

Міністерство освіти і науки України
ЧЕРКАСЬКИЙ НАЦІОНАЛЬНИЙ УНІВЕРСИТЕТ
ІМЕНІ БОГДАНА ХМЕЛЬНИЦЬКОГО

Навчально-науковий інститут іноземних мов

AMERICAN ENGLISH:

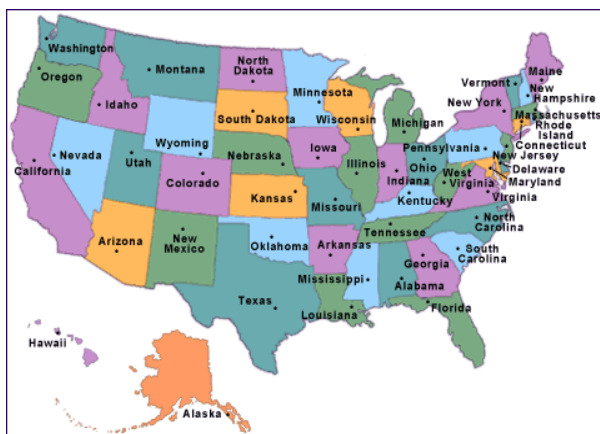
Матеріали до вивчення курсу

для студентів напрямів підготовки:

7.02030302 Мова та література (англійська, німецька)

8.02030302 Мова та література (англійська, німецька)

галузі знань – 0203 Гуманітарні науки



American English: Матеріали до вивчення курсу. Навчально-методичний посібник для студентів стаціонарної та заочної форми навчання напряму підготовки: 7.02030302 Мова та література (англійська, німецька), 8.02030302 Мова та література (англійська, німецька), галузі знань – 0203 Гуманітарні науки. Укладач Л.О. Пашіс. – Черкаси: ЧНУ, 2013. – 85 с.

Навчально-методичний посібник укладено на допомогу студентам навчально-наукового інституту іноземних мов стаціонарної та заочної форми навчання, які вивчають курс. Навчально-методичний посібник складається з трьох частин, у першій частині подано теоретичний матеріал із загальних проблем курсу “Американський варіант англійської мови”; у другій – вправи; у третій – глосарій.

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Друкується за рішенням Вченої ради Черкаського національного університету ім. Б. Хмельницького (протокол № від)

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1.1. ENGLISH AS IT EXISTS TODAY



English is most certainly several things at once. To begin with it is an assortment of national and regional varieties. This includes not only Britain, Ireland and Australia, New Zealand and South Africa where there are millions of native speakers but also East and West Africa, South and Southeast Asia where there are relatively few native speakers but millions of users of English as a second language. Within all these areas there are also regional, social and ethnic varieties of the language. English is also the language used by all sorts of people in all kinds of situations. How people use the language depends on what purposes they are pursuing and whom they are communicating with. English is a network of phonological, grammatical, lexical, orthoepical and textual nature. What English should serve as the basis? The basis is standard English. Any **standard language** is a codified form a language accepted by and serving as a model to the larger speech community (P.L. Garvin). R. Quirk and G. Stein look at a standard language from the different viewpoint. **Standard language** is a kind of English that draws its attention to itself over the widest area and through the widest usage. It is most clearly associated with the written language, perhaps what is written and published is more permanent and is free of slips and is transmitted in spelling which is more standardized than pronunciation. American English and British English differences in *orthography* are really few but national and regional accent standards are rather numerous. J. Stalker in his work "A Reconsideration of Definition of Standard English" distinguishes three criteria of language use standard:

- 1) it is when speakers communicate in a socially appropriate manner;
- 2) when the language is suitable to the use to which it is being put;
- 3) when it is clear.

Walt Wolfram and Natalie Schilling Estes give the following definition of **Standard American English**: "Standard American is a widely socially accepted variety of English which is held to be the linguistic norm and which is relatively unmarked with respect to regional characteristics of English". They speak about **Network Standard** that is variety of English relatively free of marked regional characteristics, the ideal norm aimed for by national radio and television network announcers.

1.2. DIALECTS vs VARIETY/VARIATION

Dialects are defined as varieties of language which are spoken in different geographical or social areas that are mutually understandable.

Regional vs. Social Dialect: social dialects do not necessarily follow geographic boundaries but adhere to age, social class or social networks.

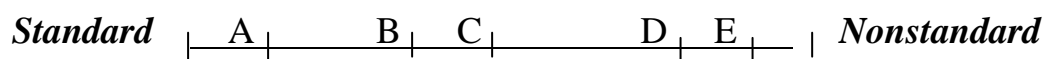
Many educators and linguists consider the term dialect to be vague: e.g. the term "dialect" is used to refer to the speech of low-income African American (it is used with the article "the"). Another common use of the term "dialect" refers to those varieties of English whose features have become widely recognized throughout American society. Society at large recognizes a "southern drawl" or a "Boston accent". So many American language scientists prefer to use such terms as *language difference*, *language variety* or

language variation instead to denote the language associated with a particular regional or social group.

The Standard English operates on both **formal** and **informal** levels.

The **formal standard** is codified, prescriptive and relatively homogeneous. We can simply appeal to the established source such as usage guides and established authorities on the English language. The sphere of usage for the formal standard is relatively restricted, largely confined to writing and specialized public presentations.

The **informal standard** is more subjective, somewhat flexible, and tends to exist on a continuum.



A continuum of standardness

The informal standard is more widely applicable and relevant to the vast majority of everyday language interactions.

Standard American English (SAE) is a variety of English devoid of both general and local socially stigmatized features, as well as regionally obtrusive phonological and grammatical features.

Contrary to popular opinion, SAE is fairly limited in terms of the occasions and professions that call for its usage; it is also quite restricted in terms of who routinely uses it. On most speaking occasions **Regional Standard English** is more pertinent than SAE, although the notion of regional Standard English certainly receives much less public attention. Regional Standard English refers to the variety which is recognized as standard for speakers in a given locale. This variety may contain regional features and particularly in pronunciation and vocabulary, but also some features of grammar and language use. Most typically, it is associated with middle-class, educated native speakers of the region. In the local context, these speakers would be rated as Standard English speakers by community members from different social strata within the community.

In a Southern setting such as Memphis, Tennessee, the regional standard may include a number of Southern regionalisms:

- lack of contrast between [ɪ] and [e] before nasals in “*pin*” and “*pen*”
- the monophthongization of [aɪ] in “*time*”, “*hi*”
- plural “*y’all*”
- personal Dative pronouns “*I got me a new outfit*”

The standard Philadelphia, Pennsylvania, variety includes

- the local “broad a” (*bad*, *pass*)
- the vowel [ɪ] in items such as *att[i]tude* vs. *att[ə]tude* or *magn[i]tude* vs. *magn[ə]tude*
- positive “anymore”: *Anymore we watch videos rather than go to the movies*
- pronoun absence in personal “with” phrases: *Are you coming with?*

But in both locales, the standard dialects would share the avoidance of a general set of socially stigmatized features such as multiple negation and different irregular verbs (*They seen it. They brang it to the picnic.*).

Regional standards are not necessarily transferable, so that the standard dialect of Memphis might not be considered standard in the context of Philadelphia.

1.3. ENGLISH IN AMERICA

English is spoken as a native language in **two major** spheres:

- the US and the English-speaking Canada,
- the Caribbean area centring on Jamaica, and Antilles and Guyana, and the **peripheral area** - the creol speaking sections of the Atlantic coast of the Central America. **Creol** is a language that having originated as a pidgin has become established as the first language in a speech community.

A simplified language derived from two or more languages is called a **pidgin**. It is a contact language developed and used by people who do not share a common language in a given geographical area. It is used in a limited way and the structure is very simplistic. Since such languages serve a single simplistic purpose, they usually die out.

E.g.: ai no kea hu stei hant insai dea.

I no care who stay hunt inside there

I don't care who's hunting in there

These two areas are distinguished according to two **criteria**:

- educated Caribbean is clearly oriented towards British English while the US English and Canadian English make up American English despite numerous British English features to be found in the Canadian English;
- the second criteria is rooted in creol English linguistic continuum which exists in Caribbean English but not in American English.



THE LANGUAGES OF THE USA AND CANADA

The largest English speaking area in the world is that formed by the US and Canada.



The United States is the home of approximately 336 languages (spoken or signed) of which 176 are indigeous to the area. 52 languages formerly spoken in the US territory are now extinct.

The United States does not have an *official language*; nevertheless, English is the language used for legislation, regulations, executive orders, treaties, federal court rulings, and all other official pronouncements. In some states, *English*, *Hawaiian* and *Spanish* are official. In 2000, the census bureau printed the standard census questionnaires in six languages: English, Spanish, Korean, Chinese, Vietnamese, and Tagalog. The English-Only movement seeks to establish English as the only official language of the nation.

Approximately 85% and almost 2/3 of the Canadian population have English as their native language, it is about a quarter of a billion speakers. Many of the inhabitants of the US and Canada, who don't have English as their native language, use it in multitude of different situations. English was inherited from *British colonization* and it is spoken by the

vast majority of the population. It serves as the *de facto* language: the language in which government business is carried out. According to the 1990 census, 97 per cent of U.S. residents speak English "well" or "very well". Only 0.8 per cent speak no English at all, as compared with 3.6 per cent in 1890. Other languages widely used are *Spanish* and *French*.

The Spanish language is the second-most common language in the country, spoken by about 28.1 million people (or 10.7% of the population) in 2000. The United States is the fifth country in the world in Spanish-speaking population, outnumbered only by Mexico, Spain, Argentina, and Colombia. Although many Latin American immigrants have various levels of English-proficiency, Hispanics who are second-generation Americans in the United States almost all speak English. A significant number of Spanish speakers live in Miami and New York.

French is the majority language in Quebec. In New England and Louisiana French is spoken either. There are tremendous numbers of speakers of other languages, however few of them have settled so that their languages have also been able to serve as community languages. But there are rural communities in which immigrant languages have been maintained:

E.g.: Amish in Pennsylvania (German), Dukhobors in Saskatchewan (Russian).

Non-immigrant and non-colonial languages are still in daily use in some American environments. About half a million but all in all one million Indian and Alaskan people speak their native language.

1.3.1. Canadian English. J. Pringle in his work "The Concept of Dialect and the Study of Canadian English" writes that Canadian English is a solid part of the American branch of language. It shares most of the linguistic characteristics of American English yet there are important features of Canadian English which distinguish it as an independent subvariety of American English. Canadians have positive view of the US and there are some phenomena in common:

- syllable reduction:

E.g.: lion=line, warren=warn

- fewer high diphthongs in the words "about", "like" /aʊ/ - /ʌʊ/
- Canadians use more American morphological and lexical forms.

Pro-British attitudes correlate well with the preservation of vowel distinction before [r] such as "spear it" /'spiərit/ vs /'spirit/. Pro-Canadian attitudes mean relatively more leveling of the vowel distinctions, more loss of /j/.

E.g.: tune /tju:n/ - /tu:n/

75% of Canadians say /zed/ instead /zi:/, 75% - *chesterfield* for sofa, 2/3 have sound /l/ in "almond", 2/3 of Canadians say *to bath a baby* /ba:θ/ (BrE), than /beið/ (AmE). British English spelling is strongly favoured in Ontario and American English in Alberta. Thus differences between Canadian English and American English are largely in the area of pronunciation and vocabulary. Grammar differences don't exist on the level of Standard English.

Vocabulary provides a considerable number of Canadianisms. Designators for topography, flora and fauna make up many of these items: *buffalo grass* (бізонова трава), *fambeau* /fæm'bo/ (факел з березової кори), *cutthroat* (робітник, що розрізає рибу біля її голови), *West-India fish* (другий сорт тріски), *Canada goose* (канадська

казарка), *Canada jay* (сіра сойка).

The pronunciation of Canadian English sometimes called **General Canadian** applies to Canada from Ottawa Valley to British Columbia and it is similar to **General American English**. It shares the same consonant system including the unstable contrast between /hw/ - /w/ *which* - *wich*. General Canadian vowel system is similar to that of the Northern variety of General American, i.e. opposition /ɔ:/ - /ɒ/ has been lost. The distinctions between /i:/ - /ɪ/, /ɛə/ - /e/ - /æ/ are rapidly dying out. The most typical Canadian feature of pronunciation is **Canadian raising**. It refers to realization of diphthongs /au/, /ai/ with the higher and non-fronted first element /ʌu/, /ʌi/ when followed by voiceless consonant, e.g. *bout* /bʌut/.

1.3.2. Regional varieties of Canadian English



Canadian population is overwhelmingly middle class and urban and the bulk of it lives in the area westwards (**to the west of Ottawa Valley**). Working class usage differs from middle class but middle class preferences in Ottawa are strongly in the direction of American English.

E.g.: Loss of /j/ in “new” - /nu:/. Working class favors *-in'* not *-ing* and they level /hw/ and /w/.

The second major region of Canadian English is **eastwards from the Ottawa Valley** – Maritime Province, Nova Scotia and Prince Edward Island. Here the norms of pronunciation are varied. Ten distinct English language areas are distinguished here. These variations are explained by the settlement history (Scots, Northern and Southern Irish, Kashubian Poles, Germans and Americans). The eastern Canadian region is characterized overall as resembling the English of New England as the earliest settlers came from England. In this part there is less /ɔ:/ - /ɒ/ *leveling*. English of this area like all of Canada is **rhotic**, i.e. /r/ is pronounced where spelt while Eastern New England is **non-rhotic**. The

final distinct region of Canadian English is *Newfoundland* with the population 568000. Some scholars (e.g. Wells) speak of traditional dialects in Newfoundland. The linguistic identity of Newfoundland is the result of:

- early (1583 and onwards) and diverse (especially Irish and Southern English) settlement;
- the stability of the population (93% native born);
- isolation.

This territory joined Canada in 1949 and the influence of the mainland pronunciation patterns has become stronger. Examples of the Irish English influence are:

- monophthongal /e/ instead of /ei/, /ɔ/-/ɔu/, /ʌ/ is rounded and retracted
- some speakers neutralize /ai/ and /ɔi/. They are realized as /ai/
- dental fricatives /θ/, /ð/ are pronounced as /t/ and /d/
- /h/ is generally omitted except in standard speech
- consonant clusters are regularly simplified: *post* - /pous'/, *land* - /læn/.

Some schools speak of Canadian English as Englishes:

Canadians drive *trucks*, *not lorries*;

Canadian who *is pissed* is *intoxicated*, and not (necessarily) *angry*;

Canadians use British spellings like *labour*, *colour*, and *cheque*, but American spellings like *plow*, *draft*, and *program*.

Canadians speak a distinct variety of English that has the English of both Americans and British as its predecessors.

The dualistic background is tied to the dualistic settlement. Following the seizing of the French colony of Quebec in 1761, all of **eastern North America** was under the control of the British Empire. The thirteen American colonies had already been densely settled, and the dialects of the eastern seaboard had begun to emerge. **Maritime Canada** had also seen settlement, which is part of why Maritime English **remains distinct** today.

Settlement. Upper Canada, the region that was to become **Ontario**, now Canada's most populous province, was at that time **sparsely settled**. Migration of Europeans to Ontario lagged behind that of the eastern colonies because of harshness of the winter and its distance from ocean ports; following the American Revolution, settlement of Ontario **increased** in pace, both with the continuing arrival of Europeans, but more significantly with the migration of **Loyalists (or "Tories")** who fled the United States.

Chambers (1993, 1997) claims it is **the speech of the first wave of Loyalists**, who arrived in southern Ontario from Pennsylvania and Virginia in the 1780's, that forms **the basis of early Canadian English**.

Later waves of New England loyalists and Scottish and Irish immigrants in the mid 19th century are thought to have had little effect on the dialect, except where their numbers were too large to have simply been absorbed into the settled population. The social conditions of the time both allowed for Canadian English **to diverge** from other American dialects. Canadian English was able to diverge because it was spoken in an area both geographically and politically separated from the eastern United States. British English was beyond revival in North America. *Chambers* provides an overview of how writers of the time tended to decry the vernacular of Upper Canada.

The English of Upper Canada had become a homogeneous variety by the 1860's.

The historian **William Canniff** noted in **1852** that the speech of those born as Canadians was quite uniform despite the diversity of accents spoken by their parents.

In the late 19th century, the settlement of western Canada saw **a surge in migration of Ontarians**, who eventually outnumbered the French-speaking and aboriginal communities of the Prairies to such an extent that later waves of immigration assimilated to the English-speaking population. As a result, the phonological differences among the English spoken today in Vancouver, Calgary, and Toronto are minimal.

Language and Identity. A survey by **Lipski (1976)** uncovers a tendency among Canadians to use **American** lexical choice and spelling in **unguarded moments**, but to use **British forms** in situations where **nationalism** is an issue.

Never do Canadians try to adopt British phonology for the same purpose. They adhere strictly to **Canadian phonology**.

Canadian Phonology has shared features with Standard American English. It can be called *rhotic* because, like in Standard American and Irish English, syllable-final *r* is pronounced in words like *car* and *farm*, but the English spoken in Lunenburg, **Nova Scotia**, stands out as a rare r-dropping Canadian dialect.

Flapping. Flapping is the process of replacing an intervocalic *t* or *d* with a quick voiced tap of the tongue against the alveolar ridge.

In both Canadian and American English, it can only occur if the *t* or *d* is between two vowels, and as long as the second vowel is not stressed. As a result, the alveolar stops in *waiting*, *wading*, *seated*, *seeded*, and *capital* are all flapped. Flapping can also occur if there is an *r* between the first vowel and the alveolar stop, as in words like *barter* and *party*.

In Canadian English, this feature is age-graded. *Woods (1993)* shows that older Canadians are less likely than younger ones to replace alveolar stops with flaps.

Canadian Raising. This process is observed before a voiceless consonant /au/ > /Au/, /aI/ > /AI/. These variants have raised or centralized diphthongs. Canadian Raising was first brought to the attention of linguists by Joos (1942). Parts of it are evident in other dialects: the northern US Great Lakes cities raise /aI/ > /AI/, but not /au/. Virginia English raises only /au/ > /Au/.

The Great Vowel Shift and Canadian Raising. Historical linguists do agree that the pattern is a fossil of the Great Vowel Shift that occurred in England in the 15th and 16th centuries. The Great Vowel Shift refers to the rearrangement of the entire English vowel system from Middle to Modern English. Prior to the shift, words like *five* and *house* were pronounced [fi:v] and [hu:s], with high vowels.

The Great Vowel Shift lowered their vowels to their current low-vowel pronunciation, [fayv] and [haws]. It is believed that the diphthong-raising pattern is inherited from certain Middle English dialects in which the lowering of [i:] and [u:] stopped at the mid-vowel height in some words.

Pre-rhotic vowels. A notable aspect of Canadian pre-rhotic vowels is their resistance to the emergent pattern in American English of substituting [a] for [o] before inter-vocalic [r].

In a number of highly frequent words, such as *sorry*, *tomorrow*, *borrow*, *sorrow*, and *Laura*, this pattern has become obligatory in American English. The pattern is also variably evident in a few more words, such as *Florida*, *orange*, *oracle*, *Norwich*, *adorable*, and *thesaurus*.

American English is losing [o] before intervocalic [r], but Canadian English maintains [o] in all of these forms. The result is a contrast between the American pronunciations, like [sari] and [baro], and the Canadian pronunciations, [sori] and [boro].

Canadian English has nearly or completely lost the distinction between /x/ and /e/ in the same position. A result of this is homophony for the word pairs *marry-merry* and *Barry-berry*.

In a survey of Ottawa residents, **Woods (1993)** finds the pattern to be **age-related**: older speakers tend to pronounce *marry* as [mæri], while younger speakers are likely to pronounce it so that it rhymes with *merry*. **Woods** claims that the retention of [æri] is a Canadianism, since it is also a Britishism.

There is a strong tendency for Canadians to pronounce such words as *pasta*, *Mazda*, *drama*, and *taco* with /æ/, while Americans tend to use [a]. 82% of **Boberg's (2000)** American informants pronounce *panorama* with /x/ in the third syllable, compared to 94% of Canadians. 5% of the Americans in his study pronounce *pasta* with /x/ in the first syllable, compared to 81% of Canadians.

CANADIAN VOCABULARY. There are approximately two thousand words or expressions that are native to Canada, or which have a meaning peculiar to or characteristics of Canada. The term *Canadianisms* can also be extended to include words **borrowed** from other languages which do not appear in other varieties of English. A good deal of Canadianisms were founded out of necessity: they describe features, objects, institutions which were unknown to the European experience or noticeably different from things existing elsewhere.

Many Canadianisms are words coined or borrowed to identify feature of the new **landscape**: the *chutes*, or *saults*, of the rivers, the *muskeg* of the hinterland, the *buttes* and *parklands* of the prairies, and the *bluffs*, or islands of trees, on the flat prairie. Also:

- **New trees and plants**: *cat spruce*, *Douglas fir*, *Manitoba maple*, *Sitka spruce*, and *tamarack*; *kinnikinnick*, *Labrador tea*, *saskatoon*.
- **Birds**: *Canada goose*, *fool hen*, *turkey vulture* and *whiskey jack*.
- **Fish** of all sorts: *cisco*, *inconnu*, *maskinonge* and *kokanee*.

Other Examples of Canadianisms:

- **Allophone** is a resident of Quebec who speaks a first language other than English or French;
- **Anglophone** is someone who speaks English as a first language;
- **Francophone** is someone who speaks French as a first language;
- **Biffy** is an outdoor toilet usually located over pit or a septic tank;
- **Chesterfield** is a sofa, couch, or loveseat (also used in Northern California and Britain);
 - **Joe job** is a lower-class, low-paying job;
 - **Keener** is a enthusiastic student, not necessarily a positive term;
 - **Muskeg** is a sphagnum bog;
 - **Parkade** is a parking garage;
 - **Runners** are running shoes; sneakers;
 - **Toboggan** is a long flat-bottomed light sled, usually made of thin boards curved up at one end with low handrails at the sides.

Spelling. The main difference between Canadian English and that of the US and Britain is the spelling. Canadian spelling combines British and American rules, but the rules for Canadian spelling are not clearly defined. The official Canadian spelling is that used in the **Hansard** transcripts of the **Parliament of Canada**. The government style guide says that editors should consult the *Gage Canadian Dictionary* and go with the word used first.

Many Canadian editors use the **Canadian Oxford Dictionary**, 2nd ed. (Toronto: Oxford University Press, 2004), and **Editing Canadian English: The Essential Canadian Guide**, 2nd ed. (Toronto: McClelland & Stewart, 2000).

In 1984 the Freelance Editors' Association of Canada (now called the Editors' Association of Canada) surveyed publishers, academics, PR people, editors and writers about their spelling preferences to get a better idea of what was the more common use.

- **WORDS WITH -OUR/-OR:** 75% of the sample preferred the use of -our such as *colour*, rather than color and *favourite* rather than *favorite*.
- **WORDS ENDING IN -RE/-ER:** 89% of the sample preferred -re endings such as *centre* and *theatre*.
- **WORDS ENDING IN -SE/-CE:** 80% of the sample preferred -ce over -se in nouns such as *defence*, *practice* and *pretence*, but let -se stand when such words were used as verbs, such as to *practise the piano lesson*.
- **Diagraph:** 75% used the diphthong (ae or oe) in such words as *aesthetic*, *archaeology* and *manoeuvre*.
- **WORDS ENDING IN -IZE/-ISE:** Canadian editors rejected the British -ise endings, such as *organise*, preferring -ize endings.
- **DOUBLING FINAL CONSONANTS:** Up to 90% liked the double *L* in such words as *enroll*, *fulfill*, *install*, *marvelled*, *marvellous*, *signalled*, *skillful*, *traveller* and *woollen*.

1.3.3. Regional varieties of English in the USA



Regional varieties of American English are:

- Northern of which Canadian English is a part of
- Midland
- Southern

Each of these areas may be subdivided into subregions. Grammar is of relatively little importance for these three areas as most of dividing and subdividing is based on vocabulary and pronunciation. The lexical distinctions are evident in the more old-fashioned and rural vocabulary but some urban terms continue to reinforce the older regional terms.

Hero (NY), *submarine* (Pittsburgh), *hoagie* (Philadelphia), *grinder* (Boston), *po' boy* (New Orleans). All these words mean an average sandwich made of split loaf or bun of bread.

Vocabulary on the whole offers distinction which do not often occur and can be easily replaced by more widely used term.

Pronunciation differences in contrast to lexicon are evident in everything a person says and they are less subject to control.

The **southern accents** realize /ai/ as /aⁱ/ or /a/. Lack of rhoticity is typical of Eastern New England and New York City but Inland North. **Rhoticity** is also typical of Coastal Southern, Gulf Southern but not of Mid Southern areas. Opposition /ɔ:/- /ɔ/ is maintained in the South but has been lost in the North Midland and is weakening in the North.

The pronunciation of north Midland is referred to as **General American**. It is used to designate a huge area with numerous local differences but in which there are no

noticeable sub-regional divisions. General American English is used on nation broadcasting networks.

The most **vivid contrast** is between North and South. There are differences in vocabulary, pronunciation and grammar. In Southern varieties including Black English such non-standard features occur:

- perfective "done" E.g. *I done seen it.*
- future "gon" E.g. *I'm gon tell you something.*
- multiple negation, E.g. *I can't see nothing.*

Some American scholars speak about Appalachian English and Ozark English which are found in the Southern Highlands. The English of these regions is characterized by relatively frequent occurrence of older forms which have passed out of other types of American English:

- syntactic phenomena: e.g. a-prefixing on verbs: *I'm a-fixin' to take her to town.*
- morphological-phonological: initial /h/ is used where it shouldn't be:
e.g. *ain't - hain't, it - hit*
- lexical: e.g. *before - afore, not any - nary*

1.4. SOCIAL VARIATIONS OF AMERICAN ENGLISH

Within anyone region there is more than one form of English. Besides differences according to the gender and race there are differences according to economical and social factors of education and social class.

In North America socio-economic status shows up in pronunciation as middle-class speakers are on the whole more likely than those of the working class to adopt forms which are in agreement with the norms of the society. The now classic research of W. Labov in New York City in 1960s provided the first insight into these relations. W. Labov's findings are: initial voiceless /θ/ is realized more often as /t/ or /tθ/ than as a fricative /θ/ as the classification of speakers changes from upper-middle to low middle class and to working class /t/.

Social distinctions are especially perceptible in the area of grammar where a remarkable number of stigmatized features (often referred to as shibboleths /'ʃɪbələθs/) apply supraregionally. A person who uses the following is regarded as uneducated, unsophisticated and uncouth:

- ain't: e.g. *I ain't done yet.*
- double modal: e.g. *I might could help you.*
- multiple negation: e.g. *We don't need none.*
- "them" as a demonstrative pronoun: e.g. *Hand me them cups.*
- no subject relative pronoun in a defining relative clause: e.g. *The fellow wrote that letter is here.*
- "don't" in the third person singular: e.g. *She don't like it.*
- "was" with the plural subject: e.g. *We was there too early.*
- such words as "come, done, seen, knowed" for the Simple Past Tense
- "took, fell, tore, went, wrote", etc. as the Past Participle.

Usage research has revealed that those and other non-standard forms are used most by less educated working class of rural and urban districts and frequently they are the oldest speakers. The above mentioned non-standard forms are still very common. E.g. in

Anniston, Alabama “*don't*” was found more than 90% of the time by all the working-class groups in contrast to the upper class usage where it accounts for only 10%.

1.5. ETHNIC VARIETIES OF AMERICAN ENGLISH



As it may be expected in countries of immigration there are many millions of inhabitants in the US and Canada whose native language is not English. And there are much more people whose ethnic background is not English. In the immigrant generation and sometimes in the second generation people spoke and speak English which was/is characterized by their native language interference. But the fourth generation has become monolingual English and all signs of interference of their native mother tongue have disappeared. Yet there are some groups of speakers who speak English that is distinct from that of their neighbors.

They are:

- Native American Indians;
- Chicanos;
- American blacks who speak ethnic dialect Black English.

1.5.1. Native American English. Today the majority of the Indians are monolingual speakers of English. For most of them there is probably no divergence between their English and that of their non-Indian fellows of equivalent age, sex, education and social status. However, among Native Americans who live in concentrated groups (in reservations) there are also as many different kinds of American Indian English as there are American Indian language traditions. It is the result of the on-going influence of the substratum (the traditional languages) on English. Many of the special features of this English are such familiar phenomena as:

- word-final consonant cluster simplification,
e.g. west > wes’;
- uninflected “be”;
- multiple negation;
- the lack of subject-verb concord.

Although mainstream non-standard English has the same sort of “surface phenomena”, they are the products of “different grammatical systems”. For example, some traditional Indian languages require identical marking of the subject and verb. Indian English has such forms as “*some peoples comes in*”.



1.5.2. Spanish-influenced English. Hispanic Americans are one of the two largest ethnic groups. They consist of three major groups: ● Puerto Ricans /'pwɜ:təu 'ri:kənz/

- Cubans
- Chicanos (or Mexican American)

Approximately 300.000 of roughly 1 mln **Cuban Americans** live in Dade County in Florida. Another 20% live in West New York and Union City, New Jersey. Because of this areal concentration they have been able to create unified communities with ethnic



boundaries, i.e. so called Little Havanas. But integration with the surrounding native Anglo communities is relatively great. Only 6++% of the second generation of Cuban Americans, as is usually the case with the second generation Hispanics, speak English fluently with North American Accent. And only the presence of loan words such as "bad grass" - "gerba mala" may indicate the origin of speaker.

As American citizens **Puerto Ricans** have long moved freely between their native island and the mainland US. Most

originally they went at first to New York city. Many members of their community are bilingual and only 1% of the second generation are monolingual Spanish speakers. Some research showed that those brought up in Puerto Rico speak English marked by interference phenomena.

Chicanos numbered 10.8 mln people in early 1985 and are a rapidly growing group. Chicanos are most numerous in California where they are urban population and in Texas where they are relatively rural. Spanish is more commonly maintained in the Texas environment than in California. Some of them are bilingual, others monolingual English speakers. Among the bilinguals their language is characterized by frequent code-switching which is referred to as Tex-Mex. The linguistic habits of a large portion of the Chicano community are continually reinforced by indirect and direct contact with Spanish. Most important for regarding Chicano English as an ethnic variety of American English is that it is passed onto children and serves as an important function in the speech community and has its own norms. The linguistic features of Chicano English are most prominent in the pronunciation including stress and intonation but there seems to be little syntactic and lexical deviation from English. As the with the Puerto Ricans contact with blacks may result in the use of various features of Black English. Pronunciation shows obvious signs of Spanish influence:

- the shift of stress in compounds (*mini 'skirt*)
- rising pitch contours
- rising pitch in declarative sentences
- devoicing and hardening of final voiced consonants (e.g. *please* /s/)
- realization of labio-dental fricative /v/ as bilabial /b/

- realization of /θ/ - /ð/ as /t/ - /d/
- realization central /ʌ/ as low /a/
- simplification of final consonant clusters
- merge of /tʃ/ - /ʃ/ to /f/: e.g. /tʃek/ - /ʃek/ (*check* – *sheck*)

1.5.3. Black English. The most widely recognized and researched is American Black English. Most middle class blacks do not speak Black English and are indistinguishable from the white people. It is the poorer and working lower class both in rural South and urban North who speak the most distinctive form of this variety. It is often associated with the values of vernacular culture including performance style especially associated with black males (as boasting, ritual insults, preaching). One of the main debates connected with Black English concerns its origin. Some maintain that Black English derives from an early creol that itself derives from West African pidgin English. The term “pidgin” is used by linguists as the label for speech varieties that develop when speakers of two or more different languages come into contact with each other and do not know each other’s language. Pidgin is not the native language of any group. Where pidgins still exist, their use may be confined to the marketplace or similar domain (trade languages/trade jargons).

Black English contains grammatical categories especially of the verbs which are different from American grammar. Some scholars believe that Black English derives from the English of the white slave owners and slave drivers which ultimately derives from the English of Great Britain and Ireland. There are a great number of researchers that take the position between these two maintaining that both have had influence on Black English.

It has generally been believed that Black English has phonological system that differs greatly from that of American English though it is often similar to white southern vernacular English. They share following features:

- /ɪ/, /e/ sound similar: *pin* = *pen*
- merger of /ɔɪ/ and /ɔ/ especially before /l/: *boil* = *ball*
- merger of /ɪ/ and /æ/ before /ŋk/: /θɪŋk/, /θæŋk/ sound as /θæŋk/ *think* = *thank*
- merger of /ɪr/ and /er/: *cheering* = *chairing*



Both Black English and Southern English are non-rhotic and simplify consonant clusters: e.g. /desk - des' - desiz/. But only Black English regularly deletes the inflectional endings /s/ and /t/, /d/: e.g. *looked* > *look*, *eats* > *eat*, *Fred's* > *Fred*.

Some scholars have called the existence of the category of tense into question because the Past Tense marker *-ed* is frequently missing. However the Past Tense forms of the irregular verbs where there is no *-ed* are always present (e.g. *wrote*). A number of other grammatical features of Black English include:

- “*been*” as the marker of the present perfect: e.g.

I been known him. – I have known him.

- “*be done*” is used as future resultative: *I’ll be done killed that man if he tries to lay a hand on my kid again.*

The most discussions have centered on what is called invariant or distributive “*be*”. In Black English there are two distinct usages of the copular “*be*”: The first involves zero use of the copular: “*She smart*”, “*She tired*”. It is used to describe intermittent state and it is often goes with the appropriate adverb such as “sometimes”: *e.g. Sometimes she be sad.*



1.6. MALE-FEMALE DIFFERENCES

Many Americans have now confronted the issue of language sexism. Concern for gender equality in American society encompasses language issues along with other sociopolitical concerns. In most studies of male-female differences the term “**gender**” is used in the meaning of “**the complex of social, cultural and psychological phenomena affected to sex**” (McConnel - Ginet 1988). The term “sex” refers simply to female and male physiology.

One of the general findings regarding male-female differences is that women tend to use more standard language features than men, whose speech tends to be more vernacular:

- In one of the earliest studies of sex-based language variation, John Fischer (1958) showed that among the group of New England children girls tended to use more word-final *-ing* than boys.
- Walt Wolfram (1969) demonstrated the greater use of standard variants by African American females than males.

The second finding is that women tend to adopt innovative language features much more quickly than men. In other words, women tend to lead in linguistic change.

1.6.1. Approaches to the Explanation of Cross-Sex Difference. The “Female Deficit” approach. There are different approaches to explanation of cross-sex differences. The female deficit approach to language and gender studies can be traced as far back as the early 1920s when Otto Jespersen devoted a chapter of his influential book “*Language: Its Nature, Development and Origin*” (1922) to “*The Woman*”. In this chapter he claims that women in a number of cultures throughout the world exhibit speech patterns which differ from those of men and that these differences derive from differences in biological make-up. Among the features of “women’s speech” Jespersen notes that

- women have less extensive vocabularies than men
- they use simpler sentence constructions
- they speak with little prior thought.

In other words, women’s speech was held to be deficient when compared with the male “norm”. O. Jespersen’s ideas remained unchallenged within the field of linguistics

for nearly half a century, even though most of his evidence comes from art, literature rather than from real-world behaviour.

In 1973 Robin Lakoff published her important article "Language and Women's Place" and the language researchers returned to an examination of differences between men's and women's speech. R.Lakoff's work was highly influential for a number of years but now it has been discredited because R.Lakoff, like O.Jespersen, subscribes to the female deficit theory as she views women's speech as weak in comparison with men's speech. She, like O.Jespersen, relies on literary texts for her data.

However, unlike O.Jespersen, R.Lakoff is sympathetic to women and says that women's deficient speech patterns are not the result of inherent biological or mental deficiency but rather of differential experience. She believes that men's greater power in society may be a factor in woman's weaker use of language.

A sampling of women's speech features, per Lakoff (1973)

- *Heavy use of "tag questions"*

R.Lakoff claims that women use more structures such as, "That sounds OK, doesn't it?" than men. The little questions which women often "tag onto" the ends of statements have the effect, R.Lakoff says, of diminishing the force of the statement; in addition, they convey a lack of confidence, or even a lack of personal opinions or views, on the part of the speaker.

- *Question intonation on statements*

R.Lakoff maintains that women often end statements with the rising intonation which is characteristic of questions rather than with the falling intonation which characterizes assertions. The effect of "question intonation" is similar to that of tag questions, in that it turns utterances into questionable propositions rather than definitive statements.

- *"Weak" directives*

According to R.Lakoff, women tend to frame directives or commands as requests rather than direct commands. For example, women are more likely to get someone to close an open door by saying "Would you mind shutting the door?" than by saying "Shut the door!" Requests, R.Lakoff maintains, carry less authoritative force than directives which are framed as imperatives.

The "Cultural Difference" Approach

As a counter to the view that women's language is deficient compared to men's, a number of researchers maintain that women's language is not inferior but simply different. The CULTURAL DIFFERENCE approach to language and gender is grounded in the belief that women's and men's speech is different because girls and boys in America grow up in essentially separate speech communities, because they typically are segregated into same-sex peer groups during the years in which they acquire many of their language-use patterns. This approach is central to the work of a number of researchers, including Deborah Tannen, a sociolinguist who is well known as the author of several best-selling books on language and gender for non-experts, including *That's*

Not What I Meant! How Conversational Style Makes or Breaks Relationships (1987) and *You Just Don't Understand: Women and Men in Conversation* (1990).

Girls grow up in groups in which heavy emphasis is placed on cooperation, equality, and emotionally charged friendships, and so girls develop conversational styles which are **cooperative** and **highly interactional**, with each girl **encouraging** the speech of others and building on others' communications as she converses. In addition, girls learn to read others' emotions in quite subtle ways, because forming strong friendships is of key importance to them. On the other hand, boys grow up in groups which are **hierarchical** in nature and in which **dominance** over others is of central importance. Thus, boys develop conversational styles which are **competitive** rather than cooperative, and they place a heavy reliance on "**proving themselves**" through their words rather than on encouraging the ideas of other speakers.

D.Tannen's books have been well received by general audiences, who seem to be glad to have discovered that there are explanations for the miscommunications that they frequently experience in their own cross-sex interactions. At the same time, her works have met with some opposition by researchers. For example, like R.Lakoff, D.Tannen has been criticized because she emphasizes that women need to learn to "read" men without placing a corresponding emphasis on men's learning to understand the conversational conventions which guide female speech. D.Tannen has also been criticized for overemphasizing the differences between women's and men's conversational styles and hence perpetuating the artificial dichotomy between women's and men's language.

A number of proponents of the cultural difference theory, including the earliest advocates of this approach (Maltz and Borker 1982), maintain that by the time males and females reach adulthood, their conversational styles are actually quite similar. And even in childhood, it is maintained, similarities in conversational strategies far outweigh differences. For example, it has been shown that girls use the same strategies to win arguments as boys and that they are just as skillful at arguing as boys (Goodwin 1990).

The Dominance Theory

The notion that male-female conversation differences are due to societal power differences between men and women has been termed by the **Dominance theory**. Researchers point out the features of so-called "male conversational style" which is characterized by:

- uncooperative or disruptive speech
- taking up more conversational time than women
- introducing new topics rather than building on old ones
- more directness

In such a way they **dominate** women in conversational interaction.

A number of researchers suggest that men's misunderstandings of women's conversational style are often quite intentional.

Men's dominance in society derives from the roles which have been ascribed to men by society. Current researches are intent on investigating as a social construct.

1.6.2. Differences encoded in language. Many differences in how men and women talk may be grounded in power differences between men and women. Power of men and women's lack of power are encoded in the language.

Generic “he” and “man”

“He” and its forms “his”, “him” refer to a sex-indefinite antecedents:

e.g. *If anybody reads this book he will learn about dialects.*

Alternatives:

- informal **they** that refers to singular antecedents
- to pluralize sex-indefinite antecedents: e.g. *If people ... they will ...*
- to use **he/she**

Increased usage of the noun “man” to refer to “humankind”

e.g. *“Man shall not live by bread alone”*

Opponents argue that the use of generic “he” and “man” in no way excludes women or obscures their role in society, however experiments show that in reality, there is a tendency for readers to associate “he” and “man” with males alone, particularly when the readers themselves are male. It has been noted that unchecked usage of generic “he” can have far-reaching social implications:

e.g. Women tend to avoid responding to job advertisements containing generic “he” because they feel that they do not meet the qualifications outlined in the ads (Miller 1994)

Family Names and Addresses

Family names and addresses show that male-female differences are encoded in language.

D. Spender (1980) writes that traditional adoption by women the husband's family name may signify “that women's family names do not count and there is one more device for making women invisible”. Women have to use titles which indicate their marital status: *Mrs /Miss*, but both married and unmarried men are using *Mr*. This indicates that women are defined according to their relationship to men, but men are more autonomous.

Other address forms indicate that men typically are more respected and treated with more formality than women.

e.g. Men are more likely to be addressed with formal “*sir*” than women as “*ma'am*”.

Women are more frequently addressed informally as “*dear*”, “*honey*”, “*sweetie*” in social contexts where men would not be addressed in this way.

Relationships of Association

Certain language forms suggest relationships in which women are defined in terms of the men with whom they are associated, but the other way round does not take place.

e.g. *man and wife vs woman and husband*

(officially) *Walt's wife vs Margaret's husband*

This is indicative of relationship between the owner and the owned (Eakins, 1978)

The conventional placement of male before female in coordinate constructions *husband and wife vs. wife and husband, host and hostess vs. hostess and host* indicates a pattern of male precedence.

The prescriptive grammarians in the middle of 1600s indicated that the male gender should be always placed first because it is the worthier (Spender, 1980)

Labeling

Many examples of differential labeling, which are the evidence of unequal male-female power relations, are encoded in the English language.

The age span covered by such items as “*boy-girl*”/“*man-woman*” illustrates that semantic range of analogous lexical items is not always comparable for males and females. Older women are much more likely to be referred to as “*girls*” than older men as “*boys*”.

e.g. One would hardly say “*I met this nice boy*” to refer to 30-year-old-male.

e.g. TV announcers still refer to the NCAA “*girls’ basketball tournament*” but never “*boys’ basketball tournament*”.

In paired masculine-feminine lexical items the feminine member of pair often undergoes semantic derogation. The feminine member of the pair often acquires connotation of subservience or diminished importance.

e.g. *mister* – *mistress*

governor – *governess*

bachelor – *spinster*

In some cases the feminine item may acquire connotation of improper sexual behavior (e.g. *mistress*).

1.6.3. How to Avoid Sexist Language. The linguistic manifestations of inequality and stereotyping based on sex are hardly disputable. The question that remains is whether changing the language will alter the unequal position of men and women in society or whether achieving increased social equality must precede increased linguistic equality. One answer might be that language simply mirrors sociocultural patterns: If a society treats women as unequal, then language will simply provide the symbolic mechanism for displaying society's underlying discriminatory base. Changing to alternate, more neutral forms will not really stop underlying sex stereotyping, as items characteristically undergo semantic derogation when associated with a feminine referent. After all, at one point, words like *mistress* and *governess* were neutral counterparts of their male equivalents *mister* and *governor*. So changing language-use patterns may simply be a linguistic cosmetic for an underlying problem of social inequality. From this vantage point, language dutifully follows a symbolic course set for it by the established social system; language can hardly be blamed for the more fundamental social inequity to be confronted.

However, it must be noted that just as language mirrors the prevailing social order, the use of language may reinforce and perpetuate the acceptance of these social conditions. Thus, whereas it may seem pointless to begin using *he or she* in place of generic *he* or to change one's title from *Mrs* or *Miss* to *Ms*, there is a sense in which if we do not make these changes, we continue to endorse the notion that women don't “count” as much as men and that women can only be defined in relation to the men who surround them. There is an obvious interdependence between language as a reflection of social differences and language as a socializing instrument. Changing language-use patterns may thus go hand-in-hand with changing social conditions. In other words, language reform may actually serve as an impetus for social change.

While there remains some discussion among linguists and other scholars of language concerning what constitutes "realistic" language reform with respect to sex reference in English, there seems to be a consensus on a number of proposed reforms. In fact, the Linguistic Society of America, the most influential organization for language scholars in the United States, has adopted a clear policy statement regarding non-sexist language usage, which includes the following strategies for avoiding sexist language:

1. Whenever possible, use plurals (*people, they*) and other appropriate alternatives, rather than only masculine pronouns and "pseudo-generics" such as *man*, unless referring specifically to males.
2. Avoid generic statements which inaccurately refer only to one sex (e.g., "Speakers use language for many purposes — to argue with their wives ..." or "Americans use lots of obscenities but not around women").
3. Whenever possible, use terms that avoid sexual stereotyping. Such terms as *server, professor, and nurse* can be effectively used as gender neutral; marked terms like *waitress, lady professor, and male nurse* cannot.

(from the Linguistic Society of America Guidelines for Nonsexist Usage, approved by the LSA Executive Committee, May 1995)

1.7. BRITISH AND AMERICAN ENGLISH: DIFFERENCES IN PRONUNCIATION

Although the majority of language forms are common to both British English and American English are a great number of points where they are different. It is the area of **pronunciation** that American English and British English differences are most obvious while divergent patterns of grammatical usage, of vocabulary choice and spelling differences crop up only sporadically. Pronunciation colors every aspect of oral communication. Much of this is due to the differences in what is called articulatory set, i.e. a predisposition to pronounce sounds and words in a particular style. Many American speakers especially from Middle West have a nasal "**twang**". This is caused by the habit of leaving the velum /'vi:ləm/ open so that the nasal cavity forms the resonance chamber. Southern Americans are stereotyped by other American their "**drawl**". This drawling out of sounds is due perhaps to the overall lack of tension in articulation. British accents are often thought of as clipped possibly because of greater tension and lesser degree drawling in stressed vowels.

1.7.1. Differences in Phonetic Inventory. The consonants of Received Pronunciation and of General American English are identical. Both variants contain the same 24 phonemes, the only possible difference lies in maintenance of /hw/ - /w/ distinction. In some regions it is a recessive component. Some Received Pronunciation speakers retain this distinction too.

Within vowels there is a clear difference in the number of phonemes available: Received Pronunciation has twenty and the general American English has fifteen.

Simple Vowels and Diphthongs of American English

Simple vowel		Diphthong		Simple vowel		Diphthong	
pit	/ɪ/	heat	/iʃ/	cut	/ʌ/	lose	/uɪ/
set	/ɛ/	say	/ej/	bought	/ɔ/	grow	/oʊ/
cat	/æ/	buy	/aj/	put	/u/	boy	/ɔj/
pot	/ɑ/	cow	/aʊ/	suppose	/ə/		

In all cases, the American English diphthongs are somewhat longer than the simple vowels.

This maybe credited to the fact that General American English has no central diphthongs while Received Pronunciation has /ɪə/ and /ʊə/. General American English has a combination of /ɪr/: *learn* /lɪrn/; /ɛr/ *lair* (барлога); /ʊr/ *lure* (спокыса).

In addition General American English doesn't have phoneme /ɒ/. Whenever Received Pronunciation has this sound General American English has either /ɑ/ or /ɔ/, e.g. *clock* /ɑ/, *Washington* /ɑ/. Correspondingly to /ɒ/ (R.P.) General American English has /ɑ/ especially in the Middle West and neighbouring Canada. Before such consonants as *l, m, n* and before stops AmE have /ɑ/: *top, rob, bomb, don*. But before *g* in the words *dog, fog* /ɔ/, before /ŋ/ they have /ɔ/ as well.

1.7.2. Differences in Quality of the Phonemes. The chief consonant which may be noticeably different in realization in two accents is /r/. In General American English there is a strong tendency for /r/ to be retro-flex, i.e. pronounced with the tip of the tongue turned back.

Sound /l/ differs as General American English tends to use a dark /l/ in most positions where Received Pronunciation has clear /l/ before vowels and dark /l/ before consonants and at word ends (e.g. *sale*) and where /l/ is syllabic (e.g. *bottle*).

Among the vowels there are far more of different articulation. The first element of /əʊ/ is a central vowel /ə/ (schwa) in RP, but a back vowel in General American /ou/ or /ow/. In fact the degree of diphthongization in General American English /ou/ may be non-existent and it turns into /ɔ/. The same with /ei/ that turns into /ɛ:/.

/ʌ/ is more or less midcentral in General American English but it is front Received Pronunciation.

Both General American English and Received Pronunciation have a long midcentral realization of /ə/. However, in Received Pronunciation this vowel is never followed by /r/ except for “*furry*” while in General American English it is often followed by /r/. In General American English /æ/ is longer than in Received Pronunciation. /æ/ in General American English is often subject to nasalization before a nasal consonant, e.g. *bank* /bæŋk/ > /bæk/

1.7.3. Phonotactic Differences. Rhoticity. Received Pronunciation has /r/ where there is a following vowel, e.g. *red*. When this includes vowel in the following words it can connect the two words into a single phonetic unit (e.g. *tear up*). Such linking may occur where no letter "r" in spelling, e.g. *law officer* /lɹɒfɪsɹ/. There is no intrusive /r/ in General American English.

Southern speech and Eastern New English speech are non-rhotic. Between vowels /r/ may be lost as in *Ca'ol* < *Carol*, *sto'y* < *story* (this is found in southern vernaculars rural) in upper Southern varieties (Appalachian Ozark) the intrusive /r/ occurs when a word has final unstressed -ow

e.g. *hollow* > *holler*
yellow > *yeller*

It also occurs when suffix flexions are attached:

e.g. *fellows* > *fellers*
narrows > *narrers*

Post consonantal /r/ loss may also be found if /r/ occurs in an unstressed syllable:

e.g. *p'ofessor* < *professor*
sec'etary < *secretary*.

It is found primarily in Southern-based varieties.

There are also occasional instances in which an intrusive /r/ may occur:

e.g. *wash* > *warsh*
idea > *idear*

Intervocalic /t/

General American English realizes what is written as /t/ with the flap of the tongue tip against the alveolar ridge and when it comes between two vowels it turns into /d/. E.g. *latter* > *ladder*.

Post nasal /t/

The post-nasal /t/ in words "*winter*", "*enter*" where an unstressed vowel follows, /t/ is not pronounced: *winter* = *winner*

Dental and alveolar consonants + /j/

Such combinations of sounds as /nj/ /sj/
 /tj/ /zj/
 /dj/ /θj/
 /lj/

do not occur in the most varieties of General American English. All those words spelt with *u*, *ew*, *eu*, *ui*, *ue* usually have simple /u/. The combination /nj/ and /lj/ are possible in **General American** if there is an intervening syllable boundary: e.g. *January*, *monument*, *value*.

Palatalization

In General American English palatalization is regular when the following syllable is unstressed. There are a few well-known cases of palatalization before the stressed syllable, e.g. *sure*, *sugar*, *assure*. Received Pronunciation agrees in most cases with general American English but it has the additional possibility of unpalatalization /dj/, /tj/, /sj/, /zj/ in those cases where letter “u” follows, e.g.:

education
RP /,edju:'keɪʃən/
GenAm /,edʒə'keɪʃn/

issue
RP /ɪʃu:/
GenAm /'ɪsju:/

A number of place names are unpalatalized in Received Pronunciation and palatalized in general American English, e.g.:

Tunisia
RP /tju:'nɪzɪə/
GenAm /tu:'ni:ʒə/

Indonesia
RP /ɪndə'ni:ziə/
GenAm /ɪndo'ni:ʒə/

1.7.4. Divergent Patterns of Phoneme Use in Sets of Words. Intervocalic combination –si- plus unstressed syllable is pronounced as /Z/ in General American English. In Received Pronunciation only the first group has /Z/, the second /Z/ and /S/, the third /S/:

RP		AmE
/ʒ/	vision, confusion, measure	/ʒ/
/ʒ/, /ʃ/	Asia, impression	
/ʃ/	version	/ʒ/

At least some areas of America especially the South have /l/ in words with such combinations of letters as -alm, e.g. Received Pronunciation *calm*, *palm* /kɑ:m/, /pɑ:m/, General and South American English /kɔlm/, /pɔlm/.

There are four important sets of words in which Received Pronunciation and General American English generally differ in vowel selected. The largest and better known is the set called "**bath words**". In spelling these words have

a+f (after)	a+m+consonant (example)
a-th (path)	a+n+consonant (dance)
a+ss (pass)	

The second set of words that vary comprises those in which an intervocalic /r/ follows midcentral vowel, e.g.:

courage
RP /'kʌrɪdʒ/
GenAm /'kə:ridʒ/

The third set includes words derived from Latin which end in -ile, e.g.:

missile
 RP /mɪˈsaɪl/
 GenAm /mɪsɪl/

textile
 RP /ˈtekstaɪl/
 GenAm /ˈtekstɪl/

The final set includes the names of some countries, e.g.:

Nicaragua
 RP /nɪkəˈræɡjuə/
 GenAm /nɪkəˈrɑːɡuə/

Individual words **differ in pronunciation:**

	RP	General American
Schedule	ʃ	sk
Erase	ʒ	s
Herb	h	No consonant
Aesthetic	iː	e
Squirrel	ɪ	ʃ
Neither	aɪ	ɪ
Dynasty	ɪ	aɪ
Progress Process	əʊ	ɔ
Date Apparatus Status	eɪ	eɪ, æ
Wrath	ɒ	æ
Produce Shone Yoghurt	ɒ	ou
Tomato	ɑː	eɪ
What Was Of	ɒ	ʌ
vase	vɑːz	veɪz/veɪs

1.7.5. Stress and Intonation. The **stress patterns** in Received Pronunciation and General American English are generally the same. One of well-known differences is the pronunciation of words ending in *-ary*, *-ery*, *-ory*. In Received Pronunciation they contain a single stressed syllable, in General American English the stress is on the first syllable and in addition the stress falls on the last but one syllable, e.g.:

RP
 ˈstationary

GenAm
 ˈsecretary

'dormitory
 'library
 'statio,nary

'secre,tary
 'dormi,tory
 'li,brary

The number of individual words carry stress on different syllable, e.g.:

RP
 'ballet
 'detail
 'garage
 'resume

GenAm
 bal 'let
 de 'tail
 ga 'rage
 resu 'me

Intonation of RP and GenAm functions according to the same principle. The intonation of Received Pronunciation is often characterized as more varied and that of General American English is flatter. Received Pronunciation uses more frequently sharp jumps downwards but has more gradual rises. In lengthy sentences General American English will repeat the overall contour leaving the final rise or fall until the very end. Received Pronunciation in contrast draws out the rise and fall in small increments from stressed syllables to stressed syllables. General American English has usually falling intonation in why-questions while Received Pronunciation frequently uses an alternative pattern with the low rise at the end. Yes-no questions have a rapid rise in General American English, they remain high and finish with the further small rise.

1.8. BRITISH ENGLISH AND AMERICAN ENGLISH: DIFFERENCES IN MORPHOLOGY

1.8.1. Differences in the Verb. A number of verbs ending in a nasal sound (e.g. *dream*, *learn*) or l (e.g. *spill*) have two forms for Past Tense and Past Participle: one is regular, the other - irregular: *burn* - *burned*, *burnt*; *dream* - *dreamed*, *dreamt*. American English is more likely to have the regular form and British English - the irregular form, e.g. *learnt* is rare in American English in contrast to *learned*.

A further widespread phenomenon is the tendency in American English for non-standard Past Tense forms: *sprung* for *sprang*, *sung* for *sang*. Most other differences in the Past Tense forms are singular, incidental including the differences in pronunciation:

e.g. Past Indefinite *ate* /æt/ - /eit/, *shone* RP /ʃon/ - GenAm /ʃʊn/

American English uses sometimes “*proven*” and “*shaven*” next to common “*proved*” and “*shaved*”.

American English has the Past Participles *beat* and *shook* instead of *beaten* and *shaken*. *Get* has two Past Participle forms in American English: *got* and *gotten*. They are used with different meaning. *Have got* is used for possession and to denote obligation and logical necessity in both varieties, e.g. *I've got a book on the subject*. *You've got to*



read it. It's got to be interesting. "Have got" meaning logical necessity is common in American English but it is less widespread in British English. *Have gotten* doesn't occur in British English, in American English it means "receive", e.g. *She has just gotten a letter.* In its modal sense it means "be able", "have an opportunity", e.g. *I've gotten to do more reading lately.* *Have got* is barely possible in the modal meaning of obligation in British English.

"Do" and "Have".

British English treats "have" in expressions of possession and obligation as a lexical verb and uses "do" for negation, in questions. "Do" is obligatory in both languages in the expressions *to have lunch, dinner...* Exclusively British English is the use of "do" to replace a lexical verb:

E.g. Did you write to the hotel?

Yes, I have done. < AmE *Yes, I have.*

Modal verbs

Should, shall, ought to, dare, need, must are relatively infrequent in both varieties. **Dare** and **need** are to be used as blends between operators and lexical verbs in American English. They will take "do" in negative and interrogative form but an unmarked infinitive, e.g. *I don't dare think about this.*

Frequent in American English and British English is the use of "ought" without "to" in questions and negations: *"He ought not do that"*.

Modal "would" is used in if-clauses when it indicates willingness, e.g. *If you would agree, everything would be fine.* But American English extends the use of "would" to if-clauses where no volition is involved, e.g. *If it wouldn't rain everything would be nice.* Expression "d rather" which is a contraction of "would rather" sometimes turns into *had rather* (chiefly in AmE).

"Shall" is fixed in American English almost only to questions inquiring about the desirability of the speaker's doing something, e.g. *Shall I get you a cup?* But more common are *Would you like... ? Should I... ? Can I?*

"Must" is losing its ground to "have to" or "have got to" in its obligation meaning in American English.

The subjunctive is more common in AmE than in BrE. Typically American usage is called **mandative subjunctive** and it is used after the predicates of command and recommendation and some other predicates that mark desirable future action:

e.g. We suggest that you be on time tomorrow. It is important that you not misunderstand me.

While this is somewhat formal usage in AmE it is by no means unusual in the everyday language. In BrE, on the contrary, it is largely restricted to formal written usage. What BrE uses in its place is either **putative should** (e.g. *It is mandatory that you should not misunderstand me*), which is also available in AmE, or the **indicative** (e.g. *It is mandatory that you don't misunderstand me*).

The Perfect Tenses. The use of Perfect is interpreted somewhat differently in the two varieties. While there is basic agreement, American English speakers can choose to use the Past Indefinite in the sentences with "*just*", "*yet*", "*already*", e.g. *He just came*.

Tag questions are common both in American English and British English. But American English seems to prefer the non-grammatical type, e.g. *I'll return tomorrow, right/O'kay?*

1.8.2. Differences in the Noun and Pronoun. Collective nouns *government*, *team*, *committee* are singular in American English. American English has plural for *accommodations*, *sports* where British English has abstract and non-countable *accommodation*, *sport*. In British English they use *fish* – *fishes*, *shrimp* – *shrimps* but plural is impossible in American English. BrE has the plural *overheads* and *maths* where AmE has singular *overhead*, *math*. In American English *committee*, *council* correlate with the relative pronoun "which".

e.g. BrE *the Committee who are considering....*

AmE *the Committee which is considering.*

In Southern AmE "*you all*" and the possessive "*you all's*" is widespread. It denotes second person plural (*y'all*). Although such pronoun as *youse* has the relative acceptance of *you all*. Traditionally, AmE uses indefinite pronouns **one** on the first reference, but uses **he** / **his** / **him** as appropriate to continue the reference.

Let's have a closer look at this example: e.g. *One tends to find himself/herself in agreement in order to maintain his or her self-respect*. American English speakers find the use of masculine form needlessly sexist. British usually use: **oneself** and **one's**.

To identify oneself on the phone British say: *speaking*; Americans - *this is he (him) or she (her)*.

AmE uses pronominal apposition which is the structure in which a pronoun is used in addition to a noun in the subject position:

e.g. *My father, he made my breakfast.*

This feature is found in practically all social groups of American speakers.

1.8.3. Differences in the Preposition and the Adverbs. Prepositions. Common in British English and American English are *behind*, *apart from*, *on top of*. But American English uses instead of *apart from* - *aside from*, *on top of* - *atop*. American English uses *in behalf of* in addition to shared *on behalf of*.

BrE
opposite
alongside

AmE
opposite of
alongside of

American English omits prepositions more freely in time expressions, e.g. *She starts work Monday*.

Round- British English, *around* - American English. The preposition *through* as in "*Volume 1 of the dictionary goes from "A" through "G"*" is not current in British English.

Time Expressions:



For clock time informal AmE uses **of** or **till** for common **to**
e.g. *It's quarter of / till ten.*

The usage with **of** is unknown in BrE; **till** is rare there.
Informal BrE has the preposition **gone** (= past)

e.g. *It's gone eight.*

AmE frequently uses **after** (past)

e.g. *It's twenty after nine*

but favours **past** in combination with **quarter** and **half**

e.g. *a quarter past ten*

Time expressions without a preposition are more common in AmE:

e.g. *The meeting started seven- thirty.*

Forms such as "**of the evening**" (in the evening), "**upside the head**" (on the side of the head), "**leave out of there**" (leave there), "**the matter of him**" (the matter with him), "**to**" for "**at**" are common for AmE.

e.g. *She's to the store right now.*

Adverbs. There is the greater tendency in AmE, especially in speech and in informal writing to use adjectives rather than adverbs:

e.g. *You did that real good.*

Some adverbs which used to be formed by adding **-ly** suffix no longer take **-ly**:
"*They answered wrong*" instead of "*wrongly*".

The use of adverbs formed from nouns + **-wise**: e.g. *time-wise* (from the point of view of time) or *word-wise* (as far as words are concerned) is considered more typically American.

One more morphological difference is the use in American English **-ward**: e.g. without **-s** > *toward, backward*.

Preferences in AmE are *sure(ly)*, *why then*, *okay now*, *anyways*, *still*, *all*.

In standard American the adverb "*right*" is currently limited to contexts involving location or time:

e.g. *He is right around the corner.*

However, in the Southern-based vernaculars "*right*" may be used to intensify the degree of the other types of attributes: e.g. *She is right nice.*

1.9. BRITISH ENGLISH AND AMERICAN ENGLISH: DIFFERENCES IN LEXIS

The lexical relations between British English and American English have been analyzed in many different ways.

The development approach. The development approach takes the criteria of use, intelligibility and regional status. It sets up four groups.

The first group comprises words that are neither understood nor used in other variety: Am. *meld* = *merge*, Br. *hive off* = separate from the main group.

The second group contains items understood but not used elsewhere: AmE – *cookie*, *checkers*, *howdy*, British English – *draughts*, *scone*, *cheerio*.

In the third group there are items both understood and used in either language but they still have a distinctively American English or British English flavor: *figure out*, *movie* (AmE), *telly*, *car*, *park* (BE).

The fourth group embraces lexical material that is completely intelligible and widely used in both varieties but had lost American English or British English flavour it once had: *semi-detached* (originally British), *boost* (originally American).

The casual approach. Scholars have also enquired into the less subjective and more linguistic reasons why items are or are not borrowed from the one variety into the other. In this causal approach, the vivid and expressive nature of a number of words and phrases is held to have helped them expand, for example, many of the informal or slang items from AmE such as *fiend* (as in *dope fiend* or *fitness fiend*), *joint* ('cheap or dirty place of meeting for drinking, eating etc.') and *sucker* ('gullible person'). Secondly, many borrowings are short and snappy and often reinforce the trend in common Standard English towards the monosyllabic word, such as AmE *contact* (beside *get in touch with*), *cut* (next to *reduction*) and *fix* (in addition to *prepare*, *repair*) or BrE *chips* (beside AmE *french fries*) and *dicey* (beside AmE *chancy*). The third reason has to do with the fact that some loans provide a term for an idea or concept where there was none before. Borrowings of this latter sort are particularly valuable because they fill a conceptual gap. Examples are originally AmE *boost*, *debunk*, *know-how* and *high/low brow* or originally BrE *brunch*, *smog*, *cop*, *tabloid* or *gadget*.

The semantic approach. It compares words and phrases with their referents in terms of sameness and differences.

1st group: most words and their meanings are the same (no difficulty in understanding)

2nd group: words that are present in only one variety because they refer to things unknown in the other culture: BE - *moor*, *heath*, AmE – *prairie*, *canyon*.

3rd group: different words and phrases used to express the same meaning: AmE - *truck*, BE – *lorry*; BrE – *petrol*, AmE – *gas* (*oline*).

4th group: words shared by both varieties but they have fully different meaning: *vest* - AmE - waistcoat, BrE - *undershirt*.

5th group: both languages share an expression and its meaning and one or either have the further expression of the same thing not shared by the other language:

e.g. *taxi* in BE and AmE but *cab* only in AmE;

BrE and AmE *pharmacy*, but *chemist's* only in BrE and *drug store* is typically American.

Let's undertake a brief comparison of **University lexis**.

American English

faculty
full professor
associate professor
assistant professor
instructor
freshman
sophomore
junior
senior
department
head of department
president
to major
dormitory
term paper
semester
to grade a paper
exams are supervised by a proctor
BS
graduate student
MA- thesis
Doctoral dissertation

British English

staff
professor
reader
senior lecturer
lecturer
the first year student
the second year student
the third year student
the final year student
faculty
dean
chancellor
learn main or subsidiary subject
halls of residence, hostel
a long essay
term
to mark a paper
exams are invigilated by invigilator
BSc
past graduate
MA dissertation
Doctoral thesis

1.10. BRITISH ENGLISH AND AMERICAN ENGLISH: SPELLING AND PUNCTUATION

Spelling and punctuation differences are, much like the majority of differences in pronunciation, not merely haphazard and unsystematic. Instead, certain principles are involved, including simplification, regularization, derivational uniformity and reflection of pronunciation. Of course, there are also a number of individual, unsystematic differences.

Simplification

This principle is common to both the British and the American traditions but sometimes it is realized differently in each. AmE has a greater reputation for simplification as often attested (удостоверять) by such standard examples as

Am.E
program

Br.E
- mme

(Br. E “*program*” for computer software)

The same with measurement words ending in

Am.E

-gram

Br.E

- gramme

e. g. Am.E

kilogram

counselor

Br.E

- mme

counsellor

Simplification of **ae** and **oe** to **e** in words taken from Latin and Greek (heresy, federal) is the rule for all of English, but this rule is carried out less completely in BrE, where we find **mediaeval** next to **medieval**, **foetus** /fi:tes/ next to **fetus** and **paediatrician** next to **pediatrician**. This is especially noticeable in view of the existence of AmE forms with simple **e** compared with the non-simplified forms of BrE, for example,

AmE *esthetics*

maneuver

anemia

anapest

egis

ameba

BrE *aesthetics* (also AmE)

manoeuvre

anaemia

anapaest

aegis

amoeba

But many words have only **ae** and **oe** in AmE:

e.g. *aerial*

Oedipus

A further simplification in AmE is one which has not been adopted at all in BrE: **the dropping ue** of **-logue** in words such as *dialog*

monolog

catalog

This simplification, which does not extend to words such as *Prague*, *vague*, *vogue* is not accepted for use in formal AmE writing. Note the simplification of words such as BrE *judgement* to AmE *judgment* (though both spellings occur in both varieties).

BrE employs some simplified spellings which have not been adopted in AmE:

BrE *skilful*

AmE *skillful*

wilful

willful

BrE *fulfil*, *instil* may be interpreted as simplification. In AmE we find double “ll” in *fulfill*, *instill*, but both forms are used in AmE *install(l)*, *install(l)ment*.

BrE may simplify **-ection** to **-exion**:

e.g. *connexion*, *retroflexion*, *inflexion*

Here AmE uses “*connection*”, “*reflection*”, thus following the principle of derivational unity: *connect* > *connection*, *connective*; *reflect* > *reflection*, *reflective*.

Regularization

This principle is employed more completely in AmE than in BrE. It shows up most obviously in the regularization of the endings **-or/-our** to the single form **-or**.

There are no systematic criteria for distinguishing between the two sets in BrE:

BrE <i>neighbour</i>	but	BrE <i>donor</i> <i>professor</i>
<i>honour</i>	but	<i>metaphor</i>
<i>savour</i> <i>flavour</i>	but	<i>manor</i> /'mænə/
<i>behaviour</i> <i>colour</i>	but	<i>anchor</i>

In BrE the suffixes **-ation** and **-ious** usually lead to a form with **-or**: *coloration*, *laborious*, but suffixes **-al** and **-ful** as in *behavioural* and *colourful* have no such effect. However, AmE may keep **-our** in such words as *glamour* (next to *glamor*) and *Saviour* (next to *Savior*).

But in such words as	<i>contour</i> <i>tour</i> <i>amour</i>		-our is never simplified.
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<u>AmE</u> <i>mold</i>	<u>BrE</u> <i>mould</i>
<i>mustache</i>	<i>moustache</i>
<i>molt</i>	<i>moult</i>

The second well-known case concerns **-er** and **-re**. British words in **-re** are regularized to **-er** in AmE. E.g.: BrE *centre* AmE *center* (but *central*)

metre *meter*

This rule applies everywhere in AmE except where the letter preceding the ending is **c** or **g**. In these cases **-re** is retained: *acre* /'eikə/

mediocre

ogre /'eugə/

Derivational Uniformity

BrE writes *defence*
offence
pretence

AmE has *-s* > *defense* > *defensive*
-s > *offense* > *offensive*
-s > *pretense* > *pretension*

but *to practise* (v)

but *to practice* (v) > *practical*

In another case BrE observes this principle and AmE violates it:

BrE <i>analyse</i>	AmE <i>analyze</i>
<i>paralyse</i>	<i>paralyze</i>

And their derivation cognates in BrE are “*analysis*”, “*paralysis*”.

Reflection of Pronunciation

This principle has been widely adopted in spelling in both varieties for verbs ending in **-ize** and the corresponding nouns ending in **-ization**. The older spellings with **-ise** and **-isation** are, however, also found in both AmE and BrE (in publishing style – preference for z). However, some words such as

<i>to advertise</i>		appear only with -ise
<i>to advise</i>		
<i>to compromise</i>		
<i>to revise</i>		
<i>to televise</i>		

In AmE “**I**” is doubled if the final syllable of the root carries the stress and is spelled with a single letter vowel **e/o**. If the stress does not lie on the final syllable “**I**” is not doubled

<i>to re'bel</i>	-	<i>re'belling</i>	<u>but</u>	<i>'travel</i>	-	<i>'traveler</i>
<i>com'pel</i>	-	<i>com'pelling</i>		<i>'marvel</i>	-	<i>'marveling</i>
<i>con'trol</i>	-	<i>con'trolling</i>		<i>'revel</i>	-	<i>'reveling</i>
<i>pa'trol</i>	-	<i>pa'troller</i>		<i>'yodel</i>	-	<i>'yodeled</i>

Hence AmE spelling closely reflects pronunciation. The AmE spelling *fulfill*, *distill* may be favoured over simplified Br *fulfil*, *distil* because they indicate end stress. BrE, in contrast, follows the principle of regularization since all final “**I**s” regardless of stress are doubled (e.g. *traveller*, *marvelling*). In a few cases BrE doubles the final “**p**” where AmE does not, e.g. *kidnap(p)er*, *worship(p)er*.

Perhaps the best-known cases of spellings adapted to reflect pronunciation are those involving **-gh-**. Here AmE tends to use a “phonetic” spelling so that

BrE <i>plough</i>	turns into	AmE <i>plow</i>
<i>draught</i>		<i>draft</i>
(a flow of air)		

AmE *thru* (BrE *through*) and AmE *tho* (BrE *though*) are not uncommon in AmE but restricted to more informal writing and sometimes show up in official use.

Such spellings as AmE *lite*, *hi*, *nite* (BrE *light*, *high*, *night*) are employed in very informal writing and in advertising language.

Individual Words which Differ in Spelling

<u>BrE</u>	<u>AmE</u>
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ensure
enclose
endorse

insure
inclose
indorse

The practice of writing compounds as two words, as a hyphenated word or as a single unhyphenated word varies, however, there is a marked avoidance of hyphenation in AmE.

BrE
make-up
neo-colonialism

AmE
make up
neocolonialism

Many Americans write compound numbers without a hyphen (*e.g. twenty five*), but most retain a hyphen (*e.g. twenty-five*), as do most British writers.

AmE drops French accent marks in some words (*e.g. cafe, entree*) while BrE may be more likely to retain them (*e.g. café, entrée*).

The most common differences in spelling

BrE
aluminium
cheque
jewellery
storey (of a building)
tyre
kerb
pyjamas
whisky

AmE
aluminum
check
jewelry
story
tire
curb
pajamas
whiskey

Nonce (випадкові) spellings (especially in advertising)

AmE
kwik (quick)
donut (doughnut)
e-z (easy)
rite (right, write)
blu (blue)
tuff (tough)

Punctuation

There are only a few differences worth mentioning:

- different names

BrE *full stop*

AmE *period*

brackets

parentheses

square brackets

brackets

quotation marks

quotation mark

(+ *inverted commas*)

BrE uses single quotation marks ‘.....’ in the normal case and resorts to double one “.....” for quotation within a quotation (‘..... “.....”’).

AmE starts with double quotation marks and goes to single ones for a quote within a quote. *Exclamation mark* is also called *exclamation point* in AmE.

The *slash* / may be termed an *oblique* (BrE *stroke*) and a *diagonal* in AmE.

BrE usage sets a *comma* between the house number and the street name in addresses (331, High Street), something which is not practiced in AmE.

The usage or not of a *dot* (*period*, *full stop*) after abbreviations, especially titles, also differs. AmE uses a dot, BrE distinguishes abbreviations which end with the same letter as their unabbreviated form and which therefore have no dot:

e.g. *Mister* > *Mr*

Missus > *Mrs*

Sergeant > *Sgt*

Lieutenant > *Lt*

In contrast, abbreviations which end with a letter different from the final letter of the full form have a dot:

e.g. *General* > *Gen.*

captain > *capt.*

the Reverend > *Rev.*

editor > *ed.*

editors > *eds.*

In business letters, the salutation (*Dear Sir*, *Dear Madam*, *Dear General Jones*) is followed by **a colon in AmE**, but by **a comma in BrE**. Salutations containing a name may have a comma in AmE.

When a colon is used to introduce lists it may sometimes be followed by a *hyphen* in BrE, this is never the case in AmE:

e.g. *Several commodities have fallen in price significantly: - coffee, cocoa, tea and tobacco.*

In BrE *per cent* (is written as two words), in AmE - as a single one *percent*.

In addition, BrE uses the abbreviation %, *p.c.* or *pc* as in *16 pc drop in unemployment*.

Dates can be the source of misunderstanding since BrE uses *date/month/year* between slashes or separated by dots and AmE *month/day/year* (no dots in AmE).

Clock times use a dot in BrE *3.45 p.m.*, but a colon in AmE *3:45 p.m.*

Both varieties abbreviate number as *No*, *Nos* (capitalized or not). *E.g. No. 8 (BrE), No 8 (AmE without a dot)*. However only AmE uses for number the symbol # and the possible plural ## 5 and 8.

PART 2

EXERCISES



Exercise 1

Consider some commonly held beliefs about dialects demonstrated by popular uses of this term in the following quotes:

- 1) "We went to the Outer Banks of North California for a vacation and the people there sure do speak a dialect".
- 2) "I know we speak a dialect in the mountains, but it's a very colorful way of speaking".
- 3) "The kids in that neighborhood don't really speak English; they speak a dialect".
- 4) "The kids in this school all seem to speak the dialect".

What does the term "dialect" refer to in these quotes?

Exercise 2

In the following sets of sentences identify which sentences characterize:

- *nonstandard English*
- *informal standard English*
- *superstandard English (forms which are too standard for everyday conversation)*

- 1
 - a He's not as smart as I.
 - b He's not so smart as I.
 - c He ain't as smart as me.
 - d He not as smart as me.
- 2
 - a He's not to do that.
 - b He not supposed to do that,
 - c He don't supposed to do that,
 - d He's not supposed to do that.
- 3
 - a I'm right, ain't I?
 - b I'm right, aren't I?
 - c I'm right, am I not?
 - d I'm right, isn't I?
- 4
 - a If I was going to do that, I would start right now.
 - b If I were going to do that, I would start right now.
 - c Were I to do that, I would start right now.
 - d I would start right now, if I was going to that

- 5 a A person should not change her speech,
 b One should not change one's speech.
 c A person should not change their speech.
 d A person should not change his or her speech.

Exercise 3

Which is preferable for you?

The person who responded to an inquiry about a boss' whereabouts by saying:

- a) She's not here. What do you want?
 b) I'm sorry, she not in now. She be back this afternoon.

Exercise 4

Give Standard American English version of the following. African American vernacular English version

No matter what neighborhood you be in – Black, White or whatever – young dudes be having they wheels. Got to have them. Well, anyway, there happen to be a young brother by name of Russell. He had his wheels. Soul neighborhood, you know. He had this old '57 Ford. You know how brothers be with they wheels. They definitely be keeping them looking clean, clean, clean.

Exercise 5

Give Standard American English version of the passage that portrays the vernacular dialect of an African American preacher.

“fergit ever’thing but yo’soul, son. Take yo’mind off ever’thing but eternal life. fergit what newspaper say. Fergit yuh’s black. Gawd looks past yo’ skin ‘n inter yo’soul, son. He’s lookin’ at the only parta yuh tha’s His. He wants yuh ‘n’ He loves yuh. Give yo’s’e’f t’ ‘Im, son. Lissen, lemme tell yuh why yuh’s here; lemme tell yuh a story tha’ll make yo’ heart glad.”

Exercise 6

A Southern vowel pronunciation

In some Southern dialects of American English, words like *pin* and *pen* are pronounced the same. Usually, both words are pronounced as *pin*. This pattern of pronunciation is also found in other words. **List A** has words where the *i* and *e* are pronounced the **SAME** in these dialects.

List A: *i and e pronounced the same*

1. *tin* and *ten*
2. *kin* and *Ken*
3. *Lin* and *Len*
4. *windy* and *Wendy*
5. *sinned* and *send*

Although *i* and *e* in **List A** are pronounced the **SAME**, there are other words where *i* and *e* are pronounced differently. **List B** has word pairs where the vowels are pronounced **DIFFERENTLY**.

List B: *i* and *e* pronounced differently

1. *lit* and *let*
2. *pick* and *peck*
3. *pig* and *peg*
4. *rip* and *rep*
5. *litter* and *letter*

Is there a pattern that can explain why the words in **List A** are pronounced the **SAME** and why the words in **List B** are pronounced **DIFFERENTLY**? To answer this question, you have to look at the sounds that are next to the vowels. Look at the sounds that come after the vowel. What sound is found next to the vowel in all of the examples given in **List A**?

Use what you know about the pronunciation pattern to pick the word pairs in **List C** that are pronounced the **SAME** and those that are pronounced **DIFFERENTLY** in some Southern dialects. Mark the word pairs that are pronounced the same with S and the word pairs that are pronounced differently with D.

List C: *same or different?*

1. *bit* and *bet*
2. *pit* and *pet*
3. *bin* and *Ben*
4. *Nick* and *neck*
5. *din* and *den*

Exercise 7

Define the following:

- | | |
|---------------------|--------------------------|
| ● Canadian raising | ● nonstandard dialect |
| ● accent | ● orthography |
| ● consonant cluster | ● Received Pronunciation |
| ● dialect | ● General American |
| ● variety | ● vernacular |
| ● multiple negation | ● pidgin |
| ● Network Standard | ● creol |

Exercise 8

Avoid Sexist Language:

1. Running for city council are Jake Stein, an attorney, and Mrs. Cynthia Jones, a professor of English and mother of three.

2. If you are a senior government official, your wife is required to report any gifts she receives that are valued at more than \$ 100.
3. A journalist is stimulated by his deadline.

Exercise 9

Read the words below. Mind the place of primary and secondary stress.

GenAm

'apple, souce
'elsewhere
'midday
'peanut , butter
'savings , bank
'apple , pie
'other, wise
'out, fit

RP

, apple'souce
, else'where
, mid'day
, peanut 'butter
'savings bank
, apple 'pie
'otherwise
, out'fit

Exercise 10

Read the place names below. Mind a single primary stress in RP and a primary and a tertiary stress in GenAm.

RP

'Birmingham
'Bloombury
'Buckingham
'Dartmoor
'Moorgate

GenAm

'Birming, ham
'Bloom, bury
'Bucking, ham
'Dart, moor
'Moor, gate

Exercise 11

Read the words according to the GenAm standard.

not, crop, dock, nod, father, palm, mister, sister, Webster, farm, bird, leave, let, late, berry, merry, very, Betty, city, certainly, which, what, when, due, new, suit, excursion, version, Persia, man, name, noun, national.

Exercise 12

Read the words below. Mind the stress differences in RP and GenAm.

RP

dictionary
February
ordinary
category
territory

cemetery
monastery
matrimony
testimony
necessary

GenAm
dictionary
February
ordinary
category
territory

cemetery
monastery
matrimony
testimony
necessary

Exercise 13

Give gender neutral terms:

chairman
clergyman
congressman
fireman
foreman
mailman
mankind

manpower
policeman
salesman
to man
weatherman
workman

Exercise 14

Read the words they are read in GenAm.

address
adult
Asia
cigarette
clerk
combat (v)
data

herb
leisure
neither
nephew
research
tomato
wrath

Exercise 15

Give American spelling of the following British words:

arbour
armour
candour
colour
favour
harbour
honour
humour
labour
odour
parlour
vigour

defence
offence
licence
practice
pretence
centre
fibre
luster
metre
theatre
metre
macabre

Exercise 16

Give British spelling of the following American words:

impanel
incase
incrusted

infol
acknowledgement
judgment

	lodgment	prolog
	esthetic	monolog
encyclopedia		dialog
fetus		café
maneuver		entree

Exercise 17

Lexical differences between British and American English are numerous enough and may be confusing enough that mass market books, especially those meant for younger readers, are often revised before publication in the “other” market. The following lexical differences between the UK and US editions of four Harry Potter books were compiled. Distribute the following words into two columns those used in the UK edition and those used in the US edition:

dustbin – trashcan
 motorcycle – motorbike
 stove – cooker
 roundabout – carousel
 sellotape – scotch tape
 VCR – video recorder
 sweater – jumper
 ice lolly – ice pop
 comprehensive school – public school
 mail slot – letter-box
 vacationing – holidaying
 motorway – highway
 multilevel parking garage – multi-storey car park
 soccer – football
 trolley – cart
 sneakers – trainers
 lining up – queuing
 jacket potato – baked potato
 sweet – candy
 locker room – changing room
 mad – crazy
 reporter – newsreader
 line – queue
 clapping them – applauding them
 two weeks – fortnight
 holiday – vacation
 nurse – matron
 an excellent form – in excellent form
 cookies – biscuits

Exercise 18

Distribute these words and word combinations into two columns: those pertaining to British English and those pertaining to American English.

1. airplane - aeroplane
2. block of flats - apartment house/building
3. dialing code - area code
4. baby carriage - pram, perambulator
5. cashpoint - ATM (automated teller machine)
6. backpack/backbag - rucksack
7. baked potato - jacket potato (cooked without removing the skin)
8. ring road, circular road (a road circling a city) - belt way
9. braid - plait (hair style)
10. bus - coach (for journey between towns, single decker; bus = double-decker)
11. engaged tone - busy signal
12. sweet - candy
13. carriage (railway) - car (railway)
14. carousel - merry-go-round
15. trolley (shopping), cart
16. cell phone - mobile phone
17. checkers - draughts (board game)
18. current account (banking) - checking account
19. reverse charge call (telephone) - collect call
20. condominium, condo (individually owned) - block of flats
21. biscuit - cookie
22. sweet corn, maize - corn
23. town centre - downtown
24. driver's license - driving licence
25. drug store - pharmacy, chemists
26. elevator - lift
27. rubber - eraser
28. autumn - fall
29. rubbish - garbage, trash
30. garbage can - dust bin
31. ground meat - minced meat
32. crossroads - intersection
33. socket /connector for phone/ - jack
34. kindergarten - nursery
35. surname - last name
36. liquor - spirits (whisky, brandy, vodka)
37. lost and found - lost property
38. semi skimmed milk - low fat milk
39. trousers - pants
40. parking lot - car park
41. penitentiary - prison

Exercise 19

Study the following diagnostics of the regional varieties of American English.

Be prepared to speak about Eastern New England, Middle Atlantic, Southern, North Central and Southern Mountain varieties.

REGIONAL DIALECTS OF AMERICAN ENGLISH

1. Eastern New England

- (1) **non-rhotic: *car, cart* have no [r]**
- (2) when *r* is not pronounced, it is often replaced by schwa: [kaə], [foə] *car, four* or long vowel [ka:], [fo:]. Note: length marked by:
- (3) linking-r
- (4) intrusive-r
- (5) *orange*, etc. with [ɑ]
- (6) **front [a] rather than [ɑ] in words in which r is not pronounced** (also some other words such as *bath*)
- (7) *tune, due, new* with [j], but this is not consistent
- (8) occasionally [hw]

2. Middle Atlantic

- (1) rhotic (consistently, unlike NYC)
- (2) ***orange*, etc. with [ɑ]**

3. Southern

- (1) **non-rhotic**
- (2) when *r* is not pronounced, it is often replaced by schwa or the vowel is lengthened:
four [foə], [fo:], [fɔ:]
- (3) linking-r, but rather rarely
- (4) intrusive-r, but rarely
- (5) *orange*, etc. with [ɑ]
- (6) *tune, due, new* with [j]
- (7) diphthongization of monophthongs, *can't* [keɪnt]
- (8) and the reverse: monophthongization of diphthongs, *mile* [ma:l]. Note: monophthongization before [r] is not a diagnostic as, depending on the style of speech, *our*, etc. can be pronounced either [avr] or [[ar] in most dialects of English.
- (9) **word-finally [ɪ] rather than [i]**
- (10) sometimes [hw]
- (11) before a nasal consonant [ɛ] and [ɪ] are pronounced the same: as a nasalized [ɪ],

- pen* = *pin* [pɪn]
 (12) the words *greasy* and *grease* are pronounced with [z] rather than [s]

4. North Central

- (1) rhotic
- (2) [ɛ] instead of [æ] before r, [mɛri] *marry*. So, in this dialect *marry* = *merry* = *Mary*.
- (3) [hw] is frequent but limited to the older generation
- (4) Canadian [ɜv] for [av], but only in the areas bordering on Canada, *mouse* [mɜvʊs]
- (5) often [ɑr] rather than [ɑ], *car* [kɑr]
- (6) Iowa and further West: [ɑ] rather than [ɔ] in words such as *caught*, that is, *caught* = *cot*. The vowel [ɔ] is thus restricted to the context of [r], as in *pour*. Note: some speakers make a distinction between *cot* [ɑ] and *caught* [ɒ]. The vowel [ɒ] is like [ɑ] but it has slight lip rounding. Since the distinction is so small, it is very difficult to hear the difference between [ɑ] and [ɒ]

5. Southern Mountain

- (1) rhotic
- (2) diphthongization of monophthongs, *can't* [keɪnt]
- (3) and the reverse: monophthongization of diphthongs, *mile* [ma:l]
- (4) **word-finally [ɪ] rather than [i]**
- (5) sometimes centralization of round vowels: [ʊ]
- (6) the words *greasy* and *grease* are pronounced with [z] rather than [s].

Exercise 20

Study carefully the diagnostic characteristic of RP from this scheme and prepare to speak about diagnostic characteristic of GenAm.

- 1. Non-rhotic, that is, no postvocalic-r (as in ENE, NYC and Southern)
car /ka:/, *cart* /ka:t/
- 2. Back /a:/ and not /ɑ:/, i.e. unlike ENE (examples above)
- 3. Development of /ə/ before r (no matter whether the letter r is pronounced or not):
 /ɪə/, /ʊə/, /aɪə/

Compare:

example	RP	American (most dialects)
hear	hiə	hir
hearing	hiəriŋ	hiriŋ
tour	tʊə	tʊr
fire	faɪə	faɪr

- 4. The use of /ɒ/ in words spelled with o where most American dialects have /ɑ/

Compare:

example

pot

RP

pɒt

American

pɑt

5. /j/ in *tune*, *due*, *new* type of words:

/tjun/, /dju/, /nju/

6. /ɑ:/ where American has /æ/

Compare:

example

pass

Master Card

can't

RP

pɑ:s

mɑ:stə kɑ:d

kɑ:nt

American

pæs

mæstər kɑrd

kænt or kæt (the /æ/ is nasalized;
the /n/ isn't pronounced)

7. The American diphthong /ou/ is represented as /ʊ/

Compare:

example

go

note

RP

gʊ

nʊt

American

goʊ

noʊt

8. /ɔ:/ where American has /ɑ/ or /ɒ/

Compare:

example

caught

water

RP

kɔ:t

wɔ:tə

American

kɑt or kɒt (or some intermediate vowel)

wɑtər or wɒtər (or some intermediate
vowel)

NOTE: RP does not have the flap /ɾ/.

9. The distinction between the stressed schwa /ʌ/ and the unstressed schwa /ə/

Compare:

example

cup

hurry

banana

RP

kʌp

hʌrɪ

bə'nɑ:nə

American

kəp

həri

bənæ'nə note: means nasalization

NOTE: RP has final /ɪ/, like Southern, and not /i/. Also, RP has no nasalization of vowels before nasal consonants, but that's a little detail.

10. /e/ for American /ɛ/

Compare:

example	RP	American
bet	bet	bɛt
ten	ten	tɛn (the vowel is nasalized)

Exercise 21

Study the sample sentence as pronounced in different regional varieties. Single out the diagnostic phonetic features of these regional varieties.

1. Eastern New England

/wən hərəd reɪni dei / ræðə leɪt ɪn febjʊəri / wi stɑ:tɪd səvθ/

2. Middle Atlantic

/wən hərəd reɪni dei / ræðər leɪt ɪn febrʊəri / wi stɑ:təd səvθ /

3. Southern

/wən hərəd reɪni dei / ræðə leɪt ɪn febjʊəri / wi stɑ:ɾɪd səvθ/

4. North Central

/wən hərəd reɪni dei / ræðər leɪt ɪn febjʊəri / wi stɑ:təd səvθ /

5. Southern Mountain

/wən hərəd reɪni dei / ræðər leɪt ɪn febjʊəri / wi stɑ:təd səvθ /

6. RP (Received Pronunciation, British English)

/wən hɒrɪd dei / rɑ:ðə leɪt ɪn febrʊəri / wi stɑ:tɪd səvθ/

Exercise 22

- *Watch the documentary “American tongues” and be ready to do the following tasks:*
1. What dialects are salient in the opinion of the Americans?
 2. Tangier Island (Virginia), Kentucky, Ohio, Texas. To what regional varieties according to traditional classification do they belong? What diagnostic characteristics of these dialects have you noticed?
 3. Explain the meaning of the following words: cabinet, gumband, pau hana, jambalaya, antigoggin, snickelfritz, schlep.
 4. What dialects are “bad” and less desirable? Is this evaluation socially marked?
 5. Describe the Black English (Black Vernacular) dialect from viewpoint of its speakers and outsiders.
- *You may make use of the following script.*

BLACK WOMAN FROM GEORGIA:

In my earlier life I did quite a bit of traveling because my husband was a contractor and moving different places people would ask me what part of the South I was from. And of course at first it was a little annoying and then it became a game with me - I would let them guess. And they never could. The same thing my weight. I just let them guess and they never can.

VIRGINIA MAN:

Mary had a little lamb its feet was white as snow everywhere that me and Mary went, that lamb was sure to go.

PENNSYLVANIA DUTCH WOMAN:

Mary had a little lamb, its fleece was white as snow and everywhere that Mary went the lamb was sure to go.

MISSISSIPPI TWINS, AGE 70:

Mary had a little lamb, its fleece was white as snow and everywhere that Mary went the lamb was sure to go.

NEW YORK BLACK BOY:

Mary had a little lamb, her feet was white as snow.

NEW YORK WHITE WOMAN:

And everywhere that Mary went the lamb was sure to go.

ELDERLY WHITE WOMAN, GEORGIA:

He followed her to school one day, which was against the rules, it made the children laugh and play to see a lamb at school.

{CREDITS}

BILLIE HOLLIDAY SONG (ASSORTED VISUALS):

*You say either and I say either
You say neither and I say neither
Either, either, neither, neither
Let's call the whole thing off
You like potatoes and I like potatoes
You like tomatoes and I like tomatoes
—You've got a lot of cotton in that country
—A lot of cotton, peanuts, and potatoes
—Um hum. You ever worked a cotton patch
Oh, when I was a little bitty kid I used to go on up with my little tote
Sack and pick it off the ground.
—You know your face is getting longer?
(Back to the song)*

BOSTON MEN:

*Is that where Page lives?
—No, that's Gino's building.
—Oh Gino.
—I guess they're putting new windows in there.
—New windows, I can use more windows in my apartment.
—Winter windows, storm windows.
—There's Junior.
—Junior, what'd you do, you buy new curtains. Putting up new curtains?*

BLACK NEW ORLEANS TEENAGERS:

*—Yes. Indeed. You been to the World's Fair yet?
I went to the Patty LaBelle and Bobby Womack concert, I was on the floor...
—Girl, yeah
—Clownin'
—Girl, yeah, hoopin' at the concert.*

*—You ride on that gondola? No, indeed, that's too scary!
Girl, I wasn't riding on that thing
Did you go to the kitty wash?
Girl, yeah...*

INTERVIEWER:
Who do you think has a funny accent?

PENNSYLVANIA DUTCH WOMAN:
People from New York or Philadelphia, and Virginia especially, our grandkids in Virginia and they have that Virginia dialect, you know, I have to listen twice to catch on, you know, they've got that dialect, you know.

CLEVELAND WOMAN:
Wisconsin people.

INTERVIEWER:
Why do you say Wisconsin? What do they sound like?

CLEVELAND WOMAN:
'Cause when they say their o's they're going — out, out and about. They do, they're really bad. They sound like they're Norwegian.

BOSTON MAN:
Mississippi and Georgia. They have a certain way of talkin' that ah, boy, you have to have a knife to cut it, like I'm tryin' to cut butter. They would ah, couldn't understand 'em.

GEORGIA WOMAN:
People from Chicago, people from New York, upstate New York and all that. All of them have a definite accent. And they're the ones that are hard to understand. They may think I'm hard to understand.

NARRATOR:
New Yorkers are rude, Southerners talk too slow, New Englanders don't say much at all. We've all heard the old cliches. People have many ways of talking in the United States. And no matter who's doing the talking somebody or other has an opinion about it. After all it's one of the most important ways we size each other up.

BLACK PHILADELPHIA MAN:
It's like a vibration thing, you know, it's not too much what they say out of their mouth as how they say it, you know, 'cause you know you can meet a person for the first time and automatically draw an opinion. I'm not gonna like him, we're not gonna get along together. And you don't know him from Adam or Eve, just from what he has said and how he has said it out of his mouth.

NARRATOR:
When someone expresses an opinion about the way somebody else talks he may be making a judgment about more than just their speech.

WHITE MISSISSIPPI MAN:
I think you see more change in the way the Blacks talk than you do the way the Whites talk because some of this yackety-yack junk that they do an just go on and on and on and when they get through when it all boils down they just say "good morning" but yet they'll talk fifteen minutes on that that same thing.

NARRATOR:
And since your speech is so much a part of who you are, if someone criticizes the way you talk, you might feel they're criticizing you.

PENNSYLVANIA DUTCH WOMAN:
Well they call me "Dutchified".

INTERVIEWER:

Does that get you upset?

PENNSYLVANIA DUTCH WOMAN:

Well, in a way, because they get people on television, you know, like you watch these programs, they're from a different country, well, I can tell they're from a different country, but I wouldn't make fun of them because they talk the way they do and you accept them like that, don't you? I do. But why make fun of me because I sound Dutchified, you're dumb, just as soon as it's Dutchified or German, you're dumb.

NARRATOR:

When people put down the way others speak, they sometimes forget that everybody speaks with an accent, so before you jump to conclusions, consider the many ways of talking Americans have and remember that what sounds funny or odd to one person is music to the ears of another.

TEXAS STUDENT:

Sweet Phoebe, do not scorn me, do not Phoebe, say that you love me not but say not so in bitterness, the common executioner whose heart the accustomed sight of death makes hard. Oh, dear Phoebe, if ever as it ever may be near you meet some fresh cheek the power of fancy than shall you know the rules invisible that love's keen arrows make.

COMPUTER MAN:

A program from your diskette head or hard drives. There are two ways you can shut down a hard drive. If your hard drive has an automatic feature simply by turning off the power switch of the computer will actually bring the heads up off the platters and bring them back down past track zero, so that if there is any jostling of the computer after shutdown the heads will not erase any of the data on the platter. Of course, they'll go to the server in turn, but they are sent down with 128 k bytes of information, down a packet with a start and a stop mechanism for collision detection. It will drop off the bits when it gets to the destination and go straight DMA access into the system.

HYMN SINGERS:

Start looking for me when you reach Heaven, keep looking for me, I'll be there...

NARRATOR:

It's hard to say how many varieties of English there are in the United States. It depends on how you want to cut the pie. A particular accent may be spoken by only a few hundred people, you can hear some of the most unusual varieties in remote mountain areas or on islands along the East Coast. The speech heard in some of these places may sound very old-fashioned to outsiders.

TANGIERMAN:

Jackie Ham came in here one night. That kid drove his mom out. He said, "I had to get out of the house — Mom's been hollerin' and cussin' at me all day." She was behind the counter; she said, "It's a lie, Jack!" He said, "Who's that, Mom?"

OLD MAN:

First permanent settlement, white settlement on the island was in 1686. There have been people living here ever since. Nearly about all of us that were born here on this island we can say that our parents were born here and our grandparents and our great-grandparents and our great-great-grandparents and right on down.

MINISTER:

What amazes me is that I can be about almost anywhere, I can be in the mall in Salisbury, Maryland, for example, and I can hear a Tangierman talking in the crowd, and I can immediately tell they're from home, you know.

FISHERMAN:

It used to be like Claude and them said could you follow the crabs right on down, now they don't, they don't do that no more. I think they get on top of the water and swim when they get ready to leave. Swim over top of the pots instead of in 'em.

FISHERMAN #2:

Ain't no pots there, where they're at.

—Where's they at?

Just outside of the mud, ain't no pots there.

—They ain't going no further, these crabs goin' out.

OLD MAN:

If we're talking among ourselves, we might fall into the pattern of years ago and use the words that you're not used to, that you haven't heard. But it's, it's just about gone now, we talk just like everybody else. I figure I sound just like Walter Cronkite.

NARRATOR:

American dialects came from the speech of the first English settlers who brought with them the accents of their regions. The folks from the London area who settled in Virginia and Massachusetts spoke a different way from the folks from Northern England who made their home in Philadelphia. As the population spread out, these groups and others interacted mixing with on-English speaking settlers to create a patchwork of American accents, each blending gradually into the next. As you go East or West it becomes harder to hear the differences between accents. In the wide open spaces out West, Southern and Northern accents mixed so you don't find as many distinctions.

ROGER SHUY, SOCIOLINGUIST:

Sometimes the settlers were stopped by natural boundaries or barriers such as mountain range or a river and of course, since they were stopped, their dialect stopped, too. For example, the Connecticut River to this day separates "Park your cah" from "Park your car". Human interaction, the way people talk to each other, or don't talk to each other. The way they copy each other. It's always changing and because we, as people change, so do our dialects.

NARRATOR:

It isn't just that we speak differently. Take a trip across the United States today and you begin to notice something else about the way Americans talk. Our speech reveals how we deal with the world. Whether we beat around the bush or get straight to the point. The more you listen, the more you realize how our ways of speaking relate to how we live our lives.

RADIO HOST:

Good morning and welcome to the "Marketplace" program on this Tuesday morning. I'm Ricky Campbell with you. "Good Morning, Marketplace."

CALLER #1:

Hello, I have a wringer Maytag washer I'd like to sell and I want \$125 fer it.

CALLER #2:

I've got a General electric Frigidaire. It's a real good one for sale and I've got a nice five year old saddle horse.

CALLER #3:

This is me again, Ricky. I forgot to put my mustard greens. I've got plenty of mustard greens, if anyone wants it.

KENTUCKY MAN:

No, I just don't like Buckeyes, or you know, Detroit or stuff like that I don't talk Southern, but I, I'm just a plain ole hillbilly.

KENTUCKY MAN #2:

You can tell people from this part of Kentucky from anywhere else in the world, or I can, you know, if you really listen to it. I thought this is the way everybody talked 'til I went in the Navy and everybody talked funny to me, and the I got to realizing that it was me that was different then the rest of 'em.

YOUNG WOMAN:

How much these run?

BOOTSELLER:

Forty.

YOUNG WOMAN:

Forty.

BOOTSELLER:

These will all be in the boxes, now, they'll run from thirty to forty dollars.

OLD LADY:

How much you say you want for these dresses?

CRATIS WILLIAM, FOLKLORIST:

The subtle, cultural overtones of this dialect remain among Appalachian people. It's, it's culture expressing itself in sound and it involves rhythms, pause, tonal qualities, and so forth. They, themselves could not articulate it or identify it, but it's there. You hear it as an outsider.

YOUNG WOMAN:

These look like they'd fit him.

BOOTSELLER:

Because, this, this pointed toe, you've got to have a half a size, you need a half a size larger, see. Now, if you was buying something lie this right here in the square-toed, he might wear it in 8 1/2.

CRATIS WILLIAM, FOLKLORIST:

There's a strong emphasis in Appalachia upon the integrity of the individual. This means then, that one talks far around a subject before he hits it.

OLD MAN:

Hey, hey, how you feel? You feel pretty good?

POLITICIAN:

I feel good, a little tired, we've been campaigning a lot, we've been out on the trail for the last few months.

OLD MAN:

That's where it counts.

CRATIS WILLIAM, FOLKLORIST:

I want you to sign a personal note for me, let's say. I go and we interact socially. We might sit on our heels and whittle and pick our teeth with grass stems and tell stories for half an hour before I finally let it be known that I have come to have you sign this note for me. This is typical of the way we interact among ourselves. I think it still is.

BOOTSELLER:

I do 'ppreciate it.

YOUNG WOMAN:

Now, I can bring these back, if they don't fit?

BOOTSELLER:

Absolutely.

YOUNG WOMAN:

Alright.

OHIO MAN:

We seem to be here — the median and everybody else seems to be either above or below. When they say Midwest to me it means middle everything. It's mid-level. If you want to find the basic America or the yardstick, it's kinda right in here. We're straight American. We're bland. You know, we're just the normal stuff right here. Right out of the dictionary. No accents, no colloquialisms, you know, no uniqueness, just kinda straight English.

OHIO MAN AT BREAKFAST:

They say the Republicans got all the money, but the Democrats are doin' all the goddamn advertising. You know, every Democrat that's runnin' for city council or whatever is in the goddamn football bulletin and there isn't a Republican face. Look at it.

OHIO MAN #2:

Well, they don't have the money. They don't have the money to get the ads.

OHIO MAN COMMENTING:

We're always in here. There's a gang of us always in about 7:30 every morning.

INTERVIEWER:

What do you talk about?

OHIO MAN:

Everything. Boy, I'll tell you, we, we if there's a conversation, we got it. It isn't always good, but we always got a conversation or something.

MIKE HARDEN, COLUMNIST:

There's occasionally that sense that when you mention Columbus, Ohio or say Ohio, they immediately presume you're talking to them from the phone extension in the hog barn. Well, those of us who live in the central part of this state, you know, we'll say, no, we don't talk funny in Columbus, but if you want to hear funny, you know, go about 70 miles due South. And I'm sure there's this gnawing suspicion that they're saying the same thing up in Cleveland about us.

(TEXAS)

COWBOY:

Well, you know how it is. I think the Texans are pretty obvious to tell, I guess.

INTERVIEWER:

What do you think the most obvious thing about the Texans?

COWBOY:

They way they talk.

A.C. GREENE, HISTORIAN:

I think that most Westerners in their speaking feel like they're being more open, more forthright, more trustworthy. I think that Westerners feel about their speech sorts the way they do about their social rules and things, you know. You're not, you're not supposed to hide anything and I know that's true of Texans.

COWBOY #1:

I want to tell you what you need to do about your cow dogs.

COWBOY #2:

Oh yeah.

COWBOY #1:

Well, you stand near that pole. Lemme tell you them cow dogs, cow dogs 'spose to work behind the cow and these work right in front.

COWBOY #2:

They're stupid.

COWBOY #1:

Did you train 'em?

COWBOY #2:

I trained 'em. I'm stupid.

A.C. GREENE, HISTORIAN:

Another thing about Texas, you very seldom will encounter that Maine approach, Yah or Nah. They'' bend your ear. In fact, I've seen it happen more than just a dozen or two times. I've seen it happen with rather constant frequency. You're driving down a little country road and here are two pick-up trucks and there are two guys that, that see each other at least once a day, but they're talking there and you pull up in front or behind and you got to give 'em a little time to break off their conversation and sometimes they'll pull out and let you by and you look in your rearview mirror and they're back to talking again, see.

COWBOY #1:

John Henry, you a dog trainer. You need to everyday train those dogs. It's just like going to a football game, if the coach hadn't coached 'em, before he got to the game, ain't no need to try ta coach 'em after you get there.

(SECOND FACTOID)

CAJUN MAN:

If I do anything I'd jump the broomstick. And I don't want any spring chicken, either. I want an ol' settin' hen that can cook.

(FRENCH DIALOGUE)

CAJUN WOMAN:

He want to know what I cooked for supper. I tell him nuthin'.

(FRENCH DIALOGUE)

CAJUN WOMAN:

He asked me what bed I'm gonna sleep in tonight. I tell 'em me in the back bed and him in the front bed.

CAJUN MAN:

Is that nice?

(WORDS)

DELI MAN #1:

So what do you think about those New York Mets?

DELI MAN #2:

They're the best. I love them.

DELI MAN #1:

Did you watch the games?

DELI MAN #2:

Every game, every night until 12 o'clock at night.

DELI MAN #1:

No wonder you were sleepy all day at work.

NARRATOR:

When you think about the way someone from another part of the country talks, one thing that strikes you are the words that they use.

TEXAS WOMAN:

Do y'all have chicken fried steak? I would like chicken fried steak, hush puppies on the side, cream gravy and an ice tea, please.

DELI MAN #2:

What's that?

DELI MAN #1:

This hush puppies. This is a New York deli. If you want to nosh, if you wanna eat, you could schlep all over the world and you wouldn't find what we got here. How about a poppy smear?

DELI MAN #2:

How about a knish?

DELI MAN #1:

How about a kishka?

DELI MAN #2:

How about a nice bialy?

TEXAS WOMAN:

Hey, wait, wait. Time out, y'all. I don't understand a word you're saying.

NARRATOR:

Even though we all speak English, there are many words and expressions used in one place that might as well be Greek to people from somewhere else.

DELI MAN #1:

We're talking about the Mets, I think she's talkin' about the Vets.

RHODE ISLAND MAN:

This drink consists of syrup, ice cream, milk and it's all mixed up and it turns out to be a very, very fine drink.

INTERVIEWER:

And it's a milkshake, right?

RHODE ISLAND MAN:

No, it's called a "cabinet." In this part of Rhode Island, it's called a "cabinet."

INTERVIEWER:

What is a "gumband?"

PITTSBURGH WOMAN:

It's a gumband. It's a thing like you wrap things up in. It stretches.

INTERVIEWER:

Did you ever hear another name for this?

PITTSBURGH WOMAN:

Rubber band? I think some people call it a rubber band? Not here, though.

INTERVIEWER:

I'm in Honolulu and it's quitting time. What do you say?

HAWAIIAN MAN:

Well, you would use the Hawaiian term that everybody knows which is “pau hana” — work is finished. And everybody knows that.

INTERVIEWER:

What about jambalaya?

LOUISIANA MAN:

Jambalaya? Oh, yeah, I know what is jambalaya, yeah.

INTERVIEWER:

What’s that?

LOUISIANA MAN:

Jambalaya you mix that with meat, jambalaya rice, well-seasoned and you cook it — that’s good jambalaya.

INTERVIEWER:

Anti-goggin — Do you know what that means?

MISSISSIPPI TWINS:

Yeah, it’s at a diagonal, skew, off from the perpendicular, we’ll say.

MISSISSIPPI MAN:

Antigoggin meaning “non-square.” Anything that’s not square if it’s sittin’ squanch wise.

PENNSYLVANIA GIRL:

“Snickelfritz.” That’s a good one a snickelfritz, yeah. Snickelfritz, little kid would be a snickelfritz, you know a rowdy little kid, would be a snickelfritz.

INTERVIEWER:

What does “schlep” mean?

NEW YORK WOMAN:

Slep means to carry, to lug, schlep around, to walk around. Everybody in new York, schleps. Everybody is carrying something. Everybody is schleping some place. We’re all schleppers.

INTERVIEWER:

Since you’ve been exposed to some New Yorkers, do you know what that word is?

TEXAS MAN:

“Shelp?” No.

INTERVIEWER:

“Schelp” — oh — “schlep” —

INTERVIEWER #2:

What does that mean?

TEXAS MAN:

Did you sleep, what I think.

TEXAS MAN #2:

Shlip.

TEXAS MAN #3:

Slept last night in that room. (LAUGHTER)

NARRATOR:

Words do tell a lot about the people in a particular place. In the Southwest where the weather is always on everybody’s mind, there are many expressions that describe rainstorms. Any kid from Oklahoma could tell you that. We learn the

words we use in our regions the same way we learn our manners and customs — from the people around us.

LITTLE GIRLS:

Mamma, mamma, I'm so sick, call the doctor, quick, quick, quick,. Doctor, Doctor, will I die — count to five and you'll survive. One, two, three, four, five — I'm alive. Everybody learns to talk in the same way. At first they learn it in the home, from their families or the people who raise them.

FATHER:

What you doin' there, baby? What you doin' there, Sandy?

DAUGHTER:

Playin'. Playin' in the sand. She might want to play.

FATHER:

If you want to pick up some pecans, you pick 'em up over here. Don't pick 'em out in that dirt, no, put it in your mouth, germs and all that. Just pick them up over here and wipe 'em off with your clothes.

NARRATOR:

Once kids become old enough, they learn their language from their peers. The kids they play with. Kids the same age or those who are slightly older than them.

LITTLE KIDS:

Hurry up. Hurry up. Hurry up where I could get out of here. Hurry up! Hurry up! Hurry up!

WALT WOLFRAM, SOCIOLINGUIST:

As kids grow older, peer influence becomes even more important. Kids hear a lot of speech on t.v. they listen to a lot of teachers talk in school, but what's really important to them is the speech of the kids that they interact with on a day-to-day basis. As kids go on, they may learn another dialect, but in those unguarded moments, moments of anger and passion, it's the original dialect that has the most meaning for them.

WASHINGTON, DC WOMAN:

At times, I go back to my Southern dialect, you know, it's certain words I feel more comfortable and then there are other settings that I correct that.

INTERVIEWER:

When must you correct that?

WASHINGTON, DC WOMAN:

When I'm in my professional field, more so than anything and when I'm in my own social group and I'm more relaxed, my Southern dialect seems to come out a little bit more and I feel more relaxed, and then they begin to call me a Southern girl and that's my identity and I like that.

VOICE:

The number is 481.2500. If you need assistance, an operator will return.

INTERVIEWER:

Where have we heard your voice before?

RAMONA LENNY:

Well, does this sound familiar to you? The number is 732.7777. That's where you've heard it. I'm the voice of directory assistance throughout a good part of the country.

INTERVIEWER:

How did the actual taping session go?

RAMONA LENNY:

I was given a list of numbers from 0 to 9 to record with different inflections. For example, um, one, one, one, two, two, two. These numbers are thrown into a computer and depending on where you want the number in the sequence of a telephone number, the different inflection is used. So that it comes out something like this. The number is 000-2020. They were looking for generic speech. Or some people call it homogenized speech. Speech that would float in any part of the country and didn't sound like it came from somewhere in particular, perhaps the voice from nowhere.

(REGIONAL ATTITUDES)

BOSTON WOMAN:

I was engaged for awhile to a "Yalie" who sounded like a Yalie to me, although he had a trace of a Southern accent. I thought sort a Bill Faulkner, Truman Capote accent, you know, when you're twenty you don't, you know, make these distinctions and I went home to meet his family, ah, at Christmas. And as we drove further South from New Haven, his accent got heavier and heavier. It became filled with all these hillbilly kind of regionalisms, you know, this real kind of you all stuff and as well a lot of the hand gestures, this was, this man was becoming a different person as we went—mostly the language. By the time we got to Sparta, um, I had had it. I just knew that someone with those little accents was not gonna crawl around inside of me. I was not gonna have little Southern babies who talked like that and I got on a plane home. No question.

BOSTON MAN:

They can't talk Southern. I mean, Southern brogue is the worst. You know that for yourself, I mean you're laughin'.

INTERVIEWER:

Why is it worse?

BOSTON MAN:

Because they, they talk like Niggers. I'm sorry. Even the white people talk like Niggers over there.

NARRATOR:

People can be very blunt when they say what they think about the speech of a certain area. They may point up how people talk as proof of that they like or don't like about that part of the country.

MIKE HARDEN, COLUMNIST:

And, I was talking to a New York editor not too long ago and I could tell, you know, he was thinking, Ohio, okay, I learned about that in geography. It's somewhere near Iowa or Idaho or one of those places and you get the impressions that they think there's rampant brain death west of the Hudson. And you almost want to say, well I've got to go now because the cows are eating the seatcovers off the Massey-Ferguson and we've got some canning to do. So we tease back and we get very defensive. I say about New Yorkers that in Manhattan the reason there's that nasality in the language is because the higher up you go in those skyscrapers the thinner the air is — "he's in a meeting right now" and that's what happens.

MISSISSIPPI WOMAN:

I don't think they perhaps have the same values of hospitality that we do in the South. And so I associate all of that with the sound of their voice. And it's um, grating on your ears, maybe our sound is also, but it's usually their nasal, um, and a lot of times the things they say are not kind.

GEORGIA WOMAN:

You know they won't say, "Oh, darlin', I'm so glad to see you." They'll say, "Nice to see you" just clip it right off. And you've got to out little

adjectives and little darling, precious, something like that to make you a Southerner.

TENNESSEE MAN:

They laugh at me. I took an ice chest out at a wedding and I said, "I brought the ice." And these three guys said, "You brought the what?" and I said, "I brought the ice." And they said, "Well, we're not quite sure what you're saying and I opened up this ice chest and I said, "See, ice, ass-hole."

MOLLY IVINS, TEXAS COLUMNIST:

There's a lot more prejudice against a Southern accent than there is against any other kind. That is, and I think it troubled Jimmy Carter considerably because in the Northern mind a southern accent equals both ignorance and racism and you'll see that stereotype reinforced in zillions of old movies. You take all those old movies, around World War II era. I don't know how many zillions there were but the classic World War II movie consists of an "All-American" clean-cut hero who was from somewhere in the middle west. He's a farm kid from Kansas, who's blond and he's always got one wise-cracking buddy from New York and then there's always some just dumb, slow-talking Southerner who's the butt of all the jokes in the military movie. And that's a stock character in American movies and it really has reinforced the prejudice against the southern accent.

NARRATOR:

Regional stereotypes have been around for a long time. We often feel that we know an area, whether we've been there or not because of what we've seen in movies or on television or what we've read in books. When you hear people with strong regional accents. They tend to be the villains or comic characters.

DEAD END KIDS:

*Hey, Mugs, get a load of that.
Well, don't cover it up, that's the way I like to see it. My name first.
Yeah that means you're the challenger.
Just a natural-born point killer, ain't you?
You know, my father once had his name on a thing like that.
Yeah, wanted dead or alive - Reward 2 cents.*

JUDY HOLLIDAY:

Well, I'll tell you what I would like. I'd like to learn how to talk good.

NARRATOR:

It's the nice guys and heroes, the well-educated and serious types who speak an accent close to standard English.

WILLIAM HOLDEN:

Well, I might give you a few books to start with and every now and then, I'll correct you, if you don't mind.

JUDY HOLLIDAY:

Go ahead.

WILLIAM HOLDEN:

Well, that is when I know. I don't talk so good myself.

JUDY HOLLIDAY:

You do.

MARLON BRANDO:

So what happens, eh gets the title shot outdoors in ballpark and what do I get a one-way ticket to Palookaville. You was my brother, Charlie, you should have looked out for me a little bit.

NARRATOR:

The other side of the stereotype is that a regional accent tacts a character as

natural, real, the salt of the earth.

MARLON BRANDO:

You don't understand, I could have had class. I could have been a contender. I could have been somebody, instead of a bum. Which is what I am, let's face it.

NARRATOR:

*From Mark Twain's *Huck Finn* to Thornton Wilder's *Our Town* regional accents have been used by writers to make their characters trustworthy.*

ROCK HUDSON (thinking):

I don't know how long I can get away with this act, but she's sure worth a try.

ROCK HUDSON:

All those buildings filled with people. It kinda scares a country boy like me, you know it.

DORIS DAY (thinking):

Isn't that sweet? So unpretentious and honest.

(FOURTH FACTOID)

ROBERT KLEIN:

No, I love, I have in-laws in, I love Georgia very much. They talk in questions though: "last week I went to see my mother-in-law?" You know, are you talking to me or are you asking me if you went to see your mother-in-law? "And then we went to the Braves game?" Well, I don't know, did you go? With your mother-in-law? And then we went home and seen Stone Mountain? No? That's why they lost the Civil War. The troops couldn't understand the commands, you know, they were very equivocal. "Charge?"

(LANGUAGE CLASSES)

NEW YORK WOMAN:

So it's not them feeling superior. It's me feeling inferior. And I hate when I feel like that. And when I speak horribly, I feel very, I feel stupid and I don't have confidence in myself and it's holding me back, it's holding me back in a lot of things that I want to do. I want, you know, a good career and things like that and if you don't speak well, you can't.

WALT WOLFRAM, SOCIOLINGUIST:

Let's face it. There are certain consequences for not speaking a standard dialect. For example, people may make fun of you. Or you may have certain limitations in terms of the job market. So, if you don't want to deal with the negatives, it may be very helpful to learn a standard dialect for certain situations. It may not be fair, but that's the way it is.

BROOKLYN WOMAN:

You know, they kinda stereotype you — what are you from Brooklyn? Yeah, I am from Brooklyn, but I don't like to, you know, remember it every day. I mean, it was a good place when I grew up, but automatically when they hear the Brooklyn accent, they think, like you grew up in the slum, hanging out on the corner and, you know, they get the wrong impression, which I guess, I like to make a good impression.

TEACHER:

Bearded dwarf.

BROOKLYN WOMAN:

Bearded dwarf.

TEACHER:

Fierce farmer.

BROOKLYN WOMAN:

Fierce farmer.

TEACHER:

Farmer.

BROOKLYN WOMAN:

Farmer.

DENNIS BECKER, THERAPIST:

Regional speech patterns are going to mark you as regional for the rest of your life and that's not what the corporate world is looking for.

TEACHER:

Yeah, R's are certainly missing and then some of medial r's are still missing...

BROOKLYN WOMAN:

I work for a dental company and we have really high tech type of equipment and I'm an outside sales rep and I would have to fill in at meetings all over the country. And they'd send me, I remember one time particularly, they sent me to Milwaukee, and they weren't even listening to what I was saying, and they, they were so, um, it sorta was like a comic act, comedian's act. They were kinda listening more to the way I was speaking than what I was saying. You know, and they'd say, where you from, and you know, where do you think I'm from — Texas?

DENNIS BECKER, THERAPIST:

Instantly, there's an ability to stereotype that person and worst of all, they get stereotyped in terms of ability to do things, like run a corporation, or take responsibility or meet the public, or give a good image. There's the feeling that anybody who talks like that can't be very smart. And if I don't talk like that, I must be smarter than you and I don't want anybody whose not very smart representing my company. And those kind of folks tend to have a hard time getting a job. O their speech is very, very important.

BROOKLYN WOMAN:

It is tough because when you're speaking one particular way, it's almost like a diet, you know, it's tough but you want it.

NARRATOR:

Few of us actually go so far as to try to change our accents, especially if we never have to move out of our home regions. But even within communities, accents vary enough to reveal something else about us. It's the thing that in a democracy isn't supposed to matter so much. Our social class.

(BOSTON)

WOMAN:

My name is Kathy Carangelo and I live in the North End of Boston. I've lived here all my life. I enjoy to travel. My latest trip was to St. Maarten and we took a little side trip to St. Bart's which was a beautiful island. It was only nine miles...

MAN:

I'm John Sears and Boston is home. I grew up in the Back Bay part and now live in Beacon Hill, but we're in the Fenway and the object behind me is Cyrus Dowland's "Appeal to the Great Spirit." That statue means a lot to me because it's a reminder ...

WOMAN:

My name is Sandy Hall and I am a resident of Boston. I come from a neighborhood called Dorchester and I'm interested in all types of sporting activities. Right now the Boston Red Sox are #1.

MAN:

My name is George McEvoy. I live and grew up in South Boston and now I live in Dorchester. I'm married. My wife is named Marge and I have two boys, George III...

NARRATOR:

Even in one place there are many accents. A stranger to Boston might think that everybody there says "pahk" and "cah" the same way. But one Bostonian can tell the neighborhood and the social and ethnic background of another Bostonian as soon as he opens his mouth. People make these distinctions whether they live in Portland, Maine or Portland, Oregon.

WALT WOLFRAM, SOCIOLINGUIST:

It's easy to figure out which dialects are most desirable and which dialects are less desirable, just look at which groups are more desirable and which groups are less desirable. E tend to think of urban as better than rural. We tend to think of middle class as better than working class. We tend to think of White as better than Black, so if you're a member of one these stigmatized groups then the way you talk will also be stigmatized. This goes on all over the United States. In every community.

MISSISSIPPI WOMAN #1:

There are those people who are professionals and then there are those people who are factory workers and they live in entirely different social circles.

MISSISSIPPI WOMAN #2:

And you've got three different ways of speaking. You've got a cultured way of speaking, you've got a "white trash", is that terrible expression?

MISSISSIPPI WOMAN #1:

That's what, that's what we really think about.

MISSISSIPPI WOMAN #2:

And then you have the Black.

MISSISSIPPI WOMAN #1:

Not "white trash", let's say uneducated.

MISSISSIPPI WOMAN #2:

That's better, uneducated. There's a difference between uneducated white trash anyway.

MISSISSIPPI WOMAN #1:

You know, it's "I ain't got no" .. I've got to remember. "Let's don't let no stump knock no hole in the bottom of this here boat."

CINCINNATI WOMAN:

One of the things that having an accent does to us is make us have to be excellent. Once you've been in this city and realize how it works, how the social system works, you immediately realize that you have to be one cut above anybody you're competing with because the minute you open your mouth, you've got two strikes against you.

GIRLS FROM NEW ORLEANS:

I know how we talk, we kinda ah, I wouldn't necessarily say slur our words, but we don't, what is it enunciate, you know, pronounce our words. When I want to talk proper, I will. If there's somebody I have to impress or, you...

NARRATOR:

When you've heard enough people tell you what's wrong with the way you talk, you might begin to believe them.

GIRLS FROM NEW ORLEANS:

Yes, I do because it's ignorant. You know, it sounds ignorant... What the hell's comin' out that garbage out their damn mouth. That's it. That's gonna happen. They're gonna hear this and say look at them two beautiful girls, if they'd shut their mouths they'd be great.

—Oh, everybody tells us that. My girlfriend Rhoda tells us that.

--If you'd keep your mouth shut you'd be perfect.

—hear that nay, nay, nay

— Ohmigod!

(FIFTH FACTOID)

BRAHMINS:

What else have they got to live for? Sex, probably. Well, undoubtedly sex, they keep that very quiet. But, I know you don't like Dickens.

BRAHMIN #2:

No, I don't like Dickens. Yes, he's post-Austen. Jane Austen, of course, is the greatest novelist in the English language..

BRAHMIN #1:

Well, she's a great novelist, but not the greatest.

BRAHMIN #2:

I'm a Dickens man.

BRAHMIN #1:

Well, Dickens is messy, George.

BRAHMIN #2:

Of course he's messy, but he's lively.

BRAHMIN #1:

He only wrote one great book which is Pickwick Papers.

BRAHMIN #1:

I would put that way down compared to Bleak House.

BRAHMIN #1:

I've been here for about 350 years. My family came over with the first load of bricks.

BRAHMIN #2:

I consider myself speaking the Brahmin dialect of Boston. But the word Brahmin is a very difficult word to define and it wasn't, in fact, invented by, until Oliver Wendell Holmes.

BRAHMIN #1:

Yes.

INTERVIEWER:

Do you think there are many people in Boston who speak like you two gentlemen?

BRAHMIN #2:

We're a dwindling... We're a declining group, but I think there may be as many as 1000.

—Out of 600,000.

—I often wonder...

(PHILIP CARANGELO)

FREDDY:

You tend to revel in the communication level you've come to experience. People in North End particularly as I say, revel in the fact that they speak a certain way. And if you speak someway other than that, they find you to be different. And I can't express it more than to say they really revel, they go further that they really should. In other words, to communicate with one another, they don't have to say cars, like you say, but they'll say it even more, just to emphasize the fact that that's where they're from.

PHILLIP:
Julio, come here will you please for a minute. You look all "gagado" — what's the matter? Rough night, seriously? You make it to my party, Friday?

FREDDY:

What you'll find is a lot of us really express ourselves differently and if my brother Phillip was here, he has yet another way of expressing himself.

CATHY:

He'd probably be the best one.

INTERVIEWER:

Why?

CATHY:

He definitely has an accent. A Boston North End accent. The reason why Phillip has it so strong and emphasizes it and uses it to his advantage is because he's the only one out of five us that actually grew up in North End.

PHILLIP:

Columbo, what are you doing? Chris fucked up big time.

—Yeah, he's in trouble with the Marines.

—He fuckin' calls up, he calls his boss, he says, "Hey, I ain't comin' into work today." His boss goes, "Why not?" He says, "I'm goin' and gettin' beaned with the broad." His boss says, "Yeah?" They put him in the brig. Then he took a piss test and ah...

BOBBY:

Every time I hear my younger brother talk, I cringe because it's fine for the area, it's fine for your family, you know, but when you travel outside the area and you travel outside the family you're gonna have to pronounce your R's and you're gonna have to think of what you're saying and you're gonna have to learn to articulate. And all he could do is talk in one manner.

PHILIP:

I would never change growin' up in the city. It's the best thing that ever happened to me, it really was. It's such an advantage over people. If you go to a club, you start talkin' to a babe and she says, "You Italian?" I say, "What makes you think dat?" She says, "You talk like an Italian." And then you start giving her the accent and yeah, youse guys and where youse from and I'm wit tree of my friends, I tru the football all day and this, that, and the otha, and stuff like that and the women, they eat it up. They love that, they really do, they thrive on that and then you get a guy, right, and you tell 'em — Don't fuck with me I'll break your motha fuckin' head. And right away the guy he says, wow, this kid's from the city, he's gonna pull a shank on me and cut me and you can intimidate people with your verbal actions.

PHILIP:

Now you know where I'm sittin'? The first three rows.

GIRL:

Are you?

PHILIP:

Watch, we walk right in like we own the joint. Seriously. I'd be lost without growing up in the city and having these assets. I use them as an asset instead

of a liability, you know, and when they went to college it was a liability for my brothers, you know, but then again, they ain't as smart as me.

---BLACK ENGLISH---
(PHILADELPHIA)

MAN #1:
Incense. Body oil. Incense today, bro?

MAN #2:
I ain't got too much money.

MAN #1:
Don't worry about it brother. We can work it out, just smell that? Three fifty. Smell that.

MAN #2:
Now you hustlin' me.

MAN #1:
No, I'm workin' with you...

MAN #2:
You work...

MAN #1:
I'm workin' with you. I'm tryin' to meet you.

MAN #2:
Man, you sure this real, man?

MAN #1:
All day long, real? I'm scared of it, it's so real. Lemme buy me a bag.

NARRATOR:
The dialect of many Black Americans is what is often called "Black English." Although the roots of Black English go back hundreds of years, it's use is still controversial today.

NEW ORLEANS TEENAGER #1:
Yeah, girl, I met a dude, too. His name is Kevin. He was with his girlfriend and I didn't play nothin' like that. So, I let him alone.

NEW ORLEANS TEENAGER #2:
I saw this guy named Mike...

NONA STOKES, EDUCATOR:
I think the majority of white America, you know, does not accept "Black English", but not because of the language itself, because of the people who speak it. Which is racism. Most of the white varieties are accepted. They might not be similar, you know, and they might not be so, you know, "correct", but they are accepted.

NARRATOR:
Even though Black English is mocked and looked down upon by many white people, a lot of Black Americans use it to relate to one another everyday. And those who don't use it in their home communities, run the risk of becoming outsiders.

CLEVELAND MAN:
I know that my two children are in suburban systems. When I hear them talk, sometimes it grates on me to be honest. My two sons, one's twelve and one's fifteen. When I hear them talk sometimes, I say, my God, I mean, am I raising two white boys here? And I don't mean that to be negative with respect to white

males, but I don't want my boys sounding like white males. And when I first, I started listening because a couple of my cousins came over and they said, my age, and they said, "What's happening with your sons, man, why do they sound like that?" I said, "Sound like what?"

INTERVIEWER:

Do the three of you talk in the same way?

GIRLS:

Yeah.

No.

Yeah.

GIRL #1:

I think, think me and Sharon do, it's just not Amelia.

INTERVIEWER:

What's the difference?

GIRL #2:

I don't use slang as much.

GIRL #3:

I know what the difference is. Amelia has a proper voice than us. She talks proper.

GIRL #2:

I don't use slang as much.

INTERVIEWER:

Why not?

GIRL #2:

I don't know.

GIRL #3: GIRL #1:

That's my girl. So it ain't about nothin'...

INTERVIEWER:

So, is it a bad thing to speak proper?

GIRL #3:

Yeah, we call Amelia "bunny rags"...

GIRL #2:POPCORN HARRIS:JERRY:

But that's not your own language.

POPCORN HARRIS:

It is your own language. White's don't talk that way.

JERRY:

Is it their language. Is it their language? Who's language is it. Who's language is it? Listen to me. The only time you're gonna use Black vernacular is standin' on the corner with your arms around your buddy talkin' and rappin', at a party where everybody's high. When you're trying' to take care of business and you're trying to make yourself, your trying to increase your level, standards of living, believe me, Black vernacular, ain't gonna mean no more than that cigarette butt laying on the ground.

NONA STOKES:

The hardest thing though is for me to try to show the legitimacy of Black English. That what your parents speak what your sisters and brothers speak is not bad English, it's not slang, it's not something that you have to look down

upon it's just another variety and at the same time, say, well, but still you gotta learn Standard English.

POPCORN HARRIS:

You have been made to believe that you own language that you've been communicating with is a bad language.

JERRY:

But that's not your own language.

POPCORN HARRIS:

It is your own language. White's don't talk that way.

JERRY:

Is it their language. Is it their language? Who's language is it. Who's language is it? Listen to me. The only time you're gonna use Black vernacular is standin' on the corner with your arms around your buddy talkin' and rappin', at a party where everybody's high. When you're trying' to take care of business and you're trying to make yourself, your trying to increase your level, standards of living, believe me, Black vernacular, ain't gonna mean no more than that cigarette butt laying on the ground.

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POPCORN HARRIS:

But whether it's slang, or whether it is Standard English. It's still a language. Don't tell me it ain't a language. It's a language that you have snobbed and got indoctrinated.

NONA STOKES:

It's more than just accepting a dialect, it you have to really understand that it's politics, too. It's not accepting the people that speak that variety. So, you can't just say that, okay, you guys, if you speak Standard English, you're gonna get that job, you know, 'cause that's not true. You know, but you might not get the job because still that you're Black, but at least if you speak a standard variety they can't say you didn't get the job because you couldn't speak Standard English, you know. At least you'd know that they can't lay that on me.

NARRATOR:

Black or white, Texan or New Yorker, few people talk the same way all the time. There's one way of talking to friends and family and another way for business or school. We switch back and forth because we know there is no one way that works in every situation. Language can bring us together or set us apart. Our social and racial attitudes are mixed in with what we feel about peoples accents. And because the way we talk is so much a part of who we are. We feel a special bond with people who talk the same way we do.

SONG:

*Put some South in your mouth
Put some Dixie in your talk
Let me hear that Southern drawl
When you say ya'll.*

NARRATOR:

Across the country it sounds as though we're having a renewal of pride in our roots and in our speech as well; people are getting rid of the notion that everybody should sound alike. We're recognizing that our accents are part and

parcel of our diverse identities and we're certainly not afraid to advertise it.

TEXAN:

Some people think I have Lone Star fever, that I take Texas pride too far. They say that's the only reason I eat Ron's Crispy Fried Chicken – Come on!

NEW YORKER:

Do you own a foreign car? Well, if you do I have a tune-up special for you! Right now for only \$19.95 plus parts.

MISSISSIPPIAN:

J.L. Jones Discount Furniture out on Whitfield Road is the place that we invite you to come and save money the year round.

ERNEST P.

Hey, Vern Umm, Umm, smells great. Cookin' on a gas grill. Hot, fast, and cheap. You know, Vern.

NARRATOR:

Some people think television is making us all speak the same way, but that's not really the case. It's true, you may not speak exactly the way your parents do. Americans are more mobile and better educated today than ever before, but we'll never all speak the same.

ERNEST P.

Listen, um, play it smart Vernon and call your gas company. You shoulda talked to your ol' buddy Ernest first. You know what I mean? I believe them ribs are about ready, Vern!

FRED CASSIDY, EDITOR OF DARE:

The little differences that are with us everywhere we go are not likely to be changed. As long as they don't prevent comprehension. As long as they don't keep you from knowing what somebody else is saying or what you are saying to somebody else. As long as they don't spoil communication. Then we 're not going to change them. Why should we? I don't want to sound like somebody from some other part of the country. I don't know what's wrong with my own speech. We don't have to all talk alike. So, I think that's a general feeling.

NEW ORLEANS MAN:

So, you're not embarrassed by the way you talk.

QUESTION:

Absolutely not.

NEW ORLEANS MAN:

You know, I mean, it's not a matter of pride or anything, but I mean I don't want to go through the process of making my tongue do this stuff you have to do to talk right, I mean, you know why put forth the effort? Everybody knows me.

SONG:

Let's call the whole thing off.

TITLE RECITERS:

*American Tongues was produced and directed by
Louis Alvarez and Andrew Kolker.*

The coordinating producer was Susan Milano.

The line producer was Lora Myers.

Music by Mac Rebennack, Lou Marini, and George Davis.

Narrated by Trey Wilson

Editing consultant c John Purcell

The advisors were Walt Wolfram of the University of the District of Columbia

*Frederic Cassidy of the Dictionary of American Regional English
Raven McDavid of the University of Chicago
The local coordinators were Shirley Perlman and Sis May.
Wendell A. Harris alias "Popcorn"
Thanks to Herbie Smith, Mel Horst & Howard Mims.
Millie Moorhead and the Center for Southern Culture
Ann & Mark Kindley
And the New York Historical Society*

*American Tongues is supported by a grant from the National Endowment for the
Humanities And SWAMP The Southwestern Alternate Media Project*

This has been a production of the Center for New American Media

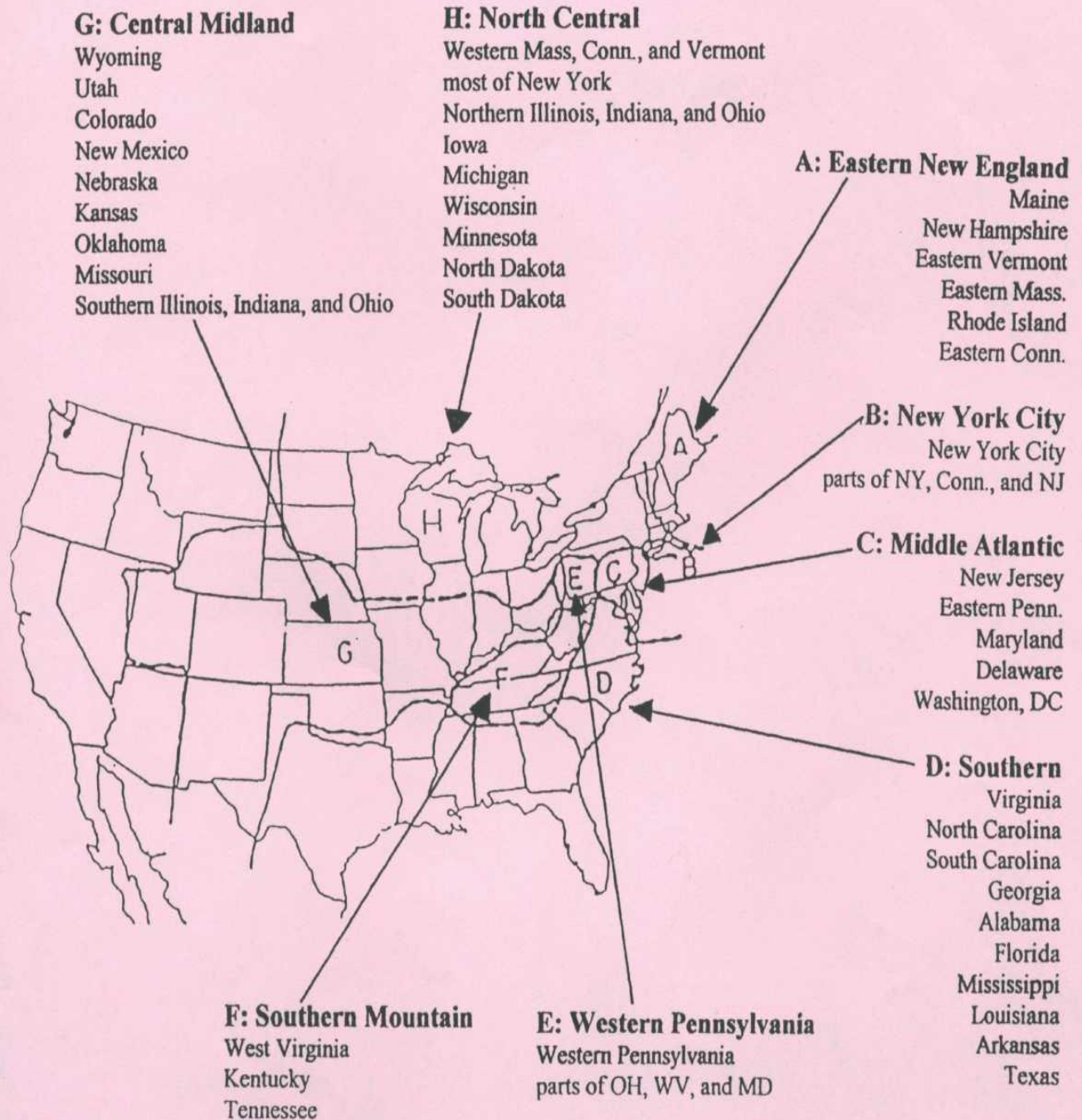
SONG: Let's call the whole thing off

{Final Credits}

GEORGIA WOMAN:

*A friend of theirs left Louisiana, the state that he was born and went to New
York. And when he came back he had this accent, you know, this southern picked
up northern accent – and he walked in the restaurant (its on that tomato kick
too) and he said um, I want a menu please. And they passed him the menu and he
looked at it. He says, I think I want an order of potatoes and tomatoes and some
lettuce. And they gave him and when they brought the bill they turned the bill
down and he ate and when he had finished eating and he turned the bill up he
said, "My God, Almighty, I never known taters and matters to cost so much."
[END]*

REGIONAL DIALECT AREAS



Glossary

- Accent** A common way of referring to the sounds of speech. Accent can refer to distinctive characteristics of the way a group of people speak their native language or the way people speak a second language shaded with characteristics of their first. In popular usage, this term often has a negative connotation. Linguists use the term language variety to refer to a group's way of speaking.
- African American English (AAE); also called African American Vernacular English (AAVE)** Terms used by linguists to refer to a language variety spoken by many African Americans. This variety is often a target for prejudice and ignorance, but it has also been one of the most extensively studied and discussed varieties of American English. Many linguists studying the origins of AAE consider that the differences between this and other varieties of American English are due to its origins as a **creole language** formed during the time of slavery.
- Bidialectalism/bilingualism** The ability to speak two dialects or two languages. Most of the people in the world speak more than one language; the United States is somewhat rare in that many citizens speak only English. **Bidialectalism** can be promoted by helping students learn the contrasts between vernacular language varieties and standard varieties of a language.
- Cajun** The variety of French brought to Louisiana in 1765 by the Acadians, or Cajuns, when they were deported from the Canadian settlement of Acadia (now Nova Scotia and New Brunswick). Originally of French descent, these people spoke a variety of French that was different from the French spoken in France. Because Cajuns tended to live in isolation, their language variety survives today. Cajun English is the variety of English spoken by Cajuns. It is heavily influenced by French vocabulary and pronunciation.
- Canadian raising** The raising of the nucleus of the /aɪ/ and /aʊ/ diphthongs to /ə/, as in /rəɪt/ for *right* or /əʊt/ for *out*.

Chicano English A variety of English spoken by many people of Hispanic descent in the Southwestern United States and California. It differs in systematic ways from Standard American English. Chicano English is not just English spoken by people who speak Spanish as a native language and who are still acquiring English. Not all speakers of Chicano English speak Spanish.

Codeswitching Changing from one language to another when speaking. Codeswitching takes place all over the world in language contact situations, occurring whenever there are groups of people who speak the same two (or more) languages (for example, French and English in Canada or French and German in Switzerland). Codeswitching requires a high level of proficiency in the grammar and vocabulary of both languages. In the United States, “Spanglish” is a popular name for the process of moving back and forth between Spanish and English; speakers of Spanglish display a great deal of knowledge of the structure of both languages, knowing, for example, that you can say “My mother makes *tamales verdes*” but that you would never say “My mother makes *verdes tamales*. ”

Copula absence Absence of particular forms of the verb *to be*. In AAE, as well as in varieties of English spoken in the South, it is common to delete the copula, resulting in sentences like *She nice* and *You the boss*.

Creole language A language that develops when a **pidgin language** begins to be learned as a native language. Pidgins arise from sustained communication in situations of contact between speakers of different languages. Creoles tend to have more complex grammars and vocabularies than pidgins. Haitian Creole, spoken in Haiti, and **Gullah**, spoken on the Sea Islands of South Carolina and Georgia are examples of creole languages.

Crossing Changing one’s expected or native way of speaking to use a dialect or dialect features that are associated with another social group. Such features are usually easily recognizable as belonging to the other group and have particular social meaning; for example, White male adolescent boys may use features of AAE to signal participation in hip-hop culture.

Cultural difference theory An approach to language and gender that views differences in men's and women's speech as a function of differential socio-cultural experiences by men and women.

Descriptivism The objective description of the way people actually speak without judgment about how they "should" speak. Most sociolinguists tend to be descriptivists in that they wish to understand how people actually use language in everyday interaction. Contrast with **prescriptivism**.

Dialect Any language variety associated with a particular region or social group. As used by linguists, the term *dialect* involves no judgment of the value of a particular language variety. No variety is superior to any other. When used by the general public, this term often refers to a language variety that is considered inferior to the standard or mainstream variety.

Ebonics A term coined in 1973, combining the words *ebony* (black) and *phonics* (sounds), to refer to the distinctive speech of African Americans. The term was not commonly used by the public until 1996, when the school board in Oakland, California, recognized Ebonics as the primary language of its African American students, inciting a very public controversy.

Eye dialect The practice of spelling words to resemble the way they are pronounced, often to represent nonstandard dialects (e.g., *them thar hills*) or informal speech (e.g., *gonna*). This practice is often used by authors to write dialog, as Mark Twain did to depict Huck Finn's speech.

Leveling The reduction of distinct forms within a grammatical paradigm, as in the use of *was* with all subject persons and numbers for past tense *be* (e.g. *I/you/(s)he/we/you/they was*).

Deficit theory With reference to language and gender studies, the theory that considers female language traits as deficient versions of male language.

Dialect A variety of the language associated with a particular regional or social group.

Dialect awareness programs Activities conducted by linguists and community members that are intended to promote an understanding of and appreciation for language variation.

Dominance theory With respect to language and gender, the consideration of male-female language differences as the result of power differences between men and women.

Double modal The co-occurrence of two or even three modal forms within a single verb phrase, as in *They might could do it* or *They might oughta should do it*.

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Flap A sound made by rapidly tapping the tip of the tongue to the alveolar ridge, as in the usual American English pronunciation of t in Betty /bɛdi/ or d in ladder /lædɹ̩/.

Formal Standard English The variety of English prescribed as the standard by language authorities; found primarily in written language and the most formal spoken language (e.g. spoken language which is based on a written form of the language).

Gender The complex of social, cultural and psychological factors that surround sex; contrasted with sex as biological attribute.

Generic *he* The use of the masculine pronoun *he* for referents which can be either male or female; for example, *If a student wants to pass the course, **he** should study*. The noun *man* historically has also been used as a generic, as in ***Man** shall not live by bread alone*.

Grammar How a language is structured. Although *grammar* is popularly used to refer to the language forms and constructions that are considered to be correct, linguists use this term to refer to the knowledge that native speakers implicitly have about the structure of their own language, for example how to arrange words into sentences.

Gullah (Also called Geechee) A **creole language** spoken by a small number of African Americans in the Sea Islands off the coast of South Carolina and Georgia. Because these speakers have been isolated from the rest of the United States, many of the distinctive features of the language have been preserved. Although closely related to other creole languages spoken in the Caribbean, Gullah is the only English-based creole spoken in the United States. Some linguists believe that Gullah is a remnant of a creole that was once widely used by African Americans in the United States, which eventually became **African American English**.

Habitual be Use of the verb *be* without inflection to refer to an ongoing state or repeated activity. The distinction between habitual and nonhabitual activities is captured in the verb system of **African American English** and other language varieties, but Standard American English expresses habitual meanings by adding an adverb. The AAE sentence *The coffee be cold* could be expressed in Standard English as *The coffee is generally cold*. *The coffee be cold* does not mean that the coffee is cold right now.

Hypercorrection The extension of a language form beyond its regular linguistic boundaries when a speaker feels a need to use extremely standard or “correct” forms.

Informal Standard English The spoken variety of English considered socially acceptable in mainstream contexts; typically characterized by the absence of socially stigmatized linguistic structures.

Jargon The specialized words or vocabulary used by people within a particular group. Doctors and engineers are known for having specialized vocabularies particular to their professions, but groups such as teenagers also have their own jargon that identifies them and helps to reinforce boundaries between them and other groups. See **slang**.

Language change Alteration over time in any component of a language, such as pronunciation, grammar, or vocabulary. Although often perceived by the general population as inherently bad, language change occurs in any language

that is in use by a speech community; a language that does not exhibit change is a dead language (for example, Latin).

Language death The disappearance of a language or language variety. A language dies when children no longer acquire it as a first language and the last speakers of the language die. Many American Indian languages are dead or dying because few native speakers remain.

Language prejudice Negative value judgments made about a person based on the way he or she speaks, usually directed toward a speaker of a vernacular dialect.

Language prestige Positive value placed upon a particular language or features of a language. At the most general level, a language or language variety may be considered prestigious because it is spoken by those who are in power and because it is considered to be correct by **prescriptivists**. Depending on the social situation, however, it may be more prestigious to use features that are not prescriptively correct but that have prestige for a certain group, such as popular vocabulary terms used by a given group of teenagers. See **language prejudice**.

Language profiling Making decisions about people based on the variety of language they speak. Language profiling is most prevalent in people in gatekeeping positions: that is, people in positions of power who make decisions about employment, immigration, living arrangements, and so forth. This process is very closely related to racial and economic profiling.

Mainstream (Standard) American English The variety of English spoken in the United States that is considered by most Americans to seem right. In the United States, the Midland (i.e., Midwest) area is most often pointed to as the location where mainstream English is spoken. Mainstream or Standard English is the language variety that is taught in school. It is considered necessary for participation and success in American society.

Multiple negation The marking of negation at more than one point in a sentence (e.g. They didn't do nothing about nobody.). Also called **double negation**, **negative concord**.

Network Standard A variety of English relatively free of marked regional characteristics; the ideal norm aimed for by national radio and television network announcers.

Nonstandard. With reference to language forms, socially stigmatized through association with socially disfavoured groups.

Nonstandard dialect A socially disfavoured dialect of a language.

Northern Cities Vowel Shift A change currently taking place in the vowel sounds in United States cities like Buffalo, Chicago, Cleveland, and Detroit. People who live in these areas and who participate in this shift might pronounce the word *bag* in a way that sounds like the word *beg*. This leads to what is known as a “chain shift” where one vowel change causes other vowels to be pronounced differently so as to keep the vowels distinct.

Pidgin language A language used primarily as a trade language among speakers of different languages; has no native speakers. The vocabulary of a pidgin language is taken primarily from a superordinate language, and the grammar is drastically reduced.

Prescriptive standard English The variety deemed standard by grammar books and other recognized language “authorities”.

Prescriptivism The view that there is a right and a wrong way to speak a language and that there are certain correct forms that should be used. Contrast with **descriptivism**.

Quotative “like” Using forms of the verb *to be* and the word *like* to mean *said* or *asked*: for example, *She's like, “That's so rude!”* This form is becoming a common way of introducing a quote in American English. The rapid spread of this form has been noted by many linguists, although it is popularly classified as a feature of California speech.

Regional speech varieties Varieties of a language that exist in different geographical areas, often referred to by the general population as an **accent**. Features that distinguish a regional variety can include pronunciation, grammatical structures, vocabulary, and pitch. Major regional speech varieties in the

United States include the Northeast, Midlands, and Coastal Southern varieties.

Regional standard English A variety considered to be standard for a given regional area; for example, the Eastern New England standard or the Southern standard.

Register Specialized use of a language for a defined situation or occasion. A common example is the baby talk register. This is a very specialized style that involves high pitch and particular vocabulary items. It is used when talking to a baby, an animal, or sometimes a significant other, but it would probably be considered inappropriate in other contexts.

R-lessness The absence or reduction of the /r/sound in words such as *car*, *park*, or *beard*. R-lessness occurs only when an /r/ sound occurs after a vowel and not before another vowel. Thus *car by the garage* will be pronounced without an /r/, but *car in the garage* will be pronounced with an /r/. In the United States, r-lessness is present in the Southern and New England speech varieties.

Schwa A mid central vowel symbolized as /ə/; for example, the first vowel in *appear* /ə`pir/. Generally occurs in unstressed syllables in English.

Slang Words or expressions typically used in informal communication. Slang words often don't last for a long time, but some endure (e.g., *cool*). Slang is usually equated with young people, but older speakers use slang too. See **jargon**.

Social speech varieties Language varieties associated with social factors, such as socioeconomic class, age, ethnic background, or sexual orientation. Social speech varieties can vary within geographical regions.

Socially prestigious Socially favoured; with respect to language forms or patterns, items associated with high-status groups.

Socially stigmatized Socially disfavoured, as in a language form or pattern associated with low-status groups (e.g. *He didn't do nothing to nobody*).

Socioeconomic class Status based on social and economic characteristics such as income, job, level of education, and other factors. Speech patterns are often associated with social and economic class.

Sociolinguistics The study of language focusing on the relationship between society and language; the study of language as it is used in social context. Sociolinguistics has close connections with anthropology, sociology, and psychology.

Speech community A group of people who share language characteristics and ways of speaking. They may be located close to one another geographically, or they may share social characteristics such as age, gender, or socioeconomic class. The notion of speech community is useful for studying how nonlinguistic features such as geographical location and socioeconomic status are related to language use.

Standard American English A widely socially accepted variety of English that is held to be the linguistic norm and that is relatively unmarked with respect to regional characteristics of English.

Style shifting Adjusting or changing from one style of speech to another. Style shifts are largely automatic or unconscious reactions to a situation, an audience, or a topic, but they may be deliberate. Style shifting always occurs within the same language, as opposed to **codeswitching**, which involves changing between different languages.

Superstandard English Forms or styles of speech which are more standard than called for in everyday conversation (*It is I who shall write this*).

Superstrate A language spoken by a dominant group which influences the structure of the language of a subordinate group of speakers. Often used to refer to the dominant language upon which a creole language is based.

Vocabulary The words of a language. Differences in vocabulary are among the most noticeable contrasts between language varieties. Language change involving vocabulary items can occur more quickly than changes in grammatical structure or the sounds of a language.

PART 3

Recommended Literature for the American English Course

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List of Abbreviations

1. AmE – American English
2. BrE – British English
3. GenAm – General American
4. RP – Received Pronunciation