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**RP English Vowel and Consonant Changes in Brummies'
Colloquial English**

**Dissertation Submitted in Partial Fulfilment of the Requirement
for the Master Degree in Linguistics**

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Dedication

To my **FOUR PARENTS,**

To my **BROTHERS** and **SISTERS**,

To my **NEPHEWS** and **NIECES,**

To my **WIFE,**

To my **FRIENDS** and **COLLEAGES**,

I dedicate this work.

Thank you all.

Noureddine NADRI

Dedication

This work is dedicated to my parents for their love and support, to my

brothers and my friends.

Mohamed Amine OUHIBA

Acknowledgements

Table of Contents:

Chapter One: From RP English to Regional Varieties

Chapter Two: The Way to Brummie Accent

Chapter Three: Fieldwork

List of Tables

List of Figures

List of Charts

List of Phonetic Symbols

Place of articulation / Manner of articulation	bilabial	labio-dental	dental	alveolar	Post-alveolar	Palato-alveolar	palatal	velar	glottal
Plosives	p b			t d				k g	ʔ
Fricatives		f v	θ ð	s z		ʃ ʒ			h
Affricates					tr dr	tʃ dʒ			
Nasals	m			n				ŋ	
Lateral				l					
Approximants	w				r		j		

Chart 01: English consonant phonemes

IPA Symbol	Word examples
/ɪ/	Sit, it, ring
/e/	Went, intend, send, letter.
/æ/ or /a/	Cat, hand, nap, flat, have.
/ʌ/	Fun, love, money, one, London, come.
/ʊ/	Put, look, should, cook, book, look.
/ɒ/	Rob, top, watch, squat, sausage.
/ə/	Alive, again, mother.

Chart 02: English short vowel phonemes

IPA Symbol	Word examples
/iː/	Need, beat, team.
/ɜː/	Nurse, heard, third, turn.
/ɔː/	Talk, law, bored, yawn, jaw.
/uː/	Few, boot, lose, gloomy, fruit, chew.
/ɑː/	Fast, car, hard, bath.

Chart 03: English long vowel phonemes

IPA Symbol	Word examples
/ɪə/	Near, ear, clear, tear, beer, fear
/eə/	Hair, there, care, stairs, pear
/eɪ/	Face, space, rain , case, eight
/ɔɪ/	Joy, employ, toy, coil, oyster.
/aɪ/	My, sight, pride, kind, flight
/əʊ/	No, don't, stones, alone, hole
/aʊ/	Mouth, house, brown, cow, out

Chart 04: English diphthong phonemes

IPA Symbol	Word examples
/eɪə/	layer
/ɔɪə/	royal
/aɪə/	fire
/aʊə/	tower
/əʊə/	lower

Chart 05: English triphthong phonemes

Abstract

This research work aims to investigate a sociolinguistic phenomenon related to consonant and vowel changes in Brummie accent as compared to the ones in RP English based on a comparative descriptive study. Hence, during the process of this research qualitative methods of investigation are used including a tape recording and an extract of a TV show series; in addition to a questionnaire administered to 16 students of Master II of linguistics from the English section of Ibn Khaldoun University. This is to gather some information about their attitudes towards the aforementioned changes. The results reveal the existence of great alterations in the articulation of vowel and consonant sounds in the compared accents, which lead to a deviation from the norms that govern RP accent. The outcomes of the audio and video recordings, as well as the gathered data from students' attitudes point out to negative effects that hinder a correct perception of English and makes mutual intelligibility difficult.

Key words: Regional accents, Brummie accent, RP English, consonant changes, vowel changes, mutual unintelligibility.

General
Introduction

General Introduction

Today and ever, communication, no matter how its tools differ, is inevitable when comprehension and understanding are the main objectives in contact between people. However, these objectives, in certain circumstances, might be lost if a speaker uses an unfamiliar variety of language with his listener. A tourist guide, for instance, may speak his local variety with a tourist who is not familiar with it, or in an international meeting where people from different nationalities with different languages and every member of them speaks his own language. In both examples, there is no way to have a complete understanding. Therefore, the need to have a reference standard variety that can be understood by people who speak different varieties has raised and revealed on a global language used in almost everyday life. It is used in national and international conferences as a lingua franca, as specific purposes in teaching or scientific researches, in media for international communication. For this reason, English, since long time ago, has dominated, nearly, every corner on this planet. This domination, obviously, has not come from nowhere, but by true and powerful reasons behind including, mainly, the power of its native speakers in politics, economy, military and even socially.

By earning this position of globality, English serves the world with countless purposes. However, the way the world treats this language can lead to serious consequences. Most noticeably, English is very often spoken with the mother tongue accent. In India, for instance, English has an official status; however; it is spoken with an Indian accent which makes it very complicated to understand.

The impact of the colonial British Empire which occupied many parts of this world during a long period of time is very remarkable, mainly in terms of the spread of English language. Hence, nowadays English inside and beyond the British Isles differs geographically and chronologically. These differences are characterized by their linguistic diversity across the world well represented in dialects and accents. Among these accents and dialects of English rises the standard variety of English known as RP English, as well as other varieties such as General American English or the Northern American English. In addition to the non-standard varieties which are found everywhere.

General Introduction

In the United Kingdom, the British Isles, where English is known first and from the Shakespearian era till today, English has been shaped many times and is still being shaped due to colonisation, trade and the spread of Christianity on that land; in addition to the effect of using English world widely today. Therefore, the English of today in the UK is known by its different versions: Standard British English in England, Scottish English in Scotland, Irish English in Northern Ireland and The Republic of Ireland and welsh English in Wales. When people from these places come in contact with each other, they might come across some misunderstanding; although the varieties they speak are grounded from the same English. This, misunderstanding is caused by the characteristics of each variety that are not found elsewhere. Hence, the speakers of the different regions very often seek to use a variety that can be understood by all of them to ease mutual understanding among them. They refer to RP English because of the national status it has.

This complexity does exist not only across UK towns and cities, but also in every considerable distance is crossed inside the British Isles. England, for instance, has plenty of varieties insomuch that one might confuse if it is English or not. Taking as an example, the Geordie and the Cockney accents where the former is the accent of Newcastle in the north of England and the latter is the Londoners accent in the southeast. Between London and Newcastle, there is a very big distance which reveals on very big differences between the two varieties, and both of them are very different from the standard variety of English. Incidentally, the accent of Birmingham and the rest of the midlands is found to mediate between the south and the north. This accent is called the Brummie accent. It is an amalgam variety that shares features of both the Northern and the Southern varieties. Accordingly, this research work which is dealt with in the domain of sociolinguistics from a phonetic side to study some of the features that characterise the Brummie accent in comparison with RP English.

General Introduction

Motivations:

The incentive behind this research derives from our desire to investigate a linguistic phenomenon, namely the manifestation of vowel and consonant sound articulation among the Brummies. This reflection is to bring EFL teachers' and students' attention and awareness of the great changes that take place at the level of vowel and consonant sound articulation among the people of Birmingham, the second biggest city in the West Midlands on the North West of England.

Observation:

This research work attempts to study the Brummie accent as a sociolinguistic phenomenon within the speech community of Birmingham in terms of vowel and consonant sound changes in comparison to RP English. As far as foreign learners of English are concerned, this study investigates whether these changes have negative effects on their perception of this accent.

Research questions:

In the process of fulfilling the objectives of this research this main research problem is stated:

The manifestations that take place in the change of vowel and consonant sounds present a problem towards foreign learners of RP English.

This main research problem generates the following questions:

1. How do the changes of vowel and consonant sounds that occur in Brummie accent affect the understanding of learners of RP English?
2. What are the possible causes behind these changes?
3. What are EFL learners' attitudes towards these changes?

Hypotheses:

According to the above research questions, the following hypotheses are meant to be the possible answers to be as the target of this research:

1. The changes of consonant and vowel sounds create serious obstacles towards the understanding of foreign learners of English.

General Introduction

2. These changes are consequences of external factors such as trade and colonisation, as well as an internal factor, namely the contact between the interlocutors of the different regional accents within the British Isles.

3. The sound changes that take place within Brummie accent lead either to ambiguity, or phonological distortions which result either in the change of the intended meaning, or make mutual intelligibility impossible.

Methodology:

To confirm or infirm the hypotheses, a method of investigation is set. It includes:

A tape recording and an extract of a TV show series to examine the different sound changes of Brummie accent from those of RP English. Furthermore, a questionnaire is administered to Master two students of linguistics to have their attitudes about these changes.

Process:

This research work consists of a General Introduction, three Chapters and a General Conclusion.

The General Introduction is meant to be the gate that bridges between the objectives, the research questions and their hypotheses with the content and its findings.

The first chapter is an identification of English used world widely and inside the British Isles; world widely in the sense that the status of globalisation English has and its use as a lingua franca, in addition to the specific purposes it serves and its official status across countries. Each of these is done with clarifications. Concerning English in the British Isles, it tells the history and the development of English across the UK nations, England, Scotland, Wales and the isle of Ireland with additional information of the different modern sound changes occurred in RP English.

In the second chapter, the well-known accents spoken in England are introduced, including the Northern, the Southern accents and the one used in the

General Introduction

West Midlands. Each accent is mentioned with its pronunciation features including consonants and vowels.

The last chapter includes the fieldwork. It deals with the objectives and the verification of the hypotheses. The corpus is used to collect and analyse the different data in the form of vowel and consonant sounds; it includes a tape recording and an extract of a TV show series. Additionally, a questionnaire is made to get students' attitudes about the effects of sound changes on the comprehension process of English. Hence, the data of each corpus are represented in tables, charts and figures followed by an analysis and interpretation of each.

Finally, a General Conclusion is given as the gist of this research where findings are presented.

Chapter one:

From RP English to Regional Varieties

Chapter one: From RP English to Regional Varieties

I.1. Introduction:

The dialect used once among few people in a limited range, southern England, is now a language used as a reference tongue on Earth. Either as a mother tongue for native speakers, an official language for many nations, or learnt as a second language in different parts of the world. The use of English has exceeded the learning borders to the lingua franca zone, in addition to the need of it for specific purposes. As a consequence of this remarkable spread, so many varieties have been emerged alongside with the original ones in Britain and Northern America.

I.2. English as a global language:

The current time is witnessing the domination of English in a wide geographical distribution by reaching the status of global language. This latter could not have been achieved without two major reasons; the first one is because of its massive number of speakers reaching 1.5 billion of both natives and non-natives. This remarkable spread results on making English as either an official or a foreign language for many countries. The other main reason, *"a language achieves a genuinely global status when it develops a special role that is recognized in every country" (crystal, 2003, 3)*; a "special role" in crystal's statement refers to the use of a language in national and international settings, to be with that *lingua franca*. In addition to the former reasons, the grammatical aspects of English are easier and more simplified to grasp unlike many other languages. This simplicity and easiness embodied in the sense that *"English doesn't have a lot of endings on its words, nor do we have to remember the difference between masculine, feminine, and neuter gender, so it must be easier to learn" (crystal, 2003, 7)* these features have given an extra push to English to get wider.

I.2.1. Use of English as a native language

The presence of native speakers of English is found in all the world's five continents. United Kingdom, Canada and USA, South Africa and Australia and New Zealand in Europe, Northern America and the southern hemisphere consecutively. This remarkable spread of English around the world is described by

Chapter one: From RP English to Regional Varieties

Braj Kachru as one of the three concentric circles of world English which is referred as the inner circle, this latter is made up of countries that speak English as a first language or as a mother tongue *(as cited in Svartvik & Leech, 2006: 2).* Furthermore, *Svartvik* and *Leech (2006)* estimated that *"there are over 320 million native speaking English as a first language"* **(p.3).** However, the researchers explained that the number of native speakers is completely approximate, because the statistics do not distinguish clearly between levels of proficiency in production and comprehension or take into consideration of such factors as bilingualism, for instance in some countries there are different estimates for the total population and the number of speakers of English as a mother tongue. In the united states there are 38 million American who speak Spanish as a first language and a total of 260 million native speakers of English out of 321 million. In Canada just about a quarter of the population speak French as a mother tongue because the country is officially bilingual. Besides, the republic of Ireland has two official languages English and Gaelic, but only a small proportion of the population use Gaelic. Furthermore, English is reported to be the first language of 64 million inhabitants and around 20 million Australians and new Zealanders speak English as a first language in the southern hemisphere. South Africa is considered to be a special case because there are 11 official languages acknowledged by the government, and English, for *Svartvik* and *Leech (2006)*, is the dominant one by its use in parliament and education.

An important element to note is that each of these English-speaking countries emerged because of the geohistorical and socio-cultural factors. According to *Crystal (2003),* the historical account refers to the spread of English around the world starting with the first expeditions to the new world, Asia and the antipodes by the British empire during the 16th and 17th century, this was an expansion which followed by the developments of many colonies and settlements in those territories which resulted on choosing English in the mid twentieth century as the dominant native language or as an official language by these newly independent nations. Furthermore, for *Crystal (2003),* the sociocultural aspects depicted the way English penetrated deeply in different domains like politics, businesses, communication and education in these countries. However, *Crystal* also argued that:

Chapter one: From RP English to Regional Varieties

"Several of the 'New Englishes' of the past have been well studied – notably, American and Australian English – but the way the language has evolved in settings where most people are native speakers is likely to be very different from the way it will evolve in settings where most are non-native speakers" (2003: 147).

I.2.2. Use of English world-widely:

In the twenty-first century, the entire world has become accessible and narrow, a global village, and the dominant medium of communication is English. *Crystal (2003)* sees English as the most used language in the history of the world and estimates 1.5 billion speakers of English on the planet, but these estimates are still to be debated. Nowadays, English is quite related to globalisation and deeply affected by all of its outcomes. Consequently, the language found itself as the centre of many enigmas and inconsistencies as *Graddol* said *" the English language found itself as the centre of paradoxes which arise from globalisation" (2006: 6);* through this statement, the term "paradoxes" refers to the arisen of many debates and questions about the role of English in the modern globalised world, and these debates tackled many questions one of these was about : what makes English as an international language? According to *Mackay (2002)*, English as an international language is used in a global sense; which means in international settings, and in a local sense; as a language of wider communication within multilingual countries. In addition to its function as a world language, it enables speakers to express and share their ideas and cultures.

Historically speaking, one of the important factors for the establishment of an international language is that it is spoken by those who wield power, as *Crystal* said: *"Why a language becomes a global language has little to do with the number of people who speak it. It is much more to do with who those speakers are." (2003: 7)*, the united states for example emerged as a global economic power after WWII, and before that the British empire in the 16th and 17th century as *Crystal* describes it *"the world's leading industrial and trading country "(2003: 10).* This industrial and trading power is the reason behind the remarkable spread of English around the world, and they represent an extra power for maintaining the language and preserve it from being lost but last for a long time.

Chapter one: From RP English to Regional Varieties

Furthermore, to illustrate the current situation and the spread of English around the world, ***Kachru (1985)*** portrayed this latter as a three concentric circles; the first, known as the inner circle, refers to countries where English is used as a native language, among them the United kingdom, the United States of America, Australia, Canada, New Zealand and South Africa. The second is the outer circle, consists of countries that use England as an official language or plays an important role in education and governance, inluding: Nigeria, Zambia, India, and more than 50 other nations. And last, the expanding circle, which is made of countries where English is used as a foreign language, it includes Japan, Argentina, China and Rwanda .however, because of the rapid spread of English, world English have not stayed comfortably within their usual or traditional circles, but internationally travelled and have -in much cases- found new homes in other circle. As ***McKay*** and ***Bokhorst-Heng*** put it, ***"due to the changes in the use of English around the globe, the lines separating these circles have become more permeable" (2008: 29).*** For instance, many foreigners of English made of the English lands as their new homes seeking for a better life which resulted on some linguistic changes.

I.3. English as a lingua franca:

It is an incontestable fact that in the current century English has become a global lingua franca with the native speakers being outnumbered by the non-native speakers of the language. it is now considered as a mean of intercultural communication and as a medium of international communication, or as ***Crystal*** describes it a ***"practical tool"*** and also as a ***"working language" (2003: 426).*** For a better understanding of this current situation of English being the lingua franca, it is important to know in what way ELF functions. ***Firth (1996)*** describes ELF as a contact language between people who do not share the same mother tongue and chose English as the foreign language for communication. Moreover, for ***Penny Ur*** ELF is the interactions between person's whose native language is not English. It also regarded by ***House (1999)*** as the contact between different lingua cultures in English for whom English is not the first language ***(as cited by Seidlhofer 2004: 211).*** These latter interpretations and definitions are depicted by different major identification points which are indisputably present in today's world society, for

Chapter one: From RP English to Regional Varieties

instance; the majority of the literature like books and academic journals are written and published in English and these dates back before the language became the lingua franca around the 16th and 17th century. According to *Crystal (2003)* many of the English-speaking authors like Johan Wallis and Richard Mulcaster and many more supported and promoted English as a world's leading language through their writings even though at that time Latin was widely used as a scholarly lingua franca during the 18th century. English is the main language of international diplomacy as well as for international businesses, such organisations like the United Nations, the European Union, the World Bank and UNICEF English is one of the most used official languages within all of these organisations. *Crystal (2003)* says *"the language plays an official or working role in the proceedings of most international political gatherings in all parts of the world" (p.87),* the same case goes for world business with in. Furthermore, the media; in many different countries people, for instance; listen to music in English, and for the reason that most popular artists in the music industry are Americans and British, *"All the major recording companies in popular music had English language origins" (Crystal.2003: 101).* Music genres like rock and pop music are quite popular as well as radio stations like the BBC, in fact, *Crystal (2003)* states that "*in 2001 the BBC was still broadcasting over 1.000 hours per week to a worldwide audience of 153 million and reaching 120 capital cities" (p.97).* Besides that, through the wide distribution and popularity of American and British visual media like Hollywood films, Tv commercials and the worldwide popularity of sport like the NBA basketball , the United State and the United Kingdom managed to spread their culture and with it their language as he puts it *"Advertising revenue eventually became the chief means of support as it later did for television" (p.96).* In addition to that, English is the common language of the internet, in fact a lot of internet development started in the US, it is the hearth of some of the most important internet companies such as Google, YouTube and Wikipedia, and all of them produce contents in English.

Another point, the education; in many countries English is taught in schools and universities as a foreign language for *Crystal (2003) "so many nations have in*

Chapter one: From RP English to Regional Varieties

recent years made English an official language or chosen it as their chief foreign language in schools" (p.110).

The future of English seems to occupy an unvenerable position in the modern. However, for some linguists and authors like Crystal this situation can completely change and English might face the same fate as Latin and French before.

I.4. English for specific purpose:

In today's modern world, the remarkable spread of English across the world has, without a doubt, resulted in the establishment of English as a global language and a lingua franca of the world. Consequently, many domains like businesses, sciences and technology, English is the most used language in these fields and for many countries the need of English for specific purposes became clear. In fact, it became an important subject matter discussed in nearly every part of the world, but before diving into discussing the current situation of ESP it is crucial to be familiar with the term first. The concept of ESP has been conceptualised differently by different authors, some like ***(Hutchinson & waters,1987: 19)*** described it as ***"an approach to language teaching in which all decisions as to content and method are based on the learner's reason for learning",*** for ***(Strevens,1988: 1)***: ***"ESP is a particular case of the general category of special-purpose language teaching".*** According to ***Mackay*** and ***Mountford: "ESP is generally used to refer to the teaching of English for a clearly utilitarian purpose" (1978: 2).*** All these latter definitions featured many common points, these points refer to the common features of ESP, ***Dudley-Evans*** and ***St. johns (1998)*** identified some of its characteristics that it meets the specific needs of the learners, and focuses on the methods and activities of the discipline it serves. Besides, it is designed for both beginners and advanced learner students.

For better understanding this term, it is important to look into its development because since its appearance in the 1960s it managed to conquer many fields and played an important role in academic settings like higher education. However, ***Hutchinson*** and ***Waters (1987),*** stated three main reasons led to the emergence and growth of ESP which are: the need to create a new mass of people, because

Chapter one: From RP English to Regional Varieties

after world war 2 the expansion of science and economy created a unified world consequently generated a demand for a global language and for many reasons notably the emergence of the United States as an economic power, English was well suited for this role. The second reason, the rising demand for English courses in specific needs; at that time new ideas emerged in linguistics, because in the old days the purpose of studying the language was only to describe the rules of English usage which is grammar. However, this completely changed in fact the new studies shifted towards discovering the ways to use the language in real communication. The third main reason is the developments of educational psychology that contributed in the rise of ESP; by focusing on the central importance of the learners and their attitudes towards learning English.

In addition to that, *Carver (1983)* identifies three types of ESP; First, English as a restricted language, for instance the language that is used in air traffic controllers. The second type is English for academic and occupational purposes, for example English for technicians. the third and final type of ESP is English with specific topics, *Carver* notes that it is concerned with the anticipated future English needs, for example the requirement of English by scientist for working in foreign institutions.

In recent years, without a doubt English for specific purposes became a very strong movement which has for sure established itself as an influential movement in the world. However, there still many things to improve in order to guarantee its development since ESP is presented as a challenge to many of its audiences, for instance many foreign learners face difficulties in acquiring English for their jobs and study purposes.

I.5. English as a foreign language

The global status of English in this world is unquestionable, however; this status varies locally from one place to another. In which some countries adopted the language as an official one while others treat it as a foreign language taught in schools.

Chapter one: From RP English to Regional Varieties

The term English as a Foreign Language (EFL) refers to the use of English among non-native countries as a foreign language and not official. The term correlates perfectly with the expanding circle theory of language introduced by ***Braj Kachru (1985)***, according to the linguist's theory, the expanding circle is made up of nations where English has no special administrative status, for example; it is not used in governmental institutions nor in administrations, but it is widely learned in schools as a foreign language because it is found useful in international communication in such fields like industry, politics and tourism. The circle includes countries like China, Denmark, Indonesia, Iran, japan, Korea, Sweden and many more. Furthermore, the term EFL is often to be confused with English as a Second Language (ESL), however, according to ***Barber (2000)***, the distinction between them is not quite sharp one, taking the case of Indonesia where classification is arguable because in this country it is not clear if English is regarded as a foreign language or a second language, besides; he stated that there are a considerable amount of differences in the roles played by the second language, in India for instance, English is no longer a medium of instruction in schools subsequently there has been a moderate process of Indianisation of the educational sector in other words schools and universities. Another point, the methods of teaching English as a second language and as a foreign language are completely different since in countries where English is regarded as a second language it is learned in a setting where the language is already regularly spoken for example Nigeria, India and the Philippines. However, English as a foreign language is learned in a setting where the language is not spoken, like ***Gunderson (2009)*** stated that:

> *"ESL and EFL instructional approaches differ in significant ways. ESL is based on the premise that English is the language of the community and the school and that students have access to English models. EFL is usually learned in environments where the language of the community and the school is not English. EFL teachers have the difficult task of finding access to and providing English models for their students." (p.121)*

Incidentally, ***McKay (2002)*** observed that the spread of English in these countries is largely a result of foreign language learning, for instance; the degree of

proficiency in the language among countries that speaks English as a second language is broad in other words there are some that have a native-like fluency and others have only minimal familiarity with English. However, in countries of the expanding circle there is no local model of English because the language is not reported as an official one in these countries and it has not been institutionalised.

English being a world lingua franca surely influenced many countries to consider English as a vital language for international communication in many different fields and to achieve success in a growing globalised world.

I.6. The Standard English varieties in the British Isles:

The United Kingdom (UK), the original land of English, is the one gathers four different nationalities (England, Scotland, Wales and Northern Ireland) in one united nation called Britain. As a result of these nationality differences, there are definitely different varieties spoken and vary from one geographical place to another. However, among these varieties, there must be a one that is raised upon the others nationally and internationally. This variety is known as the standard variety, or the high (H) variety in linguistics.

I.6.1. Standard British English:

It is the variety used as a reference among people, from different regions with different dialects, seeking for mutual intelligibility. In the UK, it is the standard British English. According to **Cruttenden (2014),** it is known by four different terms; '*Oxford English*', '*the king's*' or '*the queen's language*', the '*BBC English*' and '*Received Pronunciation*' shortened to '*RP*'**;** the first term is used in the 16th century that refers to the language used by the royal family. The '*BBC English*', in 1926, is the accent used in broadcasting channels where BBC ones used to employ newscasters with standard variety accent, for this reason it is termed by the *'BBC English'*. The spread of the standard British English was because of these channels, hence **Cruttenden** acknowledged:

> *"The largest reason for the spreading of a standard pronunciation in the early twentieth century was the beginning of broadcasting by the BBC in*

Chapter one: From RP English to Regional Varieties

> *1926 with its formidable head John Reith, who was much concerned with prestige in that respect"* (2014, 77).

The concept '*Received Pronunciation*' is introduced by **Daniel Jones** in the 1920$_s$, but, in current time with the development of English, **Roach (2009)** and other British linguists and phoneticians see this term as an old-fashioned and misleading which meant in that time "approved" or "accepted" accent. This may imply a hidden meaning that other accents were not accepted. Therefore, **Cruttenden** in his **'Gimson's Pronunciation of English' (2014)** uses the term '*General British (GB)*' instead of '*RP English*', and **Gimson** himself predicted that the term '*GB*' may take the place of '*RP English*' one day. The standard British English is used in local education, dictionaries (meaning and pronunciation), teaching foreign learners of English, publishing books and media in national and international settings, in addition to political events among ministers and members of parliament. Despite this wide use of the standard variety in different fields, according to **Hughes** and **Trudgill (2012),** RP English speakers represent only 3-5% of the total population in the UK. '*GB*' in the last fifty years has changed considerably where some features have no existence in present day and others are about to be changed. **Cruttenden (2014)** identifies these changes in the following:

Changes almost complete: this includes new features that emerged upon others with almost all speakers:

/ɔː/ instead of /ɔə/ in words like *tour, pore, jaw*…etc.

The yod sound /j/ is dropped before /uː/ after the consonants /l, s, z/. For instance, *lunar, assume, presume*…etc.

/r/ is realised as a post-alveolar approximant [ɹ]in all positions instead of a trap [ɾ] in words like *sorry, harry*…etc.

[öʊ] is replaced by /əʊ/. For example, *though, code*…etc.

/ʧ, ʤ/ are establishing the place of /tj, dj/ in words like, *Tuesday, during*…etc.

Chapter one: From RP English to Regional Varieties

Changes well established: this concerns the changes that majority of '*GB*' speakers pronounce:

The short vowel /æ/, in words like *past, chance, bad,* is realised with [**a**]**.**

Words end with a sound /ɪ/, such as *happy, lazy,* are realised with an extra length than /ɪ/ and shorter than the long /i:/. It is [**i**].

[ɛ:] replaces /eə/ in words like *share, stare*…etc.

Pre-consonantal /t/ is treated as a glottal stop /ʔ/ in words like '*football*' and *'let me',* however; it is not acceptable to have such realisation before /l/ for instance '*bottle*'.

The influence of American accent appears on the standard British in the loss of the Yod sound /j/ following /n/ for example: *new* /nu:/.

The sound /ʤ/ is losing its anglicising feature by losing its first part /d/, and only realisation of the fricative /ʒ/ occurs in words like: *huge, gesture*…etc.

Recent trends: in this section, new features are getting to spread among British speakers:

/ʊə/ and /ɪə/ are being realised as a long monophthong /u:/ and /i:/ respectively where the former /u:/ is used interchangeably with /ɔ:/. For example: '*sure*' and '*fear*'.

The realisation of dark [ɫ] is perceived as /ʊ/ or /w/ in words like *feel, field, bill*…etc.

/əʊ/ before dark [ɫ] is realised /ɒʊ/, in such words *cold, sold, told*…etc, which is the same realisation of the North American accent.

I.6.2. Welsh English:

In wales, the mother tongue of the inhabitants was the Celtic language or Welsh. However, according to *J. Wells (1982b),* by the middle ages, a new variety introduced to the Welshmen which was English. Later that time, English became a language taught in schools as a second language in wales. About two centuries ago,

Chapter one: From RP English to Regional Varieties

eighty percent of wales' population became natives of English, and only the rest preserved the Celtic variety as a mother tongue. However, both speakers of these varieties have some knowledge of each other's variety and mostly the welsh speakers. Although this domination of English upon the Celtic variety in wales, the latter is acknowledged as an official language in parallel with English. This contact between English and Celtic reveals on a unique variation of the Irish English variety. *Wells (1982b)* said that there are regions in wales have similar features of those in England, Gloucester and Bristol features are found in south of wales, Birmingham and Shrewsbury features in mid wales and Liverpool and Chester features in the north of wales. Remarkable features identified by *Wells (1982b)* are as follow:

The Utterance of the intonation is perceived as 'sing-song'. This is the result of the longer duration of medial consonants.

The use of the lateral **/l/** is realised in all positions as clear **[l]**.

"Unlike many other accents of English welsh English is non-rhotic, however; for the case of Welshmen whose mother tongue is Celtic, they are rhotic, when using or borrowing English words, using a roll [**r**] or tap [**ɾ**].

What makes an accent special is its vowel system. Therefore, vowel quality in Welsh English *"tends to have more monophthongs and fewer diphthongs than most accents of English, while the diphthongs which are found tend to be narrow" (J. Wells, 1982b, 378).*

Welsh English monophthongs:

Some of the monophthongs are similar to those of standard British English, and they are as follow:

Short **/ɪ/** and the long **/iː/** are used in words like: '*sit*' and '*seat*' consecutively.

Short **/ɒ/** and long **/ɔː/** in words like: '*not*' and '*norm*'.

/ʊ/ and **/uː/** are found in words like: '*good*' and '*mood*' respectively.

Chapter one: From RP English to Regional Varieties

The long **/aː/** is found in words like *far, part*…etc.

the long vowel **/ɜː/** is heard in words like: *merge* and *word*.

Words like '*happy'* and '*anti'* are realised with a long **/iː/** in their final syllable.

The following are monophthongs that are different from the standard British English:

The **/e/** of standard British English is realised as [**ɛ**] which is a feature of modern standard British English. For example, *net, men, hen*…etc.

The **/æ/** has an [**a**] realisation which is a feature of modern standard British English as well. For instance, *hat* and *had.*

Words with an **/ʌ/** realisation are uttered with a shwa sound **/ə/** instead. For example, *cut* and *done.*

The diphthong **/eə/** is realised as a single long monophthong [**ɛː**] in words like *fair, wear*…etc.

Welsh English diphthongs:

The **/ɔɪ/** realisation is found in welsh English in such words: *noise* and *boy.*

The **/eɪ/** and **/əʊ/** in '*play'* and '*note'* are realised as long monophthongs **/eː/** and **/oː/** consecutively, however some of them prefer to use **/eɪ/** and **/ou/.**

The set **/əʊ/** replaces **/aʊ/** in '*down'* and '*mount'.*

The diphthong **/aɪ/** loses its back realisation to a mid, and the result is [**əi].** For instance, *time* and *bite.*

/ɪə/ in words like '*fear'* and '*here'* is realised as either [**jɜː]** or as [**iːə].**

Other features of the welsh English, by **_Trudgill_** and **_Hannah (2013),_** are; the use of aspiration where voiceless plosives are at final position, and the realisation of dark [**ɫ**] and the velar fricative sound **/x/** in loan words and place-names.

Chapter one: From RP English to Regional Varieties

I.6.3. Scottish English:

In Scotland, according to **Cruttenden (2014),** three languages are acknowledged in Scotland: Gaelic, Scots and Scottish English; Gaelic refers to the Celtic language, similar to Irish, which was limited to the highlands. Nowadays Scots was once the variety spread in the south and east of Scotland known as the Northumbrian dialect from old English, and it was once, before the unification of England and Scotland, the standard variety of the kingdom of Scotland. Scottish English is a mixture of Scots and the variety of south of England during the time of the English invasion, the eighteenth century. Additionally, for a considerable period of time, the Norse and the French invasions have left their marks that helped in the creation of a rich literature of English. A lead to these marks is found in words like '*douce (sweet), fash= se fâcher (bother)… etc.* which are originally French, and those of Scandinavian origins are in the following table:

Swedish	Scots	English
Barn	Bairn	Child
Byggon	Big	Build
Kyrka	Kirk	Church
Gata	Gate	Road/ street
Kunna	ken	Know

Table 01: Scandinavian origin words in English.

Because of historical records between England and Scotland, there is still a kind of conflict between the nations in which the standard British English is **"considered very much an 'English' accent, for instance, and its speakers are not necessarily always accorded greater respect than are speakers of other accents" (Hughes & Trudgill, 2012, 3).** In addition to their hatred for calling them English, but they are scots or British. **"Today English is spoken in the whole of Scotland, but Gaelic is heard in the homes of the north-west, above all in the Western Isles (the Hebrides), and is mastered by some 80,000 of Scotland's five million inhabitants" (Svartvik & Leech, 2006, 140).** However, the European Union, recently, acknowledged Scots as an independent language. Scottish English

Chapter one: From RP English to Regional Varieties

pronunciation, according to **Svartvik** and **Leech (2006),** seem to be very different in terms of vowel change and rhoticity. In which, Scottish English is rhotic and the trill **[r]** or tap **[ɾ]** sounds are used in, almost, every position within a word. For instance, *bird* **/bə:rd/,** *heard* **/hɛ:rd/,** *word* **/wʌrd/.** The former examples reveal on some vowels' change in comparison to RP English in which the vowel **/ɜ:/** is changed to three different new vowels they are **[ə:]** in '*bird'*, **[ɛ:]** in '*heard'* and **[ʌ]** in '*word'*. Besides, the diphthong **/əʊ/** in most cases is pronounced **[o]**, as in '*go'* /go/ and '*know'* /no/, **"but the diphthongs /eɪ/, /aɪ/, /ɔɪ/ exist as in the RP accent"** **(Roach, 2009, 165).** Continue with vowels, **"The loss of the GB distinctions between /a:/ and /a/, between /u:/ and /ʊ/, and between /ɔ:/ and /ɒ/" (Cruttenden, 2014, 88).** He also adds that the diphthongs **/ʊə/** and **/ɪə/** have no place in the Scottish vowel system, this is because of the use of rhoticity. Hence, the aforementioned diphthongs are realised as long monophthongs **/u:/** and **/i:/** consecutively in words like '*tour'* **/tu:r/** and '*gear'* **/gi:r/**. the **[ɛ:]** of **GB** has an **[e:]** realisation in words like *word, turn*…etc.

In consonants, **Trudgill** and **Hannah (2013)** see that initial **/p, t, k/** are often unaspirated unlike '*GB'*, the glottal stop **/ʔ/** is frequently used instead of non-initial **/t/** and the lateral **/l/** seems to be dark **[ɫ]** in every position, for instance; '*little'*. A special consonant sound that does not exist in GB is found in Scottish English variety. It is the realisation of the velar fricative sound **/x/** in words like '*nicht'* **/nəxt/** (= night), '*loch'* **/lɔx/** (= lake).

In grammar, most of the differences between GB and Scottish English, according to **Trudgill** and **Hannah (2013),** are found in informal speech. For example, '*Have you coffee with breakfast?'* And '*Will I put out the light?'*. Incidentally, the vocabulary differences in comparison to GB are countless. For instance, *aye* for *yes*, *dreich* for *dull*, *bonny* for *pretty*, *wee* for *little*…etc.

I.6.4. Irish English:

The island of Ireland, a one piece of two countries; the republic of Ireland to the south and the Northern Ireland to the north. **Trudgill** and **Hannah (2013)** claim that before the seventeenth century Irish or Gaelic, the indigenous variety, was the

Chapter one: From RP English to Regional Varieties

language used among the people of Ireland while English was limited to small number of speakers. However, by the beginning of the nineteenth century, *J. Wells (1982b)* identified that both varieties, English and Irish, shared the same percentage of users. This was a sign that Gaelic was losing its status in favor to English which is confirmed by the 1851 where only the quarter of the Irish population used Gaelic which decreased later to 5 percent of the whole population. Although, Irishmen use English in their everyday speech, Irish has an *"official status in the Republic and is widely taught in schools" (J. Wells, 1982b, 417).* Additionally, according to *Svartvik* and *Leech (2006),* Irish people, during the famine time (1846-1851), had left their homes and lands to settle in different parts of the world, America and Australia. Hence, a considerable number of newborns of the New York's population were Irish by 1855. Pronunciation features of the Irish English are claimed by *J. Wells (1982b)* to be unique and far from any influence of either RP English or any other English variety, however; the impact of Scottish is present where soldiers and mercenaries have made of Ulster as their home by the sixteenth century. The pronunciation features described by *J. Wells (1982b)* focuses on Ulster county in the Northern Ireland, which is linguistically and politically different from the Republic of Ireland. Although Donegal, Monaghan, and Cavan are now belong to the Republic of Ireland, they are linguistically similar to Ulster's Northern Ireland. Some of these features are as follow:

Rhoticity is a feature of this accent in which the **/r/** is realised as a post-alveolar **[ɾ]** or as a retroflex **[ɻ]** in every position within a word**.** Hence, some of the diphthongs (**/ɪə/** and **/ʊə/)** are realised as monophthongs by losing their second part, the schwa sound **/ə/**, in words like: *dear* **/dir/** and *tour* **/tur/.**

The lateral **/l/** and its allophones are realised as the same as clear **[l].** for instance, *lead, field, fill…*etc.

The phonetic variants [**t̪, d̪**], of **/t, d/** consecutively, are features of the Southern Irish English, however; they do occur in the Northern Irish English with a following **/r/** as a condition.

The glottal stop **/ʔ/** is used frequently in the place of **/t/** and **/d/.** for example, *letter* and *ladder*.

Chapter one: From RP English to Regional Varieties

J. Wells: "In Ulster, as in Scotland, there has been a near-complete loss of phonemic vowel-length distinction" (1982b, 438). This reveals that both short and long vowels are merged to a single monophthong. This concerns:

The short vowel **/ʊ/** and the long one **/u:/** are realised as the monophthong [**u**] in words like: *foot* **/fut/** and *food* **/fud/** (/fʊt/ and /fu:d/ consecutively in standard British English).

The short vowel **/æ/** and the long one **/ɑ:/** are merged to [**a**]**.** for instance, *fat* **/fat/** and *far* **/far/** (/fæt/ and /fɑ:r/ consecutively in standard British English).

/ɒ/ and **/ɔ:/** are merged to [**ɔ**] in words like: *hot* **/hɔt/** and *horse* **/hɔrs/** (/hɒt/ and /hɔ:s/ consecutively in standard British English).

The short **/ɪ/** is realised the same as the standard British, however; the long /i:/ is realised without length [**i**]**.** for instance, *it* **/ɪt/** and *eat* **/it/.**

The long vowel **/ɜ:/** is realised as the monophthong [**ʌ**] in words like: *turn* **/tʌrn/** and *work* **/wʌrk/.**

One of the modern features of the standard British pronunciation is very common in Northern Irish English which the sound [**ɛ**]**,** instead of the diphthong **/eə/,** but without length**.** it is found in words like *share, dare*…etc.

The **/e/** in *net* is realised with [**ɛ**]**,** whereas; the **/e/** takes the place of the diphthong **/eɪ/** in words like *date, stay*…etc.

The diphthong **/əʊ/** in words like *goat* and *road* is realised with a monophthong [**o**].

/ɔɪ/, /aɪ/ and **/aʊ/** are fallen to the standard British pronunciation's rules in words like: *toy, light* and *south*.

Trudgill and ***Hannah (2013)*** identify some of the Northern Irish English vocabularies and idioms and phrases, and they claim that most of them are found in Scottish English and Southern Irish English *(p 104-105):*

Vocabularies found in Scottish English: *aye, brae, burn, carry-out, folk, jag, janitor, pinkie, shoogle, wee* and *loch* with a different pronunciation of the latter.

Chapter one: From RP English to Regional Varieties

Vocabularies found in Southern Irish English: *bold, cog and delph.*

Vocabularies of Northern Irish English:

NlrEng

to hoke	**EngEng**
to gunder	'to vomit'
to hoke	'to shout'
	'to poke around, to dig into, to rummage'
to skite	'to slap, to splash'
to wither	'to hesitate'
throughother	'untidy, messy'

Idioms and phrases from Scottish English:

I doubt he's not coming, I've got the cold, that's me away, I'll get you home, to go the messages.

Northern Irish phrases and idioms:

NIrEng	**EngEng**
He gets doing it.	He is allowed to do it.
It would take you to be there early.	You have to be there early.
I'm not at myself.	I'm not feeling very well.
You're well mended.	You're looking better (after an illness).

I.7. The English language pronunciation system:

Generally, Sounds are a result of air passage. However, consonants and vowels have a very specific way of production that is why articulatory phonetics exists. The following is a brief explanation, by ***Roach (2009),*** of how speech is made concerning all sounds of the world's languages:

With a flow of air and a contraction of muscles, a sound is made. Starting from the chest that pushes the air to the larynx where the air is submitted to some modification either with vibration of vocal folds to produce voiced

sounds, or without to produce voiceless ones. Then the air passes through the vocal tract that is composed of two parts; oral cavity for oral sounds, and nasal cavity for nasal sounds. Finally, the air escapes to the atmosphere in its final stage to produce either vowels or consonants.

"In many linguistic descriptions sounds are classified as either vowels or consonants" (Ladefoged & Maddieson, 1996, p. 281). This reveals that most of the world's languages share with two distinctive types of sounds; consonants and vowels. However, these two have different manner of articulation and way of delivering meaning from one language to another. According to **Roach (2005)**, the flow of air in pronouncing a vowel passes without any obstructions at the vocal tract stage, whereas; it faces a blockage or a sort of blockage at the same stage. Another distinction stated by **Ladefoged** and **Maddieson (1996)** is that a vowel could be pronounced and deliver a meaning independently, however; consonants must be associated with a vowel to be pronounced and carries a meaning. Besides the formers, **McMahon (2002)** sees that all vowels are oral and voiced sounds unlike consonants that could be voiced or voiceless and they could be oral or nasal.

I.7.1. English consonant sounds:

The consonant sounds of English are of different categories with different characteristics, therefore; they are classified according to their vibration of the vocal folds for voiced or voiceless sounds, place of articulation and manner of articulation. This latter determines the category of each sound. Furthermore, English has a limited number of consonant sounds and some consonants have no place in the English sound system comparing to Arabic among them; pharyngeal sounds such as / **ħ, ɣ, ʕ/,** some velar sounds **/χ, q/** and the post-alveolar sounds **/ṭ,ḍ/**.

The following is an overview of each class:

I.7.1.1. Plosives: or stop consonants, they are, for **Davenport** and **Hannahs (2005)**, three pairs of voiced and voiceless 'lenis and fortis' and each pair has its own place of articulation. Plosives are produced in three stages; in the first stage, passive and active articulators are brought together to form a complete closure which is the

second stage in which the air finds no way to escape and be compressed. Then, the air is released in its final stage hearing a sort of an explosion. So, they are plosives. For instance, when the lips are brought together, they form a complete closure. As a result of this mechanism, one of the sounds **/p/** or **/b/,** regarding the state of the vocal folds, are heard.

Plosives	/p/	/b/	/t/	/d/	/k/	/g/
Fortis (-)	(-)		(-)		(-)	
Lenis (+)		(+)		(+)		(+)

Table 02: voiced and voiceless plosives

I.7.1.2. Fricatives: with a similar way of production to plosives, fricatives differ only on the second stage where the blockage is partial not complete. So, the air can escape through a narrow passage, and resulting on continuant consonants making a hissing and noisy sounds, this is what **Roach (2009)** said. For instance, the fricative sound **/z/** can be continuant sound /z z z z z .../ as long as there is much more air in the chest. Fricatives are of four pairs of lenis and fortis plus the voiceless glottal sound that has no voiced counterpart.

Fricatives	/f/	/v/	/s/	/z/	/ʃ/	/ʒ/	/θ/	/ð/	/h/
Fortis (-)	(-)		(-)		(-)		(-)		(-)
Lenis (+)		(+)		(+)		(+)		(+)	

Table 03: voiced and voiceless fricatives

I.7.1.3. Affricates: they are a combination of two different sounds with different classes. They start with a plosive sound and end with a fricative one. **Roach (2005)** sees that this combination must be homorganic of a plosive and fricative sounds, otherwise; affricates cannot be made. Affricates are of two sounds; one is fortis **/tʃ/** and the other is lenis **/dʒ/,** but these two are still creating some ambiguity and complexity in their way of articulation. For instance; **Davenport** and **Hannahs (2005)** share nearly the same view with **Roach (2009)** concerning affricates in which they see that **/tʃ, dʒ/** articulate as plosives but sound as fricatives. For further understanding; *tin* is pronounced with fully aspirated **/t/,** whereas; **/t/** in *chin* is

submitted to the second sound /ʃ/ and a friction sound is heard. So, the combination /tʃ/ is formed in this manner which is the same for the sound /dʒ/ in '*down*' and '*drown*'.

I.7.1.4. Nasals: the given term, nasals, reveals that the responsible source for producing nasal sounds is the nasal cavity through the nostrils with a small opening of the oral cavity. The are no fortis nor lenis nasals, but only voiced ones. ***"Nasals are a variety of stop; they are formed with a complete closure in the oral tract. The difference between nasals and oral stops is that for the nasals the velum is lowered allowing air to escape through the nasal cavity." (Davenport & Hannahs, 2005, 30).*** /m, n, ŋ/ are the only English nasals, and they are articulated as bilabial, alveolar and velar consonants respectively. /ŋ/ never occurs initially, but it can be in medial positions as in *finger* or *singer,* and final position as in *king*. Inasmuch as, /ŋ/ can be found in the consonant cluster 'nk', 'nc' and 'nq' as in '*monk*' /mʌŋk/, '*uncle*' /ʌŋkl/ and '*conquer*' /kɒŋkə/.

I.7.1.5. Approximants: unlike the other English consonants, approximants, presented in **/j, r, l, w/**, have a rather different manner of articulation. In which ***"the articulation of each one of them varies slightly depending on the articulation of the following vowel" (Ladefoged & Johnson, 2006, 68).*** All the four approximants are voiced, but when voiceless plosives precede them "***they lose their voicing and become fricatives" (Roach, 2009, 51).*** For example, all the approximant sounds within the following words are voiceless:

Voiceless /l/: *claim* and *plot*. The consonant cluster (tl) does not exist in English.

Voiceless /j/: *cute, pure* and *tube*.

Voiceless /r/: *crown, press* and *truth*.

Voiceless /w/: *quiet* and *twin*.

Ladefoged and *Johnson (2006)* divided approximants into **lateral approximant /l/** and **central approximants /w, r, j/.**

Chapter one: From RP English to Regional Varieties

Lateral approximant /l/: ***Roach (2009)*** sees that the lateral phoneme **/l/** slips through one or both sides of the tongue (tongue rims) during production because of the complete closure, made by blade of the tongue against the alveolar ridge, which prevents air from passing along the centre of the tongue. So, from this mechanism, the term Lateral is deduced. **/l/** can occur in all the different positions within a word, however; this distribution reveals on its different allophones stated by ***Roach (2009)*** which are the following:

Clear [l]: in initial position as in *link,* and in medial position intervocalically as in '*pillow'*.

Dark [ɫ]: either in medial position or final one preceded by a vowel followed by a consonant. for instance; *help, helping* and *hill*.

Syllabic [l̩]: in unstressed syllables preceded by a plosive consonant as in: *humble, candle, eagle, twinkle, apple* and *settle*. Syllabic **[l̩]** is also found in words end with "el" or "al" as in '*panel'* and '*central'*.

Central approximants /w, j/: an alternative term was given to these phonemes is **semi-vowels**, in which ***"there is no contact of any kind between the articulators" (Davenport & Hannahs, 2005, 34).*** This no contact results on a narrow opening in the vocal tract the moment articulators are brought together, allowing air to pass through the centre of the tongue. **/w, j/,** for ***Roach (2009),*** are similar to **/u/** and **/i/** in articulation, respectively, but shorter. This is how **/w, j/** are treated as vowels, whereas; if there is a must to use indefinite article before word begin with **/w/** or **/j/,** this indefinite article must be "a" not "an". For instance; we say '*a waiter'* and '*a young boy'*, not '*an waiter'* nor '*an young boy'*. Moreover, semi-vowels ***"do not form a syllabic nuclei; rather, they appear at the edge of syllables" (Davenport & Hannahs, 2005).*** The above illustrations show why **/w, j/** ***"are phonetically like vowels, but phonologically like consonants" (Roach, 2009, 50).***

Central approximant /r/: it is just like the other central approximants with no real contact between articulators, in which ***"the tip of the tongue approaches the alveolar area in approximately the way it would for /t/ or /d/, but never actually***

Chapter one: From RP English to Regional Varieties

makes contact…" (Roach, 2009, 49). However, according to ***Davenport*** and ***Hannahs (2005),*** /**r**/ sound has many allophones more than any other English sound. In which there are alveolar trill **[r]**, alveolar tap **[ɾ]**, alveolar continuant **[ɹ]**, the retroflex **[ɻ]** and the uvular roll **[ʀ]** or fricative **[ʁ],** besides the linking **[r]** and intrusive [**r**]**.** (For more details see pages 32-33). Furthermore, the use of /**r**/ among the different accents of English varies from one accent to another, in which some of them are rhotic and others are non-rhotic. For ***Roach (2009),*** in **rhotic accents,** the /**r**/ sound is pronounced in every position within a word. Whereas, in **non-rhotic;** it is silent in final position and after a vowel before a consonant position, otherwise; it is pronounced. According to ***Davenport*** and ***Hannahs (2005),*** non-rhotic accents include most varieties of English English, welsh English, Australasian English and some north American varieties, and rhotic accents include most north American English, Scottish English, Irish English and south west of England in addition to some parts of Lancashire.

I.7.2 English vowel sounds:

Unlike consonants, all English vowels are free voiced sounds, and their responsible articulators are far enough to get in touch; this what makes difference and creates difficulty in classifying vowels. However, *"height, frontness and rounding" (McMahon, 2002, 69)* are the three parameters that can describe and classify vowels. In which, '*height'* refers to the distance between the highest point in the tongue and the roof of the mouth. Therefore, vowels could be high, mid or low. '*Frontness'* refers to which part of the tongue is raised; front, centre or back position. Whereas, '*rounding'* describes the shape of the lips either rounded, spread or neutral.

Dealing with vowels in general cannot be completed without referring to cardinal vowels. They are ***"a set of reference vowels"*** and ***"independent of any particular language" (Ogdin, 2009, 57).*** The system of cardinal vowels is found by the British phonetician ***Daniel Jones*** in the early 20th century, and it is still of use till today. Cardinal vowels do not refer to any particular language, but they are, as ***Roach (2009)*** said, all the vowels that can be made by the human vocal

apparatus. The given figure below, **(fig.1)** made by ***Roach (2009),*** shows the primary cardinal vowels which are the most familiar vowels in European languages.
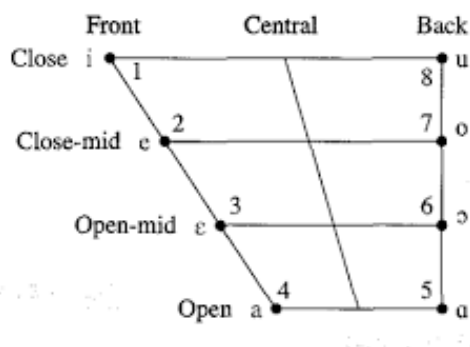
Fig.1: primary cardinal vowels

As far as English is concerned, vowels are divided into monophthongs presented in short and long vowels, diphthongs and triphthongs.

I.7.2.1. English short vowels: they are of seven vowel sounds transcribed with the following symbols **/ɪ, e, æ, ʊ, ʌ, ɒ/** in addition to the shwa **/ə/** sound. According to the diagram in figure 2 **(fig.2)** made by ***Roach (2009),*** English short vowels are described as the following;

/ɪ/ is a close front vowel with lips spread; as in *fit, rich… etc.*

/e/ is closer to be open-mid front vowel with lips slightly spread; as in *leg, men… etc.*

/æ/ is an open front vowel with lips slightly spread; as in *hat, cat… etc.*

/ʊ/ is a close-mid central vowel with rounding lips; as in *put, good… etc.*

/ʌ/ is an open central vowel with neutral lips; as in *hunt, run… etc.*

Chapter one: From RP English to Regional Varieties

/ɒ/ is an open back vowel with lips slightly spread; as in *lot, hot... etc.*
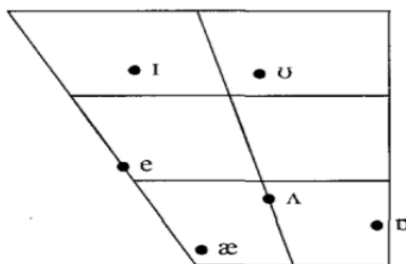
Fig.2: English short vowels

/ə/ the shwa sound. It is also called by ***Linda James*** and ***Olga Smith*** 'the neutral vowel', and they describe its articulation by ***"the jaw is half open, relaxed tongue and lips, middle of the tongue is halfway up. Tongue position is a bit lower than when pronouncing /ɜ:/. Tongue is not going forward. the sound is very short"*** ***(Linda James & Olga Smith, 2007, 22).*** it is heard, mostly, in weak syllables, initial, medial and final position. For instance, '*occur*' /ə'kɜ:/, '*similar*' /sɪmələ/ and '*after*' /ɑ:ftə(r)/.

I.7.2.2. English long vowels: they are of five vowel sounds with a special mark (**:**) to be distinguished from short vowels, and they are transcribed as the following symbols **/i: ɔ: ɜ: ɑ: u:/.** According to the diagram in figure 3 **(fig.3)** made by ***Roach (2009)***, English long vowels are described as follow:

/i:/ is closer and more front than the short vowel /ɪ/ with lips slightly spread. For instance, *seed* and *meat.*

/ɜ:/ is a mid-central with neutral lips, as in; *work* and *turn.*

/ɑ:/ is an open back vowel with neutral lips. It is heard in words like *hard* and *part.*

/ɔ:/ is a close-mid back vowel with clear rounded lips. For instance; *pore* and *sort.*

Chapter one: From RP English to Regional Varieties

/u:/ in comparison to the short vowel /ʊ/, it is closer and much more back with lips slightly sounded. For example; *mood* and *loot.*
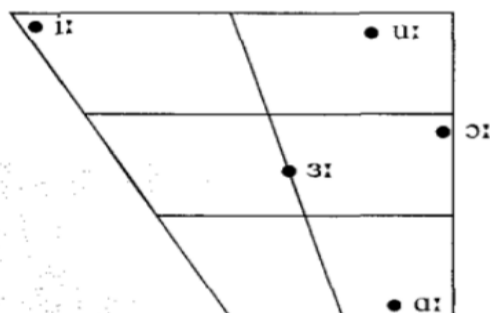
Fig.3: English long vowels

length in short and long vowels is preserved, however; both of them, in some contexts, are reduced.

I.7.2.3. Diphthongs: *"are monosyllabic vowels, which have two discernibly different points" (Ogdin, 2009, 64).* This set is composed of two short vowels, and consists only one syllable. For instance, the words '*tone'* **/təʊn/** and *'hide'* **/haɪd/** both of them are composed of one syllable. Moreover, the two examples above show that diphthongs could start with either a front or a back vowel. Besides; both of the set could be front or back vowels, as in '*eight'* **/eɪt/** or *'brown'* **/braʊn/** consecutively. In this movement from one vowel to another, *"the first part of the diphthong is usually more prominent than the last" (Ladefoged & k. Johnson, 2011, 92),* or *"the first part is much longer and stronger than the second part" (Roach, 2009, 17).* In *Roach's 'English Phonetics and Phonology'* diphthongs are divided into 'centring and closing' which are presented in the following diagram (**fig.4**):
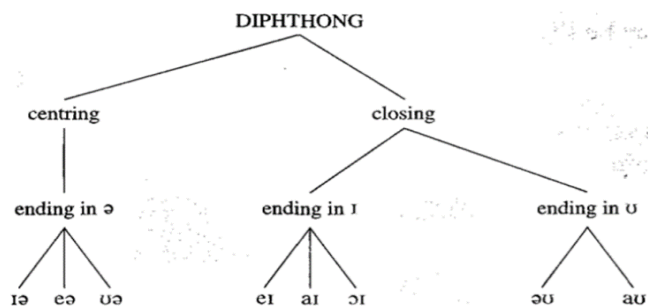
Fig.4: English diphthongs

Chapter one: From RP English to Regional Varieties

I.7.2.4. Triphthongs: the most complex combination of vowel sounds. *"A triphthong is a glide from one vowel to another to a third" (Roach, 2009, 19).* In English, there are five triphthong sounds each one of them is composed by a closing diphthong, as mentioned before, in addition to a shwa /ə/ sound. And they are as follow:

eɪ + ə in layer /leɪə(r)/.

ɔɪ + ə in royal /rɔɪəl/.

aɪ + ə in fire /faɪə(r)/.

aʊ + ə in tower /taʊə(r)/.

əʊ + ə in lower /ləʊə(r)/.

This completes the English consonant and vowel sounds after dealing with the articulation of each sound and some allophones of consonants.

I.8. English Language Acquisition:

The logical order governs words in a sentence to convey a complete thought, governs as well the different units consisting a word in isolation. These units are called phonemes. For instance, the word *hand* consists of four phonemes which are **/h/, /æ/, /n/** and **/d/,** therefore; the **syntagmatic relationship** of the former phonemes results on a complete set called **phonemic system** which, in this case, is **/hænd/.** These phonemes distinguish every single word from another, and if there is any change of the same phonemes, either by inserting new one, omitting or replacing one by another, the meaning will be different. For instance, if we rearrange the phonemes of '*hand'* into new order '*hadn'* the result then is meaningless. However, if we change the first phoneme **/h/** with a new one **/s/** the result is '*sand'* **/sænd/** which means substance of rocks. As a result of this distinctiveness, the phoneme can be defined: *"as the smallest distinctive, or contrastive, unit in the sound system of a language" (Skandera & Burleigh, 2005, 19).* Inasmuch as, words like *mean* and *laugh* are not treated by their number of letters but to their sounds. In which both **/mi:n/**, and **/lɑ:f/** are composed of three

phonemes. So, phonemes are treated as being the different sound units in a language, and they are represented by **phonemic symbols.**

I.8.1. From phonemes to sounds: a phoneme can have different variations called **'allophones'** regarding the position of the phoneme within a given phonemic system, and the place of articulation that may change in a particular context as *Crystal (2008)* stated**.** The phoneme **/l/,** for instance; can have three different allophones, as mentioned in lateral approximant, clear [**l**]**,** dark [**ł**] and syllabic [**l̩**]**,** in addition to the voiceless one. In articulation, **/m/** is bilabial (lip with lip), however; in some contexts, it can be labio-dental because of the following consonant. For example, *pamphlet.* Which is the same case for **/n/** in '*ten verses'.*

I.8.2. From grapheme to phoneme: grapheme is ***"The minimal contrastive unit in the writing system of a language" (Crystal, 2008, 220)***. For instance, '**b'** is a grapheme used in writing, and **B, b** and ℔ are called '**allographs**' of the grapheme '**b'** which refer to the phoneme **/b/,** so said *Crystal (2008).* Besides, some graphemes are represented in different forms apart from capital and small letters. '**f'** for instance, has **F, f** and *f*, but it has another form represented in the consonant cluster '**gh**' as in '*laughter'* and '*tough'* that refer to the same phoneme /**f**/. Another example is for the phoneme **/ʒ/** that can have the normal form **J, j** or *j*, however; it can be represented in an intervocalic 's' as in '*vision'* /**vɪʒn**/ and *'measure'* /**meʒə/.**

I.9. Conclusion:

The first chapter of this research introduced English as a global language, and the major reasons that helped in its spread around the globe; starting from the native lands to the non-native ones. In addition to its use in different fields and settings. Then, how it developed in foreign countries to be taught and acknowledged as either a first foreign language, or as a second foreign one. Furthermore, the standard British English we learn seems very different from the standard varieties found in the British Isles -including Scottish, Irish and Welsh English- in terms of grammar, vocabularies and most noticeable pronunciation. Finally, the pronunciation of English can be improved among foreign learners of English if they are well aware

Chapter one: From RP English to Regional Varieties

with the different variations of the different phonemes in different contexts which is not an easy task but not impossible.

Chapter Two:

The Way to

Brummie Accent

Chapter Two: The Way to Brummie Accent

II.1. Introduction:

In England, English has passed the age of 1500 years of existence. Along this period, unique language varieties have been created. However, these varieties could not have been found without factors behind, such as; the different invasions, the late immigration, three centuries ago, in addition to the current major factor the impact of media. Language varieties change from one place to another, so the longer distance is crossed the bigger differences are found. That is why Linguists have set the isoglosses map -which is relative not absolute- where parts that share similar features, pronunciation, grammar and vocabulary, are joined together. For the case of English, this map includes the northern, southern and midlands parts, and each one of them is divided into eastern and western part. Alongside the border lines, similarities are found which reveals on *dialect continuum*. however, when crossing these borders, the *dialect changes*. Across languages, accents differ from one language variety to another and change through time, vowels, consonants and prosodic features are concerned with these changes.

II.2. English accents 'description':

The English we learn, hear and speak as foreign learners seems quite clear and comprehensible. However, in direct contact with natives, a foreigner, certainly, faces many difficulties, and for a moment sees English as a complicated language. Besides, even native speakers of English from different regions find those difficulties, and they need to use the standard English variety to create an understanding. But, in fact, those difficulties lie beneath, the twin, dialects and accents. A dialect, for **Hughes** and **Trudgill (2012),** refers to the differences in grammar and vocabulary, whereas; an accent is ***"a manner of pronunciation"*** *(John Laver, 1994, 55).*

II.2.1. Cockney accent:

It refers to the variety used among people of London in general, and to those who live in the east end of the town in specific. According to **Collins** and **Mees (2013),** It is a given term to the people who were born by the sound of Bow Bells

Chapter Two: The Way to Brummie Accent

of St Mary-le-Bow church. *"London is also its (England) linguistic centre of gravity" (J.Wells, 1982b, 301)* that is why Cockney today has got great impact on English innovations, and attracted so many linguists to do different kind of researches on it. It is *"the most influential source of phonological innovation in England and perhaps in the whole English-speaking world" (J.Wells, 1982b, 301). Svartvik* and *Leech (2006)* describe the cockney accents by the following features:

- **/h/** dropping: it is common in most word begin with "h". for instance, instead of saying '*house*' **/a:s/.**

- Omission of **/θ/** and /**ð**/: the two sounds within any word are replaced by **/f/** and **/v/** consecutively. For example, *thing* and *rhythm* Are pronounced '*fing*' and *'rhyvem'.*

- The use of glottal stop **/ʔ/:** the glottal is a complete blockage made by the vocal folds. It was used only in cockney accent, but today it widely used among many British varieties. The **/ʔ/** takes the place of **/t/** in intervocalic and final position, for instance; such words '*matter, but*' become '*maʔer, buʔ*'

- Dark and syllabic [**ɫ, l̩**]: they are often pronounced as a vowel **/o/, /u/** or the approximant **/w/** in final position. Such as, '*bell*' becomes *bew* or *beu, 'people*' becomes *pi:po.*

- Rhyming slang: cockney accent is well known by rhyming phrases, in fact; it is a phrase that has a meaning of something else. For instance:

  Would you <u>Adam</u> and <u>Eve</u> it? <u>Adam</u> and <u>Eve</u> means believe.

  I am going to have my <u>barnet</u> cut. Or, <u>barnet fair</u> means hair.

  I had a <u>butchers</u> at it. Or, <u>butcher's hook</u> means a look.

Other distinctive cockney features are described by *Alan Cruttenden (2014)* in the following:

- The long vowels **/i:/, /u:/** and **/ɔ:/** are changed to the diphthongs **/əi/, /əʊ/** and **/ɔu/,** as in; *feet* **/fəiʔ/,** *food* **/fəʊd/** and *board* **/bɔud/.**

Chapter Two: The Way to Brummie Accent

- Distinctive diphthongs are used in cockney, so instead of /**eɪ/, /əʊ/** and **/aʊ/** they use **/aɪ/, /æʊ/** and **/a:/.** For instance, *mate* **/maɪʔ/,** *road* **/ræʊd/** and *sound* **/sa:nd/.**

J. Wells (1982b) describes cockney accent in comparison to RP English as follow:

- The short vowels **/æ/** and **/ɒ/** are less open, and they are pronounced **/ɛ/** and**/ɔ/** in words like *hat* and *hot* consecutively.

- The short vowel **/ʌ/** is treated as an open front vowel **/a/**rather than open central in words like *love* and *but*.

- In words' final position, the shwa /ə/ sound is realised with more opening **/ɐ/** in such words: *saver* **/saɪvɐ/,** *matter* **/mɛʔɐ/.**

- The long vowels **/ɑ:/** and **/ɜ:/** are often the same of that of RP English, but with the former fully back and the latter has some frontness. For instance, *heart* and *merge*.

II.2.2. Estuary English:

The term was first coined by **David Rosewarne** in **1984**, the latest of English accents. It is found, according to **J. Wells,** along the sides of the river Thames in the south-east of England including London. **Rosewarne (1984)** defines Estuary English as ***"a variety of modified regional speech. It is a mixture of non-regional and local south-eastern English pronunciation and intonation"***. It is heard in ***"the house of commons and is used by some members of the lords… the city business circles, the civil service, local government, the media…" (Rosewarne, 1984, n.p).*** The claim that Estuary English is the best rival to take the place of the current Standard British English, has been proved by many linguistics among them, ***J. Wells*** and ***Rosewarne***. In pronunciation, Estuary English is an amalgam of cockney and RP English, whereas as a dialect; *Wells* claims that it is associated with standard grammar and usage. He describes Estuary English pronunciation as a closer one to that of cockney in the sense that; dark and syllabic **[ɫ , l̩]** are pronounced like **/u/, /o/** or **/w/,** and the use of the glottal stop **/ʔ/** instead of **/t/** in intervocalic position as in *water*, syllable-final position as in '*night'*, and preconsonantal position as in '*quiteplace'*. The third feature is found at words end with short **/ɪ/,** the latter is

Chapter Two: The Way to Brummie Accent

treated as a long vowel **/iː/.** For instance, *happy, mercy* and *coffee* become **/hæpiː/, /mɜːsiː/** and **/kɒfiː/.** Moreover, the sound **/tj/** in the beginning of words is changed to the sound **/tʃ/.** For instance, *tune* becomes **/tʃuːn/.** This phenomenon is called '*Yod coalescence*'. Additionally, words like *dune* and *produce* are pronounced with friction sounds. They become; *June, projuce*. However, in Estuary English there is no h-dropping nor replacement of **/θ/** and **/ð/** by **/f/** and **/v/** as cockney does. Another phenomenon is stated by **Cruttenden (2014)** which is the replacement of **/ʃ/** instead of **/s/** in initial consonant cluster in words like; *stop* **/ʃtɒp/** and *host* **/həʊʃt/.** finally, **Rosewarne** in his article *Estuary English* describes the diphthong shift, in which; **/eɪ/** in words like *date, may…* is pronounced with an open back vowel **/a/** rather than **/e/** to form the diphthong **/aɪ/.** The **/aɪ/** diphthong is changed to **/ɒɪ/** in words like *right, line*…. Finally, **/əʊ/** has a special treatment generally it is **/ʌʊ/** in words like *know, low*… however, it is /ɒʊ/ when preceding **/l/.** for instance, *hole, roll…*etc.

II.2.3. Geordie accent:

It refers to the accent spoken and people living in the Tyneside area which is the largest conurbation in the north-east of England, stretching from Newcastle upon Tyne to the coast, **J. Wells** calls it the far north. Some said that the term Geordie refers to a miner called George who was very famous person in that area. **Collins** and **Mees (2013)** see that Geordie accents is close to that of Scottish accents because of the borders they share. Geordie accents is non-rhotic, and the **'h'** is heard not dropped. In addition to the use of glottal stop **/ʔ/** before **/p, t, k/,** and the **/l/** seems to be clear with no variants in every position found. For the case of vowels, the **/ʌ/** sound does not. Moreover, the shwa **/ə/** sound at final position is pronounced **/a/,** as in; doct*or* **/dɒkta/.** Diphthongs, as well, make difference from the standard British English, **/aɪ/** has narrow glide to become **/ɛɪ/.** For example, *mine*. **/mɛɪn/.** Besides, **/eɪ/** and **/əʊ/** are like that of Scottish English **/eː/** and **/oː/** consecutively. For instance, *say* **/seː/** and *know* **/noː/.** **J. Wells (1982b)** adds other distinctive pronunciation features in the following:

- The uvular **/r/** is not usual as before, but it is a tap **[ɾ].**

Chapter Two: The Way to Brummie Accent

- The long vowel **/ɜ:/** seems to have a back realisation **/ɔ:/,** so words like *work* and *walk*, *shirt* and *short* sounds the same.

- The long vowel **/ɔ:/** has an open realisation **/a:/** in word spelt with a like *walk* and *call*.

- The **/æ/** before a final voiced consonant or a consonant cluster is realised with a long vowel **/a:/**. For instance, *had* and *land.*

- **/i:/** and **/u:/** have a diphthong realisation, **/ei/** and **/oʊ/** consecutively, in words like: *three* and *food.*

- The diphthong **/aɪ/** has a free variation either **/aɪ/,** or **/ɛɪ/.**

- The **/ɪ/** and **/ə/** are used interchangeably in which the **/ɪ/** takes the place of **/ə/** and vice versa. For instance, *founded* **/faʊndəd/** and *heaven* **/hevɪn/.**

II.2.4. Scouse accent:

*"**The term 'Scouse' can be used for the variety of English spoken in Liverpool, and in the surrounding area of Merseyside" (Knowles, 1973, 14).** The term Scouse, according to **Paul Meier (2010),** has Scandinavian origins from 'Lapskaus'; which means a stew of salted beef. Scouse accent emerged in the nineteenth century. Although it is a part of the north of England, it sounds different from the other northern accents; this is, for **J. Wells (1982b),** because of the immigrants from Ireland and Wales with Celtic language, in addition to the trade by its seafarers. **Collins** and **Mees (2013)** describes the scouse accent as non-rhotic one with no glottalisation of **/p, t, k/,** but they are strongly aspirated. However, the velar nasal /ŋ/ is followed by /g/ sound, as in; *king* **/kɪŋg/.** The followings are some pronunciation features in comparison to RP English by **Paul Meier (2010):**

- The **/ɑ:/** is pronounced **/æ/**, for example; *last* **/læst/.**

- The **/ʌ/** is changed to **/ʊ/**, as in; done **/dʊn/.**

- The short **/ʊ/** is used instead of the long one **/u:/**. For instance, food **/fʊd/**

- The intervocalic **/t/**, between two vowels, is pronounced as a tap or flap **/ɾ/**, as is; *matter* **/mæɾə/** and *later* **/leɪɾə/.**

- The **/h/** is dropped but not in all context, for example; home **/əʊm/.**

Chapter Two: The Way to Brummie Accent

- The fricative **/ð/** in initial position is dentalised to sound more like **/d̪/.** For Instance, *though* **/d̪əʊ/.**

J.Wells describes other pronunciation features of the scouse accent in the following:

- Because of the incomplete closure of the **/k/** in syllable-final, the **/x/** is heard in words like *fake* and *hike*.
- The glottal stop is rarely used.
- The **/g/** sound is generally heard after the velar nasal **/ŋ/** in words like *sing*.
- The long vowels **/iː/** and **/uː/** in final position have a diphthong realisation, /ɪi/ **and /ɪʊ/** consecutively, in words like *free* and *tool*.
- The diphthong **/əʊ/** varies between **/oʊ/** and **/ɔʊ/.**

II.2.5. West country accent:

It is well known by the city of Bristol in the south-west of England where the seafaring tradition is widely practiced in addition to the cities of Plymouth, Bournemouth and Torquay. This region, according to **Collins** and **Mees (2013),** is the centre of immigrants from the new world, and because of this contact, the accent of the west country will be influenced by the immigrants' ones. **Collins** and **Mees (2013)** describes the west country accent as a rhotic one, and the glottal stop is extensively used in the place of /t/. **Halpert** and **Widdowson (2015)** stated the different distinctive features of the west country dialect, and the following are some pronunciation features:

- Unstressed syllable in initial position is lost, for instance; *because (cause), important (portant), about (bout), according (cording)…*etc.
- The **/h/** in initial position is dropped for some speakers but for others it is not.
- Initial stressed syllables begin with a vowel are realized with **/h/,** for example, *only* **/hɔʊnli/,** *early* **/həːɹli /.**
- **/ð/** is realized as **/d/** in such words: *that, those, these, the, them …*
- **/θ/** is pronounced as **/t/** in initial position, as in; *thick, think, thought…*
- **/iː/** is heard in words like: *his, in, shin, sp<u>e</u>cial…*

Chapter Two: The Way to Brummie Accent

- /ɪ/ in words like: *been, meet, keep, such, catch*…
- /əʊ/ in unstressed syllables is realized as /ɪ/. For example, *borrow* /bɑrɪ/, *follow* /fɒlɪ/, *hollow* /hɒlɪ/.

II.2.6. Yorkshire accent:

The north-east of England is well famous by the county of Yorkshire near the coast that was among the first territories conquered and settled by the Norse, and before that by the Anglo-Saxons. In Yorkshire dialect, so many words from the old English time are still of use, for example; *thee* and *thou* for singular personal pronoun 'you', *ye* for plural personal pronoun 'you' and the possessive pronoun *thy* for 'your'. **Paul Meier (2010)** describes the Yorkshire accent as non-rhotic with dropped /h/, and the followings are other distinctive pronunciation features:

- Homophones, in Yorkshire accent, sound to have a different pronunciation from one another, for example; words like *for* and *four*, *bored* and *board* differ in pronunciation /fɔ/ and /foə/, /bɔd/ and /boəd/.
- The intervocalic /t/ is usually glottalised in words like *matter* /mɑ:ʔə/, *waiter* /we:ʔə/…
- Words that end in 'y', 'ei' and 'ey' are pronounced with an open /e/ as in *ready* /rede/, *eerie* /ɪəre/ and *money* /mʊne/.
- When /l/ is before a vowel, prevocalic, it is then dark [ɫ]. For example, c<u>l</u>ean, c<u>l</u>ay, <u>l</u>ove<u>l</u>y ….
- The long vowel /ɑ:/ of RP English, and the short vowel /æ/ of General American English are heard as a short open vowel /a/ in Yorkshire accent, as in: *pass, part, last...*, which is also the same case to the short vowel /æ/ of RP English, so words like *cat, family* and *hat* are pronounced with a more open /a/.
- The short /ʌ/ sounds /ʊ/ just like the other northern accents. For instance, *done* /dʊn/, *luck* /lʊk/, *Monday* /mʊnde:/….
- The diphthong /əʊ/ sounds as a long /o:/ with more lip rounding. For instance, *coat* /ko:t/, *low* /lo:/…

Chapter Two: The Way to Brummie Accent

- The set **/eɪ/** is changed to a long monophthong **/e:/** in words like; *face* **/fe:s/** and *rain* **/re:n/**...

- When a voiced consonant follows the set **/aɪ/,** the latter is pronounced as a long monophthong **/a:/** in words like *side* **/sa:d/.** However, when the former set is followed by a voiceless consonant it does not change, for instance; *sight* **/saɪt/.**

II.2.7. West midlands English

II.2.7.1. 'History & origin':

The midlands, the centre land of England. In this area, the West Midlands (WM) conurbation, that covers Wolverhampton, Birmingham, Walsall, West Bromwich and Coventry, identify two major dialects; the Black Country dialect to the west -around Wolverhampton and Dudley- which *"is linguistically notable for its retention of traditional dialect forms such as have disappeared from the rest of the midlands" (J.Wells, 1982b, 364),* and the Birmingham one. The two resemble the same for an outsider of the WM, but a local inhabitant can realise the differences between them. The main focus here is on the Birmingham dialect, and it is well known by the Brummie.

The city of Birmingham is the second largest one in England after London, which reflects a great number of users of the local dialect. The term 'Brummie' is originally from the word 'Brummagem' which is a dialect form of Birmingham and a name for city (from Collins English Dictionary). additionally, it can be used to refer to someone from Birmingham, or to the speech used in Birmingham and its neighbouring. *Urszula Clark* and *Esther Asprey (2013)* made a brief explanation of the Birmingham dialect history:

Before the Norse conquered England, the Birmingham dialect had no existence, but the region was a part of Mercia and the mercian dialect. Later on, after the Norse invasion, it became under the Wessex government. These events had qualified the Birmingham dialect to be an *"intermediate between the East Midlands and South-Western dialects, with its southern part most resembling the*

Chapter Two: The Way to Brummie Accent

latter" (Urszula Clark, 2013, 134, as cited in brook, 1972, 68). Moreover, *Skeat (1912)* adds: *"the Midland prevailed over the Northern and Southern dialects because it was intermediate between them, and so helped to interpret between North and South" (p.66),* this reflects that the Birmingham dialect had had an integral part in creating the English literature. In the 12th century, Birmingham was the first town that have a market which made of it an attractive place for people from the surrounding villages and other parts of England. For this reason, *Steve Thorne* describes the dialect of Birmingham as *"a dialectal hybrid of northern, southern, midlands, Warwickshire, Staffordshire and Worcestershire speech" (2003, n.p).* In the 19th century, Birmingham became a spot for newcomers from outside England (Welsh, Scottish, Irish, Italians and the Jewish pale of settlement in Tsarist Russia). These factors have strongly helped in the creation of the Birmingham dialect of today which is not surprising to have forms of dialects or accents of the aforementioned nationalities which are not English English. The events stated above seem to have a chronological order, though; *"it would not be easy to trace the history of this dialect at a later date and the task is hardly necessary. It was soon superseded in literary use by the East Midland with which it had much in common" (Skeat, 1912, p.81).*

II.2.7.2. West Midlands Dialects: as any other variety, the WM dialect has its own characteristics including vocabularies, grammar and pronunciation.

II.2.7.2.1. Samples of Words in Brummie Dialect:

Kenny (2018) in his '*Brummie* Slang' identifies some vocabularies concerning the dialect, the following are some of them:

'Babby'- variation of "baby"

'Bab'- variation of "babe"

'Bawlin'- to shout and scream at someone- "bawlin and shoutin"

'Cack-handed'- doing something in an awkward way.

'Cob'- a bread roll.

Chapter Two: The Way to Brummie Accent

'Deff off'- to ignore someone.

'Ee-arr'- here you are.

'Ent'- it is not.

'Fizzy pop'- fizzy drink.

'Gambol'- a forward roll.

'Garage'- Petrol or Gas station.

'Gully'- an alleyway.

'Island'- a roundabout.

'Mither'- to pester someone.

'Mom'- unlike the rest of the UK, Brummies call their mothers "Mom" rather than "Mum". This makes buying Birthday and Mother Day cards highly frustrating in the UK, as almost all cards will have "Mum" on them.

'Nause'- someone who makes a mess.

'Pop'- a word used for squash drinks.

'Tara-a-bit'- see you later.

'Tip-top'- a long, fruit flavoured ice lolly.

'Wench'- an affectionate term for a young lady.

'Yampy'- a mad or daft person.

Chapter Two: The Way to Brummie Accent

II.2.7.2.2. Samples of Phrases in Brummie Dialect:

The followings are an extract of phrases from *(Bentley, 2017)*:

'Having a swill describes' the act of showering or cleaning.

'Looks like a sack of potatoes/spuds' (sometimes with "done up ugly" added on the end) means they are filthy.

'Get out of town!' is an expression of shock at something someone has revealed.

'feeling like two penn'orth of God help me' means you felt rough or under the weather.

A *'face like fourpence'* is a way of saying someone looks miserable.

A *'puddin' bag street'* is apparently a local expression for a cul de sac or dead end.

'a dial like a bosted boot' meaning an unhappy or unattractive face.

I was *'laughing on me neck'* meant a person was laughing their head off, laughing hysterically.

'I'm not so green as I'm cabbage-looking' they mean they are not as stupid as they look.

'Going round the Wrekin' is a popular local phrase in the Midlands. It means taking a long and rambling route to a destination or taking a long time to get to the point of a story. The Wrekin is a hill in Shropshire.

'Never in a rain of pigs pudding' means something will never happen.

'go and play up your own end' is shouted at children who are being a nuisance in the street.

'You'll 'ave it dark' is a phrase accusing someone of being too slow in doing something.

Chapter Two: The Way to Brummie Accent

'A face as long as Livery Street' means someone looks miserable. Livery Street is a very long street in Birmingham's Jewellery Quarter.

'Well, *go to the foot of our stairs!'* is a local exclamation of shock or surprise.

When someone is said to have *'got a bob on himself/herself'*, it means they think they are better than others.

'This ain't gettin the babby a frock and pinny' it means 'this is getting us nowhere, we're wasting time'.

II.2.7.3. West Midlands accent:

II.2.7.3.1. Shift in sounds from RP English to Brummie English Accent:

The followings are the major sound variants in comparison to RP English found in ***Urszula Clark*** and ***Esther Asprey (2013)*** research:

Shift in consonants:

The use of glottal stop is quite common among younger speakers however elders are not concerned with this variation. In addition to the restriction of tap [**ɾ],** instead of intervocalic **/t/,** for males.

The west midland accents, including Birmingham speech, are non-rhotic, but both linking and intrusive [**r**] are common. The tap [**ɾ**] is more frequent in disyllabic words like *harry, sorry*, and even in monosyllabic ones like *great, brave*…etc.

/l/ sound varies between clear and dark, in which clear **/l/** is a characteristic for females and the dark [**ɫ**] characterizes males.

Yod-dropping is not common but it is used with some degree in words like *duke, few, tube*…etc.

/h/ is frequently dropped in initial and medial position.

The /**ŋ**/ sound is generally followed by **/g/** in the set 'ng' in words like *song, ring*…etc.

Chapter Two: The Way to Brummie Accent

Shift in monophthongs 'short vowels':

/æ/ is realised as /a/ in words like *cat, fat*…, however; this /æ/ can have a back rounded vowel realisation /ɒ/ when it occurs before a nasal sound. Such as, *hand, hammer…etc.*

/ɒ/ varies between /ɒ/ and /ʊ/ regarding the speaker's age. In which younger people use /ɒ/ while older people use /ʊ/. This latter is influenced by southern variants, and it is common in western parts of Birmingham where the /ʊ/ is used instead of /ɒ/ when preceding a nasal sound. For instance, *wrong, from...etc.*

/ɪ/ this short vowel in words' final position, like: *happy, silly*, is treated as a diphthong /əi/.

/ʊ/ is generally realized as /ʊ/, however; words that have the set '*ook*' are realized with a long vowel /ʊ:/. Such as, *look, took hook…etc.*

/ə/ schwa in final position is realised with the open back vowel /a/ in words like *bett<u>er</u>, sug<u>ar</u>, past<u>a</u>*…etc.

Shift in monophthongs 'long vowels':

/ɑ:/ is shortened to /a/ as in *grass, past*…, but older speakers are persevering the normal length and form /ɑ:/.

/ɜ:/ varies regarding the age and class of speakers. older and younger speakers /ə:/, whereas; middle class and teenage women speakers use the RP English realisation /ɜ:/. For instance, *nurse, work, turn*…etc.

/i:/ this long vowel is realized as a diphthong /ɜi/ which is closer to the sound 'ay', however; words that have the set *'ee'* are usually pronounced with a short vowel /ɪ/ as in; *speed, flee*…etc.

/u:/ this one varies between the long vowel /u:/ and the diphthong /əʊ/ in such words: *food, room*…etc. however, when /u:/ is preceded by /j/ sound, the result is /ɪʊ/ instead of /ju:/. For instance, *new* /nɪʊ/, *due* /dɪʊ/…etc.

Chapter Two: The Way to Brummie Accent

Shift in diphthongs:

/eɪ/ this diphthong is realised similarly to that of cockney in which the first part of the set **/e/** is realised as **/ʌ/.** So, the diphthong **/ʌɪ/** is heard in words like; *fate, way, blame*…etc. However, this is not the case for verb forms like *take, make, made*…etc, in which the short vowel **/ɛ/** is heard instead of the diphthong **/ʌɪ/.**

/aɪ/ this set is common in northern accent as **/ɒɪ/,** and since Brummie is considered among the northern ones it is concerned with this variation. So, words like: *right* and *size* are pronounced consecutively **/rɒɪt/** and **/sɒɪz/.**

/əʊ/ the first part of the set is more open and varies between **/ʌ/** and **/a/** rather than mid open **/ə/.** In which, the diphthong formed is **/ʌʊ/ or /aʊ/** in words like *nose, road*…etc.

/aʊ/ the first part of the set is changed from the open back vowel **/a/** to the open front vowel **/æ/** which results on **/æʊ/** in words like; *how, found*…etc.

/ɪə/ the first part of the diphthong is lengthened to **/i:/** which results on the set **/i:ə/.** So words like fear, dear are pronounced consecutively **/fi:ə/** and **/di:ə/.**

/ʊə/ this set has some modification on its two parts. The first part is lengthened to **/ʊ:/,** and the second part is changed to **/ɐ/.** So, the set **/ʊ:ɐ/** is heard in words like *cure, pure, tour* with **/j/** is dropped in the first two words.

/eə/ this set is realised as a long vowel **/ɜ:/** in words like *share, where pair*…etc.

II.2.7.3.2. Prosodic Features of Brummie Accents:

Intonation in its general standard use, rising tones are used for interrogative sentences and falling ones are used for declarative statements. According to ***Ladefoged (2006),*** a statement can be uttered in a form of a question without changing the pattern of the sentence, but by changing the tone realisation. In England the general rule of intonation has no mean of respect for northern accents in particular. ***J. Wells (1982a)*** claims that northern people of England use rising tones on declarative sentences where falling ones are expected to be uttered. This

Chapter Two: The Way to Brummie Accent

claim is well supported by *Alan Cruttenden* when said**: *"Undoubtedly the most noticeable variation within British English is the more extensive use of rising tones in many northern cities. This phenomenon is reported for Birmingham, Liverpool, Glasgow, Belfast, and Tyneside" (1997, 133).*** The two claims above are a proof that both interrogative and declarative sentences are uttered with the same tone, rising intonation. The way intonations, rising and falling ones in general, are uttered differs across accents, therefore; *Cruttenden (1997)* has explained how intonation is uttered by giving each utterance a corresponding type and they are four types 'rise, rise-plateau, rise-plateau-slump and rise-fall. *Cruttenden's* four types are described as follow:

"Rise: 'a rising glide on the nuclear syllable or a jump-up between the nuclear syllable and the following unaccented syllable'.

Rise-plateau: 'a jump-up on the unaccented syllable following the nucleus and the maintenance of this level on succeeding unaccented syllables'.

rise-plateau-slump: 'a jump-up on the unaccented syllable following the nucleus and the maintenance of this level on succeeding unaccented syllables, except that the last one or two syllables may decline slightly'.

Rise-fall: 'a rise-fall in which the voice reaches the baseline and which is accomplished without any plateau between rise and fall'" (1997, 133).

As far as Birmingham accent is concerned alongside with the other aforementioned northern cities, rise-plateau and rise-plateau-slump are the most obvious types used for intonation.

In Birmingham this kind of intonation seems quite normal and comprehensible among Brummies, and it is considered as an integral part of the accent. However, when an outsider is concerned, a Londoner or a non-English speaker for instance, things change and a misunderstanding happens which results on bad impressions towards the northern speaker. For this reason, researches have been conducted for the purpose of uncovering attitudes towards accents and the position of each one in favour to others and the Birmingham accent is concerned as

Chapter Two: The Way to Brummie Accent

well. In **Thorne's 'Accent Pride and Prejudice',** he confirms that **"Brummie still engenders the most negative connotations because it is widely viewed as an ''incorrect'', ''ugly'', ''common'' and ''uneducated'' accent" (154),** which is a fact acknowledged by Brummies themselves. Furthermore, in **Malarski's** research **'Intonation in the Perception of Brummie' (2013),** findings confirm **Thorne's** claim where most of them point to negative attitudes towards the Birmingham intonation. In which, the extensive use of rising tones in final position of utterances is meant to be expressed in an unpleasant manner, and shows the impression of ugliness, less friendly and less intelligent. Inasmuch as, these negative attitudes towards the Birmingham accent are a fine proof that reveals why very few Brummies are employed as journalists, newsreaders, presenters or whatever kind of job where priority is given to the language. In other terms, it reveals why Brummies are stigmatised. Behind this fact, reasons lie beneath the way Brummies use their intonation either they are unfamiliar to the use of standard British English intonation, or more probably the impact of the Brummie intonation on the standard one. In an online article made by the BBC, it is suggested that Brummie is seen negatively entirely because of its intonation. This claim of bad use of intonation is shaped through time, and the history of the Birmingham dialect tells us that it is a hybrid one. Moreover, as a result of being an industrial city, Birmingham is the spot where different classes, specially the low one considered to have a low dialect, gather. As a result of the former reasons, such way of accent use is expected to be shaped. But in linguistics, these judgements are but a stereotypical thinking.

II.3. Conclusion:

This chapter deals with the different regional accents of English spoken in England only, and introduces their sound features including consonants and vowels and intonation to some of them. An isogloss map is set for the purpose of joining the accents that have similar feature which results on northern, southern and midlands accents, in general. As a result of these divisions, between the northern and southern accents similarities get lost and differences rise. However, the midlands accent is considered as a hybrid variety where sound features from both northern and southern accents are found. This characterises it as an intermediate accent. Finally, because of its intonation that is described as aggressive and ugly,

Chapter Two: The Way to Brummie Accent

the Brummie accent has a bad reputation in comparison to the other varieties which is reflected on its position on the ranking table of the most prestigious and beautiful accents.

Chapter Three:

Fieldwork

Chapter Three: Fieldwork

III.1. Introduction:

This chapter is devoted to fieldwork where the focus is, only, put on the Brummie accent. Therefore, data collection and data analysis are made. This process of investigation is realised by depending on three different corpuses, a tape recording, an extract of a TV show series in which the speakers of these three corpuses are purely Brummie and a questionnaire. Furthermore, a written text for each corpus is made for the purpose of understanding on the one hand. On the other hand, to spot where the different sound changes lie in comparison to RP English. Finally, and most importantly, the results of this investigation are meant to be the answers of the different questions related to this research.

III.2. Discussion of the phenomenon of Brummie accent:

Unlike any other accent, the Brummie accent has the features that attract the attention and are worthy to investigate. Obviously, any language variety that is located in the middle of a specific area plays the role of an intermediate accent, which is the case of the Brummie accent that is located in the west midlands. There is no doubt that features of both Northern and Southern varieties are part of this accent, hence; this mixture makes it has the characteristic of a '*hybrid accent*' as *Steve Thorne* calls.

III.3. Observation:

In the field of sounds, there is no way to investigate a certain phenomenon without a well-improved skill of listening that makes you notice the possible differences. Therefore, this investigation is a result of a phenomenon noticed on a series called *'The Peaky Blinders'* in which the accent used in this series is the Brummie accent with local speakers from Birmingham. For this purpose, an extract is taken from this series and supported with a tape recording as corpuses to cover most of the pronunciation features used in this accent and clarify the vowel and consonant differences in comparison to RP English.

III.4. Methods of investigation:

In the interest of satisfying the objectives of the dissertation, the research approach consists of doing an inductive research. According to this approach, the

Chapter Three: Fieldwork

main focus here is the observation of the given materials including listening and analysing specific audio text and a video film. Therefore, and since the topic is highly related to phonetic and phonology, the use of audio text or recordings is quite crucial and is surely beneficial to the research process since the main objective of this study and designing methods is to understand and point out the phonetic aspects and changes of the Brummie accents in regard to both RP English and the different accents spoken in England. The purpose of examining the phonological effects is also taken into consideration, hence; a questionnaire is made to fulfil this objective.

III.4.1. Audio text 01 (Description):

The audio text 01 England 103 is entitled *"Comma gets a cure''* written by Jill McCullough and Barbara Somerville, and recorded by Bryn Austin from the International Dialects of English Archive (IDEA), according to the given information the speaker is a 22-year-old male born in Birmingham England. The audio tape was recorded in 29/08/2017, and the script is about Sarah Perry a veterinary nurse working in an old zoo. She was taking care of a sick goose with a rare disease, however; the veterinary nurse managed to find an effective cure, even though it was quite expensive.

III.4.2. Audio text 02 (Description):

The second audio text also belongs to England 103 from the International Dialects of English Archive (IDEA). According to the provided information, the speaker is the same as in passage audio text 01 with the same biographical information and transcribed by Bryn Austin in 20/02/2018. This passage talks about a person's first trip to the States with his mom, however; he ended up having a problem after his departure from Dublin to Hartford he ended up losing his suitcase, which was full of his clothes.

III.4.3. Video film extract (Description):

This corpus video is an extract from a series made and broadcasted first on BBC channels in 2013, it is *'The Peaky Blinders'*. It reflects the history of Birmingham between the late 19th century and the beginning of the 20th century. During this period, a gang, whose gangsters are from the same family -the Shelby

Chapter Three: Fieldwork

Family, controlled Birmingham. They call themselves *'The Peaky Blinders'*. **Carl Chinn,** who is a Brummie writer specialised in the history of Birmingham, believes that the term 'Peaky' refers to the flat caps with short peaks used to be worn at the time of 1880s. The Shelby gang used to control all the business in Birmingham and around it, solve Brummies' problems and defending their own properties and benefits against other gangs.

III.5. Data collection (tape recording and video):

For the data collection section, the observational method was the most suitable approach for this task since the dissertation is mainly about the phonological changes that occurs in the Brummie accent, the observational process consists of listening carefully to two audio tapes from the IDEA that consist of a guy from Birmingham England reading two short scripts and a video film of the TV show series *'The Peaky Blinders'* by the BBC, then collecting words which illustrates the phonological aspects of the Brummie accent. The collected words are presented in 3 different tables that illustrate the data of audio text 01, 02 and the video. These tables are illustrations of the changes that occur in Brummie accent and the expected pronunciation in RP English with its transcription in addition to the changes from RP English to Brummie English with the type of phoneme and the possible phonological distortions.

III.5.1. Audio text 1:

Written text "Comma Gets a Cure" part 1:

"Well, here's a story for you: Sarah Perry was a veterinary nurse who had been working daily at an old zoo in a deserted district of the territory, so she was very happy to start a new job at a superb private practice in North Square near the Duke Street Tower. That area was much nearer for her and more to her liking. Even so, on her first morning, she felt stressed. She ate a bowl of porridge, checked herself in the mirror and washed her face in a hurry. Then she put on a plain yellow dress and a fleece jacket, picked up her kit and headed for work. When she got there, there was a woman with a goose waiting for her. The woman gave Sarah an official letter from the vet. The letter implied that the animal could be suffering from a rare

Chapter Three: Fieldwork

form of foot and mouth disease, which was surprising, because normally you would only expect to see it in a dog or a goat. Sarah was sentimental, so this made her feel sorry for the beautiful bird. Before long, that itchy goose began to strut around the office like a lunatic, which made an unsanitary mess. The goose's owner, Mary Harrison, kept calling, "Comma, Comma," which Sarah thought was an odd choice for a name. Comma was strong and huge, so it would take some force to trap her, but Sarah had a different idea. First, she tried gently stroking the goose's lower back with her palm, then singing a tune to her. Finally, she administered ether. Her efforts were not futile. In no time, the goose began to tire, so Sarah was able to hold onto Comma and give her a relaxing bath. Once Sarah had managed to bathe the goose, she wiped her off with a cloth and laid her on her right side. Then Sarah confirmed the vet's diagnosis. Almost immediately, she remembered an effective treatment that required her to measure out a lot of medicine. Sarah warned that this course of treatment might be expensive—either five or six times the cost of penicillin. I can't imagine paying so much, but Mrs. Harrison—a millionaire lawyer—thought it was a fair price for a cure".

Chapter Three: Fieldwork

III.5.1.1. Data representation table (part 1):

Table 04: Data representation 1.

No	Word	Brummie accent transcription	Expected pronunciation in RP English transcription	Change from RP English to Brummie English	Type of phoneme Vowel vs. consonants	Possible phonological distortion
1	Veterinary	/veʔeneri/	/vetrɪnəri/	From /t/ to /ʔ/	consonant	Ambiguity.
2	Daily	/daɪli/	/deɪli/	From /eɪ/ to /aɪ/	Diphthong	Ambiguity.
3	Old	/aʊd/	/əʊld/	From /əʊ/ to /aʊ/, and merging the dark /ɫ/ with the sound /ʊ/	Diphthong and consonant	/aʊd/ points to a region in north of india called '**oudh'.**
4	Deserted	/dɪzɜːʔɪd/	/dɪzɜːtɪd/	From/t/ to /ʔ/	Consonant	No distortion.
5	Private	/praɪvɪʔ/	/praɪvɪt/	From /t/ to /ʔ/	Consonant	No distortion.
6	North	/nɔːf/	/nɔːθ/	From /θ/ to /f/	Consonant	Ambiguity.
7	Much	/mʊʧ/	/mʌʧ/	From /ʌ/ to /ʊ/	Short vowel	Ambiguity.
8	More	/muː/	/mɔː/	From /ɔː/ to /uː/	Long vowel	To express annoyance.
9	For	/fuː/	/fɔː/ or /fə/	From /ɔː/ to /uː/	Long vowel	Ambiguity.
10	Her	/ʔɜː/	/hɜː/ or /hə/	From /h/ to /ʔ/	Consonant	It means '**err'.**
11	Stressed	/streʃt/	/strest/	From /s/ to /ʃ/	Consonant	Ambiguity.
12	Ate	/aɪʔ/	/eɪt/ or /et/	From /eɪ/ to /aɪ/ and from /t/ to /ʔ/	Diphthong and consonant	Ambiguity.

13	Bowl	**/baʊw/**	**/bəʊl/**	From /əʊ/ to /aʊ/ and from /l/ to /w/	Diphthong and consonant	Means '**bow** the front end of a ship.
14	Porridge	**/pa:rɪdʒ/**	**/pɒrɪdʒ/**	From /ɒ/ to /a:/ and the use of tap [ɾ]	Long vowel and consonant	No distortion.
15	Face	**/faɪs/**	**/feɪs/**	From /eɪ/ to /aɪ/	Diphthong	Ambiguity.
16	Hurry	**[hʊrɪ]**	**/hʌri/**	From /ʌ/ to /ʊ/ and the use of tap [ɾ]	Short vowel and consonant	It points to '**houri**'.
17	Plain	**/plaɪn/**	**/pleɪn/**	From /eɪ/ to /aɪ/	Diphthong	Ambiguity.
18	Fleece	**/fleɪʃ/**	**/fli:s/**	From /i:/ to /eɪ/ and from /s/ to /ʃ/	Diphthong and consonant	Ambiguity.
19	Up	**/ʊp/**	**/ʌp/**	From /ʌ/ to /ʊ/	Short vowel	Ambiguity.
20	Waiting	**/waɪʔɪŋg/**	**/weɪtɪŋ/**	From /t/ to /ʔ/ and the additional /g/ after /ŋ/	consonant	No distortion.
21	Gave	**/gaɪv/**	**/geɪv/**	From /eɪ/ to /aɪ/	Diphthong	Ambiguity.
22	Letter	**/leʔə/**	**/letə/**	From /t/ to /ʔ/	Consonant	No distortion.
23	Implied	**/ɪmplɔɪd/**	**/ɪmplaɪd/**	From /aɪ/ to /ɔɪ/	Diphthong	It is heard as the verb to '**employ**'.
24	Foot	**/fʊʔ/**	**/fʊt/**	From /t/ to /ʔ/	Consonant	No distortion.
25	mouth	**/maʊf/**	**/maʊθ/**	From /θ/ to /f/	Consonant	Ambiguity.
26	Only	**/aʊnlɪ/**	**/əʊnli/**	From /əʊ/ to /aʊ/	Diphthong	Ambiguity.
27	Dog	**/dʌg/**	**/dɒg/**	From /ɒ/ to /ʌ/	Short vowel	Perceived ad either '**Doug**' or '**dug**'.
28	Made	**/maɪd/**	**/meɪd/**	From /eɪ/ to /aɪ/	Diphthong	Ambiguity.
29	Sentimental	**/sentɪmetw/**	**/sentɪmetl/**	From /l/ to /w/	Consonant	No distortion.
30	feel	**/fi:w/**	**/fi:l/**	From /l/ to /w/	Consonant	No distortion.

31	Sorry	[sɒɾɪ]	/sɒri/	From the use of tap [ɾ]	Consonant	No distortion.
32	Long	/lʌŋg/	/lɒŋ/	From /ɒ/ to /ʌ/ and the additional /g/ after /ŋ/	Short vowel and consonant	Change of meaning to **'Lung'.**
34	Like	/lɔɪk/	/laɪk/	From /aɪ/ to /ɔɪ/	Diphthong	Ambiguity.
35	Unsanitary	/ʊnsanɪtrɪ/	/ʌnsanɪtri/	From /ʌ/ to /ʊ/	Short vowel	Ambiguity.
36	kept	/keps/	/kept/	From /t/ to /s/	Consonant	Ambiguity.
37	thought	/fɔ:ʔ/	/θɔ:t/	From /θ/ to /f/ and from /t/ to /ʔ/	Consonant	It leads to the meaning of **'Fort'** or **'fought'.**
38	Stroking	/straʊkɪŋg/	/strəʊkɪŋ/	From /əʊ/ to /aʊ/	Diphthong	Ambiguity.
39	Able	/aɪbw/	/əɪbl/	From /eɪ/ to /aɪ/ and from /l/ to /w/	Diphthong and consonant	It is heard as **'Eyeball'.**
40	Bathe	/baɪð/	/beɪð/	From /eɪ/ to /aɪ/	Diphthong	Ambiguity.
41	Wiped	/wɔɪps/	/waɪpt/	From /aɪ/ to /ɔɪ/ and from /t/ to /s/	Diphthong and consonant	Ambiguity.
42	cloth	/klɒf/	/klɒθ/	From /θ/ to /f/	Consonant	No distortion.
43	Either	/i:θə/	/i:ðə/ or /aɪðə/	From /ð/ to /θ/	Consonant	Change the meaning to **'Aether'** and **'ether'.**
44	Cost	/kʌst/ or /kast/	/kɒst/	From /ɒ/ to /a/	Short vowel	Change of meaning to **'cast'.**
45	price	/prɔɪs/	/praɪs/	From /aɪ/ to /ɔɪ/	Diphthong	Ambiguity.

Chapter Three: Fieldwork

III.5.2. Audio text 2:

Written text "Comma Gets a Cure" part 2:

"On my first trip to the States, I, ah – it was a split flight. We, we flew out from Birmingham International, and, uh, we had to stop in Dublin. We had a, I believe it was a five-hour wait, in between our first flight and our second flight. Uh, me and my mum we went to sit in a pub, had a couple of, couple of drinks. Mm, jus' tried to kill time as much as we could. Uh, by the time that the next flight was ready from Dublin to Hartford, we, uh, made our way to the departures and got on our next flight. And I kind of had a feeling that once I left to go towards, uh, the next airport, Hartford, that I felt as if my bag wasn't going to turn up on the other side. So, having that gut feeling, by the time that I'm, uh, went to the, uh, bag collection, I was waiting and waiting, seeing everybody pick up their bags, and, uh, kept getting later and later, and m'bag didn't turn up. So, then the gates closed, and, and my heart sunk. I was like, "Oh God, I gotta spend two now with no clothes." [Subject laughs.]"

Chapter Three: Fieldwork

III.5.2.1. Data representation table (part 2):

Table 05: Data representation 1.

No	Word	Brummie accent transcription	Expected pronunciation in RP English transcription	Change from RP English to Brummie English	Type of phoneme Vowel vs. consonants	Possible phonological distortion
1	my	/ma:/	/maɪ/	From /aɪ/ to /a:/	Diphthong	Heard as the verb to **'mar'.**
2	states	/staɪts/	/steɪts/	From /eɪ/ to /aɪ/	Diphthong	Ambiguity.
3	flight	/flɔɪʔ/	/flaɪt/	From /aɪ/ to /ɔɪ/ and from /t/ to /ʔ/	Diphthong and Consonant	Ambiguity.
4	Birmingham	/bɜ:mɪŋgam/	/bɜ:mɪŋəm/	The /g/ sound following /ŋ/	Consonant	No distortion.
5	five	/fɔɪv/	/faɪv/	From /aɪ/ to /ɔɪ/	Diphthong	Ambiguity.
6	pub	/pʊb/	/pʌb/	From /ʌ/ to /ʊ/	Short vowel	Ambiguity.
7	couple	/kʊpl/	/kʌpl/	From /ʌ/ to /ʊ/	Short vowel	Ambiguity.
8	way	/waɪ/	/weɪ/	From /eɪ/ to /aɪ/	Diphthong	Perceived as **'why'.**
9	kill	/kɪw/	/kɪl/	From /l/ to /w/	Consonant	No distortion.
10	feeling	/feɪlɪŋg/	/fi:lɪŋ/	From /i:/ to /eɪ/ with a following /g/ after /ŋ/	Diphthong and Consonant	Change of meaning to **'failing'.**
11	once	/wʊns/	/wʌnts/	From /ʌ/ to /ʊ/	Short vowel	No distortion.
12	felt	/fewt/	/felt/	From /l/ to /w/	Consonant	Ambiguity.
13	later	/laɪʔə/	/leɪtə/	From /eɪ/ to /aɪ/ and from /t/ to /ʔ/	Diphthong and Consonant	It means **'lighter'.**
14	gates	/gaɪts/	/geɪts/	From /eɪ/ to /aɪ/	Diphthong	Ambiguity.

Chapter Three: Fieldwork

III.5.3. The video text "The Peaky Blinders":

Thomas Shelby: So, tell me what happened?

Mrs, Connors: They were sleeping downstairs, and then my husband came home drunk from the marquis even though he just lost his job.

He don't have any money

Anyway, he came to bed, but downstairs they must have heard a noise, they woke up.

They started, err, calling out. They woke my husband up, and …. When he's drunk, you don't woke him up.

Thomas Shelby: And what happened then, Mrs. Connors?

He, erm… he … he went downstairs. He killed them, strangled them. All three of them.

Thomas Shelby: (he sighs) and you've … you've brought their bodies here today with you?

Mrs. Connors: Proof Mr. Shelby.

(Arthur chuckles).

Mrs. Connors: Their singing was the only pretty thing in my life. I don't care my husband beats me, but not this.

Thomas Shelby: Mrs. Connors, we have your address. We will speak to your husband. My brother here will go to the Bull Ring Market today, and buy today three new goldfinches and have them delivered to your door.

Arthur Shelby: The same colours and, you know, feathers.

Mrs. Connors: The new ones I will call Thomas, Arthur and finn. Thar'll make him pause, even when he's drunk. Good day, Mr. Shelby.

Thomas Shelby: You take care, Mrs Connors.

Arthur Shelby: Bye.

Chapter Three: Fieldwork

III.5.3.1. Video data representation table:

Table 06: Data representation 3.

No	Word	Brummie accent transcription	Expected pronunciation in RP English transcription	Change from RP English to Brummie English	Type of phoneme Vowel vs. consonants	Possible phonological distortion
01	Sleeping	/sleipɪŋ/	/sliːpɪŋ/	From /iː/ to /eɪ/	Long vowel	Ambiguity.
02	downstairs	/dəʊnsteəz/	/daʊnsteəz/	From /aʊ/ to /əʊ/	diphthong	'Down' is perceived as **'Doane'** or **'Done'.**
03	Husband	/hʊzbənd/	/hʌzbənd/	From /ʌ/ to /ʊ/	Short vowel	Ambiguity.
04	Drunk	/drʊŋk/	/drʌŋk/	from/ʌ/ to /ʊ/	Short vowel	Ambiguity.
05	Money	/mʊnɪ/	/mʌnɪ/	From /ʌ/ to /ʊ/	Short vowel	Ambiguity.
06	Way	/waɪ/	/weɪ/	From /eɪ/ to /aɪ/	diphthong	It is heard as the interrogative pronoun **'why'**.
07	Came	/kaɪm/	/keɪm/	From /eɪ/ to /aɪ/	diphthong	Acidic fluid in the stomach **'chyme'**.

08	But	/bʊ:t/	/bʌt/	From /ʌ/ to /ʊ:/	Long vowel	A pair of long walking shoes '**boot**'.
09	Up	/ʊp/	/ʌp/	From /ʌ/ to /ʊ/	Short vowel	Ambiguity.
10	noise	/nɔ:ɪz/	/nɔɪz/	From /ɔɪ/ to /ɔ:ɪ/	diphthong	As '**noise**' but hard to perceive it right.
11	Calling	/kʊ:lɪŋ/	/kɔ:lɪŋ/	From /ɔ:/ to /ʊ:/	Long vowel	The same pronunciation as '**cooling**'.
12	Woke	/wɔ:k/	/wəʊk/	From /əʊ/ to /ɔ:/	Long vowel	As the verb '**walk'.**
13	singing	/sɪŋgɪŋg/	/sɪŋɪŋ/	Addition of /g/ after the velar /ŋ/	consonant	Unusual pronunciation of '**singing'.**
14	pretty	/prɪti:/	/prɪti/	From /i:/ to /i:/	Long vowel	As '**pretty'.**
15	Today	/tədaɪ/	/tədeɪ/	From /eɪ/ to /aɪ/	diphthong	As the verb '**to die**'.
16	Beats	/beɪts/	/bi:ts/	From /i:/ to /eɪ/	diphthong	As '**bait**' which means a piece of food for hunting.
17	Goldfinches	/gɔ:dfɪntʃɪz/	/gəʊldfɪntʃɪz/	From /əʊ/ to /ɔ:/	Long vowel	'Gold' sounds like '**gourd**' which is a kind of fruit.

18	Colours	/kɒləz/	/kʌləz/	From /ʌ/ to /ɒ/	Short vowel	As '**collars**' the part of any clothes that cover the neck.
19	Make	/maɪk/	/meɪk/	From /eɪ/ to /aɪ/	diphthong	As the '**mic**' used for singing.
20	Day	/daɪ/	/deɪ/	From /eɪ/ to /aɪ/	Diphthong	Perceived as '**dai**' which means a midwife, or as the verb to '**die**'
21	bye	/bɔɪ/	/baɪ/	From /aɪ/ to /ɔɪ/	Diphthong	This pronunciation points to a '**boy**'

Chapter Three: Fieldwork

III.6. Data Analysis (tape recording and video):

The tables above introduce the different consonant and vowel manifestations of the Brummie accent phenomenon, according to the corpuses being investigated, in comparison to the standard British English accent (RP). These manifestations will, certainly, create ambiguity for foreigners of this accent or could lead to a phonological distortion that leads to misunderstanding during communication, i.e., mutual unintelligibility. Therefore, the following analysis is done for the purpose of showing where the differences lie to avoid or to be aware of the aforementioned issues.

After a deep analysis of the given corpuses, a number of sounds are found different in Brummie accent from RP English. Meanwhile, there is a similarity between them which is both accents -RP and Brummie- are non-rhotic in which the /r/ sound is silent before a consonant after a vowel and in final position. For instance, the /r/ in *north* and *colours* -before a consonant after a vowel- is silent, and the /r/ sound in *more* and *her* -final position- is silent as well.

III.6.1. Audio text 1 analyses and interpretations:

III.6.1.1. Consonant manifestations:

The most noticeably variant concerning the accent being investigated is the extensive use of the glottal stop /ʔ/ in different positions, initial, medial and final, within a word. Generally, it takes the place of the **/t/** sound in medial and final position in words like: *veterinary, letter, waiting, deserted, private, ate* and *foot.* This variant, the /ʔ/, also takes the place of **/h/** sound, frequently not generally, at initial position in the word *her.*

The variants of **/l/ -**dark **[ɫ]** and syllabic **[l̩]**, most of the time, are realised with an approximant **/w/**. therefore, the words *old, bowl, sentimental, feel* and *able* have the realisation of **/w/** instead of **/l/**. This variation results on nothing but ambiguity.

In some cases, the sound **/f/** replaces /θ/**.** Words like *north, mouth, thought* and *cloth* are realised with **/f/** sound, however the word *bath* is realised with /θ/**.**

Chapter Three: Fieldwork

This change of consonants leads to ambiguity in the case of *north, mouth* and *cloth*, or misleading words in the case of *thought* which results on either *fort* or *fought*.

In rapid connected speech, the /ʃ/ sound may take the place of /s/ in words like *stre<u>ssed</u>* and *flee<u>ce</u> jacket.*

In words like *kept* and *wiped,* the /t/ sound is replaced by /s/ which in this case, the distortion made here is the change of tenses.

The word *either* is a special case in which the sound /ð/ is replaced by /θ/ which results on change of meaning, Aether or ether are perceived instead.

The approximant /r/ in intervocalic position is realised with a tap [ɾ] in words like *porridge, hurry* and *sorry.* In this case, there is no sort of ambiguity because the tap [ɾ] is just a variant of the central approximant /r/.

The formulation 'ng' is frequently, not always, pronounced with /g/ sound following /ŋ/. In words like, *long, waiting* and *stroking*.

III.6.1.2. Short vowel manifestations:

The use of /ʊ/ instead of /ʌ/ is almost in all positions in words like *much, h<u>u</u>rry, up* and *<u>u</u>nsanitary.*

The /ʌ/ replaces /ɒ/ in words like *dog, long* and *cost.* This manifestation leads to the understanding of words that are out of the given context. Hence, /dʌg/ leads to '*doug',* /lʌŋg/ leads to '*lung'* and **/kast/** leads to **'***cast'.*

III.6.1.3. Long vowel manifestations:

The /ɔ:/ in '*more'* and '*for'* is realised with long /u:/.

The short vowel /ɒ/ has the realisation of long /a:/ in the case of '*porridge'.* This realisation is the same as the pronunciation of /ɑ:/ in North American English.

Chapter Three: Fieldwork

III.6.1.4. Diphthong manifestations:

The realisation of the diphthong **/eɪ/** is changed to **/aɪ/** nearly in all words**.** Hence, the following words are realised with **/aɪ/:** *daily, ate, face, plain, waiting, gave, made, able* and *bathe.*

The diphthong **/əʊ/** is generally realised with **/aʊ/** in words like *old, bowl, only* and *stroking.*

The long vowel **/i:/** in '*fleece'* is realised with **/eɪ/** instead**.**

The diphthong **/ɔɪ/** is heard instead of **/aɪ/** in the following words**:** *implied, like, wiped* and *price.*

III.6.2. Audio text 2 analyses and interpretations:

III.6.2.1. Consonant manifestations:

The glottal stop /**ʔ**/ is used mostly instead of medial and final position **/t/** in words like: *flight* and *later.*

The velar **/ŋ/** is frequently followed by /**g**/ in '*Birmingham'* and '*feeling'.*

The central approximant **/w/** takes the place of syllabic and dark **/l/** in such words *kill* and *felt.*

III.6.2.2. Short vowel manifestations:

In the data collected from this corpus, there only one manifestation of short vowel which is the use of **/ʊ/** in place of **/ʌ/** in the following words: *pub, couple* and *once.*

III.6.2.3. Long vowel manifestations:

The realisation of the word *my* is with a long vowel **/a:/** instead of the diphthong **/aɪ/.**

Chapter Three: Fieldwork

III.6.2.4. Diphthong manifestations:

The diphthong **/eɪ/** is replaced by **/aɪ/** in the words '*states'* and '*way'*.

The diphthong /ɔɪ/ takes the place of **/aɪ/** in the words *flight* and *five*.

III.6.3. Video data Analyses and interpretations:

III.6.3.1. Consonants manifestations:

For the case of this video there is only one manifestation concerning consonants which is the additional pronunciation of the sound **/g/** following the velar sound **/ŋ/** which is unnatural in RP English**.** However, this is not a rule for all the cases, it is frequently heard within words. For instance, the words *singing* and *calling* are heard with a **/g/** sound following the /ŋ/**.** But in *sleeping* the /ŋ/ is heard while the **/g/** is silent. This rule is restricted only to the formulation 'ng', while the other formulation of the velar nasal sound /ŋ/ **-**such as 'nk' in *drunk***,** 'nc' in *uncle* and 'nq' in conquer- are not concerned**.** This manifestation although it does create a difference, it can result in a less ambiguity than other manifestations do.

III.6.3.2. Short vowel manifestations:

Whenever the sound **/ʌ/** of RP English exists, it is turned to the sound **/ʊ/** in Brummie accent. Therefore, all the following words, *husband, drunk, money, up* and *but* are pronounced with **/ʊ/.** This rule is general and used mostly, but a special case in this corpus is noticed on the set *colours* where the sound **/ɒ/** is heard instead of **/ʊ/** so, the result is **/kɒləz/.** Hearing such a change in this context, leads to an ambiguity, i.e., no meaning in RP English.

III.6.3.3. Long vowel manifestations:

In some cases, in connected speech, the short vowel **/ʌ/** of RP English is changed to long **/u:/** which is the case here of the word *but* **/bu:t/.** A distortion could be created from this pronunciation for the hearer of the video unless he or she sees the lyrics. In which the word *boot* is perceived instead of the intended one *but.*

Chapter Three: Fieldwork

The word *calling* is pronounced **/kɔːlɪŋ/,** but in the Brummie accent it is uttered with **/uː/** instead of /ɔː/ which results in a change of meaning *cooling,* which means to make something less warmer.

The diphthong **/əʊ/** of RP English is replaced by the long vowel /ɔː/ in the words *woke* and *goldfinches*. This change results on a misunderstanding where *walk* is perceived instead of *woke,* and the word *goldfinches* is heard as two words *gourd* and *finches.* this manifestation is well known in the General American English.

III.6.3.4. Diphthong manifestations:

The diphthong /eɪ/ in Brummie accent replaces the long vowel **/iː/** of RP English, therefore; '*sleeping'* and '*beats'* are realised with **/eɪ/** which creates phonological distortion in most cases. For /**sleɪpɪŋ/,** it is meaningless, and for **/beɪts/,** it means a piece of food used for chasing.

The set /eɪ/ in the introduced words, *way, came, today, make* and *day,* are realised with /aɪ/ in Brummie accent. This results on misleading words out of context, for instance; *way* is perceived as *why, today* is perceived as the verb *to die* and *make* is understood as the *mic.*

The realisation of the word *downstairs* in RP English is **/daʊnsteəz/,** but in Brummie accent the diphthong **/aʊ/** is changed to **/əʊ/.** This realisation changing led to perceive the word '*Doane'* instead of '*down'* (the first part of the word).

III.7. Data Collection and Data Analysis (Questionnaire):

In order to have students' attitudes as part of this research, a questionnaire is made to fulfil the objectives of whether the sound changes of the Brummie accent, including both consonants and vowels, present any problems, and if they have any negative or positive effects in the perception of English among foreign learners of English. Hence, this step is meant to be a response to the first two research questions, and as a support to their hypotheses.

This questionnaire is delivered to 16 respondents including both males and females from the department of English (Master **II** Linguistics). It is of 15 questions divided into two sections in which: the first one is devoted to personal information about

Chapter Three: Fieldwork

the participant. While in the second one different types of questions are used and the first two tools, the tape recording and the extract of the video, are included to be analysed. Hence, accordingly, the different questions introduced within this questionnaire can be answered properly by respondents.

The total percentage of participants concerning this questionnaire is divided equally between males and females (50% to both of them), and their age starts from 18 to more than 30 years old. Their qualifications are: 31.3% are post-graduates and the rest of them are graduates.
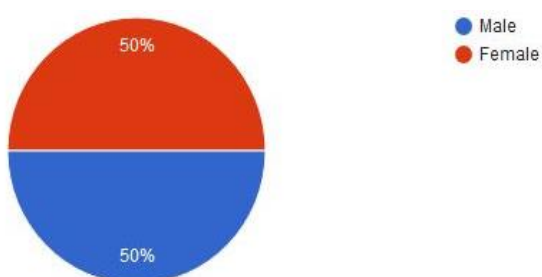

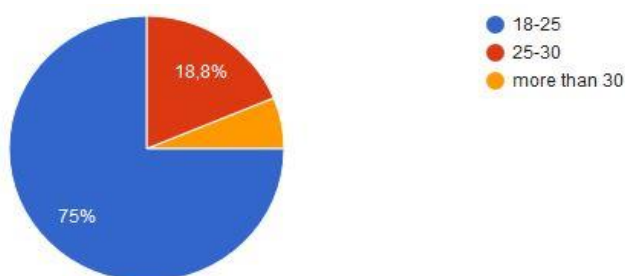**Chart (1) represents the percentage of males and females**

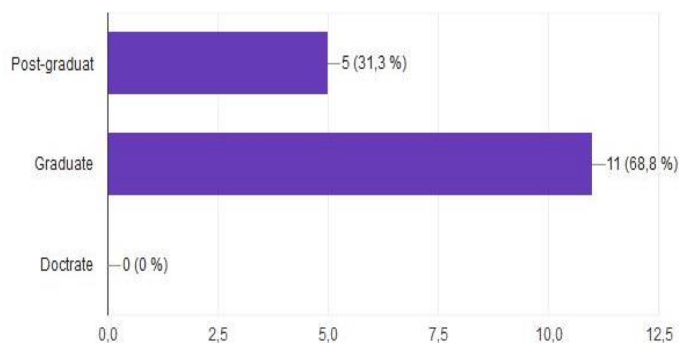**Chart (2) represents the age percentage of participants**

Chart (3) represents the students' qualifications

Chapter Three: Fieldwork

In the second section of this questionnaire, a very interesting percentage (87.5%) of respondents showed their interests in the British accents while the rest of them chose "not interested" because of three main reasons: difficult to understand, too many details and one of them answered: *"pointless because we just learn the standard accent".* Apparently, the participants are interested mostly in movies (75%) where they come across with British accents which is a very available source nowadays, then the rest of the percentage goes to the British society, recordings and British TV shows respectively.
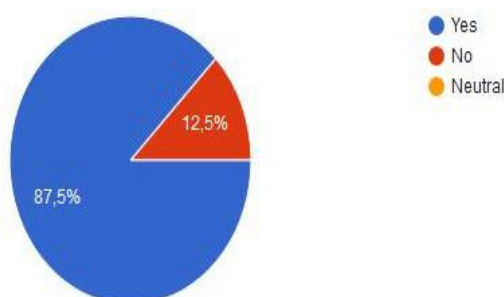

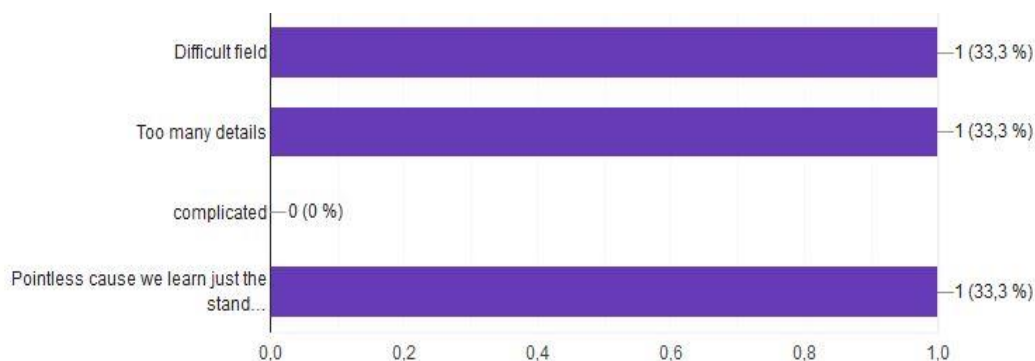**Chart (4) represents students' interests in the British accents**

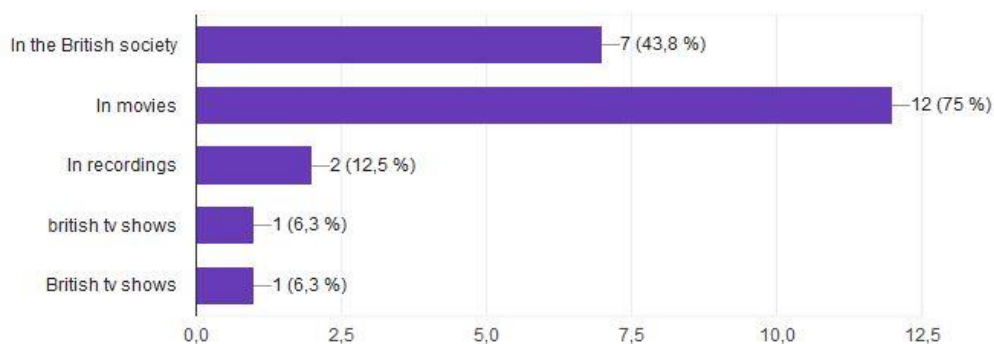**Chart (5) represents why students are not interested in the British accents**

Chart (6) represents where students come across with British accents

Chapter Three: Fieldwork

The answers to the question *"How often do you watch movies or listen to the different British accents?"* show a very big percentage (87.5%) of respondents who are sometimes, often and always listen to British accents when watching or listening to any kind of source uses a British accent. However, only 12.5% of respondents rarely refer to British accents unless they must to.
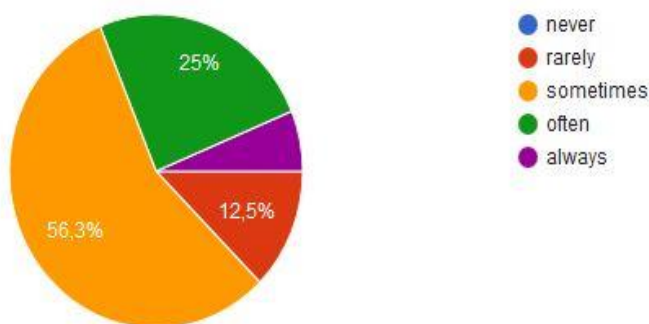
Chart (7) represents how often they refer to the British accents

After listening to the two different sources of the Brummie accent (tape recording and a video), very interesting responses about how hard they have found this accent in which 11 respondents rated it from 3-5 and 5 of them rated 1-2 with extra answers, such as: *"believe me I did not understand them"*, *"so many intonations and changing in vowels"* and *"British accent is tough in general with all its varieties"*.

Chart (8) represents how hard the Brummie accent is.

Chapter Three: Fieldwork

Some examples are given by respondents that present difficulties to them in the following:

"the intonation, some expressions in some dialects are quite difficult to understand"

"keps, loik, gaiv"

"the video was a bit difficult specially in Minuit 1.46 didn't understand what she said. The accent is fast, they use a lot the 'sh' sound"

"Some words are very familiar for us, but the phonological changes make it ambiguous"

"When they speak fast, and when they swallow letters like 't'"
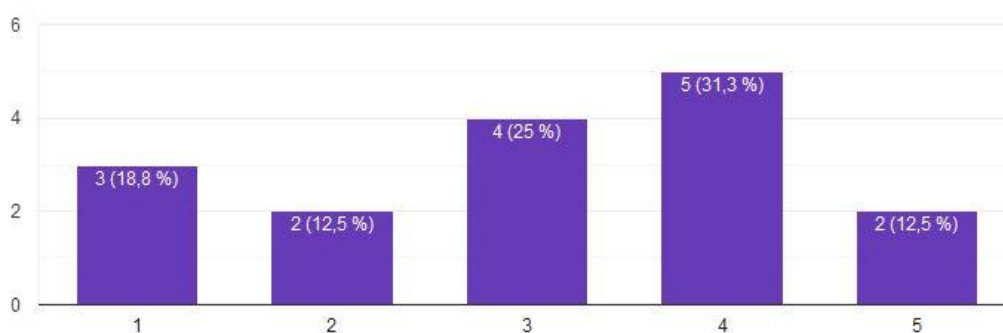
"Regional register"

The former given examples reveal on two kinds of problems: ambiguity and phonological distortion in which the former represents 43.8% of the total responses and the latter represents 68.8% of the problems faced by respondents.
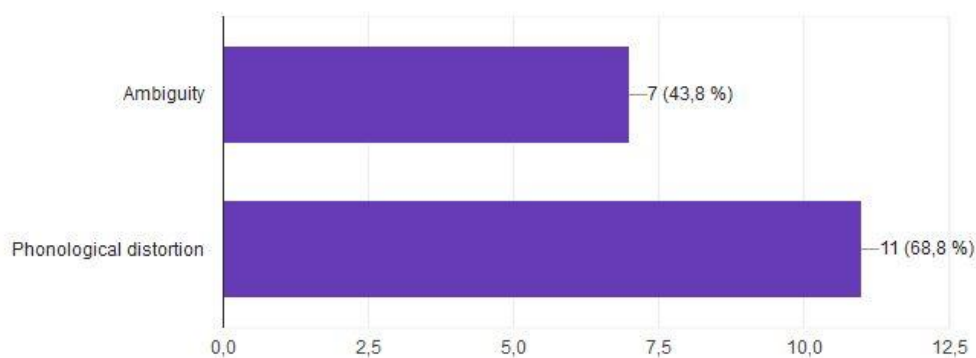
Chart (9) represents problems faced by foreign leaners of English

The perception of such accents is blocked because of reasons behind ambiguity and phonological distortion. The results given by participants show that both consonant and vowel changes are the reasons behind creating such problem to foreign learners.

Accordingly, 87.5% of participants said that these sound changes have negative effects on foreign learners of English.

Chapter Three: Fieldwork
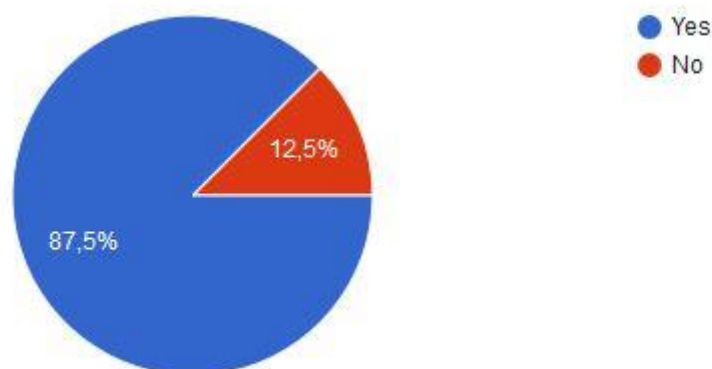
Chart (10) represents the percentage of students' attitudes towards the different sound changes of the Brummie accent.

The followings are students' arguments to support why these changes have negative effects on foreign learners of English:

"Because foreigners do not have any ideas about it".

"Because most non-native speakers will be familiar with RP English or BBC English so these sound changes that are present in different accents and dialects will for sure create some ambiguities and misunderstanding for the foreign learners of English and even between the locals sometimes".

"Because foreign learners are accustomed to the standard accents of English, therefore; these changes could lead to mutual unintelligibility".

"It affects the way of learning the standard British variety of English"

"Yes, because not all non-native speakers can understand this accent. They need to get used to it or learn it in order to have a better understanding of it, for its not quite clear".

"It depends if you have an interest in learning the accent".

"British English is a tough accent this may be intimidating for foreign learners".

"Yes, because it is a new accent for them".

Chapter Three: Fieldwork

"since the non-native speakers are mostly familiar RP English or standard british English, these sound changes will create obstacles and difficulties for foreign learners in order to communicate with the locals for instance".

"There are very crucial letters so the meaning of the word can be completed like 't', pronouncing it as a glottal stop hinders new learners from getting the full meaning easily".

"Because of the main effect of learning phonetics as the first step to learn the speaking skills".

"This is a high level of the English language accent and learners could not learn it just directly specially in writing there would be a lot of mistakes so step by step in order to achieve that level".

"Learners should talk standard English in order to be clear to the audience".

As a result of the analysis of the given responses to this questionnaire and the different arguments, a judgement can be made then. Such accents truly create problems and have negative effects on the perception of English by its foreign learners.

III.8. conclusion:

The last chapter of this research carries out the different results and answers concerning the main research questions in which it reveals on big differences concerning RP English and the Brummie accent at the level of both consonant and vowel sounds thanks to audio and video methods of investigation used in this research. Hence, these changes are found in some consonants and in the three types of vowels, namely short, long vowels and diphthongs. Furthermore, with the help of a number of participants through the use of a questionnaire, attitudes are gathered representing nearly the same information concerning ambiguity and phonological distortions faced by foreign leaners of RP English when encountering such accents.

General Conclusion

General Conclusion

This research work aims to investigate the different vowel and consonant manifestations that take place in Brummie accent, and whether this linguistic phenomenon affects negatively learners' understanding of this kind of variety of English, as well as exploring the factors and reasons behind these changes. The study attempts to answer several questions by conducting an inductive research method consisting of a tape recording, a video extract and questionnaire in order to collect enough data which are followed by an analysis and interpretation of the findings. The following is a conclusion of the different sound manifestations that are found after analysing the tape recording and the video extract:

Consonant manifestations:

- ✓ the accent is non-rhotic
- ✓ The extensive use of the glottal stop /ʔ/ instead of the plosive /t/ in medial and final positions, and frequently take the place of /h/ initially.
- ✓ The variants of lateral /l/, dark [ɫ] and syllabic [l̩], most of the time are realised with approximant /w/.
- ✓ Frequently, the sound /f/ replaces /θ/, and the sound /ð/ is replaced by /θ/.
- ✓ The approximant /r/ in intervocalic position is realised with a tap [ɾ].
- ✓ Concerning, only, the formulation 'ng', the velar sound /g/, frequently not always, is heard after the velar /ŋ/.
- ✓ The consonant cluster 'pt' at final position is realised with /s/ instead of /t/.
- ✓ In rapid connected speech, the /ʃ/ sound may take the place of /s/.

Monophthong manifestations:

- ✓ The extensive use of /ʊ/ instead of /ʌ/.
- ✓ In some cases, the /ʌ/ is realised as /ɒ/.
- ✓ The /ɒ/ has a northern American realisation, /a:/.
- ✓ The /ɔ:/ is generally realised as /u:/.
- ✓ The diphthong /aɪ/, in rare cases, is realised as a long vowel /a:/.
- ✓ The diphthong /əʊ/ of RP English in some cases is replaced by the long vowel /ɔ:/ which is a feature of the General American Accent.

General Conclusion

Diphthong manifestations:

- ✓ The wide use of **/eɪ/** instead of **/aɪ/.**
- ✓ The long vowel **/i:/** is realised with a diphthong **/eɪ/** instead.
- ✓ The diphthong **/əʊ/** is realised, in other cases, with **/aʊ/.**
- ✓ The diphthong **/ɔɪ/** is generally heard instead of **/aɪ/.**
- ✓ Frequently, the diphthong **/aʊ/** is realised as **/əʊ/.**

The results got from the analysis of the questionnaire are as follows:

When foreign learners of English come across unusual accents that are different from the standard variety of English, they face problems in perceiving the correct intended meaning. Hence, these problems are of two kinds; the first one is ambiguity which can result from hearing unusual pronunciation of a particular word that does not exist in the register of English, and this leads to mutual unintelligibility. The second kind of problems is phonological distortion which is in other terms misleading words for the listener to understand unintended meaning. This phonological distortion is the result of pronouncing a particular word in a way that is unusual, but it is similar to other one. As a result of these two types of problems, negative effects and impressions felt by foreign learners of English in the process of perception, and what hinders the success of this process is the different changes that occur at the level of sound, particularly consonants and vowels.

Concerning the second hypothesis, and according to the second chapter, internal and external factors help in the creation of today's Brummie accent in which internal factors refer to the strategic place of Birmingham that allows it to be the spot that joins both northern and southern people of England. Moreover, external factors in the sense that the Norse invasion was not only the reason behind creating this dialect after it has no existence, but also the reason behind making it a dialect that mediates between the East Midlands and the South-Western dialect by shifting Birmingham from Mercia's government to the Wessex's.

Finally, thanks to the different methods of investigation used during this research work, it can be said that the objectives are achieved and the hypotheses are

General Conclusion

confirmed; with great hope that this research has set the base in order to overcome the listening skill deficiencies, raise the phonological abilities, overcome mutual unintelligibility and opens the doors to conduct further researches in such fields.

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Appendices

Appendices

Written text *"Comma Gets a Cure"* **part 1:**

"Well, here's a story for you: Sarah Perry was a veterinary nurse who had been working daily at an old zoo in a deserted district of the territory, so she was very happy to start a new job at a superb private practice in North Square near the Duke Street Tower. That area was much nearer for her and more to her liking. Even so, on her first morning, she felt stressed. She ate a bowl of porridge, checked herself in the mirror and washed her face in a hurry. Then she put on a plain yellow dress and a fleece jacket, picked up her kit and headed for work. When she got there, there was a woman with a goose waiting for her. The woman gave Sarah an official letter from the vet. The letter implied that the animal could be suffering from a rare form of foot and mouth disease, which was surprising, because normally you would only expect to see it in a dog or a goat. Sarah was sentimental, so this made her feel sorry for the beautiful bird. Before long, that itchy goose began to strut around the office like a lunatic, which made an unsanitary mess. The goose's owner, Mary Harrison, kept calling, "Comma, Comma," which Sarah thought was an odd choice for a name. Comma was strong and huge, so it would take some force to trap her, but Sarah had a different idea. First, she tried gently stroking the goose's lower back with her palm, then singing a tune to her. Finally, she administered ether. Her efforts were not futile. In no time, the goose began to tire, so Sarah was able to hold onto Comma and give her a relaxing bath. Once Sarah had managed to bathe the goose, she wiped her off with a cloth and laid her on her right side. Then Sarah confirmed the vet's diagnosis. Almost immediately, she remembered an effective treatment that required her to measure out a lot of medicine. Sarah warned that this course of treatment might be expensive—either five or six times the cost of penicillin. I can't imagine paying so much, but Mrs. Harrison—a millionaire lawyer— thought it was a fair price for a cure".

Comma Gets a Cure and derivative works may be used freely for any purpose without special permission, provided the present sentence and the following

Appendices

Audio text 2:

Written text *"Comma Gets a Cure"* **part 2:**

"On my first trip to the States, I, ah – it was a split flight. We, we flew out from Birmingham International, and, uh, we had to stop in Dublin. We had a, I believe it was a five-hour wait, in between our first flight and our second flight. Uh, me and my mum we went to sit in a pub, had a couple of, couple of drinks. Mm, jus' tried to kill time as much as we could. Uh, by the time that the next flight was ready from Dublin to Hartford, we, uh, made our way to the departures and got on our next flight. And I kind of had a feeling that once I left to go towards, uh, the next airport, Hartford, that I felt as if my bag wasn't going to turn up on the other side. So, having that gut feeling, by the time that I'm, uh, went to the, uh, bag collection, I was waiting and waiting, seeing everybody pick up their bags, and, uh, kept getting later and later, and m'bag didn't turn up. So, then the gates closed, and, and my heart sunk. I was like, "Oh God, I gotta spend two now with no clothes." [Subject laughs.]"

The video text "The Peaky Blinders":

Thomas Shelby: So, tell me what happened?

Mrs, Connors: They were sleeping downstairs, and then my husband came home drunk from the marquis even though he just lost his job.

He don't have any money.

Anyway, he came to bed, but downstairs they must have heard a noise, they woke up.

They started, err, calling out. They woke my husband up, and …. When he's drunk, you don't woke him up.

Thomas Shelby: And what happened then, Mrs. Connors?

Appendices

He, erm… he … he went downstairs. He killed them, strangled them. All three of them.

Thomas Shelby: (he sighs) and you've … you've brought their bodies here today with you?

Mrs. Connors: Proof Mr. Shelby.

(Arthur chuckles)

Mrs. Connors: Their singing was the only pretty thing in my life. I don't care my husband beats me, but not this.

Thomas Shelby: Mrs. Connors, we have your address. We will speak to your husband. My brother here will go to the Bull Ring Market today, and buy today three new goldfinches and have them delivered to your door.

Arthur Shelby: The same colours and, you know, feathers.

Mrs. Connors: The new ones I will call Thomas, Arthur and finn. Thar'll make him pause, even when he's drunk. Good day, Mr. Shelby.

Thomas Shelby: You take care, Mrs Connors.

Arthur Shelby: Bye.

Appendices

The questionnaire:

This questionnaire is conducted by a binomial student in Master II of linguistics. It aims to gather information about the attitudes of students of English towards sound changes in the varieties of English accents. Hence, the Brummie accent (the accent of Birmingham) is taken as a model. Your answers will be anonymous and very useful to our research. We appreciate your cooperation and thank you very much for that in advance.

This part of questionnaire is dedicated for your personal information. Please put a cross (x) in the correct box:

1. You are   Male ☐   Female ☐

2. Your age is between   18-25 ☐   25-30 ☐

                         more than 30 ☐

3. What is your qualification?

       Post graduate degree ☐   Graduate degree ☐

       Other (please state your level) | .... |

In the following part, we would like you to answer questions by putting a cross (x) in the right box.

4. Do you have any interest in knowing the different British accent?

Yes ☐   No ☐   indifferent ☐

5. If no, why?

Difficult field ☐   Too many details ☐   Complicated ☐

Other reason…..

……………………………………………………………………………

Appendices

6. Where can you come across the British different accents?

In the British society ☐   In movies ☐   In recordings ☐

7. How often do you watch movies or listen to the different British accents?

Never   rarely   sometimes   often   always
☐   ☐   ☐   ☐   ☐

8. In order to reach fine and proper answers, please listen carefully to the following recording of people speaking in Brummie accent. Please, don't refer to the lyrics or translation.

https://www.dialectsarchive.com/england-103?fbclid=IwAR2P2F86QRmz_ELszLQ4rAEV5R0jZshTaA1_lpOPDnHqcGtfp47JCgpaMp8

9. Now, I'd like you to watch this video where the same accent is used, and then answer the questions that follow:

https://www.youtube.com/watch?v=2iikafjdaYI&list=LLn6OohPamvdiQL1Y-L7LN6g&index=10

10. After listening to the recordings and watching the video, how hard have you found this accent? Rate from one to five:

1	2	3	4	5

11. Could you please list some examples that present difficulties for you in your understanding?

………………………………….…………………………………...………

……………………………………………………………………….......…

…………………………………….…………………………………….…

12. What kind of problems does this accent create?

Ambiguity ☐

Phonological distortion ☐

Other problems.………….…………………………………………..…

…………………………………………………………………………

13. What do you think are the reasons behind those problems?

Vowel changes ☐

Consonant changes ☐

Other reason.……………………………………………………….

………………………………………………………………….....

14. In your opinion, do you think this sound changes have negative effect on foreign learners of English?

Yes ☐   No ☐

15. State your argument:

………………………………………………….…………………

………………………………………………………………….

Finally, we are very grateful to you for your cooperation.

Summary:

This research investigate a sociolinguistic phenomenon in the British speech community that deals with the different sound manifestation of a regional accent in comparison to RP English, therefore; the accent of Birmingham, the Brummie accent, is taken as a subject of study. During this process of investigation, different methods of investigation are used, including: a tape recording and a video extract to spot the different sound changes, and a questionnaire administered to master II student of linguistics in order to see the effect of this accent on the perception of English by foreign leaners by having their attitudes.

Résumé :

Ce travail de recherche vise à étudier un phénomène sociolinguistique lié aux changements de consonnes et de voyelles dans l'accent de Birmingham par rapport à ceux en anglais standard sur la base d'une étude descriptive comparative. Par conséquent, au cours du processus de cette recherche, des méthodes d'enquête qualitatives sont utilisées, notamment un enregistrement sur bande magnétique et un extrait d'une série télévisée. En plus d'un questionnaire administré à 16 étudiants du Master II de linguistique de la section anglaise de l'Université Ibn Khaldoun. Il s'agit de recueillir des informations sur leurs attitudes à l'égard des changements susmentionnés. Les résultats révèlent l'existence de grandes altérations dans l'articulation des voyelles et des consonnes dans les accents comparés, qui conduisent à un écart par rapport aux normes qui régissent l'accent standard (RP). Les résultats des enregistrements audio et vidéo, ainsi que les données recueillies sur l'attitude des élèves, mettent en évidence des effets négatifs qui empêchent une perception correcte de l'anglais et rendent l'intelligibilité mutuelle impossible.

ملخـــــص:

يهدف هذا البحث إلى دراسة ظاهرة لغوية اجتماعية في الوسط الاجتماعي البريطاني، والتي تتعامل مع مختلف الظواهر الصوتية المتعلقة باللكنات البريطانية مقارنة بالإنجليزية الأكاديمية البريطانية. ولهذا السبب تم اتخاذ اللكنة المستخدمة في بيرمينغهام كنموذج للدراسة. خلال هذا البحث تم الاعتماد على وسائل مختلفة لتحقيق هذا الهدف ومن بينها: تسجيل صوتي ومقتطف من فيديو وهذا غرض تحديد مختلف التغيرات الصوتية، إضافة إلى استبيان موجه لطلبة السنة الثانية ماستر تخصص لسانيات للحصول على وجهات نظرهم ومدى مثل هذه اللكنات على الفهم الصحيح للغة الإنجليزية من طرف متعلميها الأجانب.