

## 13: Enregisterment 2

### Quotes, Texts, Links and Sources

#### Types of Enregisterment

- Enregisterment<sub>1</sub>: specialised forms of social activity lead to the creation and adaptation of linguistic expressions that suit the needs of the social activity in question. While enregisterment is taking place, meta-pragmatic processes are applied to generate social, characterological and local stereotypes that become part of the overall meanings triggered by the use of the register.
- Enregisterment<sub>2</sub>: already existent language varieties (accents, dialects, regional standards) become associated through time and through expansion in the use of the relevant variety with specific social activities or evolve in or through them to become stylised to the point at which they assume features that are no longer or not prevalent in those language varieties. As in the process of enregisterment<sub>1</sub>, enregisterment<sub>2</sub> leads to the generation of social, characterological and local stereotypes that become part of the overall meanings triggered by use of the register.

Watts and Andres Morrissey (i.p. chapter 11)

#### Enregisterment and De-Enregisterment/Re-Enregisterment in ‘(Take) This Hammer’

##### Take this Hammer (Leadbelly)

‘This powerful and slow-moving song of gang labour, good for men swinging axes, picks , or sledge hammers occurs in many forms in Virginia, the Carolinas, and Georgia’. Indeed its cadences are commonplace in American Negro [sic] folksong. This version, which we recorded in Virginia State penitentiary, is the fantasy of a Negro [sic] convict brooding about an escape from the “burning hell” of the prison farm’ (Lomax 1964: 92).

Take this hammer, carry it to the captain (3x) (‘hammo’ Lomax 1964)

Tell him I'm gone

Tell him I'm gone

If he asks you was I runnin' (3x)

Tell him I was flyin'

Tell him I was flyin'

If he asks you was I laughin' (3x)

Tell him I was cryin'

Tell him I was cryin'

They wanna feed me cornbread and molasses (3x)

Well, I got my pride (Lomax 1947: They hurts my pride)

Well, I got my pride

Lomax (1947) and Lomax and Lomax (1964) version:  
Gonna bust right past the shooter (3x)  
I'm goin' home  
I'm goin' home

*Youtube Links American versions*

Leadbelly  
<https://www.youtube.com/watch?v=D7TRXF7HCZA>  
 Odetta  
<https://www.youtube.com/watch?v=qGJgnzAJdZs>  
 The Tarriers  
<https://www.youtube.com/watch?v=xQwvVAMy17E>  
 Willie Watson  
<https://www.youtube.com/watch?v=0gpRC8rKoUY>

Beatles British but closer to American enregistration  
[https://www.youtube.com/watch?v=VF\\_U6IGZN\\_Q](https://www.youtube.com/watch?v=VF_U6IGZN_Q) (skiffle)  
<https://www.youtube.com/watch?v=qHeqMEubDmg> (rocky)  
 Lonnie Donegan  
<https://www.youtube.com/watch?v=PisGsslJepg> (early British recording)

### **This Hammer (Spencer Davis Group)**

(1965)

E B  
Working on the railroad for a dollar a day,  
E  
working on the railroad for a dollar a day.  
C#m E  
Working on the railroad for a dollar a day.  
C#m E B E  
gotta earn my money, boy, I gotta earn my pay.  
Take this hammer, take it to the captain, (3x)  
tell him I'm gone, buddy, you can tell him I'm gone.

(INTERLUDE: HARMONICA)

If he asks you, was I laughing? (3x)  
tell him I'm fine, buddy, you can tell him I'm fine.

Take this hammer, take it to the captain, (3x)  
tell him I'm gone, buddy, you can tell him I'm gone.

### *Youtube links ‘British’ versions*

Spencer Davis Group  
<https://www.youtube.com/watch?v=HmnZo6wOSGE>  
 Harry Manx

<https://www.youtube.com/watch?v=Q8eA4Js7gdw>

## Enregisterment<sub>1</sub> through keying-in/out

(For the full text, colour-coded see the downloads website)

Maddy Prior about writing 'Magpie': (@@@ indicates laughter)

I wrote it back in sixty-six, in the/ :er: in Tim's dad's vicarage, actually. and :er: it was/oh it was a nice song. but then the television programme came along, with the wrong rhyme. cos the right rhyme I got is one for sorrow, two for joy, three for a wedding, and four for a boy, five for fiddler, six for a dance, seven for Old England, and eight for France. so that was my version, and they came on with this totally wrong (..) rhyme. <@@@@> everybody's gone off somewhere. completely different now. and erm:/and I thought/:er: when we were making the album I saw seven magpies. and I thought 'oh seven for Old England. oh title for the album'. the song. I could do the song, you see, nothing wasted. <@@@@@>

Maddy Prior and June Tabor on 'The Doffing Mistress':

Maddy: well we're going to do a piece now, which is about spinning. :erm: er: little doffers, they're called. who put on the/take off the full :er: spindles and put on the empty ones. and apparently it's not/I thought it was from Lancashire. but apparently it's—  
[looks at June]

June: it's from Belfast. the national anthem of the Belfast mills.

Retelling the story of 'Martinmas Time':

'it's a story of a young girl, who gets :er: inveigled into making a solemn vow, :er: that she will meet a troop of soldiers at a particular time and place. and she realises that she/because it's such a solemn vow, she has to :er: stick to the letter of the :er: vow. but not necessarily the spirit. so this is the story of "Martinmas Time".'

Stance in 'Four Loom Weaver'

June: 'it concerns the plight of skilled workers, after the end of the Napoleonic Wars, when wages fell by nearly two thirds. this seems to be another one that's coming round again, isn't it.'

Maddy on continuance of the tradition:

'Benji in fact, who's not with us tonight. but :er: Benji is John Kirkpatrick's (.) son. [...]  
strange how things come round, isn't it.'

Giles Lewin on sources:

'it appears in *The Beggars' Opera*. :er: this piece, and I think it's originally from D'Urfey's *Pills to Purge Melancholy*. a big collection of ballads, witty and (...) often slightly rude ballads.'

[John Playford's (1623-86)] *Dancing Master's* :er: probably the earli/:erm: the- the biggest collection of :er: early tunes from the mid-seventeenth century. and it was tremendously popular. ran to eighteen editions I think, :erm: but it seems that- that the tunes that appear in the early editions, seem to be a bit/little bit fresher than the later ones. it's as if they came from a kind of a (...) popular tradition already existing, and then kind of subsequently the popularity of the piece/maybe they had to get all these hacks in, to write :erm: tunes to keep up with the- the demand.

Maddy about 'I Heard the Banns' (Personal reaction)

'I heard the banns published in church/I rose from my seat and went out in the porch'. which is a- a sort of a terrible sort of situation, when the chur/in the days when the church would be full. and :er: everyone would know, what was happening. so it would be/and it was the first time that she'd heard, that her beloved, :er: was marrying somebody else. I mean that's a fairly (..) sort of memorable moment, I would say

## **Enregisterment<sub>2</sub> Geordie**

Songs that enregister Geordie as a Northeastern folk register

### **Cushie Butterfield**

Aa's a broken haired keelman and as's ower heed in luv  
Wiv a young lass in Gyetsid and Aa caall hor me duv  
Hor nyem's Cushie Butterfield and she sells yalla clay  
And her cousin is a muckman and they caall 'im Tom Gray.

Chorus: She's a big lass an' a bonnie lass an' she likes hor beor  
An' they caall hor Cushie Butterfield and Aa wish she was heor.

Hor eyes is like two holes in a blanket bornt throo  
An' hor broos iv a mornin' wad spyen a yung coo  
An' when Aa heer hor shoutin' - 'Will ye buy ony clay?'  
Like a candyman's trumpet, it steals me yung hart away.

Ye'll oft see hor doon at Sangit when the fresh harrin comes in  
She's like a bagfull o' saadust tied round wiv a string  
She wears big galoshes tee, an' hor stockins once was white  
An' hor bedgoon it's laelock, an' hor hat's nivver strite.

When Aa axed hor to marry us, she started te laff  
'Noo, nyen o' you monkey tricks, for aa like nee sic chaff.'  
Then she started a' bubblin' an' roared like a bull  
An' the cheps on the Keel ses Aa's nowt but a fyuel.

She ses the chep 'et gets us 'ill heh te work ivvery day  
An' when he comes hyem at neets he'll heh to gan an' seek clay  
An' when he's away seekin' Aa'll myek baals an' sing  
O weel may the keel row that ma laddie's in.

Chorus:

'Cushie Butterfield' is a parody of Harry Clifton's 'Pretty Polly Perkins of Paddington Green'. It is attributed to the Tyneside music-hall comedian George Ridley, who died the year after the original song was published. Cushie is the exact opposite of Polly. Rather than a 'butterfly,' she is 'a big lass' who 'likes her beer.' Instead of her admirer being a Cockney milkman, she is doted on by a Geordie keel worker. 'Cushie Butterfield' may be seen as a typical down-to-earth Northern English response to Southern proprieties.

Lyrics by George Ridley and music by H. Clifton, arranged by J. Candy, c. 1864  
Performed by George Ridley (1834-1864)

## **Byker Hill**

If I had another penny  
I would have another gill  
and I would make the piper play  
the Bonny Lass of Byker Hill

Byker Hill and Walker Shore  
Collier lads for ever more  
Byker Hill and Walker Shore  
Collier lads for ever more

Geordie Charlton, he had a pig  
He hit it with a shovel till it danced a jig  
All the way to Walker Shore  
To the tune of Elsie Marley

The pitman and the keelman trim  
They drink bumble made from gin  
Then to dance they do begin  
To the tune of Elsie Marley

When first I went down to the dirt  
I had no cowl nor no pitshirt  
Now I've gotten two or three  
Walker Pit's done well by me

The poor coal cutter gets two shillings  
the deputy gets half a crown  
The overman gets five and sixpence  
Just for riding up and down

Peter Coe /FAM:  
There's no Byker Hill, no Walker Shore,  
No collier lads now anymore,  
Thatcher and Mack the Knife made sure  
of that back in 84

## **References**

Lomax, J. A. and Lomax, A. 1947 [1975]. *Folk Song U.S.A: the 111 Best American Ballads*, New York: Signet.  
Lomax, A. 1964 [1974]. *The Penguin Book of American Folk Songs*, Baltimore: Penguin.