

Answers Unit 10

1. *Today* in cockney is pronounced in the same way as standard British English *to die*.

2. Follow the instructions for a correct answer.

3. Here are the URL addresses of the relevant web-sites again:

British regional dialects: www.bbc.co.uk/voices/

Sound Archive of the British Library: <http://sounds.bl.uk/>

American (and many other) regional dialects: <http://web.ku.edu/idea/>

4. British Library: www.bl.uk/

Library of Congress: www.loc.gov/index.html

A selection of holdings interesting to linguists:

British Library:

The **Sound Archive** of the British Library holds, among other things, many important BBC broadcasts; it has a section on "oral history" (<http://sounds.bl.uk/Oral-history>), and one on accents and dialects (<http://sounds.bl.uk/Accents-and-dialects>).

Library of Congress:

Voices from the Days of Slavery: Twenty-three interviewees, born between 1823 and the early 1860s, discuss how they felt about slavery, slaveholders, coercion of slaves, their families, and freedom. The interviews were conducted between 1925 and 1975. Interesting to linguists from the point of view of studying the origins and history of African-American vernacular English.

After the Day of Infamy: "Man-on-the-Street" Interviews Following the Attack on Pearl Harbor presents approximately twelve hours of opinions recorded in the days and months following the bombing of Pearl Harbor from more than two hundred individuals in cities and towns across the United States.

5. It is striking that the map for *tongue* is considerably more complex than that for *butter* (Fig. 10.1.). In addition to the /u-ʌ/ forms it shows large pockets in which the pronunciation is /tɔŋ/. As these are not only found along the main North-South dialect boundary, but dispersed all over England, it is not possible to treat them merely as transitional or compromise forms.

6. **Robert Burns** (1759-1796), Scots poems & 200 songs contributed to the Scots Musical Museum, including "Auld Lang Syne," and "Scots wha hae" ["Bruce before Bannockburn"]

*Scots, who have with Wallace bled
Scots, who Bruce has often led,
Welcome to your gory bed,
Or to victory.*

As is shown by this "translation", the syntax of the passage is practically identical to English. The selective re-spellings of some words (*wha*, *hae*, ...) are supposed to evoke Scottish pronunciation. In all, the text remains accessible and internationally intelligible to a high degree. In fact, some critics have argued that relative clauses introduced by *who* are absent from genuine Scottish dialects, where the preferred relative pronoun is *as*, and the required grammatical form of *have* in this context *has*. The same "light touch" approach to vernacularisation prevails throughout the poem.

Tom Leonard (b. 1944), from *Intimate Voices* - 1984

*this is the
six o'clock
news the
man said and
the reason
I talk with a
BBC accent
**is because you
wouldn't want***

The reader's sense of alienation is greater here than in the Burns poem because re-spellings are used more liberally. In addition, the text contains certain grammatical peculiarities of Scots, for example the specific form of enclitic negation spelled *-ny* here and *-nae* (*wouldnae*) in other texts.

*me to talk
about the
truth with a
voice like
one of you
scruff. if
I talked **about***

the truth

Note here that the re-spelling of *about* as *aboot* is a successful representation of a Scots pronunciation ([ə'bu:t]) with the help of standard English orthographical conventions. This is not so in the case of *truth*. As most oo-spellings correspond to [u:] in pronunciation, this re-spelling will in all likelihood be pronounced identically to *truth*. It is thus an "eye-dialect," a purely visual signal that a non-standard voice is intended.

Alternatively, a reader pronouncing *truth* might think of words such as *good* or *book*, in which the -spelling exceptionally corresponds to [ʊ]. In this way, the suggested pronunciation [tɹʊθ] would at least provide an indirect signal that there is no phonemic contrast between long and short vowels in Scots and the vowel in *truth* would thus sound shorter than expected to an English ear.

Whichever way we interpret the strategy, one thing is clear. Standard English orthography is not a good guide to pronunciation – not in standard English, and even less so in non-standard varieties.

like one of you
scruff you
wouldn't think

Note that the spelling *think* makes explicit a normal and widespread process of assimilation which occurs in R.P. as in Scots, the change of the /n/ to /ŋ/ before the following velar plosive /k/. This spelling thus tells us about English phonetics in general rather than specifically Scots pronunciation features. In the context of the poem, the unfamiliar spelling signals a non-standard voice and the spoken word.

It was true
jist one of you
*scruff **talking***

This spelling represents a widespread non-standard realisation of the morpheme {-ING} as [-ɪŋ].

there's a right
way to spell
and a right way
to talk it. This
is me talking your
right way of
spelling. This
is my truth.
You *don't know*

Like many other non-standard varieties of English, Glaswegian Scots distinguishes between singular *you* and plural *yous*, thus compensating for an accident of linguistic history which has eliminated this useful distinction from the standard. Forms similar in function to *yous* are *you-all* (Southern

United States) or *you lot* (colloquial British English).

Some reference works for Scots:

- Corbett, John; McClure, Derrick; Stuart-Smith, Jane (Editors) (2003) *The Edinburgh Companion to Scots*. Edinburgh: Edinburgh University Press.
- Gordon Jr., Raymond G. (2005), ed. *The Ethnologue Fifteenth Edition*.
SCI. Available in full at
http://www.ethnologue.com/show_language.asp?code=sco
- Grant, William; Dixon, James Main (1921) *Manual of Modern Scots*.
Cambridge: Cambridge University Press.
- Jones, Charles (1997) *The Edinburgh History of the Scots Language*.
Edinburgh: University of Edinburgh Press.
- Jones, Charles (1995) *A Language Suppressed: The pronunciation of the
Scots language in the 18th century*. Edinburgh: John Donald.
- Kay, Billy (1986) *Scots, The Mither Tongue*. London: Grafton Books.
- Murray, James A. H. (1873) *The Dialect of the Southern Counties of
Scotland*, Transactions of the Philological Society, Part II, 1870-72.
London-Berlin: Asher & Co.
- Ross, David; Smith, Gavin D. (eds.) (1999) *Scots-English, English-Scots
Practical Dictionary*. New York: Hippocrene Books.
- Scottish National Dictionary Association (1929–1976) *The Scottish
National Dictionary. Designed partly on regional lines and partly on
historical principles, and containing all the Scottish words known to be in
use or to have been in use since c. 1700*. Ed. by William Grant and David
D. Murison, vol. I–X Edinburgh.
- Scottish National Dictionary Association (1999) *Concise Scots Dictionary*.
Edinburgh: Polygon.
- Warrack, Alexander (Editor)(1911) *Chambers Scots Dictionary*.
Edinburgh: Chambers.
- Wilson, James (1926) *The Dialects of Central Scotland [Fife and
Lothian]*. London: Oxford University Press.

7. Fluellen (=Llewellyn, in common present-day spelling) is Welsh, Jamy is from Scotland, and MacMorris, in spite of the Scottish-sounding name, provides an early example of “stage Irish”.