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**Abstract:** The Yorkshire English variety is without doubt one of the best-known regional accents along with Cockney, Scouse and Geordie. The present paper formulates the hypothesis that the broadness of the Yorkshire dialect has decreased throughout the years, tending to a more standardised English. In order to illustrate this process of transformation, the article offers a qualitative study of the phonological features prominent in three films by Ken Loach, *Kes* (1969), *Looks and Smiles* (1981) and *The Navigators* (2001), all representatives of the Yorkshire variety. The article also includes a phonological transcription of the scenes that have been selected.

**Keywords:** Yorkshire English, dialect, accent, regional variety, Ken Loach, phonetics.

**Ángela PÉREZ VÁZQUEZ**

**South Yorkshire Accent in Films: A Phonological Transformation?**

#### **0. Introduction**

The purpose of this paper is to gain an in-depth knowledge of the South Yorkshire accent described in three films: *Kes* (1969), *Looks and Smiles* (1981) and *The Navigators* (2001). By using this material the evolution of the dialect throughout the films will be explored from a phonological point of view. A hypothesis will be posed that traditional features are being replaced by more mainstream features, resulting in a more standardised variety of English than that of Yorkshire used to be. Therefore, first of all, extracts from the films will be analysed and the language will be categorised according to the year it was recorded in.

Secondly, phonological changes from the extracts will be examined to contrast former features and those characteristic of current Yorkshire English.

The idea for this study came to life when I read an article by Kizzi Edensor (*Université de Provence*) in 2010.<sup>1</sup> She was the first one to pose the hypothesis I am trying to prove, but from a grammatical and lexical point of view, leaving phonetics uncovered. Even though I already had a keen interest in this variety, the subjects of Phonetics and Varieties of English reinforced my desire of working with this dialect by providing me with the necessary tools to do so. This dissertation is structured in five parts:

1. A short introduction describing its main objectives, motivation and structure.
2. A theoretical framework where concepts such as: "phonology", "accents", "variety" and "prestige" will be defined and explained.
3. A section on methodology describing the type of data analysed and the criteria employed in the analysis.
4. A section displaying the results and the two types of studies those results underwent.
5. A final conclusion of the paper where we will decide whether the objectives are met.

## **1. Theoretical Framework**

In this section, we will try to clarify some key concepts for the making and understanding of this paper and for the later interpretation of the results. In order to meet the objectives of this dissertation, we will focus on the concepts of phonetics, accent and variety and its subdivisions –standard vs. non-standard– as well as defining the variety of Yorkshire English and how it emerged.

### **1.1. A brief introduction to English phonetics**

As this paper is going to deal with accents and phonetics, we found it important to clarify what phonetics studies. Lodge (2009), defines phonetics as the best method of describing speech in objective, verifiable terms as opposed to approaches which describe sounds as 'hard', 'soft', 'sharp' and so on. This later approach can only be properly understood by the person uttering those descriptions, and it is very subjective.

Thus, in order to describe speech in any meaningful way, we need an objectively verifiable way of doing so: phonetics. Depending on the speaker, the hearer and what happens between them, we will talk about three different phonetical approaches: articulation (articulatory phonetics), audition (auditory phonetics) or acoustics (acoustic phonetics) respectively (Lodge). In this paper we will see phonetics through articulatory phonetics which studies the way in which human beings produce linguistic sounds.

Within phonetics, a small number of regularly used sounds (vowels and consonants) exist which we call phonemes and are represented by special symbols for each speech sounds: IPA (International Phonetic Association) phonetic symbols (Roach xii). IPA symbols are those used for the standard British English, Received Pronunciation (RP). This study employs those same symbols found in Peter Roach's *English Phonetics and Phonology* (x-xii).

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<sup>1</sup> See, Edensor, Kizzi. "Dialect in films: Examples of South Yorkshire grammatical and lexical features from Ken Loach films" *Dialectologia*, vol. 3, 2009, pp. 1-21

In the next paragraph a list of those phonemes will be found, along with an example of a word containing each phoneme.

#### VOWELS:

/ɪ/ as in 'pit' /pɪt/  
 /i:/ as in 'key' /ki:/  
 /e/ as in 'pet' /pet/  
 /ɜ:/ as in 'cur' /kɜ:/  
 /ɑ:/ as in 'car' /kɑ:/  
 /æ/ as in 'pat' /pæt/  
 /ɔ:/ as in 'core' /kɔ:/  
 /ɒ/ as in 'pot' /pɒt/  
 /ʌ/ as in 'putt' /pʌt/  
 /u:/ as in 'coo' /ku:/  
 /ʊ/ as in 'put' /pʊt/  
 /ə/ as in 'about', 'upper' /əbaʊt/, /ʌpə/

#### DIPHTHONGS:

/eɪ/ as in 'bay' /beɪ/  
 /əʊ/ as in 'go' /gəʊ/  
 /aɪ/ as in 'buy' /baɪ/  
 /aʊ/ as in 'cow' /kaʊ/  
 /ɔɪ/ as in 'boy' /bɔɪ/  
 /ɪə/ as in 'peer' /pɪə/  
 /eə/ as in 'pear' /peə/  
 /ʊə/ as in 'poor' /pʊə/

#### CONSONANTS:

/p/ as in 'pea' /pi:/  
 /t/ as in 'toe' /təʊ/  
 /k/ as in 'cap' /kæp/  
 /f/ as in 'fat' /fæt/  
 /θ/ as in 'thing' /θɪŋ/  
 /s/ as in 'sip' /sɪp/  
 /ʃ/ as in 'ship' /ʃɪp/  
 /h/ as in 'hat' /hæt/  
 /m/ as in 'map' /mæp/  
 /n/ as in 'nap' /næp/  
 /ŋ/ as in 'hang' /hæŋ/  
 /tʃ/ as in 'chin' /tʃɪn/

/b/ as in 'bee' /bi:/  
 /d/ as in 'doe' /dəʊ/  
 /g/ as in 'gap' /gæp/  
 /v/ as in 'vat' /væt/  
 /ð/ as in 'this' /ðɪs/  
 /z/ as in 'zip' /zɪp/  
 /ʒ/ as in 'measure' /meʒə/  
 /l/ as in 'led' /led/  
 /r/ as in 'red' /red/  
 /j/ as in 'yet' /jet/  
 /w/ as in 'wet' /wet/  
 /dʒ/ as in 'gin' /dʒɪn/

#### NON PHONEMIC SYMBOLS:

/i/ as in 'react', 'happy' /riækt/, /hæpi/  
 /u/ as in 'to each'  
 /tu i:tʃ/  
 /ʔ/ (glottal stop)

### 1.2. Defining accent and variety

Making use of the right term when speaking about accents is extremely important. This discussion among linguists has resulted in the use of the term "variety" (Wells J.C. 3). "Variety" refers to what people colloquially call a "dialect": "any form of language seen as systematically distinct from others: thus the dialect of a specific region" (Matthews 426). Although a term was coined, the discussion did not result in all linguists agreeing on this

definition. For Trudgill (2004), a dialect has many social origins linked to grammatical and lexical aspects ("Dialects" 2). Thus, for him, everybody speaks a dialect and this term is not exclusive to regional dialects.

Chevillet (1991 qtd. in Edensor 3), however, makes a distinction between social and regional dialects, one that can sometimes be troublesome. For instance, the case of Cockney, which is both the stereotypical dialect of the East of London as well as working class Londoners. Nevertheless, agreeing on the definition of "variety" is not the only puzzling decision experts had to make. Deciding what standard or non-standard language is was also a difficult task generating much disagreement among linguists. In England, terms such as "standard" and "non-standard" English used to refer to "good English" –that spoken by educated people– and "bad or vulgar English" which referred to the regional varieties (Wyld 47-48).

In this study, we will use the term "variety" in the sense explained above and "accent" as a part of a variety. Therefore, when the term "accent" is used in this paper, it will refer to the manner of pronunciation, intonation, stress, and other suprasegmental features. Accents are influenced by several factors: geographical, age, socioeconomic (Wells J.C. 8,13, 20) If one of them should prevail that would be "geographical differentiation"; the regional manner of speech affects the way a person speaks giving the listener information about the region where the speaker lives, or where they have spent their childhood (Wells J.C. 10). However, this paper also has an interest in the "socio-economic" or "class" factor because of its importance in the results of our investigation. Developing a little what was mentioned by Wyld, accents work as indicators of one's membership in an educated group or an uneducated one. Contrasts between the language used by teachers and that miners employ, are relevant and will be seen in our analysis. It is important to bear in mind that nowadays the "educated" accent of English, common to all regions, is RP (Wells J.C. 117)

### **1.3. Standard and non-standard English**

This dissertation deals with an accent that is generally understood as being "outside the norm" or "non-standard". In the next paragraphs, I intend to clarify what is perceived as "setting the norm" or "standard" and what else, apart from the Yorkshire accent, is perceived as non-standard English.

According to Wardhaugh (1986), standardisation refers to "the process by which a language has been codified in some way" (33); a process involving "the development of [...] grammars, spelling books, dictionaries, and possibly a literature (33). Trudgill (2000) defines Standard English as follows:

Standard English is that variety of English which is usually used in print, and which is normally taught in schools and to non-native speakers learning the language. It is also the variety which is normally spoken by educated people and used in news broadcasts and other similar situations. The difference between standard and nonstandard, it should be noted, has nothing in principle to do with differences between formal and colloquial language, or with concepts such as 'bad language.' Standard English has

colloquial as well as formal variants, and Standard English speakers swear as much as others. ("Sociolinguistics" 5-6)

Summarising, the standard variety of English is based on the dialect of English that developed after the Norman Conquest (Wardhaugh 35). A dialect which became the one preferred by the educated, and developed and promoted as norm: Received Pronunciation (Wardhaugh 46). The rest of varieties will be regarded as non-standard.

Attending to prestige, various studies used to claim that RP possessed the most prestige in BrE, being followed by Scottish and Irish, other regional English accents (Welsh, Northern English), the list being closed by the least prestigious accents of large industrial towns such as Liverpool, Birmingham or Leeds (Wells J.C. 105, 118). New polls reveal that Southern Irish has unseated RP from its first position, being pushed to second position; Welsh, Yorkshire West Country and Geordie in the middle and the list closing again with those least prestigious accents of industrial towns such as: Mancunian, Scouse and Brumie. Why did Received Pronunciation used to be the most appealing and why is it still one of the preferred? In their study on the preference of dialectical varieties (1974), Giles, Bourhis and Davies posed two explanations for this favouring, "the inherent value hypothesis" and the "imposed norm hypothesis" (Giles et al. 405). While the former argues that a variety acquires prestige and becomes standard due to the inherent pleasantness of its particular sounds, the latter explains that the standard variety is considered the most pleasing variety and has gained both prestige and consensual validity "simply because cultural norms." (Giles et al. 406)

#### **1.4. The Yorkshire variety**

##### **1.4.1. History of South Yorkshire**

In 1974, Yorkshire was divided into four new administrative regions: North Yorkshire (former North Riding), South Yorkshire and West Yorkshire (former West Riding) and East Yorkshire (former East Riding). North and East Riding differ dramatically in pronunciation and other aspects of the dialect from West Riding for two primary reasons: geographical and historical factors. The rivers Humber and Lune acted as a natural barrier separating the two ridings from West Yorkshire. At the time of the Anglo-Saxons, North and East Riding were part of the kingdom of Northumbria and West Riding was part of the kingdom of Mercia. The dialects spoken in those two kingdoms had an effect on the current Yorkshire dialect. In addition, during the Industrial Revolution, West Yorkshire was heavily industrialised and people from neighbouring areas moved to West Riding to work. The influence of mobility is probably the reason why South Yorkshire presents more dialectical features than the other metropolitan counties within Yorkshire (Edensor 3).

##### **1.4.2. Distinctive features in pronunciation**

-Vowels:

/ʌ/ as /ʊ/ the short <u> vowel inherited from Middle English underwent a split which Wells calls the "foot-strut" split since "foot" and "strut" were the keywords he used to exemplify the lexical sets affected (196-199). While in the majority of England those words

are pronounced /fʊt/ and /strʌt/ –English acquired a new vowel contrast– in the North of England the split did not occur, resulting in the use of the near-close near-back rounded vowel /ʊ/ for all instances.

/æ/ to /a/ is another example of how northerners were not affected by a phonological change which affected the south and RP. Wells calls this change the BATH Broadening because words containing a short vowel –bath, staff, glass– the same as “cat” and “trap” found their vowels lengthened in the position before voiceless fricatives (f, t, s). (Wells J.C. 133-136)

–Consonants:

/t/ to /ɹ/ When a word’s final /t/ is preceded by a short vowel and followed by a vowel initial word, the /t/ is replaced with a /r/. However, the dropping of the /h/ sounds can also play role in the replacement of /t/ with /r/. (*not having becoming nor 'aving*) (Broadbent 141). H Dropping is also present in Yorkshire accent, making “happy” pronounced [apɪ] (Wells J.C. 253-256).

## 2. Methodology

In this section, I will present the corpus used for this paper, the different criteria employed for its analysis and the process undertaken in order to achieve so.

### 2.1. Corpus

The corpus selected for this paper consists of three films titled: *Kes* (1969), *Looks and Smiles* (1981) and *The Navigators* (2001). All of these films were directed by Ken Loach and set in the metropolitan county of South Yorkshire. Loach is known to be a radical film-maker with a cinematic philosophy of his own: he makes people mumble deliberately, using natural light exclusively and casts non-professional actors alongside professional actors to make things appear naturalistic. He also does not tell the actors or non-actors what is going to come next, so they can be as shocked or as delighted as real people are when things happen (Hattenstone). Given that the aim of the present study is to prove the hypothesis of a linguistic (phonological) change, it was imperative to be very precise with the data to analyse. The fact that the films cover a space of 30 years and the requirement that actors playing roles were from the area of South Yorkshire, make this footage an excellent source of data for our investigation. Nevertheless, it is important to bear in mind that there are corpus limitations due to different factors: the span of time the films cover (only thirty years), the total number of minutes (310) and the fact that in the case of *Looks and Smiles*, the second most important character is from Newcastle so her parts cannot be included in the study.

### 2.2. Tools for the analysis and procedure

The tools we are going to employ in order to analyse the corpus are phonetic transcriptions of both the accent shown in the films and Received Pronunciation. This way we will be able to compare them and point out the differences, deciding in the end whether there is a tendency towards RP or not. To do so, we are going to list the typical features of the South Yorkshire variety that are present in each film in order to see which ones are present in all the three

films and which ones disappear over time. It is also important to bear in mind that, overall, this is a qualitative study –one that aims at gaining an understanding of this particular accent by describing whether a certain feature is present or not– and as a result this research cannot be a precise quantitative study –that shows numerical data: frequencies or percentages– due to space limitations. As well as analysing the phonological features in the films, we will decide whether the profession or role of the characters in the film determines the language they use. This aspect of the study will allow us to get an idea of the social prestige of this variety, or rather how this issue is reflected in the films.

The corpus analysed consists of 1061 words, all of them transcribed from audio to English, as it was impossible to find the scripts of the films with the exception of *Kes*, then phonetically transcribed exactly how they sound and lastly to how they would sound had they been uttered in Received Pronunciation. The table below breaks this figure in numbers for each film.

<i>Kes</i> (1969)	<i>Looks and Smiles</i> (1981)	<i>The Navigators</i> (2001)
309	408	344

Table 1. Number of words transcribed for each film

As for the selection of the extracts to analyse, it has not been a random activity and its precise selection responds to three criteria:

1. Scenes containing a high frequency of characteristic features.
2. Scenes showing a contrast among the characters professions which inevitably led to differences in the accent.
3. Scenes showing differences in age among the characters and thus, differences in the accent.

### 3. Results

In this section, we will present the results gathered after the corpus analysis. First, a qualitative analysis and then the interpretation of the results, along with a small quantitative analysis.

#### 3.1. Qualitative study

	<i>Kes</i> (1969)	<i>Looks and Smiles</i> (1981)	<i>The Navigators</i> (2001)
<b>/i:/ as /ɪə/</b>	<b>Present:</b> <i>Grease</i> [ˈɡriəs]	<b>Present:</b> <i>Grease</i> [ˈɡriəs]	<b>Non - present:</b> <i>Agree</i> [ˈɑɪ əˈɡri:]

<b>/aɪ/ as /eɪ/</b>	<b>Present:</b> <i>All right</i> [ɒl reɪt]	<b>Present:</b> <i>Be right</i> [bi reɪt]	<b>Non - present:</b> <i>Right</i> [raɪt]
<b>/eə/ as /ɪə/</b>	<b>Present:</b> <i>Where</i> [wɪə]	<b>Present:</b> <i>If I come over there...</i> [ɪf 'a kʊm 'əʊə ðɪə]	<b>Non - present:</b> <i>Nightmare</i> ['naɪtmɛə]
<b>/æ/ to /a/</b>	<b>Present:</b> <i>That's gonna take</i> ['ðats 'ɡɒnə te:k]	<b>Present:</b> <i>Lip up, fatty</i> [lɪp ʊp 'fætɪ]	<b>Present</b> <i>That's a nice name</i> [ðəʔs ə naɪs 'neɪm]
<b>/ʌ/ as /ʊ/</b>	<b>Present:</b> <i>Uncle Dan</i> ['ʊŋkl̩ dən]	<b>Present:</b> <i>Don't be too disappointed, love</i> [dʌnt bi tu: dɪsə 'pɔɪntɪd   lʊv]	<b>Present:</b> <i>We have to have somewhere to eat</i> [wi əv tə əv 'sʊmwɛə tu i:t]
<b>&lt;y&gt; as /i:/ in "my"</b>	<b>Present:</b> <i>Thou hurting my arm</i> [ðə 'ɜ:tɪŋ mi: ə:m]	<b>Present:</b> <i>My hands are greasy</i> [mi: andz ə 'ɡri:si:]	<b>Present:</b> <i>No, I'm trying to do my best</i> [nəʊ am 'traɪɪŋ tə dʊ mi: best]
<b>h dropping</b>	<b>Present:</b> <i>How long</i> ['aʊ 'lɒŋ]	<b>Present:</b> <i>Let us have a little less mouth</i> [let ʊz əv ə 'lɪtl̩ les maθ]	<b>Present:</b> <i>Health and safety</i> [elθ ənd 'sɛ:ftɪ]
<b>/ŋ/ as /n/</b>	<b>Present:</b> <i>I thought you weren't coming</i> ['a 'θɔ:t ju wɜ:nt 'kʊmɪŋ]	<b>Non - present:</b> <i>Finding a job</i> ['faɪndɪŋ ə dʒɒb]	<b>Present:</b> <i>We are getting on</i> [wɪə 'getɪŋ ɒn]
<b>/t/ to /ɹ/</b>	<b>Present:</b> <i>Get a kestrel</i> ['ɡer ə 'kestrəl]	<b>Present:</b> <i>I'm not hungry</i> [aɪm nɒr 'ʊŋɡri]	<b>Present:</b> <i>It's not a health...</i> [ɪts nɒ ə helθ]



Table 2. Qualitative study, present or absent features

### 3.2. Quantitative study

Looking at the results gathered in the chart above, we will analyse each phonological change in depth along with a small quantitative study. Our aim was to find ten examples of each feature in each film. This was possible when analysing the broader features –those shared with other regions of the North of England– but it was more difficult when analysing features concerning solely South Yorkshire.

*/i:/ as /iə/:* In Yorkshire the realisation of the long close front unrounded vowel */i:/* used to be the diphthong */iə/*. It is present in the first two films but only in the word “grease”. We can claim that the frequency of use of this phonological feature is quite low in both the first and the second film, being absent in the third one, where */i:/* is pronounced */i:/* the same as in RP.

<i>Kes</i> (1969)	<i>Looks and smiles</i> (1981)	<i>The Navigators</i> (2001)
<i>It'll tell my mum <u>on thee</u></i> [al tel mi: 'mɑ:m <u>ɒn ði:</u> ]	<i>Have you <u>been</u> for any jobs lately?</i> [həv ju <u>bi:n</u> fər 'eni dʒɒbz 'leɪtli]	<i>What do you <u>mean</u>...?</i> ['wɒt də ju <u>mi:n</u> ]
<i>Set the clock on for <u>me</u></i> [set 'klɒk ɒn fə <u>mi:</u> ]	<i>It won't take you all <u>week</u></i> [ɪt wəʊnt teɪk ju ɔ:l <u>wi:k</u> ]	<i><u>East Midlands</u></i> [i:st 'mɪdləndz]
<i>Set it <u>theesen</u></i> [set ɪ ði:'sæn]	<i>My hands are <u>greasy</u></i> [mi: andz ə 'ɡri:si:]	<i>Completely</i> [kəm'pli:tli]
<i>What do you <u>mean</u>?</i> ['wɒt də je: <u>mi:n</u> ]	<i>A bit of <u>grease</u></i> [ə bɪt əv <u>ɡriəs</u> ]	<i><u>Been</u> with us for...</i> [bi:n wɪð uz fɔ:]
<i>What's making <u>me</u> fall?</i> [wɒts 'mekɪn <u>mi:</u> fɔ:l]	<i>Me</i> [mi:]	<i>The <u>meter</u>?</i> [wð ðə 'mi:tə]
<i>It's <u>grease</u></i> [ɪts <u>ɡriəs</u> ]	<i>At <u>least</u></i> [ət li:st]	<i>I <u>agree</u></i> ['aɪ ə'ɡri:]
<i>Give <u>me</u> that tube back</i> [ɡɪv mi: ðə tju:b 'bæk]	<i>All of <u>these</u> that...</i> [ɔ:l əv ði:z ðæt]	<i>Somewhere to <u>eat</u></i> ['sʊmwɛə tu i:t]
<i>Under my <u>feet</u></i> ['ʊndə mi: fi:t]		<i>You have to <u>read</u>...</i> [ju həv tə ri:d]

<i>In the middle of next <u>week</u></i> [ɪn ðə 'mɪdl əv nekst <u>wi:k</u> ]		<i>I <u>believe</u> in fairies</i> [ 'aɪ <u>bɪ</u> li:v ɪn 'feəri:z]
<i>You couldn't train a <u>flee</u></i> [je: 'kʊdnt treɪn ə <u>fli:</u> ]		

Table 3. Quantitative study: /i:/ as /ɪə/

/aɪ/ as /eɪ/: The diphthong /aɪ/ also used to be pronounced as /eɪ/. In the first film this feature has an important frequency of use as we can observe in the table below. In the second one, this feature is still present but its use is already in decline and in the third film it is absent and /aɪ/ is pronounced /aɪ/ as in RP.

<i>Kes (1969)</i>	<i>Looks and Smiles (1981)</i>	<i>The Navigators (2001)</i>
<i>I don't know</i> [ 'aɪ dʌnt nə:]	<i>Michael</i> [ 'maɪkl]	<i>I'm glad</i> [aɪm glæd]
<i>I said</i> [ 'aɪ 'sed]	<i>Something like that</i> [ 'sʌmθɪŋ 'laɪk ðæt]	<i>I've signed</i> [aɪv saɪnd]
<i>Oh, Christ!</i> [ əv   'krɪst]	<i>Yeah, I've applied for stacks</i> [ 'je aɪv ə'plaid fə staks]	<i>It's mine</i> [ɪts maɪn]
<i>Taken the bike</i> [ 'teɪkn baɪk]	<i>In daytime</i> [ɪn 'deɪtaɪm]	<i>Alright</i> [ɔ:l'raɪ?]
<i>Right!</i> [raɪt]	<i>While</i> [waɪl]	<i>I'm trying</i> [am 'traɪɪŋ]
<i>Fight</i> [faɪt]	<i>Why?</i> [waɪ]	<i>We might as well go</i> [wi maɪt ɔ:l əz wel ɡo:]
<i>Down I go</i> [daʊn 'aɪ ɡəʊ]	<i>Sunshine</i> [ 'sʌnʃaɪn]	<i>We are entitled</i> [wɪə ɪn'taɪtld]
<i>Now's my chance</i> [ 'naʊz maɪ tʃɑ:ns]	<i>Finding a job</i> [ 'faɪndɪŋ ə dʒɒb]	<i>For Christ's sake!</i> [fə 'kraɪst seɪk]
<i>This time</i> [ðɪs 'taɪm]	<i>Alright now</i> [ɔ:l'raɪt na:]	<i>A nice name</i> [ə naɪs 'neɪm]

<i>All right</i> [ɒl <u>reɪt</u> ]	<i>Be right</i> [bi <u>reɪt</u> ]	<i>A nightmare</i> [ə 'naɪəmeə]
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Table 4. Quantitative study: /aɪ/ as /eɪ/

/eə/ as /ɪə/: The diphthong /eə/ was also used to be pronounced as /ɪə/. We also find evidence of this in the first two films but this feature disappears in the third film with /eə/ being pronounced /eə/ as in RP. However this feature is, from the very beginning a changing one. It is present in the first and second films but /eə/ does not substitute /ɪə/ all the time, it only occurs in certain words.

<i>Kes</i> (1969)	<i>Looks and Smiles</i> (1981)	<i>The Navigators</i> (2001)
<i>Where did he end up?</i> [ <u>wɪə</u> dɪd i end ʊp]	<i>Warehouse</i> [ˈweəhaʊs]	<i>Somewhere to eat</i> [ˈsʊmwɪə tu i:t]
<i>Where do you wanna fight?</i> [ <u>wɛə</u> də je: wɒnə feɪt]	<i>Over there</i> [ˈəvə <u>ðɪə</u> ]	<i>Nightmare</i> [ˈnaɪmeə]
<i>Again</i> [əˈɡɪə]		<i>I believe in fairies</i> [ˈaɪ bɪˈli:v ɪn ˈfeərɪz]

Table 5. Quantitative study: /eə/ as /ɪə/

/æ/ to /a/: In Yorkshire the realisation of the near-open front unrounded vowel /æ/ used to be the open front unrounded vowel /a/. It appears in the three films with a very high frequency of use. This feature changes with social class with the working class pronouncing /a/ and the middle and high class pronouncing /æ/. In the examples below, when /æ/ is pronounced as /æ/, the characters speaking are the teacher in *Kes*, the employer in *Looks and Smiles* and the manager in *The Navigators*.

<i>Kes</i> (1969)	<i>Looks and Smiles</i> (1981)	<i>The Navigators</i> (2001)
<i>Hands off</i> [ <u>ændz</u> ɒf]	<i>You haven't</i> [ˈsəʊ ju ˈhævn t]	<i>Lads</i> [lɑdz]
<i>That's</i> [ð <u>ats</u> ]	<i>Actually</i> [ˈæktʃuəli]	<i>That's</i> [ð <u>as</u> ]
<i>Catch me</i> [ <u>kæt</u> mi:]	<i>Mechanic</i> [məˈkænɪk]	<i>I'm glad</i> [aɪm <u>glæd</u> ]

<i>You <u>braggart</u></i> [ju 'bragət]	<i>Staks</i> [staks]	<i>Jacket</i> ['dʒækɪt]
<i>Back</i> ['bæk]	<i>Carrying goods</i> ['kæriŋ gʊdz]	<i>I'll bring one <u>back</u></i> [aɪl brɪŋ wʌn 'bæk]
<i>Dan</i> [dæn]	<i>Lip up, <u>fatty!</u></i> [lɪp ʊp 'fati]	<i>Hang on</i> [an ɒn]
<i>Anne</i> [æn]	<i>Dad</i> [dæd]	<i>Health and safety <u>asset</u></i> [helθ ənd 'seɪfti 'aset]
<i>A <u>fact</u></i> [ə fækt]	<i>Hands</i> [hændz]	<i>That's a nice name</i> [ðætʰs ə naɪs 'neɪm]
<i>A <u>tatty</u> head</i> [ə 'tæti hed]	<i>Exams</i> [ɪg'zæmz]	<i>Thank you</i> [θæŋk ju]
<i>Actually</i> ['æktʃuəli]		

Table 6. Quantitative study: /æ/ to /a/

<y> as /i:/ in “my”: The pronunciation of the letter <y> as the long close front unrounded vowel /i:/ instead of the diphthong /aɪ/ as in standard English responds to the event of the Great Vowel Shift when <y> was pronounced /i:/ (“Great Vowel”). Yorkshire was not completely affected by the Great Vowel Shift and there are still some residue pronunciation of the old forms. This is one example. While this feature is present in the three films, characters with prestigious professions do not use it. It is also surprising that Billy (the protagonist in *Kes*) employs [mi:] all the time while speaking but he says [maɪ] when he is reading a comic. Could this be an involuntary reflex to what he is told in class? If so, why does it happen with “my” but he still pronounces right and fight as [reit] and [fet]?

According to Leith, “Sociolinguistic research suggests that when people are immersed in the telling of a story, for instance, their pronunciation is not the same as when they are reading aloud from a list of individual words,” as the pronunciation is not so conscious (98). However, the part that the actor reads is really short (97 words in 34 seconds) which leads us to believe that he is reading the story with the same focus on pronunciation that he would show when reading a list of words. This poses the question as to why he pronounces “my” as [maɪ] in most situations while reading, but the pronunciation of other features in his reading such as /aɪ/ is pronounced as /eɪ/.

<i>Kes</i> (1969)	<i>Looks and Smiles</i> (1981)	<i>The Navigators</i> (2001)
<i>I'll tell <u>my</u> mam</i> [al tel <b>mi:</b> 'mɑ:m]	<i><u>My</u> hands</i> [ <b>mi:</b> andz]	<i>Do <u>my</u> best</i> [dʊ <b>mi:</b> best]
<i><u>My</u> chance</i> [maɪ tʃɑ:ns]	<i><u>My</u> exams</i> [ <b>mi:</b> ɪg'zɑ:mz]	<i><u>My</u> mum says</i> [maɪ mʌm 'sez]
<i><u>My</u> face</i> [maɪ fɜ:s]		
<i><u>My</u> feet</i> [ <b>mi:</b> fi:t]		
<i><u>My</u> arm</i> [ <b>mi:</b> ɑ:m]		

Table 7. Quantitative study: y as /i:/ in "my"

/ʌ/ as /ʊ/: This is one of the most characteristic features of the Yorkshire accent, the realisation of the open-mid back unrounded vowel /ʌ/ as the near-close near-back rounded vowel /ʊ/. It responds to the "foot-strut split" previously mentioned in the theoretical background. There, the Middle English short /u/ split into two phonemes /ʊ/ (as in foot) and /ʌ/ (as in strut). Even though the split occurs in most varieties of English; Northern England and the English Midlands are exceptions (Wells J.C. 196-199).

In theory, the absence of the split is sometimes stigmatised and speakers of non-splitting accents may try to force it into their speech resulting in hypercorrections (Wells J.C 113-115). However, in the analysis of the extracts, we have found that the lack of the split was present in all speeches no matter the profession and we did not find any cases of hypercorrection.

<i>Kes</i> (1969)	<i>Looks and Smiles</i> (1981)	<i>The Navigators</i> (2001)
<i><u>Shut</u> it</i> [ʃʊt.ɪt]	<i>Something</i> ['sʌmθɪŋ]	<i>Company</i> ['kʌmpəni]
<i><u>Shut</u> your stinking hole</i> [ʃʊt jə 'stɪŋkɪŋ əʊl]	<i>Just</i> [dʒʊst]	<i>Infrastructure</i> [ˈɪnfɹəstrʌktʃə]
<i>Thou're <u>up</u></i> [ðəɹ <b>ʊp</b> ]	<i>A <u>couple</u></i> [ˈkʊpl]	<i>Months</i> [mʌnθs]

... weren't <u>coming</u> [ˈwɜːnt ˈkʊmɪŋ]	<u>Come on</u> [kʊm ɒn]	I'll bring <u>one</u> back [aɪl brɪŋ wʊn ˈbæk]
<u>Jump</u> [dʒʌmp]	<u>Ones</u> [wʌnz]	<u>Somewhere</u> to eat [ˈsʊmwɛə tu i:t]
<u>Somebody</u> [ˈsʊmbədɪ]	<u>Lip up</u> [lɪp ʊp]	A friend of <u>mum's</u> [ə ˈfrend əv mʌmz]
<u>Where</u> did he end <u>up</u> ? [wɪə dɪd i end ʊp]	<u>Sunshine</u> [ˈsʌnʃaɪn]	You have to read <u>one</u> [ju hæv tə ri:d wʌn]
<u>Uncle Dan</u> [ˈʌŋkl̩ dæn]	<u>Don't</u> [dʌnt]	
Thou <u>doesn't</u> [ðə ˈduznt]	<u>Love</u> [lʌv]	
<u>Then</u> I <u>don't</u> [ðen ˈa dʌnt]	<u>Hungry</u> [ˈhʌŋgrɪ]	

Table 8. Quantitative study: /ʌ/ as /ʊ/

H dropping: H dropping is a phenomenon occurring since the 13th century, it probably began due to contact with French during the Norman Occupation. It is common in the informal speech of most of the English counties except Northumberland and East Anglia. However, h dropping is a characteristic of working-class accents appearing more frequently in lower than higher groups. This fact has led to the stigmatisation of H dropping which is now considered as a sign of uneducated speech (Wells J.C. 253-256, 569). In the film, h dropping is a truly characteristic feature of the Yorkshire accent, although, if we analyse the speech of the teachers in *Kes*, that of the interviewer in *Looks and Smiles* or that of the bosses in *The Navigators*, Wells's observation can be noted. H dropping appears in the films as a sign of poor education or working-class dialects. It is also a feature appearing with the same frequency in the three films. However, when the manager in *The Navigators* is nervous, he unconsciously drops the h.

<i>Kes</i> (1969)	<i>Looks and Smiles</i> (1981)	<i>The Navigators</i> (2001)
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<i>That <u>hurts</u></i> [ðæt <b>ɜ:ts</b> ]	<i><u>Have</u> you been for any jobs?</i> [hæv ju bi:n fər 'eni dʒɒbz]	<i>But <u>he</u> shouldn't</i> [bʊt i 'ʃʊdnɪt]
<i><u>Hands off</u> cocks</i> [ <b>andz</b> ɒf 'kɒks]	<i><u>Have</u> you <u>had</u> any replies yet?</i> [hæv ju həd 'eni rɪ'plaiz jet]	<i>Should <u>he</u>?</i> [ʃʊd i]
<i><u>How long</u></i> [ <b>au</b> 'lɒŋ]	<i>It says <u>here</u></i> [ɪt 'sez <b>ɪə</b> ]	<i>Because <u>he's</u> not in our company now</i> [bi'kɒz <b>ɪz</b> nɒt ɪn 'a: 'kʌmpəni na:]
<i><u>Stinking hole</u></i> ['stɪŋkɪn <b>əʊl</b> ]	<i>Warehouse</i> ['weəhaʊs]	<i><u>Health and safety</u></i> [ <b>eɪlθ</b> ənd 'sɜ:ftɪ]
<i><u>Right here</u></i> [raɪt <b>ɪə</b> ]	<i>Let's <u>have</u> you off</i> [lets <b>əv</b> ju ɒf]	<i>In <u>here</u></i> [ɪn <b>ɪə</b> ]
<i>That's <u>how he</u> kept...</i> [ðats 'au i kept]	<i>Let us <u>have</u> a little less mouth</i> [let əz <b>əv</b> ə 'lɪtlɪs maθ]	<i>We <u>have to</u></i> [wi <b>əv</b> tə]
<i><u>He</u> was</i> [i wəz]	<i>My <u>hands</u></i> [mi: <b>andz</b> ]	<i>If <u>he</u> goes</i> [ɪf i gɔ:z]
<i>Where did <u>he</u> end up?</i> [wɪə dɪd i end ʊp]	<i><u>How's</u> it coming on...?</i> [' <b>auz</b> ɪt 'kʌmɪŋ ɒn]	<i>What's <u>he</u> doing here?</i> [wɒts i 'du:ɪn ɪə]
<i>A tatty <u>head</u></i> [ə 'tæti <b>hed</b> ]	<i><u>Whose</u> that letter for?</i> [ <b>u:z</b> 'letə fɔ:]	<i>Did you <u>have</u> a nightmare?</i> [dɪd ju <b>əv</b> ə 'naɪ?meə]
<i><u>Has</u> actually <u>happened</u></i> [həz 'æktʃʊəli 'hæpənd]	<i>Hungry</i> ['ʊŋgrɪ]	<i>I <u>had</u> a nightmare</i> ['aɪ həd ə 'naɪtmeə]

Table 9. Quantitative study: H dropping

ŋ as n: As a matter of fact, most native speakers of English fluctuate between two forms of the -ing ending: the 'high' variant ɪŋ, with a velar nasal, and the 'low' variant ɪn, with an alveolar nasal. The difference is stylistic, with the H variant being used in formal situations and the L in informal/colloquial situations. Just where the line is drawn between the two possibilities varies, depending on social class and other factors (Wells J. "-ing"). Even though in the first and second films, the 'low' variant is present in the speech of almost all the characters, in the third film it depends on the profession of the character.

<i>Kes</i> (1969)	<i>Looks and Smiles</i> (1981)	<i>The Navigators</i> (2001)
<i>Do you <u>think</u>...</i> [də ju 'θɪŋk]	<i>Engineering</i> ['endʒɪ'nɪərɪŋ]	<i>We are <u>getting</u> on</i> [wɪə 'ɡetɪn ɒn]
<i><u>Stinking</u> hole</i> ['stɪŋkɪŋ əvəl]	<i>Something</i> ['sʌmθɪŋ]	<i>What's <u>going</u> on?</i> [wɒts 'gəʊɪŋ ɒn]
<i>... weren't <u>coming</u></i> ['wɜ:nɪt 'kʌmɪŋ]	<i><u>Looking</u> for a job</i> ['lʊkɪŋ fər ə dʒɒb]	<i>Working</i> ['wɜ:kɪŋ]
<i>Will not take me <u>long</u></i> [wɪl nɒ te:k mi: 'lɒŋ]	<i>Fit and <u>strong</u></i> [fɪt ənd strɒŋ]	<i>I'll <u>bring</u> one back</i> [aɪl brɪŋ wʌn 'bæk]
<i><u>Making</u> me</i> ['meɪkɪŋ mi:]	<i><u>Unloading</u> lorries</i> [ʌn'ləʊdɪŋ 'lɒrɪz]	<i>What's he <u>doing</u></i> [wɒts i 'du:ɪŋ ɪə]
<i><u>Squirting</u></i> ['skwɜ:tɪŋ]	<i><u>Carrying</u> goods</i> ['kæərɪŋ ɡʊdz]	<i>I'm <u>trying</u></i> [am 'traɪɪŋ]
<i>I'm not <u>telling</u></i> [aɪm nɒt 'telɪŋ]	<i><u>Breaking</u></i> ['breɪkɪŋ]	<i><u>Hang</u> on</i> [aŋ ɒn]
<i>Thou <u>hurting</u> my arm</i> [ðə 'ɜ:tɪŋ mi: ɑ:m]	<i><u>Finding</u> a job</i> ['faɪndɪŋ ə dʒɒb]	
	<i>Is <u>coming</u> on alright</i> [ɪz 'kʌmɪŋ ɒn ɔ:l'reɪt]	

Table 10. Quantitative study: /ŋ/ as /n/

/t/ to /ɹ/ or /h/ to /ɹ/: As stated in section 1.4.2, when a word's final /t/ is preceded by a short vowel and followed by a vowel initial word, the /t/ will be replaced with a /ɹ/. However, the dropping of the /h/ sounds can also play role in the replacement of /t/ with /ɹ/



(*not having becoming nor 'aving*) (Broadbent 141). In the case of T-to-R, it does not solely occur in Yorkshire, but it is also found in dialects from the Midlands to the North of England. It affects /t/ and derives the typical rhotic of the variety—for most varieties, this is [ɾ]—it can be regarded as sonorisation for much the same reason as flapping. However, unlike American flapping, here it affects mostly only word-final occurrences of /t/ in cross-word situations, and is lexically-specific: it affects certain lexical items, e.g., *not*, but not others, e.g., *knot*. All this means that relevant words end with an obstruent realisation of /t/ pre-pausally or pre-consonantly but, in T-to-R, are instead realised with a rhotic (Balogné and Honeybone 34). While in the first and second film whenever faced with a case of a word ending in <t> and followed by a vowel initial word that /t/ would change to /ɹ/, in the third film some cases work the same way they used to do, while others have changed to the phenomenon occurring in most varieties of English, the glottal stop.

<i>Kes</i> (1969)	<i>Looks and Smiles</i> (1981)	<i>The Navigators</i> (2001)
<i>Thou better <u>get up</u></i> [ðə 'betə 'geɪ ʊp]	<i><u>Get a train</u></i> ['geɪ ə treɪn]	<i><u>What about health...?</u></i> ['wɒɹ ə 'baʊt helθ]
<i>Get a <u>kestrel</u></i> ['geɪ ə 'kestrəl]	<i>Let's have you off</i> [lets əv ju ɒf]	<i>That clock's not a...</i> [bʊt ðæt 'klɒk s nɒt ə]
	<i>I don't wanna look at it</i> [dʌnt 'wɒnə lʊk əɪ tɪ]	<i>It's not a health...</i> [ɪts nɒt ə helθ]
	<i>I'm not hungry</i> [aɪm nɒt 'ʊŋgri]	<i>Is it a flower?</i> [ɪz ɪt ə 'flaʊə]
		<i>Got a book out</i> ['gɒt ə bʊk aʊt]
		<i>I read it</i> ['aɪ red ɪt]
		<i>Forget about monsters</i> [fə'geɪt ə 'baʊt 'mɒnstəz]

Table 11. Quantitative study: t to r / h to r

#### 4. Conclusion

The aim of this paper was to describe this variety attending to its phonetics and try to decide whether it has undergone enough changes over this thirty-year span to be able to claim that this variety is tending towards standardisation. From the results it is clear that some features have disappeared and that others are in decline: /i:/ as /ɪə/, /aɪ/ as /eɪ/, and /eə/ as /ɪə/ were present in the first two films and they are already absent in the third. /æ/ to /a/ and /ʌ/ as /ʊ/ are present in the three films with a really high frequency of use, turning them into

distinctive features of the Yorkshire pronunciation – even though they are common to all the North of Great Britain. <y> as /i:/ in “my” appears in the three films with the same frequency of use. H dropping is also present in the three films with more or less the same frequency of use depending on the character’s social class. This feature, the same as the /ʊ/ sound is considered a distinctive feature of the Yorkshire pronunciation even if it is shared by most of the counties in the North of Great Britain. /ŋ/ as /n/ was possibly the most problematic feature to recognise; characters fluctuate between the two forms not responding to their social status but to the situational context they find themselves in. Its frequency does not present changes throughout the films. Lastly, /t/ to /ɹ/ presents the same frequency in the first two films but its use declines in the third, changing towards the standard tendency of substituting the /t/ sound for a glottal stop /ʔ/.

After looking at the results, the reader will find a common pattern in those features which persist over the years and those which have disappeared or are in decline. The ones which persist are normally features common to the rest of the North of Great Britain; hence, broader features. On the contrary, those features which have disappeared or that are in decline were features specific to South Yorkshire. It was extremely easy to understand the last film, *The Navigators*, in comparison with the effort devoted to the first one, *Kes*. It could be argued that this is due to familiarity but now that we have the results, it would not be impossible to say that it could be due to the phonological changes which are more similar to the rest of varieties. Moreover, if we analyse the speech of children in the first and last film (Billy and Rose), we will perceive more differences, as Rose portrays the accent the most similar to Received Pronunciation. We can also claim that there is a sense of discredit or lack of prestige associated with Yorkshire English in the first and second films, where teachers and employers speak with RP accents. However in the last film, the manager speaks with a Yorkshire accent, even though, he pays attention to the broadest features which could make him appear non-educated. Nowadays, the Yorkshire accent seems to have gained its prestige back, being perceived as likeable. In fact, in a recent study at Bath Spa University, Yorkshire has beaten all other regional accents and was perceived by the participants as “wise, trustworthy, honest and straightforward” (Batty).

Is the hypothesis met? The span of time (thirty years) is too short to claim that an accent is undergoing standardisation, but there have been some changes and probably more have occurred from 2001, the year *The Navigators* was filmed. This paper shows how globalisation and internal migrations in the United Kingdom have affected a particular dialect. It is known that South Yorkshire English has been influenced by the Industrial Revolution, when many Midlands workers migrated to the North in order to work in the new factories. Taking this fact into account, it seems plausible to think that the constant migration inside the country, television and the radio have also influenced the language, turning a regional variety into a more standardised English variety; less broad, with a lower degree of difference from the prestigious form. In terms of future investigation, rather than focusing on the Yorkshire variation in isolation, scholars could examine whether changes in other regional varieties exist, and hypothesise as to whether every county will use a more standardised English one day.

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Ángela Pérez Vázquez is a High School English teacher with a keen interest in linguistics. An English Studies graduate from Universidad Complutense de Madrid, she read for a Master's degree in Education at Centro Universitario Villanueva, affiliated to Universidad Complutense. After completing her studies, she started working as an English teacher at Highlands School Los Fresnos. Her interest in Education is balanced with her interest in the world of academia. Her fascination for Linguistics and, within it, for the field of Phonetics has led her to dream about pursuing a PhD in the nearby future.

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## **Appendix: Extracts of Loach's films and their transcriptions**

### **Kes (1969) Barnsley**

#### **Billy and Jude waking up 1.11 - 2.00**

Transcript:

- Jude?
- What?
- Thou better get up.
- The alarm's gone off, yer know.
- Do you think I don't know?
- Jude?
- What?
- Thou'll be late.
- Shut it.
- Clock's not fast, yer know.
- I said, shut it.
- Give over. That hurts!
- Well, shut it, then.

- I'll tell my mam on thee.
- Shut yer stinkin' hole.
- Oh, Christ!
- Set clock on for me, Jude. For seven.
- Set it theesen.
- Go on, thou're up.
- Hands off cocks; on socks.

Phonetic transcript:

[ˈdʒu:d] [ˈwɔ] [ðə ˈbetə ˈgeɪ] [ði əˈlɑ:mz ɡɒn ɒf] [jə nəʊz] [də ju ˈθɪŋk ˈaɪ dʌnt nɔ:] [ˈdʒu:d]  
 [ˈwɔt] [ðəʊl bi le:t] [ʃʊt ɪt] [ˈklɒks nɒt fɑ:st] [jə nəʊ] [ˈaɪ ˈsed] [ʃʊt ɪt] [ɡɪv ˈəʊvə] [ðæt ɜ:ts]  
 [wel] [ʃʊt ɪt] [ðen] [al tel mi: ˈmɑ:m ɒn ði:] [ʃʊt jə ˈstɪŋkɪn əʊl] [əʊ] [ˈkreɪst] [set ˈklɒk ɒn fə  
 mi:] [ˈdʒu:d] [fə ˈsevn] [set ɪ ði:ˈsən] [ɡɒ ɒn] [ðər ʊp] [andz ɒf ˈkɒks] [ɒn ˈsɒks]

Phonetic transcript in RP:

/ˈdʒu:d/ /ˈwɒt/ / ðəʊ ˈbetə ˈget ʌp/ / ði əˈlɑ:mz ɡɒn ɒf/ jə nəʊ/ /də ju ˈθɪŋk ˈaɪ dəʊnt nəʊ/  
 /ˈdʒu:d/ /ˈwɒt/ /ðəʊl bi leɪt/ /ʃʊt ɪt/ /ˈklɒks nɒt fɑ:st/ /jə nəʊ/ /ˈaɪ ˈsed/ /ʃʊt ɪt/ /ɡɪv ˈəʊvə/ /ðæt  
 hɜ:ts/ /wel/ /ʃʊt ɪt/ /ðen/ /aɪl tel maɪ ˈmɑ:m ɒn ði:/ /ʃʊt jə ˈstɪŋkɪŋ həʊl/ /əʊ/ ˈkreɪst/ /set ˈklɒk  
 ɒn fə mi:/ ˈdʒu:d/ fə ˈsevn/ /set ɪt ði:ˈsən/ /ɡəʊ ɒn/ ðər ʌp/ /hændz ɒf ˈkɒks/ ɒn ˈsɒks/

### Scene newsagents 5.35 - 5.55

Transcript:

- I thought you weren't coming.
- Well, I'm not late, am I? I nearly was, though.
- What do yer mean?
- Our Jude's taken t'bike.
- Well, what you gonna do, then?
- Walk it
- Walk it?
- How long d'yer think that's gonna take?
- Will not take me long.

Phonetic transcript:

[ˈa ˈθɔ:t ju wɜ:nt ˈkʌmɪŋ] [wel] [am nɒt le:t] [əm ˈɑ:] [ˈa ˈniəli wəz] [ðɔ:] [ˈwɒt də je: [ˈaʊə  
 ˈdʒu:d z ˈteɪkn baɪk] [wel ˈwɒt ju ˈɡɒnə dʊ] [ðen] [ˈwɔ:k ɪ] [ˈwɔ:k [ˈaʊ ˈlɒŋ je: ˈθɪŋk ðats ˈɡɒnə  
 te:k] [wɪ nɒ te:k mi: ˈlɒŋ]

Phonetic transcript in RP:

/ˈa ˈθɔ:t ju wɜ:nt ˈkʌmɪŋ/ /wel/ /aɪm nɒt leɪt/ /əm ˈaɪ/ /ˈa ˈniəli wɒz/ /ðəʊ/ /ˈwɒt də jə mi:n/  
 /ˈaʊə ˈdʒu:d z ˈteɪkən t baɪk/ /wel / /ˈwɒt ju ˈɡɒnə du:/ /ðen/ /wɔ:k ɪt/ /wɔ:k ɪt/ / ˈhaʊ ˈlɒŋ də  
 jə ˈθɪŋk ðæts ˈɡɒnə teɪk/ /wɪ nɒt teɪk mi: ˈlɒŋ/

**Reading a comic 9.00 - 9.34**

Transcript:

- Right! Where do you want to fight?
- Right here!
- Down I go again! What's making me fall?
- Now's my chance to jump on his chest!
- You won't catch me out this time, you braggart!
- A sock in the midriff will settle your game!
- What's this on my face? Why, it's grease!
- Give me that tube back!
- So! That's how he kept making me slip! He was squirting invisible grease under my feet!
- You dirty twister! It's time somebody taught you a lesson!
- Take that!
- Where did he end up?
- In the middle of next week, uncle Dan!

Phonetic transcript:

[reit] [weə də je: wɒnə feɪt] [reit iə] [daʊn 'aɪ gəʊ ə'griən] [wɒts 'mekɪn mi: fɔ:l] ['naʊz maɪ tʃɑ:ns tə dʒʌmp ɒn ɪz tʃest] [ju wəʊnt kætʃ mi: aʊt ðɪs 'taɪm] [ju 'brægət] [ə 'sɒk ɪn ðə 'mɪdrɪf wɪ 'setl jə ge:m] [wɒts ðɪs ɒn maɪ fe:s] [waɪ] [ɪts grɪəs] [gɪv mi: ðə tju:b 'bæk] ['sɒ] [ðæts 'aʊ i kept 'mekɪn mi: slɪp] [i wəz 'skwe:tɪn ɪn'vɪzəbl grɪəs 'ʌndə mi: fi:t] [je: 'dɜ:ti 'twɪstə] [ɪts 'taɪm 'sʌmbədi tɔ:t ju ə 'lesn] [te:k ðæt] [wɪə dɪd i end ʌp] [ɪn ðə 'mɪdl əv nekst wi:k] ['ʊŋkl, dæn]

Phonetic transcript in RP:

/raɪt/ /weə də ju wɒnt tə faɪt/ /raɪt hɪə/ /daʊn 'aɪ gəʊ ə'gen/ /wɒts 'meɪkɪŋ mi: fɔ:l/ /'naʊz maɪ tʃɑ:ns tə dʒʌmp ɒn ɪz tʃest/ /ju wəʊnt kætʃ mi: aʊt ðɪs 'taɪm/ /ju 'brægət/ /ə 'sɒk ɪn ðə 'mɪdrɪf wɪ 'setl jə geɪm/ /wɒts ðɪs ɒn maɪ feɪs/ /waɪ/ /ɪts grɪ:s/ /gɪv mi: ðæt tju:b 'bæk/ /'səʊ/ /ðæts 'haʊ hi kept 'meɪkɪŋ mi: slɪp/ /hi wəz 'skwɜ:ɪŋ ɪn'vɪzəbl grɪ:s 'ʌndə maɪ fi:t/ /ju 'dɜ:ti 'twɪstə/ /ɪts 'taɪm 'sʌmbədi tɔ:t ju ə 'lesn/ /teɪk ðæt/ /weə dɪd hi end ʌp/ /ɪn ðə 'mɪdl əv nekst wi:k/ /'ʊŋkl dæn

**Bill and "Our Jude" book 21.57 - 22.15**

Transcript:

- I'm gonna get a kestrel and train it.
- Train it? Yer couldn't train a flea. Anyway, where yer gonna get a kestrel from?
- I know a nest.
- Thou doesn't
- All right, then, I don't.
- Where?
- I'm not tellin'.

- I says, where?
- Thou hurtin' my arm!
- Where, then?
- Monastery Farm.

Phonetic transcript:

[aɪm 'gɒnə 'ger ə 'kestrəl ənd treɪn ɪt] [treɪn ɪt] [je: 'kʊdnt treɪn ə fli:] ['enəwe] [weə je: 'gɒnə 'ger ə 'kestrəl frɒm] ['a nɒs ə nest] [ðə 'dʌznt] [ɒl reɪt] [ðen] ['a dʌnt] [wɪə] [aɪm nɒt 'telɪŋ] ['a 'sez] [wɪə] [ðə 'z:ɪŋ mi: ɑ:m] [wɪə] [ðen] ['mɒnəstri fɑ:m]

Phonetic transcript in RP:

/aɪm 'gɒnə 'get ə 'kestrəl ənd treɪn ɪt/ /treɪn ɪt/ /jə 'kʊdnt treɪn ə fli:/ /'eniweɪ/ /weə jə 'gɒnə 'get ə 'kestrəl frɒm/ /'aɪ nɒs ə nest/ /ðəʊ 'dʌznt/ /ɔ:l reɪt/ /ðen/ /aɪ dʌnt/ /weə/ / aɪm nɒt telɪŋ/ /'aɪ 'sez/ /weə/ /ðəʊ 'hɜ:ɪŋ maɪ ɑ:m/ /weə/ /ðen/ /'mɒnəstri fɑ:m/

### **Teacher in literature class 1.06.58 - 1.07.18**

Transcript:

Anne, tell me what a fact is. Don't give me a fact. You know, don't say that Guthrie's got a tatty head or anything like that. A fact is something where you find evidence out, like truth. Something that you know has actually happened.

Phonetic transcript:

/æn/ /tel mi: 'wɒt ə fækt ɪz/ /dəʊnt gɪv mi: əɪ fækt/ /ju nəʊ/ /dəʊnt 'seɪ ðæt 'gəθrɪz 'gɒt ə 'tæti hed ɔ:r 'eniθɪŋ 'laɪk ðæt/ /ə fækt s 'sʌmθɪŋ weə ju faɪnd 'eɪvɪdəns aʊt/ /'laɪk tru:θ/ / 'sʌmθɪŋ ðæt ju nəʊ həz 'æktʃuəli 'hæpənd/

No need for the phonetic transcript in RP as speaker is already using RP

### **Looks and Smiles (1981) Sheffield**

#### **Interview scene: Interviewer and Mike 6.28 - 7.45**

Transcript:

- Alright. It says here, Michael you want to be a motor mechanic going to engineering something like that.
- Yeh i wanna ...
- Have you been for any jobs lately? Have you started going after any jobs at all yourself?
- Yeh I've applied for stacks. Look at the paper everyday in daytime while looking for a job
- Yeah, have you had any replies yet?
- Well, just a couple but no vacancies.
- No, so you haven't actually been for any interviews at the moment.

- No, I think I'll have some though cause I wrote for so many jobs.
- I don't suppose you'd want to try something else at this stage would you? Just to tie you over.
- Why? What is it?
- Well this is one, for instance, It's a junior in a warehouse, must be fit and strong.
- What would I do?
- Well mainly, unloading lorries and carrying goods from one department to another.
- No, dead-end job, that. Stop going to school to get my exams just so I could get a train.
- Well we've got a good idea of what you got in mind and if anything comes up which we think you could be suitable for, we'll get in touch straight away.

Phonetic transcript:

[ɔ:l'raɪt] [ɪt 'sez iə] ['maɪkl ju wɒnt tə bi ə 'mæʊtə mə'kænɪk 'gəʊɪŋ tu ɛndʒɪ'nɪəriŋ 'sʌmθɪŋ 'laɪk ðæt] ['je 'a 'wɒnə] [həv ju bi:n fər 'eni dʒɒbz 'leitli] [həv ju 'stɑ:tɪd 'gəʊɪŋ 'ɑ:ftər 'eni dʒɒbz ət ɔ:l jɔ:'self] ['je aɪv ə'plaɪd fə staks] [lʊk ət 'peɪpər 'evrɪdeɪn 'deɪtəɪm waɪl 'lʊkɪŋ fər ə dʒɒb] [jeə] [həv ju həd 'eni rɪ'plaɪz jet] [wel] [dʒʌst 'kʌpəl bʊt nɒ 'veɪkənsɪz] [nəʊ] ['səʊ ju 'hævɪŋt 'æktʃʊəli bi:n fər 'eni 'ɪntəvju:z ət ðə 'məʊmənt] [nəʊ] ['a 'θɪŋk əl həv sʌm ðəʊ kɔ:z 'aɪ rəʊt fə 'səʊ 'meni dʒɒbz] ['aɪ dəʊnt sə'pəʊz ju d wɒnt tə traɪ 'sʌmθɪŋ els ət ðɪs steɪdʒ wʊd ju] [dʒəst tə taɪ ju 'əʊvə] [waɪ] ['wɒt s ɪt] [wel ðɪs ɪz wʌn] [fər 'ɪnstəns] [ɪts ə 'dʒu:nɪər ɪn ə 'weəhəʊs] [mʌst bi fɪt ənd strɒŋ] ['wɒt wʊd 'a du:] [wel 'meɪnli] [lɒ'ləʊdɪŋ 'lɒrɪz ənd 'kæərɪŋ gʊdz frəm wʌn dɪ'pɑ:tmənt tu ə 'nʌðə] [nəʊ] ['ded'end dʒɒb] [ðə] [stɒpt 'gəʊɪŋ tə sku:l tə 'get mi: ɪg'zæmz] [dʒʌst 'səʊ 'aɪ kəd 'geɪ ə treɪn] [wel wɪv 'gɒt ə gʊd aɪ'dɪər əv 'wɒt ju 'gɒt ɪn maɪnd ənd ɪf 'eniθɪŋ kʌmz ʌp wɪtʃ wi 'θɪŋk ju kəd bi 'su:təbl fɔ:] [wɪl 'get ɪn tʌtʃ streɪt ə 'weɪ]

Phonetic transcript in RP:

/ɔ:l'raɪt/ /ɪt 'sez hɪə/ /'maɪkl ju wɒnt tə bi ə 'mæʊtə mɪ'kæɪnɪk 'gəʊɪŋ tu ɛndʒɪ'nɪəriŋ 'sʌmθɪŋ 'laɪk ðæt/ /'je 'aɪ 'wɒnə/ /həv ju bi:n fər 'eni dʒɒbz 'leitli/ /həv ju 'stɑ:tɪd 'gəʊɪŋ 'ɑ:ftər 'eni dʒɒbz ət ɔ:l jɔ:'self/ /'je aɪv ə'plaɪd fə stæks/ /lʊk ət ðə 'peɪpər 'evrɪdeɪn ɪn 'deɪtəɪm waɪl 'lʊkɪŋ fər ə dʒɒb/ /jeə/ /həv ju həd 'eni rɪ'plaɪz jet/ /wel/ /dʒəst ə 'kʌpəl bət nəʊ 'veɪkənsɪz/ /nəʊ/ /'səʊ ju 'hævɪŋt 'æktʃʊəli bi:n fər 'eni 'ɪntəvju:z ət ðə 'məʊmənt/ /nəʊ/ /'aɪ 'θɪŋk aɪl həv səm ðəʊ kɔ:z 'aɪ rəʊt fə 'səʊ 'meni dʒɒbz/ /'aɪ dəʊnt sə'pəʊz ju d wɒnt tə traɪ 'sʌmθɪŋ els ət ðɪs steɪdʒ wʊd ju/ /dʒəst tə taɪ ju 'əʊvə/ /waɪ/ / 'wɒt s ɪt/ /wel ðɪs ɪz wʌn/ /fər 'ɪnstəns/ /ɪts ə 'dʒu:nɪər ɪn ə 'weəhəʊs/ /mæst bi fɪt ənd strɒŋ/ /'wɒt wʊd 'aɪ du:/ /wel 'meɪnli/ /lɒ'ləʊdɪŋ 'lɒrɪz ənd 'kæərɪŋ gʊdz frəm wʌn dɪ'pɑ:tmənt tu ə 'nʌðə/ /nəʊ/ /'ded'end dʒɒb/ /ðæt/ /stɒpt 'gəʊɪŋ tə sku:l tə 'get maɪ ɪg 'zæmz/ /dʒəst 'səʊ 'aɪ kəd 'geɪ ə treɪn/ /wel wɪv 'gɒt ə gʊd aɪ'dɪər əv 'wɒt ju 'gɒt ɪn maɪnd ənd ɪf 'eniθɪŋ kʌmz ʌp wɪtʃ wi 'θɪŋk ju kəd bi 'su:təbl fɔ:/ /wɪl 'get ɪn tʌtʃ streɪt ə 'weɪ/

**Scene at the park: Mike, friend and old ladies 16.40 - 17.05**

Transcript:



- Come on. let's have you off and let little ones have a go, come on. Push off, come on.
- Come on, then. Let them, they have a go.
- It won't take you all week, you know?
- Ey don't you go breaking them
- Look! Let us have a little less mouth, shall we?
- Lip up fatty
- If I come over there to you sunshine...

Phonetic transcript:

[kʊm ɒn] [lets əv ju ɒf ənd let 'lɪt ʊnz əv ə go:] [kʊm ɒn] [pʊʃ ɒf] [kʊm ɒn] [kʊm ɒn] [ðen]  
 [let ðəm] ['ðei əv ə go:] [ɪt wəʊnt teɪk ju ɔ:l wi:k] [ju nəʊ] [ei dʊnt ju gəʊ 'breɪkɪn əm] [lʊk]  
 [let əz əv ə 'lɪt| les maθ] [ʃəl wi] [lɪp ʊp 'fætɪ] [ɪf 'a kʊm 'əʊə ðɪə tə ju] ['sʊnʃaɪn]

Phonetic transcript in RP:

/kʌm ɒn/ /lets həv ju ɒf ənd let 'lɪt| wʌnz həv ə gəʊ/ /kʌm ɒn/ /pʊʃ ɒf/ /kʌm ɒn/ /kʌm ɒn/  
 /ðen/ /let ðəm/ /'ðei həv ə gəʊ/ /ɪt wəʊnt teɪk ju ɔ:l wi:k/ /ju nəʊ/ /ei dəʊnt ju gəʊ 'breɪkɪŋ  
 ðəm/ /lʊk/ /let əz həv ə 'lɪt| les maʊθ/ /ʃəl wi/ /lɪp ʌp 'fæti/ /ɪf 'aɪ kʌm 'əʊvə ðə tə ju 'sʌnʃaɪn/

#### **Scene at the hut: Mike and dad 39.07 - 39.38**

Transcript:

- Here. Have a look at this
- Don't wanna look at it, dad.
- Have a look now
- No, my hands are greasy
- Listen, finding a job is more important than a bit of grease, have a look now
- How is it coming on, the bike?
- Is coming on alright now, just got to buy it some parts now, be right

Phonetic transcript:

[ɪə] [əv ə lʊk ət ðɪs] [dʊnt 'wɒnə lʊk ət ɪt] [dad] [əv ə lʊk na:] [nəʊ] [mi: andz ə 'gri:si:]  
 ['lɪsn] ['faɪndɪŋ ə dʒɒb z mɔ:r ɪm'pɔ:tnt ðən ə bɪt əv grɪəs] [əv ə lʊk na:] ['aʊ z ɪt 'kʊmɪŋ ɒn]  
 [ð baɪk] [ɪz 'kʊmɪŋ ɒn ɔ:l'reɪt na:] [dʒʊst 'gɒt ə bɪ ɪt sʊm pɑ:ts na:] [bi reɪt]

Phonetic transcript in RP:

/hɪə/ /həv ə lʊk ət ðɪs/ /dəʊnt 'wɒnə lʊk ət ɪt/ /dæd/ /həv ə lʊk naʊ/ /nəʊ/ /maɪ hændz ə  
 'gri:si/ /'lɪsn/ /'faɪndɪŋ ə dʒɒb z mɔ:r ɪm'pɔ:tnt ðən ə bɪt əv grɪ:s/ /həv ə lʊk naʊ/ /'haʊ z ɪt  
 'kʌmɪŋ ɒn/ /ðə baɪk/ /ɪz 'kʌmɪŋ ɒn ɔ:l'reɪt naʊ/ /dʒəst 'gɒt tə baɪ ɪt səm pɑ:ts naʊ/ /bi reɪt/

#### **Letter scene: Mike and mum 1.02.54 - 1.03.38**

Transcript:

- Whose that letter for?
- Me

- Ei is it about that job?
- I don't know
- Shit
- Oh, well at least they sent you a nice letter, love. It's more than you can say for some firms
- No consolation, though.
- Well don't be too disappointed, love think about of all these that didn't get written owt
- I'm not bothered about them, am I?
- Listen, I'm going off to the shops, is there owt you're wanting in particular for your dinner?
- Don't want nowt I'm not hungry.

Phonetic transcript:

[u:z 'letə fə:] [mi:] [eɪ z ɪt ə'baʊt ðət dʒɒb] ['aɪ dʌnt nəʊ] [ʃi:t] [ɔ:h] [wel ət li:st 'ðeɪ sent jə ə naɪs 'letə] [lʌv] [ɪts mɔ: ðən ju kən 'seɪ fə səm fə:mz] [nəʊ ,kɒnsə'leɪʃn] [ðɔ:] [wel dʌnt bi tu: dɪsə'pɔɪntɪd lʌv] ['θɪŋk ə'baʊt ɔ:l əv ði:z ðət 'dɪnt 'ge 'rɪtŋ 'ɔ:t] [am nɒt 'bɒðəd ə'baʊt ðəm] [əm 'a] ['lɪsn] [aɪm 'gəʊɪŋ ɒf tə ʃɒps] [ɪz ðə 'ɔʊt jə 'wɒntɪŋ ɪn pə 'tɪkjʊlə fə jə 'dɪnə] [dʌnt wɒnt nɔ: aɪm nɒt 'ʌŋgrɪ]

Phonetic transcript in RP:

/hu:z ðət 'letə fə:/ /mi:/ /eɪ z ɪt ə'baʊt ðət dʒɒb/ /'aɪ dʌnt nəʊ/ /ʃi:t/ /əʊ/ /wel ət li:st 'ðeɪ sent ju ə naɪs 'letə/ /lʌv/ /ɪts mɔ: ðən ju kən 'seɪ fə səm fə:mz/ /nəʊ ,kɒnsə'leɪʃn/ /ðɔ:/ /wel dʌnt bi tu: dɪsə'pɔɪntɪd lʌv/ /'θɪŋk ə'baʊt ɔ:l əv ði:z ðət 'dɪnt 'get 'rɪtŋ 'aʊt/ /aɪm nɒt 'bɒðəd ə'baʊt ðəm/ /əm 'aɪ / /'lɪsn | aɪm 'gəʊɪŋ ɒf tə ðə ʃɒps/ /ɪz ðə 'aʊt jə 'wɒntɪŋ ɪn pə'tɪkjʊlə fə jə 'dɪnə/ /dʌnt wɒnt naʊt aɪm nɒt 'hʌŋgrɪ/

### ***The Navigators (2001) Sheffield***

#### **At the rails scene 10.25 - 11.08**

- What's going on?
- What do you mean what's going on? We're getting on with the job
- Oh, good. I'm glad of that but what's he doing here?
- Working
- What do you think I'm doing?
- Working? But he shouldn't, should he? Because he's not in our company now. Don't you remember? We are now "East midlands infrastructure" He, he is "Northern infrastructure". Completely different unit.
- He's one of the lads. Been with us for months.
- Get your jacket, come on
- I've signed for this so I take it, it's mine
- What, the meter? Alright, no problem. I'll bring one back.
- When?

- As soon as I get there I'll take one back.
- You're joking.
- No I'm trying to do my best.
- If he goes and he takes the meter we might all as well go.

Phonetic transcript:

[wɒts 'gəʊɪŋ ɒn] ['wɒt də ju mi:n wɒts 'gəʊɪŋ ɒn] [wɪə 'getɪn ɒn wɪð dʒɒb] [əʊ] [gʊd] [aɪm glæd ðæt bʊt wɒts i 'du:ɪn ɪə] ['wɜ:kɪŋ] ['wɒt də ju 'θɪŋk aɪm 'du:ɪŋ] [wɜ:kɪŋ] [bʊt i 'ʃʊdnt] [ʃʊd i] [bɪ'kɒz ɪz nɒt ɪn 'a: 'kʌmpəni na:] [dəʊnt ju rɪ'membə] [wi ə naʊ i:st 'mɪdləndz 'ɪnfɹəstrʌktʃə] [i] [i z 'nɔ:ðən 'ɪnfɹəstrʌktʃə] [kəm'pli:tli 'dɪfrənt 'ju:nɪt] [ɪz wʌn əv ðə lɑ:dz] [bi:n wɪð ʊz fɔ: mʌnθs] ['get jə 'dʒækɪt] [kʌm ɒn] [aɪv saɪnd fə ðɪs 'səʊ 'aɪ tek ɪt] [ɪts maɪn] [wɒ ðə 'mi:tə] [ɔ:l'raɪ?] [nəʊ 'prɒbləm] [aɪl brɪŋ wʌn 'bæk] [jə 'dʒəʊkɪŋ] [nəʊ am 'traɪŋ tə dʌ mi: best] [ɪf i gɔ:z ənd i teks ðə 'mi:tə wi maɪt ɔ:l əz wel gɔ:]

Phonetic transcript in RP:

/wɒts 'gəʊɪŋ ɒn/ /'wɒt də ju mi:n wɒts 'gəʊɪŋ ɒn/ /wɪə 'getɪŋ ɒn wɪð ðə dʒɒb/ /əʊ/ /gʊd/ /aɪm glæd əv ðæt bət wɒts hi 'du:ɪŋ hɪə/ /'wɜ:kɪŋ/ /'wɒt də ju 'θɪŋk aɪm 'du:ɪŋ/ /'wɜ:kɪŋ/ /bət hi 'ʃʊdnt/ /ʃəd hi/ /bɪ'kɒz hɪz nɒt ɪn 'aʊə 'kʌmpəni naʊ/ /dəʊnt ju rɪ 'membə/ /wi ə naʊ i:st 'mɪdləndz 'ɪnfɹəstrʌktʃə/ /hi/ /hi z 'nɔ:ðən 'ɪnfɹəstrʌktʃə/ /kəm 'pli:tli 'dɪfrənt 'ju:nɪt/ /hɪz wʌn əv ðə lædz/ /bi:n wɪð əz fɔ: mʌnθs/ /'get jə 'dʒækɪt/ / kʌm ɒn/ /aɪv saɪnd fə ðɪs 'səʊ 'aɪ teɪk ɪt/ /ɪts maɪn/ /ðə 'mi:tə/ /ɔ:l'raɪt/ /nəʊ 'prɒbləm/ / aɪl brɪŋ wʌn 'bæk/ /jə 'dʒəʊkɪŋ/ /nəʊ aɪm 'traɪŋ tə də maɪ best/ /ɪf hi gəʊz ənd hi teɪks ðə 'mi:tə wi maɪt ɔ:l əz wel gəʊ/

### **Clock scene: Jerry and manager 30.40 - 31.06**

Transcript:

- Hang on. Health and safety
- What do you mean health and safety?
- Health and safety
- Well, yeah what about health and safety?
- That clock shouldn't be in here, this is our mess room
- But that clock is not a health and safety issue
- Look! We're entitled, right for a place away from the workplace, right?
- Right, yes
- Right?
- Yes, i agree, yes
- So that clock shouldn't be in here
- But its not gonna poison you for christi sake! It's not a health and safety asset
- Well, we have to have somewhere to eat, right? away from the workplace, right?
- Yes and this is it, isn't it?...

Phonetic transcript:

[aŋ ɒŋ] [elθ ənd 'sɜ:ftɪ] ['wɒt də ju mi:n helθ ənd 'seɪftɪ] [elθ ənd 'sɜ:ftɪ] [wel] [jeə 'wɒɪ ə'baʊt helθ ənd 'seɪftɪ] [ðæt 'klɒk 'ʃʊdnt bi ɪn ɪə] [ðɪs ɪz əvə mes ru:m] [bʊt ðæt 'klɒk s nɒt ə helθ ənd 'seɪftɪ 'ɪfju:] [lʊ k] [wɪər ɪn'taɪtld] [raɪt fər ə 'pleɪs ə'weɪ frəm ðə 'wɜ:kpleɪs] [raɪt] [raɪt] [jes] [raɪt] [jes] ['aɪ ə'grɪ:] [jes] ['səʊ ðæt 'klɒk 'ʃʊdnt bi ɪn ɪə] [bʊt ɪts nɒt 'gɒnə 'pɔɪzŋ ju fə 'kraɪst seɪk] [ɪts nɒɪ ə helθ ənd 'seɪftɪ 'aset] [wel wi əv tə əv 'sʊmwɛə tu i:t] [ raɪt] [ə'weɪ frəm ðə 'wɜ:kpleɪs] [raɪt] [jes ənd ðɪs ɪz ɪt] ['ɪznt ɪt]

Phonetic transcript in RP:

/hæŋ ɒŋ/ /helθ ənd 'seɪftɪ/ /'wɒt də ju mi:n helθ ənd 'seɪftɪ/ /helθ ənd 'seɪftɪ/ /wel/ /jeə 'wɒɪ ə'baʊt helθ ənd 'seɪftɪ/|/ ðæt 'klɒk 'ʃʊdnt bi ɪn hɪə/ /ðɪs ɪz əvə mes ru:m/ /bʊt ðæt 'klɒk s nɒt ə helθ ənd 'seɪftɪ 'ɪfju:/ /lʊk/ /wɪər ɪn'taɪtld/ /raɪt fər ə 'pleɪs ə'weɪ frəm ðə 'wɜ:kpleɪs/ / raɪt/ /raɪt/ /jes/ /raɪt/ /jes/ /'aɪ ə'grɪ:/ /jes/ /'səʊ ðæt 'klɒk 'ʃʊdnt bi ɪn hɪə/ / bʊt ɪts nɒt 'gɒnə 'pɔɪzŋ ju fə 'kraɪst seɪk/ /ɪts nɒt ə helθ ənd 'seɪftɪ 'aset/ /bʊt wi həv tə həv 'sʊmwɛə tu i:t/ /raɪt/ /ə'weɪ frəm ðə 'wɜ:kpleɪs/ /raɪt/ /jes ənd ðɪs ɪz ɪt/ /'ɪznt ɪt/

**Paul meets his lover’s daughter 54.17 - 55.03**

Transcript:

- Are you a friend of mums?
- Yeah, what’s your name?
- Rose
- Rose? That’s a nice name
- Thank you
- Is it a flower?
- Yeah, it is a very pretty flower my mum says
- Yeah it’s a very pretty flower for a very pretty little girl, isn’t it?
- Thank you
- Did you have a nightmare?
- Yeah
- Did you?
- I had a nightmare about monsters
- About monsters?
- I just got a book out and I read it and i didn’t realise that it was about monsters
- Really?
- (Nods)
- You have to read one about fairies
- I believe in fairies, do you?
- Yeah, forget about monsters, they don’t exist

Phonetic transcript:

[ə ju ə 'frend əv mʊmz] [je:] [wɒts jə 'neɪm] [rəʊz] [rəʊz] [ðəʊs ə naɪs 'neɪm] [θæŋk ju] [ɪz ɪ ə 'flaʊə] [jeə] [ɪt s ə 'veri 'prɪti 'flaʊə maɪ mʊm 'sez] [jeər ɪts ə 'veri 'prɪti 'flaʊə fər ə 'veri 'prɪti 'ɪt| gɜ:l] ['ɪn ɪ] [θæŋk ju] [dɪd ju əv ə 'naɪtmeə] [jeə] [dɪd je:] ['aɪ həd ə 'naɪtmeər]

ə'baʊt 'mɒnstəz] ['bat 'mɒnstəz] ['aɪ dʒəst 'gɒ ə bʊk aʊt ənd 'aɪ red ɪ ənd 'aɪ 'dɪdnt 'rɪləɪz  
 ðæt ɪt wəz ə'baʊt 'mɒnstəz] ['rɪli] [ju həv tə ri:d wʌn ə'bat 'feərɪz] ['aɪ brɪ'li:v ɪn 'feərɪz] [də  
 ju] [jeə] [fə'ge? ə'baʊt 'mɒnstəz] ['ðeɪ dʌnt ɪg'zɪst]

Phonetic transcript in RP:

/ə ju ə 'frend əv mʌmz/ /jeə/ /wɒts jə 'neɪm/ /rəʊz/ /rəʊz/ /ðæts ə naɪs 'neɪm/ /θæŋk ju/ /  
 ɪz ɪt ə 'flaʊə / /jeə/ /ɪt s ə 'veri 'prɪti 'flaʊə maɪ mʌm 'sez/ /jeə ɪts ə 'veri 'prɪti 'flaʊə fər ə  
 'veri 'prɪti 'lɪt| gɜ:l/ /'ɪznt ɪt/ /θæŋk ju/ /dɪd ju həv ə 'naɪtməə/ /jeə/ /dɪd ju/ /'aɪ həd ə  
 'naɪtməər ə'baʊt 'mɒnstəz/ /ə'baʊt 'mɒnstəz/ /'aɪ dʒəst 'gɒt ə bʊk aʊt ənd 'aɪ red ɪt ənd 'aɪ  
 'dɪdnt 'rɪləɪz ðæt ɪt wəz ə'baʊt 'mɒnstəz/ /'rɪli | ju həv tə ri:d wʌn ə'baʊt 'feərɪz/ /'aɪ brɪ'li:v  
 ɪn 'feərɪz/ /də ju/ /jeə/ /fə'get ə'baʊt 'mɒnstəz/ /'ðeɪ dəʊnt ɪg'zɪst/