for confirmation. In the following examples, *ain't it* does not seem to call for agreement with the subject of the sentence:

1. Yure glad to see us, *ain't it?* (??)
2. We got two hundred barrels, *ain't it?* (38)
3. Dey's a string o' dem, *ain't it?* (156)

Along with the features of Lunenburg Dutch and features of general non-standard English, a number of features of colloquial English are indicated in Day's dialect. For example, letters are omitted and an apostrophe is used to show the colloquial pronunciation. The final consonant clusters are reduced to a single consonant, as in *leas'* (47), *res'* (64), *ghos'* (117), *nex'* (44), *fac'* (47), *stan'* (167), *worl'* (90). In the process relating to the sequencing of syllables, unstressed syllables are deleted at the beginning of words, e.g. '*member* 'remember' (182), '*fore* 'before' (44), '*cause* 'because' (56), '*cept* 'except' (44). In a similar way, unstressed sounds, both consonant and vowel, are deleted within a word such resulting in such pronunciations as *p'r'aps* (272), *now'days* (44), *s'pose* (89), *west'ard* (56), *east'ard* (55), *a'ready* (290).



Extensive use of colloquial idiom is made to reinforce the colloquial impression of Day's dialect. As Norman Page remarks on its use in literature, "... colloquial idiom ... though not the exclusive property of any specific dialect, would be unlikely to occur in literary prose. They belong not to an individual speaker ... but to a common stock of familiar and vivid expressions embodying traditional attitudes and folk wisdom" (68).

Idiomatic expressions, mostly with a zoonym or somatic component, are used in Day's dialect. Examples from the novel are: *an old fox, a fox with a lion's heart, as strong as a lion, as quiet as a woolly lamb, to get soft in the head*. The proverb *A new broom sweeps clean* is probably the only one in the whole novel.

1. Uriah, *fox with a lion's heart*, was at the launch's head to meet them.

(260)

2. I'se 'll change all dat an' be *as quiet as a woolly lamb*, if ye' have me.

(217)

3. He mus' be *gettin' soft in de head*, or else he's up to some game. (191)

4. Uriah's only comment on the new teacher was, "*A new broom sweeps clean*," but that was high praise coming as it did from Uriah. (153)

We note that expressions with the somatic component *heart* frequently occur in the characters' speech. They are: *one's heart is in one's boots, to sink in one's heart, to pull and haul one's heart, to be sad and low at heart, to eat one's heart out*:

1. ... that mattered little since their hatred was already bitter — but when

Gershom Born entered the lists as Mary's apparent suitor, hope *sank low in his [David's] heart*. (168)

2. ... *his heart was in his boots*, the Jung boats were long since near the Rock. (66)

3. Uriah nags him now that he's sick, and he's *eating his heart out*. (217)

Words and expressions as such *flub-dub*, *fisticuffs*, *to cut a comical figure*, *a pretty kettle of fish*, *to loosen one's tongue*, *to be at one's beck and call* might be used by the author to achieve a humorous effect:

1. It was impossible to join in *fisticuffs* with a woman.... (144)

2. ... I guess Johnny *cut some comical figger*. (118)

3. "Dis goin' to school an' listenin' to a woman talk about words an' letters is all *flub-dub*," thought the old man. (175)

4. "Ain't dat *a pretty kettle of fish*?" says I to her.... (291)

Slang words and expressions might be incorporated into the characters' speech to strengthen the colloquial impression of the dialect. As Eric Partridge notes, "Slang, being the quintessence of colloquial speech, must always be related to convenience rather than to scientific law, grammatical rules and philosophical ideas. As it originates, so it flourishes best, in colloquial speech" (4).

As far as the structure of slang expressions is concerned, either abbreviated forms or phrasal verbs are used by Day. For example, *bunk* 'nonsense' is an abbreviation of *bunkum*, *even divvy* 'equal share' is an abbreviation of *dividend*. *To knock up* 'to impregnate intentionally', *chuck in* 'to stop or give up' belong to phrasal verbs:

1. "Dem poets is de *bunk*," he said.... (202)

2. If ye takes me into de firm on an even *divvy*, I'se'll marry Tamar. (90)

3. First ye *knocks up* my gal, an' den, instead o' bein' sorry an' repentant, ye drives a hard bargain over it. (93)

4. *Chuck in* dat giggler. (38)

Derogatory terms, profanity and obscenity words are integral to Day's dialect. Such low colloquial words as such *bugger*, *thickhead*, *bastard* and expletives *bloody*, *damn*, *hell* appear frequently in his dialect:

1. "We don't have no *bastard* in de Jung family. De Krauses is full o' *bastards*, but dere ain't none from my gals," shouted Uriah.... (90)

2. Well, it's no good arguin' wid a *t'ickhead* like you. (93)

3. I'll *twist de fat head* off dat *bloody* Casper when I meets him.... I'se'll *beat hell* outer all Jungs.... (247-48)

## Chapter Three: Sociolinguistic Analysis

### 1. *Regional Differences*

The fact that lexical variation is used as a primary source for regional dialects has been disputed among linguists. Some linguists consider lexical differences to be the least reliable indicators of regional dialects, but other linguists rely heavily on lexical differences. As Walt Wolfram points out:

[L]exical boundaries correlate well with boundaries arrived at independently in cultural geography, including features as such architectural practice, religion, political ideology, and a number of other culturally significant variables. Thus, lexical items, regardless of their linguistic status, serve as indicators of more broadly based cultural and historical foundations upon which regional dialects rest. (135-36)

When we look at the vocabulary in this particular novel from this perspective, we can see that words of wide regional distribution are used, ranging from local and regional dialect words to Maritime expressions and Canadianisms.

Among various dialect words we note lexical items peculiar to Ironbound Island. For example, the word *gaffer*. In Helen Creighton's list of regionalisms, *gaffer* is tagged as 'Ironbound'. This word seems to have developed a new meaning 'a boy or youth at work with adults' which is opposite to its original meaning 'old man'. Here are examples of the word usage from the novel:

1. When I were a *gaffer*, men what was real men took what dey wanted.  
(168)
2. ... I lived nigh him when I was a *gaffer*. (115)
3. But times is changed.... I reckon, Jean, dat when we was *gaffers* half de  
kids on de islands was love kids. (182)

*Sharesman* is another word peculiar to Ironbound Island. *Sharesmen* in the sense of 'men who work for the fisherman and get a share of the catch' is also marked as being used on Ironbound in Helen Creighton's list of regionalisms, but according to DC [Dictionary of Canadianisms on Historical Principles], *shareman* (-s- is omitted) is a dialect word widely used in Canada, especially in Newfoundland. Here are examples of the word usage from the novel:

1. When David was twenty four and had been six years on Rockbound, he  
was still Uriah's *sharesman*. (79)
2. All right, I'se'll take yer lay: an equal divvy on herrin' an' line fish an'  
*sharesman* on de mackerel. How about lobsters, old man? (92)

We come across dialect words of Lunenburg County. For example, we note the use of the German-derived word *sauerkraut*. *Sauerkraut* appears in the characters' speech in its shortened form:

1. On the table were platters of roasted brant and sea duck, piles of *kraut*  
and potatoes. (238)
2. Us had ducks, an' roast calf, an' heaps of *kraut*. (242)

According to Emeneau, *make fish* is found in the dialect of the Lunenburg County and the dialects of other fishing communities, especially in Newfoundland (46). In Day's dialect, *make fish* 'cure fish by drying it in the sun' does not occur, but we come across *make cod*: "De *cod's made*," Uriah thought, "de green fish an' herrin's sold" (103).

Similarly, the fishing term *to gib* 'to remove the gills and entrails of a herring, split' does not seem to be restricted to Newfoundland, the word is shared with the dialects of Lunenburg County. Here are examples of the word usage in the novel:

1. ... me an' my brudder Simeon stood on yon beach an' *gibbed* eighty barrels of mackerel.... (41)
2. Uriah's wife, the Levy from Little Outpost, sat in a darkened corner *gibbing* silently. (48)

According to DC, words as such *fish house* 'a shore building where offshore fishermen store gear and sometimes cure their fish' and *nipper(s)* 'a thick wollen mitten or wrap-around, used by fishermen to protect hands and wrists from the friction of the running lines' are Maritime words. In the novel, preference is given to the word *fish house* rather than to its numerous synonyms as such *fishing shack*, *fishing shed*, *fishing store*. Here are examples of the usage of these words from the novel:

1. All day long she hoed and weeded and gave a hand at night in the *fish house*.... (50)
2. ... in five minutes he was back at the *fish house*.... (41)
3. "Got nair a pair o' *nippers*?" queried the old man. (24)

4. I don't need no *nippers*. I'se fished on de Gran' Banks, an' me hands is tough. (24)

We note the frequent use of such words as *highline(r)* 'a fisherman or fishing boat making the largest catch during a specified time', *caplin* 'a small edible marine fish, *Mallotus Villosus*, much used as bait by cod fishermen' and *carey* (*Mother Carey's Chicken*, *Mother Cary*, *Mother Carew*) 'white-rumped petrel'. In DC, these words are tagged as Canadianisms. Here are examples of the words' usage from the novel:

1. A *high-line* fisherman can learn anything. (156)
2. He was a *high-line* and feared no man.... (20)
3. ... David, brawny *high-liner*, sat on one side of the kitchen table....  
(162)
4. I got a line an' I kin pick up squid an' *caplin* on de beach. (6)
5. In their burrowing the *careys* had so polluted the soil of the island. (108)
6. Not less provoking were the *careys*! (108)

Interestingly enough, we note that the word *high-line* is combined with the word *teacher*. The new meaning of this word might have developed on the basis of metaphorical extension: "... her mind's sot on bein' a *high-line* teacher" (183).

## 2. *Ethnic Differences*

As Joshua Fishman points out, "An ethnic group is those individuals who perceive themselves to belong to the same ethnic category. Sometimes such group identifications

are thought to be based on a common set of ancestral cultural traditions, other times they will stimulate the creation of a unique set of cultural traditions” (qtd. in Giles 253).

In *The ‘Foreign Protestants’ and the Settlement of Nova Scotia*, Winthrop Bell gives a detailed description of the settlement of Lunenburg. As already mentioned in the linguistic analysis, Bell lists the settlers by origin and family names (282-291). According to his findings, the settlers were of German, Swiss, French, and English origin. The German settlers came to North America mainly from the Palatinate and Württemberg, but Montbéliard was largely the source of French.

Day’s fishing community on Rockbound is a true reflection of the fishing settlement on Ironbound Island. The Rockbound community is presented as a multi-ethnic community. As we see from the names of the characters, they were of German, Swiss, French, and English background. Dialect is used to make distinctions between and within ethnic groups in the community.

In the characters’ speech, ethnic features are marked at almost all linguistic levels. Syntactic differences are probably most noticeable in the speech of characters of German and French backgrounds. In the speech of characters of German background, we note a number of constructions retained from German syntax. They are: inverted word order, and constructions with *go wid* and *fur to*. In the sentences with inverted word order, the whole constructions are imported from German to English, whereas in the constructions with *go wid* and *fur to*, these German elements are partially adapted to English and remain internally consistent with the syntactic rules of the German language. Thus, in “*Down dey went to dere boats*” (122), the adverbial modifier *down* is placed at the beginning of the



sentence in order to achieve emphasis. This structure is a retention of one of the Palatinate dialects and seems to be imported from this dialect without any adaptation. In the syntactic construction “I’ll git two o’ de Krauses to *go wid*” (264), where *with* is placed at the end of the expression conforming with the rules of German syntax, *go with* is a loan translation of the German compound verb *mitgehen*. Similarly, in “I got *fur to* enter yur house and cross yur land *fur to* see my child” (146), *fur to* seems to be derived from Swiss-German *fer zu* and partially adapted to English.

Traces of French are found in the speech of Jean Dauphiny, the only non-standard dialect speaking character of French background in the novel. In his speech, we note whole structures imported from French to English. For example, in the following question: “Ye minds how we was, Ury, years ago, on de Outposts an’ de main?” (182), this rather loose word order seems to be derived from French: “Tu te rappelles, Ury, il y a des années aux Outposts et au continent?”

In the speech of characters of German background, loan-translations or calques from German like *speak a piece* occur along with loanwords from German like *sauerkraut* and hybrids like *sechlike*. *Speak a piece* is a direct translation from German *ein Bißchen sprechen*, where *das Bißchen* is a diminutive form of the noun *der Bissen* ‘a piece’: “*Speak us a piece*, Gershom, speak us one ye made yur own self,” cried Joseph (59).

No loan-words or hybrids appear in Jean’s speech, but calques from French like *to play on de organ* are quite common. This combination seems to be borrowed from French. *Play on de organ* is a direct translation from French *jouer du orgue*: “... hush, man, has ye p’r’aps heard her *play on de organ*?” (182) In the same way, the question *What’s de*

*good o'* closely parallels the French expression *à quoi bon*: “*What’s de good o’ dat fine lass dat kin bear able men bein’ an old maid school teacher?*” (183)

In Jean’s speech, no distinction is made between two English words *a wife* and *a woman*. This might be explained by the existence of a single word in French, *une femme*, for these words: “An’ what’s life on Barren Island fur a *woman*? No, Gershom Born’s no man fur a *wife*” (206).

Jean’s speech is not marked phonologically, except for *t* in the final position in *onct* (206) and *rant* (182) to represent French mute *n*. Compared to Jean’s speech, the speech of characters of German background shows numerous features of German phonology. Their speech is shown to retain the Palatinate dialect derived sound [ʊ], as in *wenture* ‘venture’ (119), *conwert* ‘convert’ (222), *neber* ‘never’ (40), *seben* ‘seven’ (92). Along with the intrusions of German consonants, we note the presence of German vowels, e.g. [u] in *nuttin’* ‘nothing’ (89), *brudder* ‘brother’ (45), and *cum* ‘come’ (122).

Thus, dialect is used to provide the characters with an adequate sense of ethnic identity and distinguish between and within ethnic groups in the community.

### 3. *Age Differences*

Hede Helfrich states that “In most societies, age is an important category for social interaction and social organization. Since a large part of social interaction consists of verbal communication, it is highly likely that the social category age is also reflected in speech behaviour” (63). Thus, the speech of older people should be different from that of younger people, the speech of children ought to be distinct from that of adults.

The Rockbound community is represented by members of different age groups, ranging from the oldest characters (old Uriah Jung, his brother Simeon, Anapest Kraus, Jean Dauphiny) to young members (David Jung, young Gershom Born, Casper Jung and Uriah Jung's teenage children). Dialect is used to differentiate between the speech of the older generation of the Rockbound community and the speech of the younger generation, the speech of children and that of adults.

The older characters are shown to retain in their speech phonological and grammatical patterns they learned in their youth. Among various eye-dialect spellings in their speech, we find such relic forms as *betwixt* 'between' (183). *arter* 'after' (11):

1. He wants fur to marry yur Mary if it kin be arranged *betwixt* us [Uriah].  
(183)

2. *Arter* all, yur my brudder's son, if ye is Ury's sharesman [Anapest]. (11)

Relic forms of verbs, such as *riz* 'rose' (214), *bruk* 'broke' (289), *brung* (4), archaic words like *Lord's Day* 'Sunday' (40) occur in the speech of the older characters:

1. De boys is busy a packin' herrin' fur de Liscomb market to-morrow.  
Herrin' is *riz*. (214)

2. It's Saturday, an' I neber works on de *Lord's Day*, me nor my fader  
before me. (40-41)

Compared to the speech of the younger characters, the speech of the older characters is characterized by the use of proverbs and more frequent use of idiomatic expressions:

1. Uriah's only comment on the new teacher was, "*A new broom sweeps clean,*" but that was high praise coming as it did from Uriah. (153)
2. "Ain't dat *a pretty kettle o' fish?*" says I [Anapest Kraus] to her. (291)

The speech of children is shown to differ from that of the adults. In the children's speech, simplified syntax and shortened utterances frequently appear. Thus, in their speech, we find elliptical sentences, shortenings like *kraut* for *sauerkraut*, contracted forms of first names and kinship terms like *Nat* for *Nathan*, *Joe* for *Joseph*, *Gran'pa* for *Grandfather*:

1. Glad ye got off de island. Eberyt'ing all right? (243)
2. Us had ducks, an' roast calf, an' heaps of *kraut*. (242)
3. An' Uncle *Joe* an' *Nat* Levy was awful drunk, an' *Nat* Levy played de fiddle, an' dey all danced in *Gran'pa's* kitchen. (243)

In contrast to older characters, younger characters make frequent use of slang items, especially in in-group conversations:

1. "Dem poets is de *bunk*," he [David Jung] said. (202)
2. If ye takes me into de firm *on an even divvy*, I'se'll marry Tamar. (90)
3. *Chuck in* dat giggler. (38)
4. "Time *to turn in*," suggested David.

"Why *turn in*? You'se dead when you'se asleep." [young Gershom Born] (123)

As a matter of fact, young people seem to use slang abundantly as compared with old people. They are apt to use slang for several reasons: they are more receptive to new

ideas, some old ideas might seem new to them, and they want to establish their individuality and independence. Here, slang is used as a symbol of in-group membership. Young people seem to be a primary source of new slang terms. Such slang expressions as *bunk* (132) and *divvy* (262), according to the *Dictionary of Historical Slang*, came into use at the end of the nineteenth century and were widely used at the turn of the twentieth century. By using these slang items new at their time, Gershom Born and David Jung might have wanted to be recognized as fashionable.

Age is marked not only at the linguistic but also at the extralinguistic level. Among the characters, the topics of discussion vary not only according to situational contexts and social relations but also with regard to age group identity. The younger characters in the Rockbound community tend to speak about current events and raise new topics, whereas the older characters tend to talk about former times, especially about their youth, and prior life experience.

#### **4. Educational Differences**

The status of education in the Rockbound community is defined in the novel in the following way:

1. ... and Rockbound, with its illiterate adult population, stood near the bottom of the scale. (151)
2. The world was advancing ... the land breeze carried ideas even to remote Rockbound, and the third generation of Jungs and Krauses began to think that their children should learn to read and write. (137)

The idea to build a school house and employ a teacher is not unanimously approved by the members of the Rockbound community. Seeing little benefit from it, the older generation of the community, especially Uriah Jung, strongly opposes this idea:

1. Uriah Jung: "Mostly damn foolishness." (183)
2. Jean Dauphiny: "... it helps a man keep books, an' see de dealers don't cheat an' weigh him short." (183)

Contrary to the older generation, the younger generation was in favour of education. For example, illiterate David Jung realized the vital necessity of education for his little son Ralph and even expressed his willingness to study himself to be able to help him in his future studies: "... the boy should have education and a chance to escape this island of hatred and do something in the world" (136).

Non-standard dialect is contrasted to the educated speech of Mary Dauphiny, teacher of the first Rockbound school. Her correct grammar and pronunciation indicate her education and a complete loss of the islanders' distinctive dialect. It is through Mary that Day shows the impact of education on an isolated society. The sharp contrast between the non-standard speech of the members of the Rockbound community and the educated speech of Mary Dauphiny, who actually belongs to the same social class, provides a realistic presentation of this fishing community in Lunenburg County at the beginning of the twentieth century, namely, it shows the community at the point of transition from an illiterate society to a literate society. Mary's attempts to homogenize the speech of the islanders testify to the changing social situation on the island along with engines replacing

oxen at the launch and Casper's going out west on a harvest excursion. This is the way Mary attempts to teach David and Fanny standard English pronunciation:

“And what's more, you and Fanny have got to stop saying ‘wid’ and ‘dat’.”

And Mary put her tongue between her closed teeth and showed how say

“th.” “Just as if you were going to spit and changed your mind,” she

explained concisely.

Then David and Fanny each had to say “that” and “with” fifty times with much spluttering, spitting, and suppressed laughter.... (163)

Mary's teaching will gradually lead to a complete loss of the distinctive dialect of the younger generation of the Rockbound community. Education, increased travel, more interaction of the community with the outside world and so on will have a definite impact on the life of the community. It is emphasized throughout the novel that the combination of education and standard English will play a decisive role in the improvement of the islanders' life.

### **5. *Social Status Differences***

As Wolfram states, “Any linguistic variable whose distribution differs on the basis of social class is called socially diagnostic.... That is to say, the incidence of variants correlates with different social status groups.... Some variable may be socially diagnostic only in certain locales while others appear to be diagnostic regardless of region.” (*The Study of Social Dialects in American English* 79)

Stigmatized phonological features like *-in'* for *-ing*, [d] and [t] for *th*, grammatical features such as regularization of irregular paradigms (irregular plural forms of nouns, irregular reflexive pronouns, irregular comparative adjectives and irregular verbs), different subject-verb agreement patterns, multiple negation, shibboleth *ain't*) are all incorporated to mark the dialect as non-standard and associate the Rockbound community with a rural working-class group of people. The Rockbound community is depicted as a small, tightly-knit and very isolated fishing settlement. Dialect in its high departure from standard English is used to emphasize the degree of isolation of the community.

The non-standard dialect representation is reinforced by the integration of the occupational dialect. In his *Autobiography of a Fisherman*, Day writes about his own fishing experience, mainly trout. In *Rockbound*, Day also shows his in-depth knowledge of fishing; thus, it is no wonder to observe an extensive use of fishing terminology. These terms refer to types of boats (*schooner, dory, seine boat*), fish names (*cod, codfish, shark, dogfish, herring, pollock, green fish, mackerel, halibut*), fish processing techniques (*gib fish, make cod, split fish, salt fish, pickle fish, souse fish up and down*), fishing gear (*oilskins, oil pants, nippers, cotton gloves*), methods of fishing (*handlining, trawling, fishing offshore*), narrow specializations among fishermen (*sharesman, linesman, steersman*), and kinds of winds (*eastward, westward, southwester*).

The characters are shown to use specialized vocabulary in connection with their work. Jargon refers to those specialized vocabularies by which members of particular groups and professions communicate among themselves; technical expressions are understood only by members of the group. Fishing jargon is not used in the presence of



people whose work is not related to fishing. In the following conversation between David Jung and Uriah Jung, we come across many words that might sound incomprehensible to those unfamiliar with fishing:

“How much do you hail?” queried Uriah as the boat reached the top of the launch.

“Six quintal,” answered David proudly....

“Scale fish,” said he [Casper] contemptuously, handling the pollock.

“No dey’s not scale fish,” said David. “Dere’s a few scatterin’ pollocks on top, underneat’s all big cod.” (32)

In the novel, professional terminology is used in the conversations between fishermen and with those from neighbouring fishing communities to create feelings of solidarity and rapport between them.

Among innumerable ways to convey in-group membership such as the use of dialect, professional terminology, slang or jargon, ellipsis, we also note various address forms. The address forms used in the novel are: pronouns (*ye, you*), first names and their contracted forms (*David/Dave, Uriah/Ury, Simeon/Sim, Nicholaas/Nick*), nicknames (*Fanny, the potato girl, Jenny Run-over, Noble Morash*), diminutives and endearments (*Jenny, Nettie, Johnny*), kinship terms (*Fader (Uriah), Aunt Anapest*), and informal forms of address (*lad, boy, lass, old man*). All these forms of address used by the characters have the function of claiming in-group solidarity.

Solidarity is also stressed by repeating part or all of what the preceding speaker has said in a conversation. For example, in Uriah's address to Jean Dauphiny, repetition appears quite frequently. The characters belong to the same age group and seem to share their views on life. Repetition is used to stress Uriah's solidarity and his emotional agreement with Jean: "Times is changed, times is changed. A man's got to have a regular wife now by de time he's t'irty to look after house and gear" (182).

Along with the address forms to convey solidarity, we note numerous abusive forms of address (*t'ickhead*, *hoary old robber*, *stingy coward*, *bugger*, *crazy loon*, *great lumps*), which in combination with expletives (*damn*, *bloody*, *hell*) and extreme forms of slang (*knock up*) are used to show disrespect, contempt and authority. They become associated with power and masculinity. As a result, these kinds of address forms make the characters' speech sound coarse and direct. Being used to shock the addressee, they reinforce group membership but, at the same time, they are indicative of shared knowledge and interests:

1. What kind o' man is ye, anyhow? First ye *knocks up* my gal, an' den, instead o' bein' sorry an' repentant, ye drives a hard bargain over it. Ain't ye ashamed? (93)
2. Well, it's no good arguing wid a *t'ickhead* like you. Is it a bargain, does ye marry Tamar? (93)
3. Come out, ye *hoary old robber*, an' I'se 'll teach ye to order my boys around. (145)
4. I'se'll *twist de fat head* off dat *bloody* Casper when I meets him. (247)

When the address forms are used with imperatives, they indicate the power or status difference between the addressor and the addressee. For example, to indicate Uriah Jung's status in the Rockbound community, a number of imperative structures are incorporated in his speech:

1. "You got to be quick now, boys," he cried. (40)
2. "Quick, Dave, my boy, more salt," he cried, wishing to show his authority. (53)

In Uriah's speech, the informal forms of address such as *boys* or the contracted form of the personal name *Dave* create solidarity, but due to the use of imperatives it becomes power-laden.

As widely recognized, indirectness is part of politeness strategy. Conditional syntax creates distance between the speaker and the hearer. When we consider the characters' speech from this perspective, we conclude that on the scale of varying degrees of directness, preference is given to direct than to conditional sentences. In general, working-class people have been observed to be more straightforward in their expressions: orders, commands, etc. Thus, their style of communication is considered to be more direct and explicit.

## Part Two: Dialect in Ernest Buckler's The Mountain and the Valley

### Chapter Four: Literary Analysis

In this particular study, we will not discuss the style of *The Mountain and the Valley* since Laurie Ricou has already done a detailed analysis of this novel, but what we will attempt to do is to draw a comparison between the language of the narrative and that of the dialogue with a view of defining the technique of dialect representation and the author's literary purposes in its use.

Barbara Pell characterizes the style of Buckler's *The Mountain and the Valley* in the following way:

The technical accomplishment of *The Mountain and the Valley* lies in the complex and subtle irony that Buckler brings to the themes of the künstlerroman form. The ambiguous portrait of the failed artist is a sophisticated contribution to this genre. This novel depends less on plot action than on psychological characterization, metaphoric correlatives of setting, and complex patterns of symbolism. It also highlights the difficulty of artistic communication by drawing attention to the act of writing in a self-conscious way, which critics now celebrate as self-reflexive *metafiction* [author's italics].... The result of his sophisticated technique is

that the writing in *The Mountain and the Valley* is often dense and poetic.

(15)

In his introduction to *The Mountain and the Valley*, Claude Bissell arrives at the same conclusion:

The psychological novel invites a complex style, and Buckler is constantly in search of the precise and inevitable word. He is the only Canadian novelist who writes in what might be described as the high metaphysical style — a style of which there had been many examples in American fiction.... It is not enough simply to catch one precise meaning; the writer must be constantly in search of a whole cluster of meanings. (10)

Concerning the style of the narrative, it can be defined as highly poetic. Expressive means of the language and stylistic devices characteristic of verse are employed by Buckler in great abundance.

The following phonetic, lexical and syntactical expressive means and stylistic devices characteristic of verse are most frequently used in the narrative section of the novel:

### **1. *Phonetic Expressive Means and Stylistic Devices***

1) *Onomatopoeia* is a combination of speech-sounds which aims at imitating sounds produced in nature (wind, sea, thunder, etc.), by things (machines, tools, etc.), by people (sighing, laughter, etc.), and by animals. Combination of speech sounds of this type will inevitably be associated with whatever produces the natural sound. Therefore, the relation

between onomatopoeia and the phenomenon it is supposed to represent is one of metonymy. Onomatopoetic words have different degrees of imitative quality. Some of them immediately bring to mind whatever it is that produces the sound, others require a certain amount of imagination to decipher it.

Imitating the sounds of nature, human beings, inanimate objects, the acoustic form of the word foregrounds the latter, emphasizing its meaning too. Thus, the phonemic structure of the word proves to be important for the creation of expressive and emotive connotations. A message expressed in an onomatopoetic word is not restricted to transmitting only the logical information, but also supplies the vivid portrayal of the situation described, as in: "... the first clean "*slythhhhh*" of the scythe in the swath after the scythe had been ground" (157).

In the following example from the novel, onomatopoeia is effectively used by repeating the onomatopoetic word *tick*: "As far as back as childhood, whenever anger had dishevelled him, or confusion, or the *tick, tick, tick* of emptiness like he felt today, he had sought the log road that went to the top of the mountain" (13). The word *tick* imitates the sounds of the clock but here it is used in a transferred meaning to convey the idea of the sterility of David's mind.

Here is another example of onomatopoeia from the novel: "The soft *flutter* of flames in the stove, the heat-*tick* of the stove itself, and the gentle *rocking* of the tea kettle with its own steam, were quieter than silence. The mat hook which his grandmother held in her right hand made a steady *staccato* like the sounds of seconds *dropping*..." (13)

As we see from this example, all things in the farmhouse seem to have a voice, even silence speaks. The voice of the farmhouse kitchen seems to be deeper than silence. Such onomatopoeic words as *flutter*, *tick*, *rocking* are obviously used to intensify the idea of silence. The sounds of the mat hook in the hand of David's grandmother become real to us because of the use of the musical term *staccato* 'short, quick, abrupt sounds' followed by a simile.

Poetry abounds in some specific types of sound instrumenting but the leading role belongs to alliteration and assonance.

2) *Alliteration* is a stylistic device which aims at imparting a melodic effect to the utterance. The essence of this device lies in the repetition of similar sounds, in particular consonant sounds, in close succession, particularly at the beginning of successive words. Here is an example of this device from the novel: "The afternoon stillness simmered soundlessly in the kitchen" (13). This sentence is actually preceding the above example of onomatopoeia. Here, the [s] alliteration is used to emphasize the degree of silence in the farmhouse kitchen. Together with other stylistic devices, Buckler uses alliteration to create an image of silence.

Here is another example of alliteration from the novel used in the description of the pig-butcher scene: "The pig *f*lopped and *b*led, *f*lopped and *b*led. Her body went *l*imp and *l*olly" (189).

3) *Assonance* is the term traditionally reserved for patterns of repetition between vowel sounds. In the following example from the novel, the rhyming words *call* and *fall* are connected by assonance: “But she didn’t *call* to them, and the tears didn’t *fall* (27).

## **2. Lexical Expressive Means and Stylistic Devices**

From a linguistic point of view, images are built mostly on metaphor, metonymy and simile, but in this particular novel, images are created by means of metaphor and simile. As Ricou points out:

Buckler’s massed similes and metaphors move the mind in so many directions at once that the reader is left, as in the paragraph on silences, almost entranced. Many of the prominent images in the novel work to reinforce this sensation.... Images should make an idea or an abstraction more precise and concrete, but, paradoxically, Buckler’s images are often of the most ‘ephemeral’ kind. (68)

1) *Simile*. The intensification of a certain feature is realized in a device called simile. To use a simile is to characterize one object by bringing it into contact with another object belonging to an entirely different class of things. Simile excludes all the properties of the two objects, except for one which is made common to them. Similes forcibly set one object against another regardless of the fact that they may be completely alien to each other.



Similes have connective words (*copula of similitude*) such as *like*, *as*, *such as*, *as if*, and *seem* as formal elements in their structure. The semantic nature of the simile forming elements *seem* and *as if* is such that they only remotely suggest resemblance. Quite different are the connectives *like* and *as*. These are more categorical and establish quite straightforwardly the analogy between the two objects in question.

As illustrated in the examples below, Buckler's similes are most frequently based on such connectives as *like*, *as if* and *seem*:

1. At the peak the gaunt limbs of the maples could be seen *like* the bones of a hand all along the lemon-coloured horizon. (13)
2. April air plucked at the curtain *like* breath behind a veil. (19)
3. But their thoughts had an echo quality too, *like* the sounds of their voices hollowing in the sigh of the pines and the lapping of the lake. (90)
4. David's thoughts clung low to his brain, *like* the clouds that curled above the mountain. (227)
5. The mountain across the lake looked *like* the far-off furniture of a dream." (94)
6. The houses where they lay took on a face of cataleptic awe, *as if* the dead had communicated to them alone their mystery. (42)
7. As the word broke from Martha's lips the silence unclasped *as if* a tourniquet had been cut. (129)
8. [After Joseph's death, Martha felt] ... as if verbs had lost their meaning.... (225)

9. The kitchen's heart would *seem* to beat with a great peace in them. (23)

10. It was the kitchen the sun *seemed* to seek out the year round. In the summer, it basked there bodily, *like* a cat. (22-23)

Let us analyze the following example of simile from the novel: "Their thoughts *seemed* to sprawl drowsily *like* a cat asleep" (56). This is an example of a simile which is half a metaphor. But for the structural word *seem*, we would call it a metaphor. Indeed, if we drop the word *seem* and say *Their thoughts sprawled*, the clue-word *sprawl* 'to stretch one's body out wide' becomes a metaphor. But the word *seem* keeps the notions of the words *thought* and *sprawl* apart. It is a simile in which the second member — animate being — is only suggested by means of the concept *sprawl*.

Now let us analyze another example of simile: "The idea froned suddenly *like* a million-capillared chart of bloodstream" (260). In this sentence, the structure of this simile is interesting, for it is sustained. The word *froned* in combination with the word *idea* is a metaphor, which leads to the simile *like a million-capillared chart of bloodstream* where the verb *to frond* carries its direct logical meaning. So the linking notion is *froned* which brings to the author's mind a resemblance between the working of the brain and the flow of bloodstream. In other words, it is an action that is described by means of a simile.

Emphasizing the role of similes in creation of images in the novel, Ricou points out that

The prevalence of simile, that somewhat unfashionable literary device, gives another element of quaintness to a very modern novel.... I suspect

that Buckler loves simile because he recognizes that simile makes metaphor more colloquial and accessible.... Buckler's repeated inclination to similes indicates "subjective viewpoint": in *The Mountain and the Valley*, the "false absoluteness" of simile conveys the particular view of a man trapped in a boy's dream of exactness. (65-66)

2) *Metaphor*. The expressiveness of metaphor is promoted by the implicit simultaneous presence of images of both objects — the one which is actually named and the other which supplies its own 'legal' name. So that formally we deal with the name transference based on similarity of one feature common to two entities, while in fact each one enters a phrase in the complexity of its other characteristics. The wider the gap between the associated objects, the more striking and unexpected and more expressive the metaphor is. When first used, metaphor is fresh, original and genuine, but when often repeated, it gradually loses its expressiveness and becomes trite, hackneyed and stale. Metaphor can be expressed by all notional parts of speech and functions in the sentence. Metaphors expressed by adjectives and adverbs are called metaphoric epithets. In the novel, we come across metaphoric epithets expressed by an adjective:

1. The spruces had a thick silver smell. They were like a cushion between them and the valley where the people talked and moved and the *nervous* river ran. (265)
2. He [David] had *nervous* blond hair. (135)

3. ... but today they'd walk on it, farther and farther into the deep, safe, unfathomable, *magically-sleeping* woods. (19)

If a metaphor involves likeness between inanimate and animate objects, we deal with personification. Personification is the presentation of a phenomenon or an idea as a living being. In the following examples from the novel, we note that certain actions and qualities characteristic of human beings and animals are ascribed to inanimate things or ideas; personification is achieved in the novel by means of verb, noun and adjective metaphors:

1. The sky was *cold and lonely and had no breath in its blue lips*, and the *broken fingers* of the trees couldn't reach up to touch it. (269)
2. The tables and chairs had a *bare and helpless look*. (120)
3. The sun was all over in the bright blue sky. It [sun] *smiled* on the needles of the spruces and slid down the pale silver poplars. (265)
4. A little *ant* of fear began to *crawl* through her mind. (227)
5. The *blood* of his thoughts *made no fulness in his cheeks or eyes*. (288)
6. But when the *great nose* of the train came in sight, thundering nearer and nearer the cut, the old awkwardness came back. (274)
7. The road *elbowed* here. It cut perfectly flat across the mountain, then turned sharply upward again. (288)
8. Then the blanket warmth and the tiredness in him *stole out* to meet each other. (65)
9. The heat *sighed* gently in the leaves. (96)

10. *A finger of the sun* reached nakedly through the cluster of pines he'd thought opaque. (108)

11. *The ash of the quarrel*, of blows given and felt, was tamped down physically into his flesh. (171)

Here is a very interesting example of a *sustained or prolonged metaphor* from the novel: "She had no thoughts, only scars of thoughts, in her brain. The *disc of her sentience* moved faster and faster, until all the separate impressions on it became a steady blur of white" (213).

### **3. Syntactical Expressive Means and Devices**

1) *Enumeration* is a stylistic device by which separate things, objects, phenomena, properties, actions are named one by one so that they produce a chain, the links of which, being syntactically in the same position, are forced to display some kind of semantic homogeneity.

Let us analyze the following example of enumeration from the novel: "The smell of the tree grew suddenly and the memory of the smell of the oranges and the feel of the nuts. In that instant suddenly, ecstatically, burstingly, buoyantly, enclosingly, sharply, safely, stingingly, watchfully, batedly, mountingly, softly, ever so softly, it was Christmas Eve" (65). In the second sentence of the given example, we note an excessive use of adverbs, 15 adverbs to be precise. As it has already been mentioned by Ricou, it shows "Buckler's passion for exactness ... a full and encompassing exactness" (64). Enumeration

here is used to convey the breathless anticipation of Christmas Eve by all members of the Canaan family, especially by the children.

It should be noted that Buckler seems to be very original in his use of punctuation marks. In the following sentence with enumeration, surprisingly enough, the *colon* is used instead of *comma*: "... until the day that was full of green to the last brimming: the white-green of the poplars and the oat field and the river: the storm-green of the orchard and the spruce mountain: the black-green of the potato tops: the green-green of the garden" (53).

2) *Polysyndeton* is the stylistic device of connecting sentences, or phrases, or syntagms, or words by using connectives, mostly conjunctions and prepositions, before each component part, as in the following example from the novel: "They were farmers, they told him, *or* blacksmiths, *or* brickmakers, *or* coopers, *or* woodsmen, *or* soldiers; *or* they made harnesses, *or* had grist mills *or* carding mills, *or*..." (91). In this sentence, we note the repetition of the conjunction *or*. As we can see, the repetition of the conjunction makes an utterance more rhythmical, so much that prose may even seem like verse. Here, polysyndeton has the function of expressing sequence.

Contrary to the example just cited, in the example below, the conjunction *or* has a disintegrating function, because it causes each member of a string of facts to stand out conspicuously: "Ellen's hook went slack for a minute in the loop of a rag. I don't know. It isn't sound *or* silence. It isn't here *or* there; now *or* then. It isn't laughing *or* crying. *Or* sleeping *or* waking. It isn't any of the things we know *or* like any of them" (52).

3) *Repetition* is used when the speaker is under the stress of strong emotions. It shows the state of mind of the speaker, as illustrated in the following example from the novel:

“G’way. G’way.” David said (105). When used as a stylistic device, repetition acquires quite different functions. It does not aim at making a direct emotional impact. On the contrary, the stylistic device of repetition aims at logical emphasis, an emphasis necessary to fix the attention of the reader on the key-word of the utterance, as in:

1. It wasn’t until the house was completely still that anger began to *settle*.

It *settled* bit by bit, building up a sore quiet lump physically in his heart.

(85)

2. Then they *guessed*. Each *guess* was made deliberately small, so there’d

be no chance that the other would be hurt by knowing that his present was less than the vision of it. (63)

3. ... they thought that’s what he *was like*. It *was like* some damn fool that kept telling people he was your brother. (83)

Linking repetition (*reduplication* or *anadiplosis*) is used in the novel. The structure of this device is as follows: the last word or phrase of one part of an utterance is repeated at the beginning of the next part, thus connecting the two parts. The writer, instead of moving on, seems to double back on his tracks and pick up his last word:

1. She searched the next group *frantically, frantically* — ah, there was Joseph too. (39)

2. When the wind sucked back from the house and broke into a sudden explosion before *the barn, the barn* disappeared. (74)

3. He crippled, with toes curled inward, over the harsh gravel in the road,  
till he came to *the path*. *The path* led across meadow.... (103)

We find no examples of *epiphora* or *framing repetition* but quite often, we come across *anaphora*. If the repeated word or phrase comes at the beginning of two or more consecutive sentences, clauses or phrases, we have anaphora, as in:

1. *And some of them* dies in bed suddenly of age or childbirth; *and some of them* suddenly outdoors, from the stroke of an axe or the falling of a tree or the terror of a horse. (92)
2. *Sometimes* the children were proud at being singled out for pity.  
*Sometimes* they cried, of necessity or to follow example. *Sometimes* they sat forlorn, like children after punishment; feeling guilty for having forgotten to be continuously sad. (43)

In the following example, *He thought of them* is repeatedly used to emphasize that David was empowered by the words of his part in the play; As we can see, the sentence becomes a nucleus of a whole string of passages:

All through the year the words of his part in the play kept flushing in and out of David's head like an exalting secret....

*He thought of them* when Joseph thrust his fork slowly into the great cock of hay....

*He thought of them* when Chris was dropping seed potatoes....

*He thought of them* with Effie....



*He thought of them* in the magic moment when his grandmother said, “Did I ever tell you about the time...?” ...

*He thought of them* when he was all alone.... (55-58)

We note several examples of *root-repetition*. In root-repetition, it is not the same words that are repeated but the same root:

1. It was pleasant to be *alone* in the house. There was no *loneliness* when the others were away, but not isolably away, each happy with his own things. (35)
2. She *screamed*, and then she stopped *screaming*. She *moved* toward him, and then she stopped *moving*. She sobbed, and stopped sobbing. She *shivered*, and stopped *shivering*. (222)

*Synonymical repetition* also appears in the narrative. This is the repetition of the same idea by using synonymous words or phrases which by adding a slightly different nuance of meaning intensify the impact of the utterance. In the following example, *afternoon-hot* is a synonym for the word *warm* in the next sentence though the derived noun *warmth* is used instead: “The sun began to be *afternoon-hot* now. Some of its *warmth* slipping heavy from its grip, fell of its own weight onto the ground” (94).

To stress the idea of repetition and express continuity of an action meaningful words are repeated, as in:

1. When he cut the alder for a fishing pole, he *searched* and *searched* until he spotted the perfectly straight one you couldn’t see yourself. (27)

2. ... and we *walked* and *walked*, and I guess that's all, we didn't get to the camp. (21)

3. He could *talk* and *talk* whether his father answered or not.... (28)

In the following example, the words *again*, *over*, *over again* are also used to express repetition of an action:

1. They repeated *again and again* the things they'd said to each other along the road, asking each other *over and over again* for sanction. (40)

2. She hummed the tune *over and over and over*. (16)

In the tautological combination *to smile a smile*, *smile* as a noun is used with various adjectives:

1. She *smiled* her beginning-of-a-smile. (36)

2. She *smiled* her light impenetrable *smile*. (45)

3. He *smiled* a lazy, knowing *smile* at his own eyes in the mirror. (47)

4) *Ellipsis* is a typical phenomenon in conversation, arising out of the situation but it assumes a new quality when used in a written language. As illustrated in the following example, it becomes a stylistic device inasmuch as it supplies suprasegmental information: "Anyone to spend their youth in this God-forsaken hole instead of the city ... *the same damn* talk ... *the same damn* faces, every day and every day ... *the same damn* coop of trees to look at ... walking over and over your own tracks, like a damned ox" (156). While David works in the fields with his father moving rocks with oxen, he thinks about his own life. He thinks of what lies beyond the valley and is unhappy with his present situation and

future. As we can see, ellipsis is used here to intensify David's irritation and displeasure. The word *damn* is obviously repeated to strengthen the idea of David's dissatisfaction with his life in the valley.

Another peculiarity of Buckler's style is the use of words in strange combinations, so called hyphenated compounds, e.g. *laugh a siding-in-with-him laugh* (106), *smile her beginning-of-a-smile* (36), *bee-sucking mood* (88), *green-breathing leaves* (88), *damp-breathing clouds* (36), *freedom of no-coat* (36), *paint-and-hymn book* (114), *let his mind not-think* (36). All these combinations seem to be ungrammatical inasmuch as they violate the rules of an encoding message. Buckler seems to be in search of new modes of expression that again characterize his prose as poetic. In Ricou's words, "Buckler fuses two or more things or ideas or sensations, and the resulting concept both contains the separate things and yet becomes a unity which is more than and different from each separate thing" (69).

As far as Buckler's use of vocabulary is concerned, we would define it as highly literary. Among special literary vocabulary, terminology is most frequently employed. In the narrative, we come across various terms from different fields of knowledge: linguistic — *hiatus* (42), *parenthesis* (74); musical — *obbligato* (228), *staccato* (13), *cadence* (282); medical — *cataleptic* (42), *anaesthesia* (245), *anaesthetic* (104), *appendages* (103), *anaemia* (114), *inoculation* (149), *epidemic* (200), *black diphtheria* (92); mathematical — *concentric circles* (97), *pyramids* (102?), *parabola* (73), *binomial* (156), *rhomboid* (102), *denominator* (290), *perimeter* (23), *trajectory* (184); terms used in physics and technical terms — *centre of gravity* (159), *sedimentation* (104), *hydrolysis* (93), *transmutation*

(101), *bunk hook* (159). Some of these terms are used in their direct meanings but most of them acquire a stylistic function and consequently become a stylistic device, as the following examples from the novel illustrate:

1. The drowsy *anaesthetic* of after swimming was in their bodies when Effie came in sight at the top of the hill. (104)
2. She had the sudden *anaemia* of meaning a puzzle he'd been putting together.... (114)
3. The kitchen was the *perimeter* of Martha's whole life. (23)
4. And yet it was as if, if the day were suddenly split by an instant of *hydrolysis*.... (93)
5. And now, working in the fields, the *obbligato* of ache in his head chimed with the quiet feeding orbits of his thoughts.... (228)
6. It might have been a *transmutation* of the tick of the flying grasshoppers that swivelled, as if on axles, in the dusty road. (101)

These examples clearly show how easily terms or terminological combinations become de-terminized. In some cases, we hardly notice the terminological origin of the words because they are used in such strange combinations that could be so oddly used only by Buckler. It should be pointed out that such a piling up of complicated and special terms hinders the average reader's immediate understanding of the text. But at the same time, such an accumulation of terminology makes its own contribution to the message of sophistication, learnedness and solemnity, and suggests that the author is highly educated and trying to display his erudition.

We come across formal words like *garment* ‘an article of clothing’ (153), *vacuity* ‘stupidity’ (184), *ribaldry* ‘ribald language and jokes’ (185), *cathartic* from *catharsis* ‘the process by which strong and perhaps dangerous feelings are allowed to be experienced’ (196) or literary words like *morass* ‘marsh’ (169), *chasm* [of silence] [here it is used figuratively] ‘a very deep crack’ (197).

Buckler avoids using poetic words, but resorts to abundant use of such a word-building means as compounding, which we have already discussed. Buckler’s tendency as a modernist writer to use words in strange combinations hinders the reader’s understanding and forces the reader to try to decipher the message encoded in them.

Contrary to the highly poetic style of the narrative, the style of the dialogue in the novel is highly colloquial. As widely recognized, the spoken variety of language is far more emotional than its counterpart. Among a number of means of the English language, Buckler chooses the following expressive means of the language to create his expressive and realistic dialogue:

1) *Repetition*. It is one of the ways used to convey emphasis in conversation. Repetition here is used by the writer for the following purposes:

a) The sentence in its full form is repeated to intensify the meaning of the whole utterance:

1. “*You needn’t lie,*” Rachel put in, “*you needn’t lie...*” (198)

2. “*I’ll marry her,*” he kept repeating, “*I’ll marry her.*” (198)

b) The part of the sentence is repeated at the beginning of the next sentence, thus, linking these two sentences together:

1. “I *won’t tell*, Effie,” was all he could think of to say. “I *won’t tell* a soul, honest, I *won’t*.” (113)

2. “*Tell me* a story,” she said. “*Tell me* when you were a little girl.” (31)

c) In the characters’ speech, we find repetition of onomatopoetic words, as in  
 “*Bup, bup, bup* ... now don’t mutter, “ Anna said (250).

2) *Emphatic Denial*. Negative statements are no less subject to emphasis and exaggeration than are assertions. In such sentences, speakers try to establish their trustworthiness. Mostly, speakers depend upon repetition of certain elements, as in the following sentence where the word *never* is repeated: “No, I *never*. She *never* said nothing about...” (198).

3) *Rhetorical Openings*. They aim at signalling that the speaker is beginning, resuming or changing his view. Words as such *look, listen, hark* are most frequent in the characters’ speech:

1. *Look*, fuhllas, I’m gonna do a belly-flapper, look [...] (104)

2. “*Listen*, Anna,” he said desperately, “I’ll go today, see, so I’ll know the way.” (26)

3. “*Hark*,” she said again. “The rain has stopped.” (34)

4) *Emphatic Interjections*. Interjections are direct signals that the utterance is emotionally charged. Along with such primary interjections as *oh, aw, haw, ouch, hush*, we find

interjections with logical meaning such as *Gosh*, *Lord*, *by God*, *God*, *Jesus*. They also appear quite frequently in the characters' speech:

1. "*Gosh*, that's a pretty colour," David said. (34)
2. "*Oh Lord!*" she exclaimed. "There goes my brand new stocking," she smiled. (180)
3. "*By God*, Joe, you built her big and high while you was at it, didn't you?" Joseph would say. (120)
4. "*God*," Joseph said, "did it ketch ya? Did it hurt ya, Dave?" (159)

5) *Intensifiers*. As has already been mentioned, intensifiers are used to add strength to the gradable constituents of the meaning, e.g. *very* in *very well*. Buckler resorts to using intensifiers in the characters' speech, but less often, compared to Day. For example, in the sentence "'I'm frozen *stiff*," he said' (108), *stiff* used after the verb *frozen* adds emphasis to the meaning of the notional verb *to freeze* in its past participle form *frozen*. In a similar way, the intensifier *darn* is used in the sentence "You know *darn* well you can" (250). The sentence can be paraphrased as *You know very well you can*.

In the sentence "'You're *damn* right,' Steve said" (284), the use of the expletive *damn* also has the function of an intensifier.

The word *hell* is frequently used as an exclamation of annoyance; it appears in the characters' speech in the function of an intensifier: 'If someone asked him then if his head hurt, he'd say, 'No, But it hurt like *hell* this morning'" (195).

Exaggerations appear very rarely in the characters' speech:

1. He's *dying* to sing, aren't you, dear? (250)
2. Where's your cap? You'll catch your *death* of cold. (84)
3. You are *helling* anxious all of a sudden, *ain 'tcha!* (161)

The characters' speech abounds in expletives or swear words which are of abusive character — *bugger, bitch, bastard, goddam, damn, hell*. Their function is that of interjections — to express strong emotions, but in the characters' speech, they are mainly used to convey negative emotions like indignation, annoyance or anger. It should be noted that expletives can be used only in direct speech. Here are some examples from the novel:

1. "Kee-roust, ain't it hot!" he said.

"Chris," she said, "now you *stop* that, do you hear?" [author's italics] (99)

2. "Dave, you old *bugger!*" Steve said. (105)
3. "You sly old *bastard!*" Snook said. (105)
4. "What does that old *bitch* want?" (196)
5. "Oh, go to *hell!*" David shouted. (165)
6. "Shut your *goddam* mouth!" David shouted. (112)
7. "Don't you want killin," he said, "you ... you *goddam snot!*" (65)
8. "I give one of *my* fingers ... that one, no, that one ... a *hell* of a clout with the hammer yistiddy," he said. (191)
9. "I don't see nothing wrong with the woman," Joseph said. "If some of these *damned* gospel-grinders'd keep their jaws shut." (50)



Buckler achieves the realistic effect of his dialogue not only by the above mentioned means but also through the indication of real dialect features and informal and colloquial features of conversational English. In the characters' speech, contracted verb forms and negative forms, ellipsis and so on are used to indicate the colloquial nature of his dialogue. Such forms as *gimme*, *gonna*, *gotta*, *coupla*, which have become kind of clichés in contemporary prose dialogue, might be used by Buckler to convey the flavour of informality and authenticity. Graphical changes may reflect not only the peculiarities of pronunciation but also be used to convey the intensity of stress, thus foregrounding the stressed words. In Buckler's dialogue, words of logical or emotive significance are emphasized by italics (which is a graphic device) — "*Please* wait for me, Chris," David said. (22); "Aw, Mother, I won't be *hungry*!" (24)

If special terms in the narrative mark the message as formal and highly literary, colloquial words and slang items mark the dialogue as informal, conversational. In Buckler's dialogue, we note abundant use of colloquialisms, e.g. *belly-flapper*, *sawney* and slang words and expressions, e.g. *keep jaws shut*, *leave off*, *no kidding*, *snot*. Mumbling words like *mmmmm*, fill-ups like *I guess*, *well*, *you know* are also introduced into his dialogue.

Interestingly enough, we almost do not observe folk idiom in the characters' speech. *To break one's neck/ass* is probably the only idiom in the entire novel: "I dunno," Toby said, "Some of the boys maybe. I never *broke my neck* over em myself" (255), or "Yes, and *break yer neck*," Joseph said. "Oh, *break your ass*..." (192).

We can conclude that the language in the narrative section of the novel (David's and the author's language) can be defined as highly poetic, and the language in the dialogue (other members of the Canaan family and the community) can be characterized as highly colloquial. The highly poetic style in the narrative contrasts with the plain style in the dialogue. Buckler chooses to contrast these two opposite styles for his narrative and dialogue in *The Mountain and the Valley*, pursuing his own literary purposes which will be discussed later in this chapter.

In his introduction to Ernest Buckler's *The Mountain and the Valley*, Claude Bissell asserts that the novel "is a study of human relations as they work themselves out in the family, separated by deep personal differences, and yet united by love and affection" (11). Further, he points out that "The study of human community threatens to become a study of human isolation" (12). J.A. Wainwright arrives at the same conclusion: "Buckler's imagery in his portrait of the Canaan family reveals that *The Mountain and the Valley* is from beginning to end "a study of human isolation" (63-64). David Canaan, an unfulfilled artist, is portrayed as the most isolated individual in the Canaan family.

In *The Prologue*, the region's boundaries are emphasized: "The North Mountain rose sharply beyond the river.... The South Mountain rose.... Solid blue too.... The mountain slopes were less than a mile high at their topmost point but they shut the valley in completely" (13). The valley is enclosed between the mountains, and seems to be isolated from the outside world, yet, as stressed by the mountains' relatively low vertical height, they are not unsurmountable. In *The Prologue*, we are also told that "David Canaan

lived in Entremont all his thirty years” (13). We learn later from the novel that David has never even climbed the top of the mountain closest to his home and he leaves the valley only once to go to his sister’s wedding in Halifax. As the French name of the fictional town suggests, David is also enclosed between the mountains. Thus, within this small microcosm, the mountains become symbolic of David’s inability to master new heights of his individuality, as he never ventures outside the valley; and when he does finally reach the top of the mountain, he dies.

David feels isolated, and this state is conveyed in his response to his grandmother Ellen. While David is looking out of the window, Ellen asks him “What are you looking at, child?” or “What are you doing, child?” or “What do you see, child?” (15-16), and each time he replies: “Nothing” (12). As we can infer from this dialogue, David is happy to be unsociable even with his grandmother Ellen, who has always been sympathetic to him. She continues to address him as “child”, which might be used to convey that David is still childish in some ways although he is thirty. But what David does see is Herb Hennessey who “was coming up the road, but he wouldn’t be coming here. He’d never gone into another house, as far back as when David was a child. He’d been the strangest creature in the world to the children” (16). As we learn later from the novel, Herb is an outcast in the community. Symbolically, David’s fate is similar to Herb’s, as far as alienation and isolation from his family and his community are concerned.

We are told in *The Prologue* that

As far back as childhood, whenever anger had dishevelled him, or  
confusion, or the tick, tick , tick, of emptiness like he felt today, he had

sought the log road that went to the top of the mountain. As he moved along this road, somewhere the twist of anger would loosen; a shaft of clarity would strike through the scud of confusion; blood would creep back into the pulse and pallor of the emptiness. He would take happiness there, to be alone with it; as another child might keep hidden for a day a toy that wasn't his. (13)

The above passage suggests that David, like a Romantic poet, creates his own landscape in his mind, as we read further, his mind only experiences a “shaft of clarity” (13). However, a more careful observation of this extract defies the idea of his being a successful artist. As J.A. Wainwright states:

David's isolation is evident: when he is angry or confused he goes out to be alone on the log road; “clarity” comes from being alone, and “happiness” is sustained by loneliness. The futility of his condition is emphasized by Buckler's particular choice of words: it is only “a *shaft* of clarity” that is opposed to the no easily dispersed “*scud* of confusion”; David's “blood” would only “*creep*” through the “emptiness”; and his sense of his happy isolation cannot last just as a child cannot forever hide the toy that is not his. (65)

It is through the description of the landscape that we are given an insight into his psyche and realize his failure to develop his potential artistic talent. In David's mind, the landscape of the valley is described in human body terms: “... ploughed land was frozen

into the *lips*.... Sockets of rocks.... the sun slanted ... from the bruised *lids* of the sky. The twisted *arms* of the apple trees and the bushes ... looked locked and separate” (14).

We can infer that this winter landscape of the valley reflects David’s poignant mental condition. When he looks out of the window, such signs of life as children skating or cars passing down do not excite him, instead, he suspends empty moments of time: “He stood absolutely still. He was not quiet with thought or interest. It was simply that any impulse to move receded before the compulsion of the emptiness: to suspend the moment and prolong it exactly as it was, in a kind of spell” (14).

In contrast to thirty-year-old David whose face is neither young nor old, Ellen “... was so old that her face no longer held any trace of how she had looked when she was young. Only her eyes had no dustiness of age about them. The years that had washed away their colour seemed to have disclosed an original brightness” (15). Contrary to David’s images of death and sterility, in her mind’s eye, Ellen sees a sailor. The sailor is associated with her youthful romance, Toby’s adventurous life and Anna’s mature love but not with David. In her rug that she is making out of torn clothes, she captures the lives of the Canaan family. The fragments of cloth she uses for her rugmaking foreshadow Joseph’s death, Martha’s mourning, Chris’s unhappy relationship with Charlotte, Anna’s separation from her family and David’s death. The implicit answer to her question repeated later in *The Epilogue*: “Where was David?” (12) is “David is dead.”

In *The Mountain and the Valley*, Buckler portrays a boy whose perceptiveness and self-consciousness are similar to those of Stephen Dedalus — a character associated with a theme of a developing artist — from James Joyce’s novel *A Portrait of the Artist as a*

*Young Man*. From the very beginning of the novel Buckler emphasizes that David's artistic sensibility or word-visions are associated with the landscape and the locale. At a young age, David is sensitive to the sights and sounds of the world: "A caucus of hens outside the window wakened David.... David opens his eyes. April air plucked at the curtains like breath behind a veil. It held a hint of real warmth to come, but the linen chill of the night still sharpened it. Clean limb shadows palpitated with precision and immaculacy on the breathing ground outside" (19). Like Stephen, David is fascinated by words and their associations with meanings. When Chris tells him, "You don't know how cold it gits, back there at night" (19), David realizes the separation of words and their meanings. He thinks, "'Cold!' It was a word that had no more real sense than the 'meanings' in his speller" (20).

David's sensitivity to language and his belief that it takes him to a different plane of reality are shown in his excitement over the lines he learns for his part in the school play: "All through the year the words of his part in the play kept flushing in and out of David's head like an exalting secret. From the time when Christmas was only a word, till the time when it became like some magic lamplight turned up, haloing the days and drawing them toward it" (55).

The school play, for which David is memorizing his part, is postponed until Christmas. In the course of six months of Christmas anticipation David becomes empowered with the words of the play because "The words gave him a more selfish sort of safety when he was with the ones he didn't love" (56) and "The words were a kind of

refuge when the moment was bare, stripped right down to time and place” (57). He pities his family and those of the community who are unable to feel his joy for words:

He had a surging, binding, kind of pity for his father — so drugged with patience.... He’d feel the same binding pity for his mother, when her thoughts seemed to slip away from her and weave in and out on their own accord ... Or for his grandmother, when she tore the map-shaped parts of clothing into rags for a rug.... (56)

David does not wish to share precious words of the play with those who value only physical strength. That is why he refuses to rehearse his lines in front of his mother. But at the moment of inspiration, David suddenly feels that he can forge a union with his community by drawing it to his romantic ideal:

He was creating something out of nothing. He was creating exactly the person the words in the play were meant for. He had the whole world of make-believe to go to. They had only the actual, the one that came to them.... How much better this was than saying the words to himself had been! ... This was better than the cosiness of doing anything alone.... He’d take them with him always, in their watching ... showing them how everything was. (80-81)

When David tries to kiss Effie and knocks the crown off her head, Jud Spinney shouts: “That’s it, Dave. Slap em *to* her!” (82); David suddenly flew into a rage. Without thinking of her or others, he runs out of the school. This is how David responds: “He felt the shame of having spoken those foolish words in this goddam foolish play.... He threw

the cape on the floor, as one smashes a mirror that reminds of some hateful scar” (76). The whole scene of the play is given to reveal how David’s thoughts and actions are both selfish and childish, when things go wrong.

David’s capability to perceive his individuality and his sensitivity to his own thoughts suggests that he has the potential of an artist. Through language David distances himself from his family and his community. In his introduction to the novel, Bissell states that David’s environment limits his artistic growth:

His family lies beyond the world of imagination and feeling in which he has his being. His father and mother and his older brother are wedded to the ancestral ways and the crude, monotonously repeated phrases which serve among them for human communication. The community, moreover, is primitive and unprogressive, and David can find no allies among his daily associates. (11)

Contrary to Bissell’s suggestion, Buckler does not clearly present Joseph, Martha, and Chris as failing to communicate with David or realize his artistic talent. But he brings an outsider from the city — Toby Richmond. In David’s mind’s eye, the contrast between city and country complicates the conflict between his imagination (the mountain) and reality (the valley). In the novel, Toby is the person with whom David looks forward to sharing his imaginative world. David is fascinated by Toby, because he is so unlike other people in the valley. David tries to impress Toby with his language and education:

“I hope Mother’s got the trapeza all set,” he said.

“Dave,” Anna said, “what are you trying to get through you?”



“Got the table set for supper, I mean. I’m studying some Greek books I got from Mr Kendall.”

“Oh,” Anna said. “Mr Kendall’s the minister from Newbridge,” she explained to Toby.

“He went to Oxford,” David said to Anna. “He said he knew where Grandmother’s people’s estate was.” (136)

David tried to show Toby that they were not really country people, “as if finding themselves in the country was just a quirk of circumstances” (136).

Compared to Toby’s behaviour, the manners of his family members seem to David embarrassing and awkward, and he finds their language to be something to be ashamed of:

He couldn’t help wishing his father and Chris would make some remark right after the introduction. The clumsiness of shaking Toby’s hand seemed to hang in the air. He couldn’t help the sense of contraction, as if to stop hearing, when his mother said, “Pleased to meet you” instead of “How do you do?” ... Why did his father have to turn to Chris so soon and say, “That grass’s showin brown in the acre field, did ya notice it? We oughta strike that tomorrow”? It sounded private and intrusive. And they knew how to speak grammatically: they noticed when anyone else made mistakes just because he didn’t know any better. Why could they never take the trouble to show it?” (138)

Throughout Toby’s visit, there is “a tic of uncertainty at David’s mouth” (135) because he finds how difficult it is for him to speak two different languages at once — the

language of the city to Toby and the language of the valley to his family. David acts as a kind of interpreter between Toby and his family but is unable to bridge the gap between them through words:

David knew that Toby's interest was in their novelty only. He had to transmute them in the telling. He had to make them discardable as any thing but a basis for fun. He knew that if Toby found himself alone in the country, it would have no language for him at all. Toby would never understand how the country spoke to him strongest when no one else was there. (140)

David's attraction to Toby inevitably alienates him from his family and eventually from his community. David believes that he has had no friends in the valley before Toby's arrival. David feels that he has a lot in common with Toby, especially language. He thinks now that "The part of him which he must withhold from them was released now. It was like a second language come full-worded to him, without any learning"(135). However, as we learn further from the novel, David's attempt to share his world with Toby is shattered. As they walk up the log road, David starts describing the mountain for Toby, trying to convey the magic of being at the top of the mountain. When David tells Toby: "You can see the whole valley farther.... You can't hear a sound, but you can see the whole thing" (144), Toby replies: "You can't see it as plain as you can when you're in there, can you? ... It isn't like it was a real mountain.... What makes you think it's so wonderful?" (144) David is embarrassed by Toby's devastating frankness: "David didn't reply. The thought of the mountain went as lint-grey as the toes of his larrigans in November slush" (145).

David's exclamation to Toby not only shows the joy he experiences in his imaginative vision on the mountain road, it also ironically implies how much David isolates himself from his community and fails to use his artistic talent that could be fully realized in the valley.

In *The Rock*, David is shown to be frustrated with the limitations of his environment. While working in the fields with Joseph, David thinks about his own life. He thinks of what lies beyond valley life and is unhappy with his present life and imagined future:

Anyone to spend their youth in this God-forsaken hole instead of city ... the same damn talk ... the same damn faces, every day and every day. In the city there'd be movement, and something to feed your mind all the time....  
What was the good of learning here? All they thought about was liftin' and luggin'. They thought if anyone was smart it was like being half foolish.  
(162-63)

Instead of sharing his concerns with his father, David hurts Joseph: "We exhaust ourselves and then when we're halfway through you decide the goddam block's too short! If you could ever decide anything in advance..." (165). Joseph is not shocked by David's behaviour but, what is more significant, by his words. David speaks in the alien language of an educated intellectual, and Joseph's harmony is shattered:

He felt struck, sick. Not by David's anger, but by the words he'd used. He'd known that David possessed words like that; but he'd thought they were Sunday things, like the gold watch fob of his own that lay in the drawer. He

thought now: They really belong to him. He's using them against me. He's not just tired or quick. This place is no kin to him at all, the way it is to me.

(165)

Then when Joseph strikes him in response, we see that David is full of revenge but arrests his feeling: "And then the fascinating whisper told him not to move ... to let the blow dry on his face like the muddy water. It was more grindingly sweet than anything else he'd ever known" (165). Though David's outburst is only the result of his strong frustration with his own life and feeling of being forever trapped in an inarticulate and unimaginative world, yet he should not have wounded his father and blamed him for his own failure.

To show David's condition, Buckler portrays the incident when he decides to run away from home to Halifax, catching a ride with some city people on their way through the valley. David tries to impress the city people with his language, education, and his social background. The sophisticated language that David has used to hurt his father he now uses to impress this couple:

"What education have you got?" he said abruptly.

"Matriculation," David said, "and some college texts I've studied myself."

"Really!" the woman said. "What are you going to do in Halifax? Where are you going to stay?"

"I have a sister there," David said.

“Oh?” She spoke as if Anna were irrelevant. (He thought of Anna as a child, Anna will go where *I* go, he thought fiercely.)

“Has your family *always* lived there?” the man said. [author’s italics]

“Yes” he said. “My grandfather came out first with the governor’s party, when he was quite young ... and then, heaven knows why, came back later and took up a grant of land.” (169)

The couple shows sympathy towards him but he is feeling guilt over the betrayal of his family. David cannot run away from home because his roots are in the valley, yet he cannot stay because of his “word-shaped” awareness: “He sobbed because he was neither one thing nor the other” (171).

In *The Scar*, David’s feeling that he cannot satisfactorily belong to the community, leads to a physical manifestation of the inner scars he obtains during the school play. His father, preparing to slaughter a pig, asks his neighbours for help, and David knows that “Joseph never counted him, as he did Chris, when he figured the number required for a job like this” (183), because David is “studying the languages ... it has something to do with weakness” (155). Trying to lay emphasis on the limitations of this rural area, Buckler introduces monotonous and stale conversations between men occurring while they are waiting to slaughter the pig. Obscenities came often enough to their tongues in their conversations about women or sexual relations. Men are shown to make smirking jokes. David is the one who can even unite these men into a laughing group, the one “who could twist Freem’s phrasing to make a story out of a fact” (186). He is the one who mentions

Bess to make a dirty joke: “He felt a stab of betrayal, the minute he spoke about Bess like that. Suddenly he despised Ben’s sly smut. But he couldn’t help saying what he did — not if it made them laugh” (187). However, when Chris whispers to his friend Steve, “Dave don’t like to see anything killed” (189), the remark turns out to be as hurtful as Jud’s was during the school play. This prompts David to climb the barn rafter in order to retrieve the rope used before to hang the pig. Even though Joseph tries to prevent him from doing it, he climbs and falls. Consequently, this accident leaves a scar, which further makes him retreat into himself. Chris stands by David’s bed until he awakens and “looked as if something he couldn’t find words hung heavily in his arms and legs. He looked as if he wanted to touch him. When Chris said, “Was it what I said, Dave? I didn’t mean ...” (194), David refuses to make amends.

After his fall from the barn rafter, David attempts to write about what happened during this incident. But when Rachel says that Charlotte is pregnant, he thinks: “The things that happened to Chris had blood in them. They were newslike. They complicated him, changed him. People looked at him differently afterward. The things that happened to himself were pale, and narrative only. He stayed the same” (199). Then David “took his pencil and blackened (the lines he had written) out completely, obliterating the loops of the letter” (199).

While reading a novel by E.M. Forster, David realizes that “the key to freedom had been lying in these lines, this book. There was only one way to possess anything: to say it exactly” (195). When he has an insight, he feels: “There would be an awful challenge about each of these things, to name. An accusing: as if it had been there for him, and him

alone, to see exactly and to record” (233). For David the urge to write is strong, yet he is a perfectionist. When he has an insight, he feels: “There would be an awful challenge about each of these things, to name. An accusing: as if it had been there for him, and him alone, to see exactly and to record” (233). Although David attempts to put his thoughts into a literary form, he is not confident of himself. David is able to understand what is going on around him, but unable to accept imperfection in life. Besides his striving for perfection, his fear of asserting his identity prevents him from using his own experience while writing. His hatred of his rural childhood and environment works against him in his efforts to become a writer.

Buckler emphasizes that David is able to understand the essence of his life and of the community he belongs to, but instead of articulating his thoughts, he escapes into fantasies of success and heroism. In the last part of the novel before *The Epilogue, The Train*, David is inspired to write a story — *Thanks for Listening* (ironically entitled as David has never listened to anyone but himself) when Anna and Toby are visiting him. In this story, David writes about a war not out of his own experience: “He'd never seen a war, but that didn't matter” (260), but out of imagined heroism and so he fails to create images of war. When Toby and Anna unexpectedly arrive home early, surprising David, and Toby begins to read the story, David reacts with shame: “The whole thing seemed unutterably shameful. How could he have put down anything so damned sickly and foolish? War was about as much like that as.... He opened the stove and thrust the papers into the flames” (263-264). David fails to realize his literary potential not because he lacks the qualities of vision, but because of some flaw in his character. This example of David's writing in the

novel demonstrates not only his aptitude as a writer but also tells us about the tragedy when the literary potential of a writer is never realized and we are only left with the vision of an artist whose attempts to capture his thoughts in words are fruitless. The tragedy of David's artistic failure is only overshadowed by a greater tragedy of his human isolation.

Buckler defines his characters through their modes of perception and thought and divides them into two groups: articulate and inarticulate. David's thoughts about himself and the world reveal him to be articulate, but Martha, Joseph, and Chris's are accurately depicted as being inarticulate. Martha and Joseph are inarticulate but whole. Martha is associated in the novel with her home: "The kitchen was the perimeter of Martha's whole life.... She thought the slow thoughts that come and go silently when you are working alone, without speech" (23). Joseph's is identified with the land, and his "life beat was no less varied than Martha's for being inarticulate" (25). Joseph's thoughts were not "word shaped and clear, but he felt the earth he owned contained in the touch of his feet" (115). Martha also felt: "... without a word-shaped thought, the same commitment as he. As if it were a garden they had planted together" (115). Joseph and Martha do not even feel the need to speak to each other: "Speech broke, rather than forged, the quiet contract between them" (126). They do not depend on words for their experience; understanding between them is immediate. They seem to live in a kind of Garden of Eden. But this idyllic picture is ironically undermined when Ellen sees them both "on their knees picking up potatoes in the acre field. Soundless with distance they looked as if they were praying" (125). Buckler, however, illustrates that their idyllic life is not immune from destruction by the outside world. When Rachel Gorman, the town's malicious gossip, tells Martha that Bess, the



town 'scarlet' woman, has been "chinnin up to Joseph" (38), her peaceful world is shattered. When Joseph suggests they should share the pig they are butchering with Bess, Martha's jealousy makes her retreat into herself. Martha alienates and succumbs herself to speechlessness instead of communicating her fears to Joseph: "Her mind ceased to work sensibly before she could examine the cause and discard it. She felt the instant sense of isolation, forsakenness. Her perceptions converged inwards. The fascination settled on her like a weight" (212). After Joseph's death, Martha is described as looking "as if verbs had lost their meaning, because the only language that beat in her was description (of one thing), spoken in the heartless key of the wind" (225). Bruce MacDonald gives the following interpretation of Buckler's metaphor:

Verbs lost their meaning because verbs are actions which carry one forward in time, but Martha has stopped moving forward.... She is the victim of a double isolation — the isolation of being unable to articulate, of having destroyed the major bond of communication which took her beyond herself, and the isolation which results from her inability to move forward in time and so set up new relationships. (205)

Chris becomes isolated in his own way, because he realizes too late that what he receives through his relationship with Charlotte is not worth the "dinging at him that seemed to come up every time, with her" (116). Once the mystery of his sexual experience has disappeared and Chris is trapped into marrying Charlotte, because of her pregnancy, he too retreats into a world of silence. Chris's fall is conveyed through the image of the apple, an edenic illusion: [Chris] "reached down into the apple barrel. The apple was wilted and

half rotten, but he bit into it and chewed in the same propulsive and ludicrous way” (206). The relationship between Chris and Charlotte is described in animal terms; they both try to articulate their relationship but they cannot go beyond the physical: “Speech between them was always halting. It was as if they thought in one language but had to speak in another, choosing only those words their clumsy mastery of the second language could translate” (48). The relationship between Chris and Charlotte is given in sharp contrast to that between David and Effie. The relationship between David and Effie is romantic; it begins in the novel with the shared secret of the words of the school play, for them “The word ‘marry’ filled them both. It was like a *place* — a place waiting for you when you get older. It was like a house. You could go in and close the door. The lamp would not flicker in any breeze” (47).

As with Joseph and Martha, Chris and Charlotte, Buckler reveals the theme of human isolation through Anna. Buckler shows her isolation through her interaction with her husband Toby on the day before he leaves for his ship. Through the landscape and time of year, “Indian Summer”, Buckler gives us a picture of their moments of suspended time: “The first grey days of November were past, when the earth lay defeated and colourless and old; and today it was suddenly warm again. Not the sad October warmth, the pale gold hanging in the air of the gently dying afternoons, but like the hopeful spring warmth again. It was Indian Summer” (264). But Anna understands that this time is as fleeting as Indian Summer: “The time was going fast now, and there was no way to stop it. It was going so fast she couldn’t think” (270). Anna has a presentiment that Toby will die at sea. Like Martha, Anna realizes too the irretrievable loss of time when she does not fully

communicate with Toby. The lost moments of sharing her fear and love leave her full of pain. When they return home and Toby learns he must leave the next morning “she put her hands on his face and her mouth hurt, because she knew that after tomorrow she would never see his face again” (272). She feels desperation at the cruelty of the movement of events to separation, death, and isolation.

*The Prologue* introduces the structure of the novel and foreshadows the novel’s content and themes, *The Epilogue* is the climatic culmination of the novel’s action. Originally, Buckler wanted *The Epilogue* to begin the novel, but for obvious thematic reasons, he decided to divide it into two parts, thus framing the novel. *The Epilogue* refers to the same day as *the Prologue*, as suggested by the repetition of the last lines of *The Prologue* at the beginning of *The Epilogue*. The scene of Ellen weaving rags into her rug, recalling past moments that are associated with the torn clothes she uses for her rug, and David looking out of the window, refusing to communicate with Ellen, is exactly the same. Also repeated from *The Prologue* is the last line Ellen utters after David leaves their home: “David was here. Where was David?” (281) It is at this point in *The Epilogue* that the story progresses, drawing attention to that fact that David’s present and future are shaped by his past. Throughout the novel, it has been emphasized that the mountain is associated with the moments of David’s imaginative transcendence, yet it is also linked to his self-imposed isolation, leading eventually to his artistic sterility. Before David ascends the mountain, the frozen landscape reflects David’s mind and prefigures the image of his final end. His meeting with Steve, a character who typifies the region’s rural locale, also connects his past to his present and future. For all Steve’s limitations, he realizes David’s

strange isolation and talent: “Queer bugger ... Comic duck ... Smart bugger. Smart as hell. God, that thing could spell in school.... And figures.... And books.... Funny it never got him nowheres” (284). This meeting with Steve occurring exactly before David climbs the mountain indicates that his unachieved potential results from his fear of failure. It also foreshadows that David’s alienation from the valley and his community will not help him to overcome it. The novel’s *Epilogue* is entitled *The Mountain*, implying transcendence and vision. Yet, the mountain has already become associated with human isolation in Joseph’s death and Anna’s realization; David’s climb up the mountain portrays the consequences of human isolation, especially in relation to the artist. Though David seems to be portrayed as a poet seeking to realize his artistic potential, it is rather doubtful that he will realize it. In the valley, David’s divided personality leads him to isolation from his community. Yet his creative thoughts of his life in the valley are not rooted in reality, they are also not bound by time. In *Survival*, Margaret Atwood defines David Canaan as a failed artist, emphasizing that his name suggests that he should be a “redeemer” to his people, redeeming their ordinary lives through his artistic vision (186). David’s people are unredeemed because they have no language to articulate their thoughts and emotions. David Canaan fails to give voice to his community. As Douglas Barbour asserts:

For it seems to me that one of the most important aspects of *The Mountain and the Valley* is that, in it, Buckler successfully does what David conspicuously fails to do while showing us, with precision and clarity, why David fails. That failure is not ordained by the community but by something inside David: it is not the inevitable outcome of a life lived in a

small town in some region of Canada so much as the inevitable outcome of a particular approach to life which Buckler investigates throughout the novel. (67)

Buckler is David's antithesis, because he has written the novel David has failed to write, he has found the language David has failed to find. Throughout the novel, Ellen as a rural artist is also depicted as his antithesis. Through her rugmaking, Ellen gives form to the lives of the Canaan family as David never does. It is also underlined that her productivity as an artist and more importantly as a person lies in her ability to remain part of the community, communicate with others and be content with her life. She is shown as being unselfish in her relation to people and being compassionate to them. In Ellen's seemingly simple rural activity of rugmaking, Buckler embodies some of the most subtle insights of his novel. Accepting her life as it is, she makes her rug out of torn clothes representing past moments of human experience. By rendering local experience in her art, she transforms the abstract time into the concrete actuality. Symbolically in *The Epilogue*, Ellen's art proves David's inability to overcome his flaws and isolation. Interestingly enough, while David is on the mountain proclaiming that he will write the novel of perfection, redeeming his past actions by merging life with art, Ellen below in the valley is finishing the rug she began in *The Prologue*.

By focusing on the Canaan family, Buckler shows that human isolation can result from a lack of communication and lead to irrevocable consequences. He reveals his community to be a microcosm of the larger world by discussing universal aspects of life in

the particularities of time, place and people. Buckler portrays David as a failed artist not because of the limitations of his environment but because of his own human flaws.

Thus, we can see that David is still willing to use his artistic potential to articulate the thoughts of his people and to speak to them with full understanding but instead, he abuses his talent using language and his artistic gifts to withdraw himself into internal monologue and eventually silence. He isolates himself from real life and real people in the valley in search of transcendence through a meta-language contrasting the language of real people. In Barbara Pell's words, "Too often he uses his gift to assert superiority or to escape reality. And when faced with an inevitable conflict between imagination and reality, he habitually reacts by using his mind to flee into fantasy or to revenge himself on others" (28).

The central character of *Rockbound*, David Jung, is also the most isolated individual in his community. At the age of eighteen David comes to his uncle Uriah Jung and demands his inheritance and a plot of land. Uriah does not give him either his inheritance or land but accepts him as a sharesman on a month's probation, thinking that David will fail to meet his rigid standards. When David stands the probation, Uriah and his family reluctantly accept him. From the very first days of his life and work on Rockbound David feels isolated; even after his forced marriage to Tamar, he feels desperately lonely among the Jungs. After Tamar's death in childbirth and Gershom's departure to keep the light on the Barren Island, David feels more lonely than ever. David is always an outsider in the community, unwilling to participate in the never-ending war between the Krauses and the Jungs. He cannot understand the necessity of this struggle

when they all have to fight against the violent Atlantic Ocean. When Mary Dauphiny comes to Rockbound as a teacher of the first school on the island, David, together with young Gershom Born and Casper Jung, becomes a rival for her. It is in this very part of the novel that David becomes rather an observer than a participant in the events on Rockbound. If David Jung realizes that his inability to belong satisfactorily to his community because of the complexities within the community relationships, David Canaan estranges himself from the community, escaping from real life and real people to his world of dreams and fantasies. David Jung is always fighting against the circumstances, whereas David Canaan chooses to succumb to the circumstances and pressures existing in his community. As we have seen, David Jung is isolated in his community more by circumstances than by choice, whereas David Canaan, deliberately distancing himself from his family and his community, imposes this isolation himself.

## Chapter Five: Linguistic Analysis

*The Mountain and the Valley* is worth analyzing from the linguistic perspective because it is in this particular novel that Buckler attempts to give a literary representation of the Nova Scotian dialect. Born and raised in the province himself, Buckler gives a portrayal of Nova Scotian speech in the years preceding the Second World War. He seems to have captured the subtle peculiarities of Nova Scotian speech.

In the novel, no systematic orthographical representation of Nova Scotian pronunciation is given, but rather a series of deviations from standard English which we can interpret as the representative of this dialect. Nova Scotian speech is notable for its peculiar vowel sounds. In the editors' introduction to A. Murray Kinloch's article "The Vowel Phonemes of Halifax and General Canadian English," Lilian Falk and Margaret Harry quote the impressions of a Californian writer and performing musician J.B. Grant from *The Nova Scotian* (21 September, 1985), who notes the following peculiarity of Nova Scotian speech: "[the] manner of expressing agreement by saying "yuh" on the inbreath — a small gasp of being in accord" (6).

Falk and Harry add that when uttered by itself, the word *no* is just as frequently accompanied by a sharp inbreath. This very distinctive feature of the Nova Scotian dialect seems to be reflected in Buckler's novel:

1. "Do you want me to git out and give you a push?" Joseph said. "*Naw*," Toby said, "she'll go through that all right." (179)



2. “What happened?” she said. “ Did you get too fresh with them or something?” He looked surprised.” “*Naah*,” he said. “You know me.” (238)

According to Grant, in the word *about*, the diphthong “ou” ‘sounds like a cross between “a boat” and “a boot”’ (6). In the above spellings of *no*, the same diphthong “ou” might be represented.

Like other Canadians, Nova Scotians have a characteristic way of actualizing the upgliding diphthongs /aʊ/, /aɪ/ and /ɔɪ/ (Avis 64). By spelling the word *tenderloin* [ɔɪ] as *tenderline* [aɪ] (64) Buckler might have attempted to indicate this peculiar way of actualizing diphthong /ɔɪ/. This diphthong seems to be similar to the Nova Scotian way of pronunciation of the word *boy* as [baɪ] (Kinloch 22).

The word *got* is spelled as *gut* (212-13) and *don't know* as *dunno* (238) respectively to indicate that the Nova Scotian rounded vowel /ɒ/ shows no checked vowel phonemes at all between /ɑ/ and rounded /ɔ/ compared to General Canadian. As Walter Avis remarks at this point, “Most Canadians ... no longer make a distinction between /ɔ/ and /ɑ/ in such pairs as *caught* and *cot*, *naughty* and *knotty* which have contrasting vowels in most varieties of American and British English” (64).

The word *scared* is spelled as *scairt* (27 and 139) to show the intervocalic *r* which is preserved in Nova Scotian dialects before consonants and final, either as weak alveolar fricative or a retroflex fricative (Emeneau 44).

Walter Avis also remarks that “Canadians have an odd habit of saying ‘eh?’ (that is [e] with a question intonation) instead of ‘what?’ when asking for something to be

repeated, or inviting an answer, as in ‘That’s a nice-looking girl, eh?’ or ‘So you think there’s nothing to worry about, eh?’” (63)

As shown in the examples below, *eh* is also retained in the Nova Scotian speech:

1. Anna, you and I and Dave get in front, and your mother and father and Chris in the back ... *eh?* (177)
2. The boy, the son, his own age, said, “Temperamental, *eh?*” as to a friend. (231)

Words such as *ate* and *by* are spelled as *et* (204) and *be* (162) to show that the diphthong [eɪ] is reduced to monophthong [e] and [aɪ] to [i] accordingly.

Words such as *for*, *your*, *or* are spelled as *fer* (204), *yer* (?) and *er* (204) to show the change of [ɔ] to neutral [ə].

Along with the phonological peculiarities of the Nova Scotian dialect, we come across numerous dialect words both in the dialogue and narrative of the novel. Examples are: *pie social*, *frolic*, *molasses*, *raccoon*, and *larrigan*:

1. At a *pie social* or a tea meeting they spent as freely as if the money were easy-come town-people’s money. (125)
2. But when they teased Mark at the wood-splitting *frolics* about his back getting weak.... (48)
3. And the faces of men at the *frolic*.... (295)
4. “Better ask her how she’s off for wood,” he said. “Maybe we would git her up a *frolic*.” (50)
5. Charlotte got herself some bread and *molasses* and a cup of milk. (49)

6. Oh, I did have a little cold, but Mother put me to bed and put some *raccoon* oil on my chest. I am all right now. (148)
7. I remember the last time I saw Spurge, he was comin up from the barn with them old cutdown *larrigans* on. (42)
8. And then his skates were off, and he was walking back up the hill in his *larrigans*. (73)
9. The thought of the mountain went as lint-grey as the toes of his *larrigans* in November slush. (145)

In order to find out what these words mean we consulted such specialized dictionaries as *Oxford Canadian English Dictionary* (OCED) and *the Dictionary of Canadianisms on Historical Principles* (DC). They give the following definitions to these words:

- *pie social* ‘a social event to which women bring pies to sell to raise money for some charitable purpose’
- *frolie* ‘a neighborly gathering for various kinds of work, often followed by a party’
- *molasses* ‘a syrup made from the sap of certain maple trees, especially the sugar maple’
- *raccoon* ‘the common North American species of *Procyon lotor*, a grayish-brown furry animal with a bushy tail and a sharp snout’
- *larrigan* ‘a type of moccasin of oiltanned cowhide having uppers reaching almost to the knees and, usually, flexible soles’

In the DC, all the above words are marked as Canadianisms. Words pertaining specifically to Nova Scotia occur in the novel very rarely. The word *fungy* is probably the only Novascotianism. According to DC, *fungy* ‘a kind of deep blueberry pie’, also spelled *fungee*, is widely used in Nova Scotia, whereas the word *grunt* ‘a steamed pudding or dumpling made with small fruits, such as blueberries or huckleberries’ is preferred in the rest of the Maritimes: “They never made the blueberries into a *fungy*, as Mrs Canaan did — they just stewed them” (49).

Among other dialect words, we note words peculiar to North American usage. These words mostly refer to plants and trees. They are:

- *butternut* ‘the white walnut tree, *Juglans cinerea*, or its wood’
- *huckleberry* ‘any of various low-growing North American shrubs, esp. of the genus *Gaylussacia*; the blue or black fruit of this plant’
- *pollywog* ‘a tadpole, North American’
- *squawweed* ‘ragwort, *Senecio aureus*’

1. ... the flat black *butternuts* whose meat clove so tightly to the shell that if you ever got one out whole you saved it to the very last. (61)
2. The room was like an island of hush inside the great whispering outside of the ripe fruit on the *huckleberry* bushes. (290)
3. ... the still yellow smell of the sweet fern or the *huckleberry* or anything your foot crushed. (54)

4. Or, with the other children, when they gathered the slippery *pollywogs* in their hands. (57)

5. She was rubbing the soft knobs of a *squawweed* blossom against her chin. (109)

In the novel, both real place names (*Port Royal*, *Halifax*) and a fictional name (*Entremont*) appear.

Giving an overview of Canadian English, Morton Bloomfield points out that Canadian English in general, and Maritime English in particular is a development of the American speech brought over to Canada by Loyalist settlers in the later part of the eighteenth century, and the early nineteenth (19).

As might be expected, there should be numerous features of American speech in the Nova Scotian dialect. In Buckler's dialect, American colloquial pronunciation is reflected in the spellings of the following words: *yeah* (284) for 'yes', *gonna* (104) for 'going to', *gotta* (69) for 'got to', *wanta* (69) for 'want to', *shoul'da* (95) for 'should have', *musta* (38) for 'must have', *oughta* (104) for 'ought to', *lotsa* (99) for 'lots of', *kinda* (146) for 'kind of', *coupla* (257) for 'couple of'.

Among other dialect words we find a number of pure Americanisms, such as *frosting*, *doughnut*, *sneakers*, *garters*, *buckboard*, *dashboard*, *closet*, *tree punks*, *jumper*, *drawers*, and *tote*, not to mention the words *fall* for 'autumn', *store* for 'shop', *fill out* for 'fill in', and *mailman* for 'postman'. The following definitions are given in COD:

- *frosting* 'hard sugar on the top of a cake'

- *doughnut* ‘a small spongy cake of sweetened and deep-fried dough, usually ring shaped, or spherical with jam or ice filling’
- *sneakers* ‘running shoes’
- *garters* ‘suspenders’
- *leave off* ‘stop/give up’
- *buckboard* ‘a light four-wheeled vehicle guided by a horse’ [especially in the US in the 19th century]
- *tree punks* ‘a substance that will burn without flame used to light fireworks, etc.’
- *jumper* ‘sweater’
- *tote* ‘carry’

Here are some examples of the words’ usage from the novel:

1. There was always food in the pantry, but never anything fancy: no boughten cookies, no *frosting* on the sponge cake, never an orange, except at Christmas. (49)
2. He went back into the house and stood at the table where his mother was mixing *doughnuts*.” (60)
3. He thought of them when he was all alone: when he put on the new *sneakers* with the black rubber soles so shining he could hardly bear to take the first step on the ground. (58)

4. David put on his sport shirt and the brand new white *sneakers* right after dinner. (132)
5. One of the *garters* that pinned to his waist was under the bed. (20)
6. "I think I'll *leave off* this old woollen shirt," he said. (20)
7. The *buckboard* was broken, so this year they would take two single wagons. (87)
8. And one day Lydia Comeau took the priest from Halifax into the front room to show her collection of *tree punks*. (92)
9. ... the sun was so warm she took off the *jumper* of Joseph's she'd slipped over her shoulders, and lay it on the pole bridge. (221)
10. "You crazy ..." she said, smiling at him indulgently, "*toting* that doll to me all the way from Newfoundland!" (237)

As Walter Avis remarks, in recent years, there have been indications that the American spelled forms are becoming more acceptable and, consequently, more commonly used in Canada (67). Being part of Canadian English, Nova Scotian English is also conditioned to American spelling. In Buckler's dialect, we note *sled* (68) for *sledge*, *snicker* (144) for *snigger*. It is also worth while mentioning that the characters make frequent use of the ubiquitous phrase *I guess*. Colloquial American English words like *stuff*, *kind of*, *sort of*, *some* are widely used by Novascotians:

1. Yeh, I *guess* she oughta last me out. (120)
2. He made me try out all these fancy lipsticks and *stuff*. (239)

3. “Aw, you wouldn’t know if I told you,” he said. “She’s *kind of* a dope.” (242)
4. “Isn’t it *some* day?” Martha said. (36)
5. “It’s *some* price.” Martha said. (124)
6. There is *a sort of* haze about it. (267)

Buckler has not confined himself to the representation of Nova Scotian dialect in the novel. Along with the peculiarities of Nova Scotian speech, a number of features of non-standard English are indicated. Buckler also introduces the -g dropping phenomenon in -ing forms of verbs, nouns and pronouns, e.g. *stickin* (27), *plantin* (36), *mendin* (42), *swearin* (69), *showin* (139), *liftin* (163), *cuttin* (207), *leavin* (207), *mornin* (36), *nothin* (37), *somethin* (63).

Together with the pronunciation features of the Nova Scotian dialect, non-standard pronunciation features are shown, e.g. *kittle* (108) for *kettle*, *yit* (187) for *yet*, *agin* (108) for *again*, *yistiddy* (191) for *yesterday*. We also note *set* (36) for *sit*, *settin* (146) for *sitting*.

Examples of eye-dialect like *sez* (38) for ‘says’ are extremely rare.

Contrary to Day, Buckler does not heavily rely on the representation of non-standard grammar. In Buckler’s dialect, *hissself* (40) for *himself* is probably the only example of regularization of reflexive pronouns, although there are several examples of extension of object forms to demonstratives, e.g. *them places* (32), *them frames* (38), *them larrigans* (42), *them things* (186), *them kids* (186).



We also note the use of non-standard grammatical structures involving aspects of the verb phrase. Simple Past is used for the Perfect form, e.g. “I just fixed it” (16), or bare root is used for Simple Past, e.g. “I give em to her last week” (71), or the auxiliary verb is omitted, as in the following sentences:

1. “I’d liked to heard to her.” — Charlotte said. (96)
2. I bin thinkin. (116)
3. Oh, you stinkin old bitch! (198)

A number of features of non-standard syntax are indicated, e.g. no agreement is observed between the pronoun and the noun: *much nights* (129), *these Monday* (144), and complications and irregularities in subject-verb agreement are eliminated:

1. I hope Dave don’t forget it. (207)
2. ... all the trees was trimmed. (21)
3. “We was goin to the top of the mountain,” Chris said. (175)

In the characters’ speech, marking of the negative occurs on the auxiliary verb and the indefinite following the verb or the auxiliary verb and the noun:

1. “I *don’t* see *nothin* wrong with the woman,” Joseph said. (50)
2. She *won’t* say *nothin*. (99)
3. It *didn’t* amount to *nothin*. (36)
4. “We *don’t* need *no ladder*,” David said. (192)
5. “He said she *wouldn’t* have to do *no work*,” Joseph said. (130)

The widespread non-standard English form *ain't* is also introduced into Buckler's dialect. *Ain't* is used as the negative present tense contracted form of the verb *to be* in negative, interrogative and exclamatory sentences:

1. Oh, it *ain't* too late. (99)
2. No, I *ain't* scared. (146)
3. It's hard, child, *ain't* it? (50)
4. *Ain't* that somethin! (179)

Along with features of the Nova Scotian dialect and general non-standard English, a number of features of colloquial English are incorporated in Buckler's dialect. Some letters are omitted and an apostrophe is used between the words or even within a word to suggest the actual flow and rhythm of colloquial speech, e.g. *more'n* (36) is used for 'more than', *make'em* (37) for 'make them', *G'way* (105) for 'go away', *d'ya* (123) for 'do you', *gimme* (104) for 'give me'.

We note numerous colloquial words and expressions that strengthen the colloquial impression of the dialect, e.g. *belly-flapper* from *belly flop* 'a dive into water in which the body lands with the belly flat on the water', *sawney* 'a spongy fellow who doesn't stand up for his own rights':

1. Look, fuhllas, I'm gonna do a *belly-flapper*, look. (104)
2. Letting a woman make a goddam *sawney* out of me. (218)

Such colloquial words and expressions as *wherewithall* 'the necessary means, especially money', *to fib* 'to tell small unimportant lie', *stubby* 'short and thick', *cranky* 'bad-tempered', *hanker* 'to have a strong wish for', *smut* 'morally offensive books,

stories, talks, etc.’ are masterfully incorporated into the characters’ speech to reinforce the colloquial impression of the dialect:

1. She had small *wherewithall* to make beauty with. (23)
2. They say she *fibbs*, you know. (39)
3. Ben was a spry *stubby* man. (183)
4. I guess we were both tired and *cranky*. (180)
5. Why he always *hankers* so to git away on that drive, I don’t know. (37)
6. Suddenly he despised Ben’s sly *smut*. (187)

In the characters’ speech, we frequently note such abusive forms of address as *bastard*, *bitch*, *bugger*, expletives *goddam*, *hell*:

1. “Dave, you old *bugger*?” Steve said. (?)
2. “You sly old *bastard*!” Snook said. (105)
3. “Aw, *shit*, she can’t hear,” Mike said. (105)
4. “Shut your *goddam* mouth!” David shouted. (112)
5. “Oh, go to *hell*!” David shouted. (165)

Needless to say that the above mentioned Canadianisms are loanwords from Native American languages, French, Dutch, and Portuguese. Some of these loanwords became obscured as their form changed in the process of borrowing and subsequent adaptation. According to OED and DC, the word *raccoon* comes from Virginia Algonquian *aroughcun*, *fungee* originates from French *fonger* meaning ‘to blot up’, *frolie* comes from Dutch *vrolijk* in which *vro* means ‘glad’ and *lijk* is equivalent to suffix *-ly*,

*molasses* from Portuguese *melaco*, *swale* from Norse *svalr* 'cool' and so on. As we can see, the history of Canadian English is linked to Canadian history itself.

The treatment of place names also provides some points of interest. Buckler uses real place names of the province, except for the French name of the fictional town *Entremont*. *Entremont* implies that the main character David Canaan is enclosed between two mountains. Within this small microcosm, the mountains become symbolic of David's inability to master new heights of his individuality, as he never ventures outside of the valley, and when he does finally reach the top of the mountain, he dies.

Buckler leaves the capital of the province unchanged. According to OCED, *Halifax* was not named after the town in England but after George Montagu Dunk, second Earl of Halifax, who was the president of the Board of Trade from 1748 to 1761, the period of Halifax's foundation.

The origin of such place names as *Port Royal*, *Annapolis Valley* provide some points of interest. In the novel, Buckler uses *Port Royal*. According to OCED, *Port Royal* is the original name of the French settlement; later, it was renamed *Annapolis Royal* after England's Queen Anne. *Annapolis* consists of two names *Anna* and *polis* meaning 'city' in Greek.

The treatment of family names also provides some points of interest. Barbara Pell notes the autobiographical roots of the novel, and Young traces the connections between Buckler's grandfather (Joseph), grandmother (Ellen), father (Appleton), mother (Mary), and sister (Mona) and their fictional counterparts with similar or transposed names (23). Some names in the novel suggest an obvious symbolism, though ironic. The main

character of the novel bears a biblical name, but David does not become the poet-king nor does he lead his people into *Canaan*. Like Moses, he dies on the top of the mountain before reaching the promised land. David dies at approximately the same age as Christ died. If Christopher is the 'Christ-bearer', carrying his brother into the house after his fall, it is David who wears the mark of Cain for killing his relationship with his brother. Joseph can be his father, but his mother is Martha in the kitchen, not Mary listening to Jesus.

## Chapter Six: Sociolinguistic Analysis

### 1. *Regional Differences*

In *Rockbound*, lexical features serve as primary indicators of Lunenburg Dutch, whereas in *The Mountain and the Valley*, it is phonological features that are primary sources of the Nova Scotian dialect.

The following spelling changes are introduced to represent distinctive phonological features of the Nova Scotian dialect:

1. The word *No* is spelled as *Naw* (179) and *Naah* (238) to convey that in the Nova Scotian speech, when uttered by itself it is just as frequently accompanied by a sharp inbreath.
2. The word *tenderloin* [ɔɪ] is changed into *tenderline* (204) [aɪ] to indicate that Nova Scotians have a characteristic way of actualizing the upgliding diphthong /ɔɪ/.
3. The letter *u* is used instead of *o* in the words *gut* (212) and *dunno* (238) for *got* and *don't know* to indicate that the Nova Scotian rounded vowel /ɒ/ shows no checked vowel phoneme at all between /a/ and rounded /ɔ/ compared to General Canadian.
4. The word *scared* is spelled as *scairt* (27) to show that the intervocalic *r* is preserved in the Nova Scotian dialects before consonants and final either as weak alveolar fricative or a retroflex fricative.

The word *fungy* is probably the only lexical feature that Buckler uses in this particular novel to mark his dialect as regional. *Fungy* ‘a kind of deep blueberry pie’ (also spelled as *fungee*), is widely used in Nova Scotia, whereas, the word *grunt* is preferred in the rest of the Maritimes.

## 2. Gender Differences

A number of features of stereotypical male speech have been observed. In the novel, male characters tend to raise certain male topics in same-sex conversations, e.g. such taboo topics as sex, women. They make frequent use of male words and expressions, e.g. taboo or forceful slang items. Their speech is characterized by mannerisms, e.g. masculine jokes and humour, backslapping.

The following extracts from the novel exemplify stereotypical masculine jokes and humour:

1. They teased him. (“I guess Dave’s been eatin eggs, the way he’d bin shinin around Effie lately”, and he teased back “”Yeah? Well, tell em about the time you struck a double yolk and you know who got her petticoat slit from asshole to appetite.”) (104)
2. The busy-eyed young doctors glanced at the naked men as if they were an irritating accumulation of data to be sorted and filed. The other two men made clumsy jokes between themselves about their nakedness — for the doctors’ benefit. The doctors joked with each other; the men’s jokes they might not have heard.

One man glanced down at himself.

“I wonder,” he said, “if they could give a fuhlla anything to make this thing grow.”

“I wish they could,” David said. “In cold weather mine shrinks so I’m always getting it caught in the buttonhole of my drawers.” (246)

3. “God, it’s swell back here,” he said. “So darned quiet.” ... Then he added, a little self-consciously, as adult men do when they first joke together about women, “Fair place to bring a girl, eh?”

A grin came bold out of lurking, into David’s eyes. He nodded.

“Yeh. Wouldn’t do her a helluva lot of good to yell for mother back here, would it?” (255)

A pig-butcher scene might best serve as an example of a stereotypical conversation between working-class men. David’s father Joseph engages his neighbours Steve and Ben to help him to slaughter the pig. Lengthy, monotonous, and stale conversations are introduced to show what an average rural working-class man might talk about:

“Look, Joe,” Ben said, because it was *not* his pig and because it was Ben, “if that pig don’t go two seventy-five, two-ninety, I’m a fool.”

“She ain’t comin on, is she, Joe?” Steve said. “She looks kinda red back there.”

“Steve shouldn’t be looking at things like that,” Ben said. “He’s too young.”



“Steve’s been lookin so much at them things lately,” David said, “he’s sunburnt.” (185)

While waiting to slaughter the pig they amuse each other by extremely embarrassing stories and jokes. As the author rightfully notes, “With work at the barn every single remark seemed to be watched for the possibility of ringing a sexual twist on it” (185):

“Well, sir,” Ben was saying, “here she was with her dress caught up in the door latch and all you could see was these big letters on her drawers — SUPERTTEST LAYING MESH. It was one of his “stories.” They’d heard it before, but they all laughed.” (185)

As widely recognized, laughter plays a special role in the construction of a collaborative floor and signals solidarity between men. In fact, it results from the sense of shared experience. Graphical changes are introduced to convey loud laughter of these men: “Ha, haaaaaaa?” Ben drew out the last ‘haaaa’ in long inquisitive wail” (185).

As we can infer from the talks between them, friendship and male solidarity (in the author’s words, “man-togetherness” (256)) are shown through what seems like a competitive talk filled with insults, boasts, embarrassing jokes and stories. David is shown as a leader of the group. Surprisingly enough, he seems to be verbally more skilled in the competitive and cooperative male style of conversation than other male characters: “Go ahead,” David said. “There’s nothin there. Why don’t you slash a piece off that old gut-ranger of yours ... it’s gonna slap your knee one o’ these days” (186). David is portrayed as the one who can even unite men into a laughing group, the one “who could

twist Freem's phrasing to make a story out of a fact" (186). He is the one to make a dirty joke about Bess but "He felt a stab of betrayal, the minute he spoke about Bess like that. Suddenly he despised Ben's sly smut. But he couldn't help saying what he did — not if it made them laugh" (187).

In the speech of male characters, we note a number of words and expressions of derisive character, e.g. such taboo and forceful slang words and expressions as *gut-ranger* 'male sex organ' (186), *mus'ntouchit* 'female sex organ' (100), *balls* 'testicles' (101), *flannel* 'hair on one's chest' (145), *to drain potatoes* 'to urinate' (139), *to piss* 'to urinate' (187), *to keep one's jaws shut* 'to keep silent' (50). Their use proves the cultural stereotype that men's speech is much coarser than women's speech.

According to Vivian de Klerk, "In Western cultures, the stereotypical powerful speech is portrayed by the assertion of dominance, interruption, challenging, disputing and being direct. This kind of 'high intensity' language, by definition, subsumes usage of expletives" (145). Expletives are normally used with the intention to break the norms, to shock, to show disrespect for authority, or to be witty and humorous. Thus, it is no wonder to observe numerous expletives in the speech of male characters. These are words related to Christian religion (*goddam*, *hell*), opposite sex (*bitch*), excretion (*shit*), profanity and obscenity words (*bastard*, *bugger*, *fuhllas*, *goddam snot*).

These expletives perform emotive and expressive functions in the speech of male characters. Especially often they are used by them to express violent feelings:

1. "Oh, go to *hell*!" David shouted. (165)
2. "Shut your *goddam* mouth!" David shouted. (112)

3. "Oh, you stinkin old *bitch*!" David screamed. (198)

Occasionally, the expletives are used by male characters through sheer habit as part of their language, out of frustration or lack of alternative means of expression:

1. Ruben said, "Now, Freem, don't be so *goddam* touchy! We never meant nothin by it." (186)
2. "*Hell*," Chris said, "let's throw her and stick her. There's enough of us here." (188)
3. "*Hell*," Joseph said. "Was they another one there?" (159)
4. "Aw, *shit*, she can't hear," Mike said. (105)

A number of features of stereotypical female speech have been observed. Female characters tend to raise female topics in same-sex conversations, e.g. fashion, cooking, decorating. Female characters tend to make use of female words and expressions, e.g. euphemisms, empty adjectives, exaggerated speech forms. Their speech is characterized by mannerisms, e.g. heightened pitch and wide pitch fluctuations.

As Sally Johnson and Frank Finlay point out, "Gossip is seen as an intrinsic part of the female subculture. Since women are speaking together in all-female groups, seemingly uninhibited by the presence of men.... Gossip is one which is typical of women in both form and function" (131). Thus, it is no wonder to observe this feature in the speech of female characters in the novel. Rachel Gorman, the town's notorious gossip, comes to Martha to tell her that Bess, the town "scarlet" woman, has been "chinnin up" to her husband, and she comes to Martha again to tell her that Chris

impregnated Charlotte. In these two scenes, Rachel's speech is shown as a stereotypical female speech:

1. "But she *chins up* to em, and what can they do? Did you see her *chinnin up* to Joseph after service the other night? And after shoutin the hymns louder'n anyone! I knew Joseph didn't *want* to have anything to do with her, but she kept *chinnin up* to him, he had to be civil, I suppose."  
(38)

2. "I musta bin blind," Rachel went on, "to ever allowed it. I don't know what I was thinkin about. But there, I thought I could trust him [Chris]. I thought he was a good boy." (197)

In the talks between female characters of the novel, especially between Rachel and Martha, such female topics of conversations as clothes, decorating, their children and family are raised. The topics about their family are sensitive in some ways and arouse strong feelings in people. Here are some examples of female speech from the novel:

1. "I ran into Jack Newlin yesterday, " she [Anna] said. "What do you suppose he was doing? Getting a Christmas present for Sophie! Already, mind you. He made me try out all these fancy *lipsticks* and stuff. We had a barrel of fun. I wish you could have seen the *make-up kit* he got for her."  
(239)

2. "I'll tell you what I run over fer," Rachel said quickly. "I was wonderin if you'd finished with the *quiltin' frames*." (38)

3. “Well now, Rachel, “ she [Martha] said, “I don’t know whether to believe all the stories or not. I couldn’t say *I* ever saw anything out of the way with Bess, myself. She’s got that manner with her, I know, but I suppose she can’t help it. She’s offhand like that with everyone.” (38)

In Rachel’s speech, we note euphemisms such as *to lead astray* ‘lead into error or sin’, *skin out* ‘naked’:

1. She told me it was you, and I know she was tellin the truth. She might get *led astray*, poor child, but I know she won’t *lie*. (198)
2. I ain’t got nothin agin *you*, Martha. Maybe you know nothin about it, I don’t know. I *saw* him *skin out*. (197)

Repetition, especially syntactic repetition, appears frequently in Rachel’s speech. The exact repetition of particular parts of the sentence serves to emphasize the point Rachel is making.

1. “*Call him*,” Rachel said. “*Call him*. I want you to hear everything that’s said, Martha.” (197)
2. “*I blame myself*,” Rachel intoned, ignoring him still. “*I blame myself*.”
3. “Yes, *shield* him,” Rachel said, “*shield* him. You’ve always *shielded* em all. I hate to say this, I know you got sickness in the house, Martha, but...” (198)

Compared to men, women are seen to make more frequent expression of their emotions, e.g. love, grief, anger, indignation, etc. Compared to other female characters’

speech, the speech of Rachel Gorman is emotionally charged, thus, it is quite natural to find intensifiers, exaggerations, empty adjectives and exclamations in it:

1. “When I have anything to say I say it *right* to their face.” (197)
2. “I suppose I am *foolish*,” she smiled her beginning-of-a-smile-“but I’d be worried *sick*, if I was you.” (36)
3. I don’t know *where Pete Delahunt’s eyes are!*” (38)
4. “I musta bin *blind*,” Rachel went on, “to ever allowed it.” (197)
5. I worked and I slaved ... and now you’ve ruined her. You are *as cruel as the grave*. (197)

### 3. *Age Differences*

The Canaan family is represented by members of different age groups, ranging from the oldest characters (Ellen, then middle-aged Joseph, Martha and Rachel) to younger characters (David, Anna, Chris).

Ellen, Martha and Joseph speak so rarely that it is almost impossible to observe any markers of age in their speech. However, we note that the oldest character in the novel, Ellen, tends to talk about former times (she tells Anna a story about her youthful romance with a sailor), whereas the younger characters of the novel tend to raise new topics in their speech and speak about current events.

As widely recognized, young people make abundant use of slang items in comparison with old people. Thus, we observe that younger characters make frequent use of slang items in their speech, particularly in in-group conversations:

1. "He smiled then, the good quick way. "*No kidding*," he said, "would you go? I'll fix it up with Faye." (209)
2. He whispered to Charlotte, "Let's go fer a walk after this one, and *cool off*." (116)
3. "I think I'll *leave off* this old woollen shirt," he said. (20)

It is emphasized throughout the novel that David is an 'insecure' teenager, then an 'insecure' man, and a sense of belonging to some group, especially a male group, is important to him; probably that is why particularly his speech abounds in slang expressions and expletives.

We will leave aside David's speech because Laurie Ricou has fully analyzed David's speech. According to Ricou, David's speech "contains frequent markers of the child's sensibility" (60). No differentiation is made between visual, auditory and tactile sensations by infants, and this quality is reflected in David's speech. David's style shows not only the child's language but what is more important, a child's understanding.

#### **4. Educational Differences**

As already discussed in the previous chapter, Buckler defines his characters through their peculiar modes of perception and thought and divides them into two groups — articulate and inarticulate. David's thoughts about himself and the world reveal him to be an articulate person, but the thoughts of other members of the Canaan family (Martha, Joseph, Chris, Anna) and the farming community of the Annapolis Valley reveal them as inarticulate. In Bissell's words:

His family lies beyond the world of imagination and feeling in which he has his being. His father and mother and older brother are wedded to the ancestral ways and the crude, monotonously repeated phrases which serve among them for human communication. The community, moreover, is primitive and unprogressive, and David can find no allies among his daily associates. (11)

Like other people in the Annapolis Valley, the Canaan family value simple physical labour, and their life style is simplistic and unsophisticated. Their isolated life style subsumes these values. The Canaans are fully preoccupied with domestic problems and have no time left to think about the problems of the outside world. As David sees their life both limiting and distancing, he rejects it and deliberately alienates himself from them.

As we have already discussed, in *The Rock* David is shown to be overwhelmed with the limitations of his locale. As he works in the fields with Joseph, moving rocks with oxen, David thinks of his present life and future: "He would grow old, he thought like his father. That's what it would be like: the pace of an ox. Lifting their feet with such horrible patience. No revolt in them" (158). When David realizes what lies beyond the valley and what he is subject to, he feels discontented. Instead of communicating his feelings of dissatisfaction, he wounds his own father: "We exhaust ourselves and then when we're halfway through you decide the goddam block's too short! If you could ever decide anything in advance..." (165). Joseph feels shocked not by David's anger but by



the words he has used. Though Joseph realizes that David possesses words like that but he could never imagine that his own son would ever use them against him.

David's attraction to Toby inevitably isolates him further from his family, who embarrass him with their country manners, inarticulate awkwardness and non-standard English:

1. "Dave," the mailman called, "tell yer mother I'll settle with her fer them berries."

"All right, all right," Oh, why couldn't he shut up about those old berries, in front of Toby!" (134)

2. "He couldn't help the sense of contraction, as if to stop hearing, when his mother said, "Pleased to meet you" instead of "How do you do?" ...

Why did his father have to turn to Chris so soon and say, "That grass's showin brown in the acre field, did ya notice it? We oughta strike that tomorrow"? It sounded private and intrusive. And they knew how to speak grammatically: they noticed when anyone else made mistakes just because he didn't know any better. Why could they never take the trouble to show it?" (138)

Concerning "code switching" between dialect and standard in the novel, it should be pointed out, when David speaks to Joseph, Martha and Chris, his speech does not differ much from the speech of his family or others in the community, but when David speaks to the city boy Toby Richmond or in front of him, he speaks in the alien language of an educated intellectual:

1. "I hope Mother's got the *trapeza* all set," he said.

"Dave," Anna said, "what are you trying to get through you?"

"Got the table set for supper, I mean. I'm studying some Greek books I got from Mr Kendall."

"Oh," Anna said. "Mr Kendall's the minister from Newbridge," she explained to Toby.

"He went to Oxford," David said to Anna. "He said he knew where Grandmother's people's estate was." (136)

2. His glance caromed past theirs, to Toby's. "It's *immaterial* to me," he [David] called back. (144)

When David decides to run away from the village to Halifax, catching a ride with some city people on their way through the valley, he also tries to impress the couple with his language, education and social background. The sophisticated language that David has used to hurt his father he uses now to impress the couple from Halifax:

"What education have you got?" he said abruptly.

"*Matriculation*," David said, "and some college texts I've studied myself."

"Really!" the woman said. "What are you going to do in Halifax? Where are you going to stay?"

"I have a sister there," David said.

"Oh?" She spoke as if Anna were irrelevant. (He thought of Anna as a child, Anna will go where *I* go, he thought fiercely.) [author's italics]

“Has your family *always* lived there?” the man said. [author’s italics]

“Yes” he said. “My grandfather came out first with the governor’s party, when he was quite young ... and then, heaven knows why, came back later and took up a grant of land.” (169)

David realizes that progress is impossible if he decides to stay in the community. David is well aware of the fact that he is a rural dialect speaker despite his education and foreign language studies. Dialect does not allow him to become a member of the urban community that would, to his opinion, permit him growth. For David, life in Halifax is associated with adult experience, education, sophistication, and a better life, but he sees himself forever barred from Halifax possibilities mainly because of his speech.

### 5. *Rural/urban dialect differences*

In the novel, we note lexical items that can be of interest from the point of view of rural/urban dialect opposition.

For example, the rural dialect words *dinner* ‘the noon meal’ and *supper* ‘the evening meal’ are preferred to their urban dialect equivalents *lunch* and *dinner*.

1. The sun slid way past noon, way past *dinner* time. (221)
2. And why, when *dinner* was over, did the pines seem as if they had the little torpor of noonday food in them too? Richard could eat no *supper* that night. (32)

3. When the day's work was done and *supper* over, the kitchen seemed to smile. (23)

The word *boughten* also provides interest from the point of view of rural/urban dialect opposition. In various dictionaries, this item is marked as dialectal and used in reference to purchased as opposed to home-made articles. According to OED, this form (variant of the past participle form of the verb *to buy*) is more current in non-urban than urban dialects. Here are examples of the word's usage in the novel:

1. There was always food in the pantry, but never anything fancy: no *boughten* cookies, no frosting on the sponge cake, never an orange, except at Christmas. (49)
2. That was the first Christmas present they'd ever got for Joseph; a *boughten* sweater. (154)

Throughout Toby's visit, David finds out how difficult for him to speak two different languages at once — the language of the city to Toby and the language of the country to his family. David acts as a kind of interpreter between Toby and his family:

He had to transmute them in the telling. He had to make them discardable as anything but a basis for fun. He knew if Toby found himself alone in the country, it would have no language for him at all. Toby would never understand how the country spoke to him strongest when no one else was there. He had to hide that. (140)

The following conversations between Toby and other characters exemplify the rural and urban dialect differences that David identifies in their speech (*bag/sack*, *toilet/backhouse*):

1. “Hi, Toby,” David said.

“Hi, Dave.”

“*Ain ’t* it hot!” David said. He couldn’t bring out “*isn ’t*,” with Steve standing there.

“Is this your *bag*?” Toby said to Anna.

“*Bag*”! Steve’s eye asked David’s to join in a smirk. David looked away.

Anna turned quickly to Toby. “No,” she said. “Oh, yes, that’s mine.” (133)

2. “How about the fellow in the ox cart?” Toby said to Anna.

“Oh, yes!” Anna exclaimed. “We met Angus — you know how his team’s always right in the middle of the road — laying back on a *sack* of straw.” (“*Sack*”? He felt the little thrust of loss again. They’d always called it “*bag*.” Pronouncing all her “ings” now too.) “He jumped up so quick his pipe fell right out of his mouth into the straw. It was the funniest thing....”

“Did the *sack* catch?” David said.

“It almost,” Anna said. “It looked so darn funny.”

“He certainly thumped that old *sack*,” Toby said. (134-35)

4. “Where’s the *toilet*?” Toby whispered to David in the evening.

“Outside,” David said. “I’ll show you.”

Chris got up too. “I’m just showin Toby the *toilet*,” David whispered. (He felt embarrassed, somehow, using the word “*toilet*” with Chris.) (139)

It is worth while mentioning that some lexical items widely used in rural dialects in the middle of the 20th century might have already gone out of use or are likely to disappear. For example, words like *pie social* in the sense of ‘a social event to which women bring pies to sell to raise money for some charitable purpose’ or *frolic* in the sense of ‘a neighbourly gathering for various kinds of work, often followed by a party’ might disappear in the near future. In a similar way, rapid urbanization of rural life might make such items as *backhouse*, *sawhorse*, *buckboard*, and *larrigan* obsolete.

## 6. *Solidarity in Dialect*

Such features of non-standard English as -g dropping in *-ing* forms, regularization of the reflexive pronoun *himself* for *hisself*, extension of object forms to demonstratives *them places/them things*, absence of agreement between pronoun and noun, subject and verb, multiple negation, shibboleth *ain’t* are all incorporated to mark the dialect as non-standard and associate the Canaan family and the farming community in the Annapolis Valley with a rural working-class group of people. Dialect is used to give a realistic portrayal of a farming community in the Annapolis Valley in the middle of the twentieth

century. Through dialect Buckler emphasizes the isolated life style led by the Canaan family and the community.

The non-standard dialect representation is reinforced by the integration of the occupational dialect. Farming is another traditional occupation in Nova Scotia. Buckler spent most of his youth and much of his later life in the Annapolis Valley. Therefore, it is no wonder to observe extensive use of farming terminology and words related to rural life. We find terms related to various rural activities: rugmaking (*to make a rug, rag, to spin, knit the yarn*), haymaking (*cork of hay, corking day, to lift hay in one forkful, haying*), wood-splitting (*saw-horse, woodsaw, to saw wood*), milk processing (*to scald, churn*), pig-slaughtering (*pig butchering, to riddle the fat from the intestines*), fishing (*fishing pole, trout*), fire-making (*to fix fire, to kindle fire*), gatherings (*pie social, frolic*), names for domestic birds and animals (*hen, cow, oxen, calf, heifer, pig, horse*), names for land (*brook, swale, meadow, pasture*), names for farmhouse interior and auxiliary constructions (*front-room, ell, down cellar, pantry, loft, barn, backhouse/outhouse*), vehicles (*buckboard, wheel barrow*), domestic appliances used in the farmhouse (*slop pail, scalding barrel*), names for food (*fungy, molasses*), and names for footwear (*larrigan*).

Here are some examples of the usage of these words from the novel:

- *cock of hay* ‘a small rounded or conical pile of hay, straw, etc.’ (OCED)
  1. He thought of them when Joseph thrust his fork slowly into the great *cock of hay*, lifting the whole thing except for a few scatterings . (56)

2. This wasn't like the physics of turning a straight furrow, or judging his circuit through a jagged field so that no *cock of hay* would be hauled farther than necessary and he would wind up nearest the barn. (129)
  3. You lifted a *cock of hay* in one forkful when you were sixteen, and remembered your enormous pride in doing that at fifteen. (173)
- *saw-horse* 'a rack of frame supporting wood for sawing' (OCED)
    1. When a block fell, David would thrust the stick ahead on the *saw-horse*. (60)
    2. The great beech drag-log was a dead weight. They rolled it up on the *saw horses* with their peavies.... When it was high enough, David braced it with his body, Joseph drove the Z-shaped iron dogs, one point into the log, the other into the *saw horse*. (164)
  - *slop pail* 'a bucket for removing the waste from a kitchen, syn. *slop bucket*' (OCED)
    1. ... a *slop pail* held the dirty water. there was no sink. (203)
    2. She took the floorcloth from its hook by the *slop pail*. (205)
  - *swale* 'a low or hollow place, esp. a marshy depression or hollow between ridges,' North American (OCED)
 

This buck was standin there in the little *swale* where you come round the turn on the log road — you know that turn in the log road?" they said. (130)
  - *brook* 'a small stream' (OCED), 'a fresh water stream in the Maritimes'



1. The *brook* started beyond the crest of the mountain. (19)
  2. They came nearer and nearer the valley, passing the *brook* that separated the valley from the mountain. Thin splinters of ice needled out from the sides of the *brook*, and under the pole bridge it made a shivering night sound as it ran. (271)
- *roil* ‘make (a liquid) turbid by agitating it’ (OCED)  
... or the fan water that *roiled* mesmerically behind the wheel as it turned in a rut — would glint for an instant like the microcosm of some blinding truth. (156)
  - *front-room* ‘a room, esp. a sitting room, situated at the front of a house’ (OCED)  
... the only book was the Bible on the center-table in the *front-room*. (49)
  - *down cellar* ‘a room below ground level in a house, often used for storage of food and wine’ The word *basement* is used in informal style of American English (OCED)
    1. *Down cellar*, they packed the last pieces of pork into the barrel. (214)
    2. Just because he wasn’t right there to carry the meat *down cellar*. (215)
  - *ell* ‘an extension of a building, etc. which is at right angles to the main part’ (OCED)  
“Where do you sleep?” “Over the *ell*.” (95)
  - *buckboard* ‘a light four-wheel vehicle pulled by a horse’ Especially in the US in the 19th century (LDELC)

The *buckboard* was broken, so this year they would take two single wagons. (87)

- *backhouse* ‘an outdoor toilet that is enclosed but separate from the main building’; the word *outhouse* is more common in North America (OCD)
1. That damned old *backhouse*! The wallpapers even the box that held the catalogue were papered with parlour paper, twenty-cent border and all.  
(139)
  2. It was a convention in the country that men never used an *outhouse*.  
(139)

All the address forms used by characters in their speech have the function of claiming in-group solidarity. They are: first names and their contracted forms (*David/Dave, Christopher/Chris, Joseph/Joe, Steve, Martha, Rachel*), diminutives and endearments (*Effie, Lottie*), kinship terms (*Mother, Father/Dad, Grammie*), informal forms of address (*Boy*). Along with these address forms to convey solidarity, we note such abusive forms of address as *old bugger, old bastard, stinking old bitch, fuhllas*. Combined with expletives (*damn, hell, goddam*), these abusive forms of address are used to express violent emotions.

## *Conclusions*

*Rockbound* is a realistic portrayal of life in the South-Shore fishing community of Nova Scotia in the decade preceding the First World War. Day depicts the narrow, harsh and primitive life of the Rockbound Island fishermen and their families against the hostile and often violent background of the Atlantic. The primitive nature of the community, their ignorance are the natural consequences of their isolated life style, backbreaking work and harsh living conditions. Dialect is used to define this primitive and rugged way of life in the Rockbound community. Dialect in its high departure from standard English is used to emphasize the degree of isolation.

It is through the conversations between the characters that we hear the harsh voices of the Rockbound fishermen. Indeed, the characters become vigorously alive due to the integration of dialect into their speech. Day gives a convincing picture of the community through the creation of a series of impressive portraits. Dialect is incorporated into the characters' speech to portray and reveal these characters. The portraits of young Gershom Born and old Uriah Jung become especially powerful due to the integration of dialect into their speech.

The non-standard speech of the Rockbounders is given in sharp contrast with the educated speech of Mary Dauphiny, teacher of the first school on Rockbound. Mary's attempts to homogenize the speech of the Rockbounders indicate the changing social situation on the island. Education, increased travel, more interaction with the outside world and so on will have a definite impact on the life of the community. It is emphasized

that a combination of education and standard English will play a decisive role in the improvement of their life. Dialect is used to portray a community at the point of change and transfer from illiterate to a literate society. The community will survive because it is willing to change, but this involves rejecting, at least, to some extent, its identifying dialect.

Day achieves his literary purpose through the masterful use of his presentation technique when dialect appears beyond the quotation marks. The result of this technique is that no strict boundaries are maintained between the narrative and dialogue styles in *Rockbound*. Contrary to Day, in *The Mountain and the Valley*, Buckler maintains fixed boundaries between dialect and standard in the narrative and dialogue styles. The result of this technique is that the highly poetic style in the narrative section of the novel contrasts the style of colloquial English in the dialogue section.

In *The Mountain and the Valley*, Buckler gives a realistic portrayal of life of the farming community in the Annapolis Valley. The novel spans the life of three generations of the Canaan family focusing on the development of the main character David Canaan from age eleven to thirty. Buckler presents the Canaan family as sturdy, earthy, sensitive but largely inarticulate people. Like other members of the community in the Annapolis Valley, the Canaans lead a simplistic and unsophisticated way of life that is fully determined by everyday rural activities in their farm.

David Canaan is presented as a precocious and over-sensitive child. Throughout the novel, it is emphasized that David's artistic sensibility or word-visions are associated with the landscape and the locale. David is willing to use his artistic potential to articulate

the thoughts of his people and speak to them with full understanding, but instead, he abuses his talent using language and his artistic gifts to withdraw himself into internal monologue and eventually silence. He isolates himself from real life and real people in the valley in a search for transcendence through a meta-language contrasting the language of real people. Throughout the novel, we are told that David possesses the imaginative power to clarify and unify the spirit of his community. He could be the poet-king David leading his people into Canaan, the promised land, but his talent remains unused and his people unredeemed. Dialect is used to reject through David a community that has no intention of changing itself. Through dialect David rejects his family and deliberately distances himself from them as he sees their life as both limiting and distancing. There is a sense in which Buckler's David is a self-created victim. He chooses to succumb to socio-economic circumstances and pressures that exist in his community instead of fighting.

In *Rockbound*, Day attempts to give a literary representation of Lunenburg Dutch (dialect of English spoken by settlers of German origin at the beginning of the 20th century in Lunenburg County, Nova Scotia). In his literary version of this dialect, Day seems to have captured the distinctive flavour of Lunenburg Dutch. Due to his masterful use of the writing system of the English language, he renders the distinctive phonology of Lunenburg Dutch, e.g. *d* and *t* for *the*, *w* for *v*, loss of *r*, *er* for *ow*. In his literary version, he reflects most characteristic features of Lunenburg Dutch morphology and syntax, e.g. confusion of preterite and past participle forms, morphological and syntactical forms and constructions retained from the German language and such German dialects as the

Palatinate, West Low German and Swiss-German. In his literary dialect, Day uses lexis showing particularly German features, German spellings of German family names, and making extensive use of German place names. Along with the peculiarities of this dialect, Day shows numerous features of general non-standard English: 1) phonological — -g letter dropping phenomenon, eye-dialect; 2) morphological — regularization of irregular grammatical paradigms, i.e. plural forms of nouns, reflexive pronouns, comparative adjectives and verbs, *a-* prefix on *-ing* forms, non-standard forms of pronouns and adverbs, non-standard features of verb aspect; 3) syntactical — lack of subject-verb agreement, double negation, shibboleth *ain't*. To strengthen the colloquial impression of Lunenburg Dutch, a number of features of colloquial English (colloquial pronunciation features, colloquial idioms, slang words and expressions) are indicated.

In *The Mountain and the Valley*, Buckler attempts to give a literary representation of the Nova Scotian dialect. In his literary version, Buckler seems to have captured the subtle peculiarities of the Nova Scotian dialect spoken in the province in the middle of the twentieth century. Contrary to Day, Buckler does not heavily rely on orthography in order to render his literary dialect but rather gives some hints on its distinctive phonology for the reader to have an idea of the Nova Scotian accent. In contrast to Day, Buckler makes extensive use of regional dialect words that are identified in various dictionaries as Canadianisms and Provincialisms. Among the real place names used in the novel, we note the only fictional name of the town *Entremont*. Pell and other literary critics note the autobiographical roots of the novel; thus, fictional counterparts with similar or transposed names are used for real people, and some names in the novel have an obvious symbolism

though ironic. Buckler seems to realize the American influence on Canadian English, especially on the Maritime English. Thus, we find numerous words peculiar to North American usage, pure Americanisms and American spellings and orthographical changes indicating American colloquial pronunciation. In addition to distinctive features of the Nova Scotian dialect, Buckler renders features of general non-standard English, but in comparison to Day, Buckler does not heavily rely on non-standard features of pronunciation and grammar. These features are: -g letter dropping phenomenon, eye-dialect, regularization of reflexive pronouns, lack of subject-verb and pronoun-noun agreement, double negation, shibboleth *ain't*. Along with the features of the Nova Scotian dialect and non-standard English, features of colloquial English are reflected. They are: colloquial pronunciation, colloquial lexis, slang words and expressions.

The integration of Lunenburg Dutch into the characters' speech allows readers to identify them as residents of Lunenburg County, Nova Scotia at the beginning of the twentieth century. Day relies most heavily upon lexical features to represent Lunenburg Dutch. The community is presented as a multi-ethnic community. As we were able to identify them from their names, there were of German, Swiss, French and English ethnic backgrounds. Dialect is used to make distinctions between and within ethnic groups in the community; especially well presented are the differences in the speech of the German characters. Ethnic features are marked at all the linguistic levels; particularly noticeable are syntactic and phonological differences. The Rockbound community is represented by members of different age groups ranging from the oldest to the youngest characters. Dialect is used to differentiate the speech of the older characters from that of the younger

characters. If the oldest characters are shown to retain in their speech phonological and grammatical patterns they learned in their youth, the speech of the younger characters is characterized by simplified syntax, shortened utterances, and slang items. Educational differences are shown through a sharp contrast between the non-standard speech of the Rockbounders and the educated speech of Mary Dauphiny. Dialect is used to show the community at the point of change from an illiterate to literate society. Non-standard dialect is used to associate the Rockbound community with a rural working-class group of people. The non-standard dialect is reinforced by the integration of the fishing dialect. Indeed, Day's fishing community on Rockbound is a true reflection of the fishing settlement on Ironbound. Thus, the use of dialect contributes to the social picture of the fishing community on Ironbound at the turn of the 20th century.

Buckler's incorporation of Nova Scotian dialect into the characters' speech allows us to identify them as residents of Nova Scotia in the middle of the twentieth century. Most heavily Buckler relies upon phonological features to represent the Nova Scotian dialect. Dialect is used to mark gender differences in the characters' speech. A number of features of stereotypical female and male speech have been introduced into the characters' speech. The Canaan family is represented by members of different age groups ranging from older characters to younger ones. Buckler divides his characters into two groups: articulate and inarticulate. David's thoughts about himself reveal him to be an articulate person, whereas other members of the Canaan family are depicted as inarticulate. As David sees their life as both limiting and distancing, he rejects his family and deliberately distances himself from them. David realizes that he is a rural speaker



despite his education and foreign language studies. Dialect does not allow him to become a true member of the urban community that, to his mind, will permit his growth. For David, life in Halifax is associated with adult experience, education, sophistication and better life, but he sees himself forever barred from Halifax possibilities mainly because of his speech. Dialect is used to mark rural and urban differences in the characters' speech. Dialect is introduced into the conversations between the city boy Toby Richmond and country people to show these urban and rural differences. Non-standard dialect features are all incorporated to identify the Canaan family and other members of the farming community in the Annapolis Valley as a rural working-class group of people. The non-standard dialect is reinforced by the integration of the farming dialect. Farming terminology and words related to rural life are extensively used throughout the novel.

## *Abbreviations*

DC — Dictionary of Canadianisms on Historical Principles

OCED — Oxford Canadian English Dictionary

OED — Oxford English Dictionary

LDELIC — Longman Dictionary of English Language and Culture

UG — Upper German

MHG — Middle High German

NHG — New High German

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