Answers Unit 10

1. In a Cockney accent the word *today* is pronounced in a way that is similar to an R.P. pronunciation of *to die*.

2. Follow the instructions for a correct answer.

3. Select the examples of your choice from http://sounds.bl.uk/ and http://web.ku.edu/idea/

4. Go to www.loc.gov/index.html, click on "Digital Collections" and select "Audio Recordings."

   Users are spoiled for choice here. I selected the following two.

   Voices from the Days of Slavery: Twenty-three interviewees, born around the middle of the 19th century, discuss how they felt about slavery, slaveholders, their families, and freedom. The interviews were conducted in the 1930s and 1940s. Interesting to linguists from the point of view of studying the origins and history of African American 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. Whatever dialect boundary you select for your task, you should bear in mind that the dialect boundaries on the map in Fig. 10.3 are the result of a complex process of abstraction from the data relating to individual words, such as *butter* (Fig. 10.1) or *tongue* (Fig. 10.2). The isogloss for *butter* is clearly more directly related to the dialect boundary between North and South in the summary map in Fig. 10.3 than the one for *tongue*. In addition to the /ʊ-ʌ/ forms, this map (Fig. 10.2) shows large pockets in which the pronunciation is /tɒŋ/; these are not only found along the main North-South dialect boundary, but dispersed all over England.

6. Below I have "translated" the first stanza of Robert Burns' poem into Standard English.

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

Note that the syntax of the passage is practically identical in the dialect and standard versions. The selective re-spellings of some words (*wha, hae, wi'*) are supposed to evoke Scottish pronunciations. In all, the text remains easily accessible to readers unfamiliar with Scots. Some Scottish readers have even pointed out that relative clauses with *who(m)* are hardly used in Scots and have suggested "Scots at has wi' Wallace bled" as the more authentic alternative.

As the "translation" shows, the distance between the written dialect and Standard English is far greater in the 20th-century poem.

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
me to talk
about the
truth with a
voice like
one of you
rough people.

This kind of spelling breaks the mould of standard writing habits, so that readers are almost forced to call up an acoustic image of Scots in their mind. Spelling *about* as *aboot* is a successful representation of a Scots pronunciation. In addition, the text contains numerous grammatical features of Scots, as is shown by the form *widny* for *wouldn't* in our short extract.

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 the "stage Irishman."