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FONOLOGICKÉ ZVLÁŠTNOSTI YORKSHIRSKÉHO DIALEKTU
BAKALÁŘSKÁ PRÁCE

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Specializace v pedagogice
Anglický jazyk se zaměřením na vzdělávání

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PHONOLOGICAL PECULIARITIES OF YORKSHIRE DIALECT
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Prohlašuji, že jsem bakalářskou práci vypracovala samostatně s použitím uvedené literatury a zdrojů informací.

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vlastnoruční podpis

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1 INTRODUCTION

Dialects belong to an extensively studied topic throughout the United Kingdom. Their significance exceeds their linguistic definitions as they often are an immensely important part of a speaker's identity. At the present time, English speakers lose contact with traditional dialects due to modern-day influences, such as the language of social media or a wide range of travel options. This thesis focuses on phonological features of Yorkshire dialect and their presence in nowadays speech to determine the extent of their occurrence. The objective is to provide answers to questions regarding the existence of individual phonemes or phonetic features typical of Yorkshire region in the speech of Yorkshire speakers.

The first part of the thesis which presents theoretical information consists of two chapters. The first chapter deals with the description of terms from the area of dialectology, discusses the use of Standard English and Received Pronunciation, and illustrates its individual sounds.

The second chapter examines the Yorkshire dialect itself. It outlines its geographical occurrence, division, and history of its development. The chapter also mentions a brief prediction of the future existence of Yorkshire dialect. Individual peculiarities of Yorkshire pronunciation which create the fundamental basis for the subsequent practical part are placed in the second half of this chapter.

The practical part first introduces the main research questions of this thesis. Then, the selected methods are described. The practical part analyses the speech of speakers born or raised in Yorkshire. Initially, a short introduction of each speaker is provided and later, chosen interviews are listened to in order to examine their pronunciation. The analysis pays careful attention to pronunciation of vowels and consonants described in the theoretical part concerning peculiarities of Yorkshire pronunciation. Words corresponding to such pronunciation are listed in the tables with phonetic transcriptions of the speaker's actual pronunciation, and their pronunciation in RP. The outcomes are commented on.

Ultimately, the last chapter provides the summary of the research and encompasses a concluding commentary of the thesis.

2 THEORETICAL BACKGROUND

The present chapter deals with the theoretical introduction of basic terms in the area of dialectology and concentrates on the phonetic features of Received Pronunciation, the spoken counterpart of written Standard English.

2.1 Dialect

It is necessary to draw a distinction between dialect and accent. A large number of linguists denote terms *dialect* and *accent* rather as synonyms, however, each of them possesses slightly different meaning (Hughes et al., 2012). The meaning of dialect is broader and unlike accent, it reaches into the area of syntax and lexicology (Bauer, 2007). According to Hughes et al. (2012), a dialect is "a language variety distinguished from other varieties by differences of grammar and vocabulary" (p. 3). Every English native speaker speaks a dialect and apart from different pronunciation, dialects vary in use of words and grammar. It is natural that accents and dialects occur together. A person who speaks with a certain accent automatically speaks the corresponding dialect, nonetheless this fact does not apply vice versa as the given dialect is allowed to be spoken in any other accent (Trudgill, 1999).

In a general sense, dialects tend to be portrayed as inferior compared to Standard English and have various definitions. Chambers & Trudgill (2004) state that dialects belong to substandard English and their use is typical primarily of groups with lower social status and working class. When mentioning *dialect* in other than linguistic point of view, it is obvious that the term does not consistently meet with positive connotations. Due to profound dissimilarities between Standard English and varieties of English spoken at some places around the world, locals consider their own variety as *Dialect* and thus something bad that deviates from the 'good' English, which is the Standard English (Meyerhoff, 2006).

2.2 Accent

Accent, contrary to dialect, indicates differences in speakers' pronunciation (i.e., phonetics and phonology) only, consequently when two speakers pronounce words in two distinctive manners, they speak two different accents. The grammar of speakers having

different accents may stay completely the same since it is usual for one dialect to be spoken in various accents. In any case, grammar may, indeed, possess minor or significant modifications. Accents are a reliable indicator of geographical origin or social status, because every accent is peculiar to its location and area of occurrence. Majority of people speak with an accent typical of their locality of origin, however, certain number of upper-class residents prefer to speak with regionless accents (Meyerhoff, 2006).

Accents differ among one another based on their phonetic and phonological features. Phonetic differences occur when two accents have the same set of phonemes, nevertheless their realisation is not identical. For instance, Australian English shares the same set of phonemes with BBC pronunciation and still those pronunciations are well recognizable from each other. There is also an important factor of stress and intonation. Differences in stress and intonation do not cause a change in meaning, however, some Scottish accents, for example, tend to stress those syllables of verbs which under standard circumstances usually remain unstressed.

Accents with phonological differences have a different number of phonemes. The reason for differences in number is lack of contrast between pronunciation of certain vowels, absence of some phonemes or, on the other hand, a surplus of them in comparison with another accent. To specify an example, some northern English accents use a long *e:* as a realisation of diphthong *eɪ*, whereas some northern accents have both contrasting phonemes. Therefore, the word *eight* is pronounced /eɪt/ and the word *late* /le:t/ (Roach, 2009).

2.3 Variety

It was stated that in common use the term dialect carries negative connotations. In order to evade a misinterpretation that one dialect is superior to the other, linguists implemented the term variety (Meyerhoff, 2006). Chambers & Trudgill (2004) describe variety as "a neutral term to apply to any particular kind of language which we wish, for some purpose, to consider as a single entity" (p. 5). Variety covers some aspects of language variation such as grammar, vocabulary, and pronunciation, meaning both accent and dialect is included in this term. There are two other important distinctions in language variation: between regional variation and social variation (Collins et al., 2019).

2.3.1 Regional variation

The study and research of language variation between different geographical locations is conducted by a linguistic study called dialectology. Regional dialectologists examine different language varieties and according to the occurrence of similar features, they specify individual dialectal areas (Meyerhoff, 2006). Researchers collect data mostly in rural areas where accents of the locals are less likely to be altered by external influences of other accents. They frequently cooperate with elderly speakers of the given dialect as their older features in speech and minimal influence of other accents are more convenient for the study. The data is collected based on a series of questions about various aspects of language variation that are prone to differ from place to place. Even though this kind of traditional study proved as effective, some factors, such as social class, remain neglected. Nowadays sociolinguists focus more on urban areas as well (Roach, 2009).

It is impossible to identify the precise number of existing dialects in the United Kingdom as they blend into each other. While travelling from one location to another, dialects change progressively without any sudden transformations, but the further the final location is from the starting point, the bigger likelihood dialects occurring at these two places become more distinct. Generally speaking, bordering dialects expose minor modifications which then increase together with distance. Differences in dialects therefore do not form any sharp lines and for this reason we speak of a dialect continuum (Trudgill, 1999).

There exist three types of factors according to which dialect boundaries are established, namely geographical, political, and cultural. Geographical factors directly influence the two remaining factors, in effect they have the most important role in determination of dialect boundaries. These factors include rivers, hills, and marshes. Only non-navigable rivers are considered as dialect boundaries since they prevent the dialectal features from spreading. The examples of non-navigable rivers which separate individual dialect areas are the rivers Ouse and Wharf. Similarly, the occurrence of hills does not support the spread of dialectal features from one place to another. Boundaries can also be determined by either prevailing of historical marshes, fens and forests that limit the passage of the given territory. Political and cultural factors are often tightly bound with geographical factors and become dependent on them. (Anderson, 1987).

2.3.2 Social variation

Social variation mirrors differences among social groups. Collins et al. (2019) specified the groups as those that differentiate in "gender, ethnicity, religion, age and, very significantly, social class" (para. 5). In contrast to regional variation, the concept of social variation sometimes meets with resistance in terms of not accepting the fact that changes in dialects and accents also result from class differences (Collins et al., 2019). Pronunciation varies between individual social groups. It is equally important to acknowledge a speaker's education, personality, and the relationship between two speakers since it is natural for one's accent to gradually modify itself after being exposed to another accent for some time. When studying pronunciation between social groups of different ages, the main finding in speech of the young generation is the frequent use of elisions. In the first decade of the 21st century, rising intonation instead of falling in declarative sentences seemed to be a consequence of copying speech manners of soap opera's actors from the USA and Australia (Roach, 2009).

Within social variation, there is a three-level division of dialects and accents based on the degree of prestige. Basilects possess the least prestige and are typical of working-class occupations and commonly, population with lower level of education. Variations of basilectal varieties are the most numerous. On the contrary, forms of language that have the most prestige are called acrolects. Acrolects are usually associated with higher level of education and wealth. To form a continuum, a number of varieties termed mesolects exist between basilects and acrolects (Collins et al., 2019). This division is best described and comprehensible in the form of sociolinguistic pyramid (Figure 1).

Figure 1

The sociolinguistic pyramid

Upper middle class — Acrolect
Middle class — Mesolects
Working class — Basilects
Social variation
Regional variation
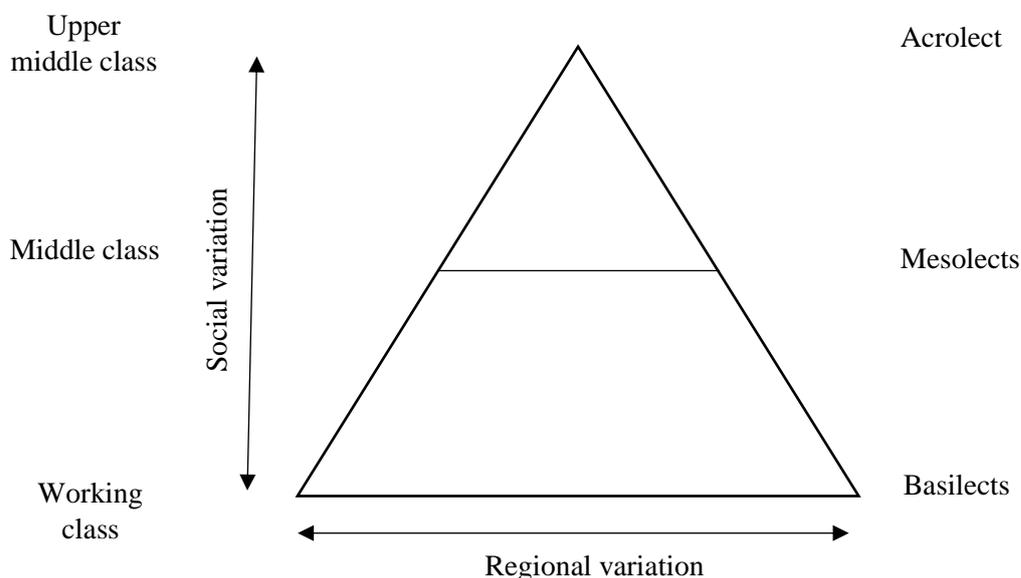
Note. From *Practical English Phonetics and Phonology: A Resource Book for Students*, by B. Collins, I. M. Mees, & P. Carley, 2019, Routledge. Copyright 2019 by Beverley Collins, Inger M. Mees and Paul Carley.

2.4 Received Pronunciation

A variety of English pronunciation associated with social groups of the highest prestige, wealth, and education is known as Received Pronunciation (RP). RP is therefore a prestige accent currently spoken by a small percentage of the British population. RP traditionally did not occur at any particular area, and it is referred to as non-regional accent, however, nowadays its concentration seems to be increased around London. Then again, in the past, a small part of the population spoke RP throughout the UK (Collins et al., 2019).

The name Received Pronunciation is today considered "old-fashioned and misleading" (Roach, 2009, p. 14). The word *received* creates the great issue as the meaning of it is interpreted as *acceptable* which incorrectly implies the insignificance of other accents. There exist other names to term this accent and Collins et al. (2019) list the names as "'Oxford English,' 'BBC English,' 'Standard Southern British English' and even 'the

Queen's English'" (para. 7). This kind of English pronunciation obtained such names for various reasons. People gaining education at financially demanding public schools commonly spoke RP, however, without the effort of state schools to imitate public schools the decline of RP would have been inevitable (Hughes et al., 2012). Later, RP became closely associated with the British Broadcasting Corporation (BBC) and presenting radio and television news in this accent was a characteristic of the employees. Currently the company's policy does not strictly insist on this specification and regional accents of some employees are more recognizable (Collins et al., 2019). The term *Standard Southern British English* originated with the intention to avoid negative connotations that RP bears. Again, RP is mostly to be heard in London and its surroundings, therefore linguists use the name *Southern*. The reason for this increased occurrence of RP around London is the socioeconomic status of the capital city – it is the place whose prosperity remains unmatched in comparison with other parts of the UK (Collins et al., 2019; Hughes et al., 2012). Lastly, RP is still used among some members of the British Royal Family which explains the term *the Queen's English* (Collins et al., 2019).

Nowadays the exact number of RP speakers stays unknown, yet the estimations reveal that 3 - 5 % of the English population speak this accent. RP is an accent most foreigners encounter when they start learning British English. This type of pronunciation is usually introduced as a model for those learning the language (Hughes et al., 2012; Roach, 2009). Apart from being the prestige accent, RP is, according to Hughes et al. (2012), seen by some as "the best, the most beautiful, even the 'clearest' accent", which deepen its attractiveness for foreign learners (p. 4). With regards to other British accents, RP has the advantage of probably being the best universally understood. This fact means there is a greater possibility for foreigners who acquired the features of RP to be better understood anywhere in the UK and Ireland. In contrast, the ability of foreigners to speak RP might cause minor inconvenience in communication with native speakers, especially with those coming from areas where the distinctions between their regional accent and RP are more notable. The speech of foreigners using RP might result in having an uncomfortable effect for native speakers as this accent often sounds affected and too pretentious (Hughes et al., 2012). Roach (2009) also claims that accents other than RP such as some Scottish and Irish accents would be applicable and even easier for foreigners to learn since their systems of vowels are not as complicated, nonetheless practicing teaching in a non-English accent would be difficult for most teachers.

2.4.1 The individual sounds of Received Pronunciation

In the following subchapter the individual sounds of RP are described. Although we refer to RP as an individual accent, it is inevitable to encounter variability within it. According to Hughes et al. (2012), the fundamental forms of variability are "systemic, realisational and lexical" (p. 40). Variability predominantly results from differences in age, social class, the age at which the speaker commence adopting RP, school at which the speaker gained education, their occupation, personality, approach to other RP users etc. (Hughes et al., 2012).

2.4.1.1 Consonants

Consonants are generally studied from three main points of views. Hughes et al. (2012) claim consonants are described based on their "voicing (…), place of articulation, and manner of articulation" (p. 38). This thesis discusses consonants from the point of view of their place of articulation.

Plosives

	bilabial	alveolar	velar
voiceless	/p/	/t/	/k/
voiced	/b/	/d/	/g/

Hughes et al. (2012) assert that voiceless plosives /p t k/ are commonly accompanied by aspiration, however, there are instances which make aspiration impossible. Namely it is the occurrence of /s/ right in front of a plosive in the initial position in a syllable and speaker's carelessness in informal speech causing the deficiency of aspiration of plosives at the end of words. Glottal stop [ʔ] also belongs to a group of plosives, and despite its marginalized position it proves to be an important part of the RP features. Some RP speakers use glottal stop before the consonant to strengthen the final syllable, as in the word *six* [sɪʔks]. Such a mechanism is, as Hughes et al. (2012) suggest, known as "glottalisation" (p. 43). In addition, glottal stop might function as a realisation of plosives /p/ and /k/ when a

consonant of the same place of articulation follows them, for example in *back garden* [baʔ
gɑːdn̩]. Plosive /t/ tends to be substituted by glottal stop at the end of words before a pause
or a vowel. It is therefore much more common nowadays to hear a glottal stop in phrases as
that [ðaʔ] and *quite awful* [kwaɪʔ ˈɔːfl̩] especially in urban dialects and in speech of young
generation (Hughes et al., 2012; Jones et al., 2006).

Fricatives

	labio-dental	**dental**	**alveolar**	**palato-alveolar**	**glottal**
voiceless	/f/	/θ/	/s/	/ʃ/	/h/
voiced	/v/	/ð/	/z/	/ʒ/	

It is important to state that voiced fricatives become partially voiced or even voiceless
when appearing at the end of a word. Hughes et al. (2012) provide words "*of, breathe, dogs*
and *rouge*" as examples of such phenomena (p. 44). Although this may be true, the difference
between voiced and voiceless fricatives is still recognisable due to distinct qualities a vowel
preceding them possess. Ordinarily, a vowel preceding voiceless fricative is of shorter
duration than one preceding voiced fricative. The fricative /ʒ/ appears at the initial position
of words borrowed in French only, otherwise it mostly occurs either in the middle of words
or at the final position, although /ʒ/ has been replaced by /dʒ/ at the final position in many
words originated in French, for instance in a word *marriage* [ˈmær.ɪdʒ] (Hughes et al., 2012;
Jones et al., 2006). Some words still retain /ʒ/ as the final consonant in their pronunciation,
however, in contrast to French original words the primary stress lies on the first syllable
whereas in French usually on the last. As for the fricative /h/, RP speakers pay greater
attention to preserve it in their speech as it is generally prone to be dropped in fast and
careless speech and in speech of other dialects (Hughes et al., 2012).

Affricates

	palato-alveolar
voiceless	/tʃ/
voiced	/dʒ/

The palato-alveolar affricates constantly operate as a single entity, even though, as Hughes et al. (2012) imply, "these sounds are composed of a distinct sequence of consonantal articulations and they are represented using two symbols rather than one" (p. 45). Therefore, when this point of view is acquired, the word *judge* [dʒʌdʒ] consists of three phonemes (Roach, 2009).

Nasals

	bilabial	**alveolar**	**velar**
voiced	/m/	/n/	/ŋ/

Despite the fact that all nasals are listed as voiced, they might become partially voiceless when a voiceless consonant precedes them. Moreover, Hughes et al. (2012, p. 45) and Jones et al. (2006, p. 341) express that nasals have the quality of possibly become "syllabic" as in the word *button* /ˈbʌtn̩/. The realisation of nasals depends on what kind of consonant follows them, concretely they may be realised as [ɱ] in front of labio-dental fricatives, [n̪] in front of dental fricatives, and [n̠] in front post-alveolar approximant (Hughes et al., 2012).

Lateral /l/

It is possible to distinguish three allophones lateral /l/ possesses. Apart from voiceless [l̥], the two other allophones; clear [l] and dark [ɫ]; are usually voiced. Clear [l] typically occurs in front of vowels as in *leaf* [li:f] whereas dark [ɫ] as in *hill* [hɪɫ] follows the vowel, precedes the consonant, stands before a pause and appears as syllabic. On the other hand, voiceless [l̥] is to be found following aspirated voiceless plosives /p/ and /k/, for instance as in word *clap* [kl̥æp] (Hughes et al., 2012; Jones et al., 2006). Hughes et al. (2012) then argue that as a result of influence rooting in the speech of Londoners, "some RP speakers use a vowel in place of dark [ɫ] in certain environments, as in /ˈteɪbʊ/ *table*" (p. 46).

Post-alveolar approximant /ɹ/

The occurrence of post-alveolar approximant /ɹ/ in RP is restricted to a pre-vowel position. Under those circumstances, Hughes et al. (2012) class RP as a "non-rhotic accent" as /ɹ/ in the speech of RP only precedes a vowel and does not appear after it, which is a typical feature of some other accents (p. 46). Hughes et al. (2012) also describe the occurrence of "linking /ɹ/" and "intrusive /ɹ/", both appearing at the end of a word followed by another word with a vowel at initial position (p. 47). Linking /ɹ/ is associated with words ending in /ɹ/ whose spelling also imply the presence of /r/, as in *car is* /kaɹ: ɪz/, whereas intrusive /ɹ/ appears where no /r/ is in the spelling, for instance in *Asia and Africa* /eɪʒəɹ ən æfrɪkə/. Similarly, as the evasion of H-dropping, some RP speakers are careful not to introduce intrusive /ɹ/ into their speech and tend to use glottal stop instead (Hughes et al., 2012; Jones et al., 2006).

Semi-vowels

labial-velar	palatal
/w/	/j/

Semi-vowels /w/ and /j/ behave similarly to close vowels, nonetheless in a syllable they remind of consonants more as they usually fill the edges of a syllable rather than the nucleus. /w/ and /j/ are generally voiced, apart from cases when they follow a voiceless plosive (and /h/ standing after /j/), as in *twice* [tw̥aɪs] or *tutor* [ˈtjuːtə] (Hughes et al., 2012; Jones et al., 2006). Hughes et al. (2012) claim that in the speech of RP speakers it is typical "for /j/ to coalesce with preceding alveolar plosives to form affricates, particularly in informal speech" (p. 47). As a result, pronunciation of some words becomes identical, and the true meaning strongly depends on context (Collins et al., 2019; Hughes et al., 2012).

2.4.1.2 Vowels

Monophthongs

The following scheme (Figure 2) demonstrates the traditional arrangement of RP monophthongs. In total, there are twelve RP monophthongs in the English vowel chart. The pronunciation of these monophthongs might slightly vary between different age groups of RP speakers and the individual level of conservativeness with which speakers approach RP should be considered as well. In fact, RP just as any other accent is still in the process of constant change (Hughes et al., 2012).

Figure 2

Realisations of RP monophthongs in the English vowel chart
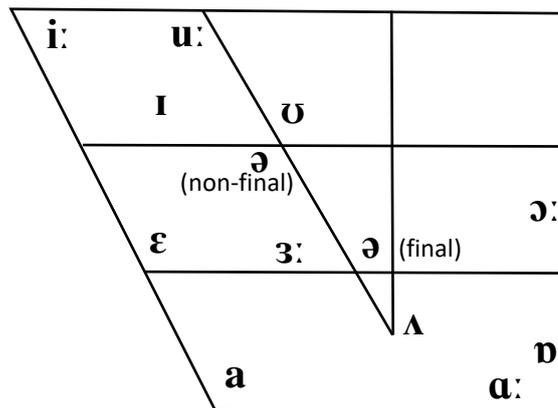
Note. From *English Accents & Dialects* (p. 48) by A. Hughes, P. Trudgill, & D. Watt, 2012, Routledge. Copyright 2012 by Arthur Hughes, Peter Trudgill, Dominic Watt.

The RP monophthongs are therefore listed as follows:

- /iː/ as in *fleece* /fliːs/
- /ɪ/ as in *kit* /kɪt/
- /ɛ/ as in *dress* /drɛs/
- /a/ as in *hand* /hand/
- /ʌ/ as in *strut* /strʌt/

- /ɑː/ as in *bath* /bɑːtθ/
- /ɒ/ as in *lot* /lɒt/
- /ɔː/ as in *thought* /θɔːt/
- /ʊ/ as in *foot* /fʊt/
- /uː/ as in *goose* /guːs/
- /ɜː/ as in *nurse* /nɜːs/
- /ə/ as in *never* /nevə/

Diphthongs

      Similarly, the pronunciation of diphthongs depends on the age of an RP speaker, the amount of attention paid to pronouncing when the diphthong appears in a compound, and the position in the social class since the speech of the British Royal Family members displays certain peculiarities from the usual manners of this accent's pronunciation. As Hughes et al. (2012) suggest, there are three "centring" diphthongs and five "closing" diphthongs in RP (p. 51). The centring diphthongs contain schwa as the component occupying the second place whereas closing diphthongs have their second component more close than the first one (Hughes et al., 2012). In the two following schemes (Figure 3, Figure 4) the traditional arrangements of centring and closing diphthongs are described.

**Figure 3**

Realisations of centring RP diphthongs in the English vowel chart
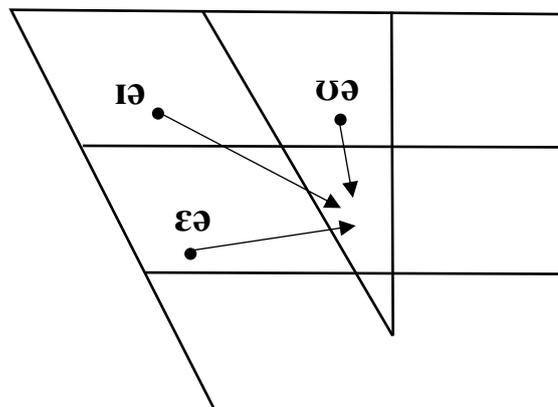
Note. From *English Accents & Dialects* (p. 52) by A. Hughes, P. Trudgill, & D. Watt, 2012, Routledge. Copyright 2012 by Arthur Hughes, Peter Trudgill, Dominic Watt.

Figure 4

Realisations of closing RP diphthongs in the English vowel chart
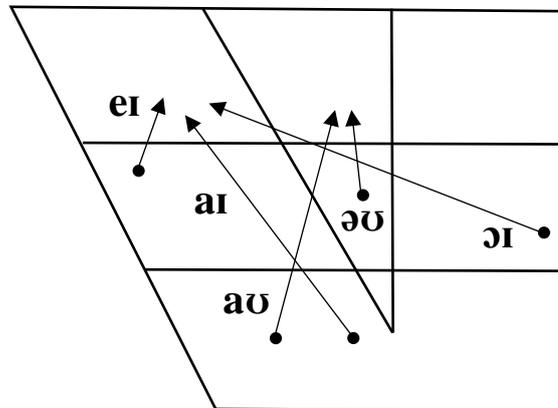
The RP diphthongs are therefore listed as follows:

- /ɪə/ as in *near* /nɪə/
- /ɛə/ as in *square* /skwɛə/
- /ʊə/ as in *cure* /kjʊə/
- /eɪ/ as in *face* /feɪs/
- /aɪ/ as in *price* /praɪs/
- /ɔɪ/ as in *choice* /tʃɔɪs/
- /əʊ/ as in *goat* /gəʊt/
- /aʊ/ as in *mouth* /maʊθ/

2.5 Standard English

There exists a dialect used as a model for foreigners learning British English, too. It is termed 'Standard English' and Hughes et al. (2012) describe it as a "dialect of educated people (…) normally used in writing, for teaching in schools and universities, and the one most often heard on British radio and television" (p. 13). It is important to mention that Standard English is often not regarded as a dialect, but with its grammatical distinctions from other language varieties it appears obvious that this variety is no less of a dialect than other

varieties (Chambers & Trudgill, 2004; Trudgill, 1999). Standard English is not, on the contrary with RP, associated with any certain social group. All RP speakers use Standard English, however, the majority of Standard English speakers use their own regional accent. In essence, approximately 12-15 % of the British population use Standard English and 7-12 % of the population is estimated to speak a regional accent when using Standard English (Hughes et al., 2012; Trudgill, 1999). Under those circumstances, language standardisation is fully accomplished only on the level of writing as the spoken form of Standard English is often realised through different regional accents (Milroy & Milroy, 2012).

It is necessary to distinguish the concepts of Standard English and Nonstandard dialects against formal and informal English. Standard English, identically as other dialects, permits the use of informal expressions, thereupon a great attention must be paid not to confound an informal style of Standard English with a Nonstandard dialect (Trudgill, 1999). Within the area of the UK, more than one standard of language is found. Standard English might be subdivided into Standard English English, Standard Scottish English, and Standard Irish English, nevertheless no remarkable differences prevail between these dialects. Standard English English is the form foreigners usually learn. Similarly, other English speaking countries also have their standard dialects that slightly differentiate from Standard English English, for example Standard American English (Hughes et al., 2012; Trudgill, 1999).

3 YORKSHIRE DIALECT

The present chapter deals with selected characteristics of the Yorkshire dialect such as its linguistic classification, geographical delimitation, historical background, and features of pronunciation.

3.1 Linguistic classification of Yorkshire dialect

The linguistic classification of Yorkshire dialect is described on the scheme below. Systematically, Yorkshire dialect is a part of the largest family of languages called Indo-European (IE) language family. IE language family consists of eight branches of still alive groups of languages, and Yorkshire dialect belongs to the Germanic branch of IE language family. Germanic languages are further divided into East Germanic, North Germanic, and West Germanic, when Yorkshire dialect is a part of the latter (Fortson, 2010). The West Germanic group was composed of three dialectal groups of which the North Sea Germanic had the most important position in the process of English language development (König & Auwera van der, 1994). The classification of Yorkshire dialect continues to Anglo-Frisian languages that formed on the basis of North Sea Germanic dialect, and then more specifically, the Anglic languages. Finally, Anglic languages contain Old English and all the subsequent historical forms of English (Fortson, 2010). Yorkshire dialect is, of course, an English dialect.

Indo-European language family

- Germanic
  - West Germanic
    - North Sea Germanic
      - Anglo-Frisian
        - Anglic
          - English
            - **Yorkshire dialect**

3.2 Geographical area of Yorkshire

The occurrence of Yorkshire dialect is bound to the Yorkshire region. Britannica (2019) explains that "Yorkshire is England's largest historical county", although at the present time Yorkshire does not represent an individual administrative unit anymore, rather it is divided into four smaller units; North Yorkshire, West Yorkshire, South Yorkshire, and East Riding of Yorkshire (para. 1). Hickey (2015) comments that "North Yorkshire remained the largest county with West Yorkshire containing the largest concentration of population" (p. 6). Yorkshire is located from the northeast to the north-central part of England. The North Sea in the east and the Pennines in the west form the natural boundaries of the Yorkshire area. The neighbouring historical counties are displayed on the map (Map 1).

Map 1

Location of Yorkshire and its neighbouring counties
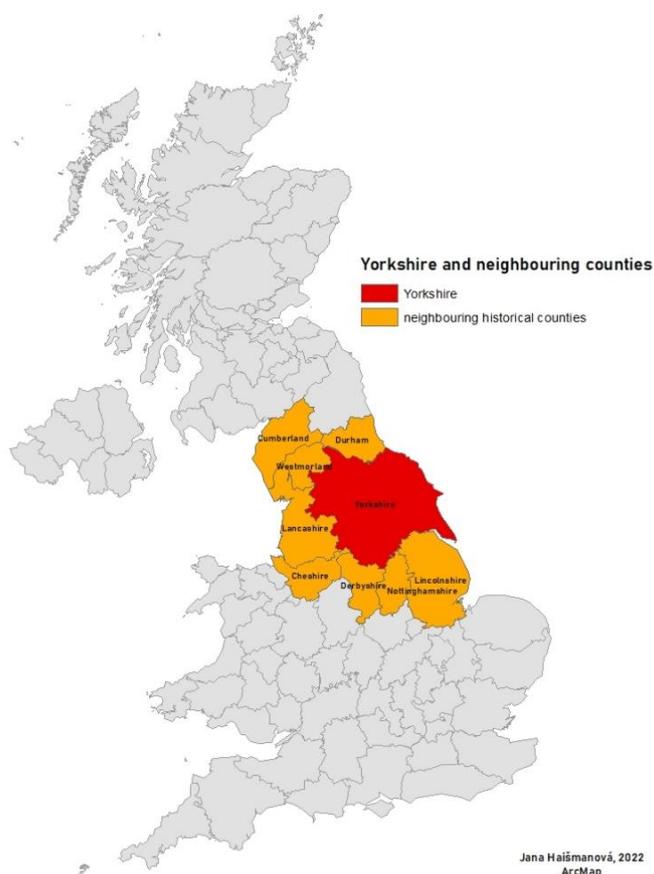
Note. Dataset *UK historic counties* by Nick.Morgan, 2019.

There are several major cities of high importance both for the Yorkshire territory and the whole United Kingdom. West and South Yorkshire is rightly associated with being one of the most industrial parts of the UK since centres such as Bradford, Halifax and Huddersfield prospered as the main locations of the wool industry and wool trade (Petyt, 1985). Other large Yorkshire cities holding a great significance are listed as Leeds, Sheffield, York, Hull, Middlesbrough, Doncaster, and Rotherham, and are represented on the map (Map 2). Then again, in rural parts of Yorkshire the possibility of local speech interwoven by older dialect forms increases (Collins et al., 2019).

Map 2

Location of the most significant Yorkshire cities
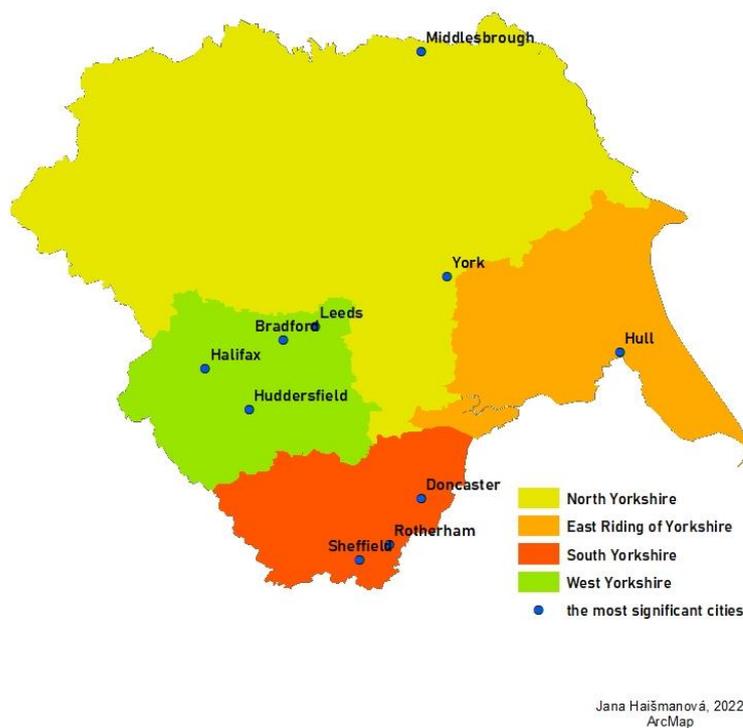
Note. Dataset *LMCTYUA_2013_EW_BSC* by ons_geography, 2014.

3.3 Division of Yorkshire dialects

Petyt (1985) defines Yorkshire dialect as "a regionally identifiable variety of English" spoken in Northern England, accurately in the Yorkshire region (p. 9). It often becomes a subject of generalisation in a sense that it tends to be labelled simply as *northern* dialect by people who hear it and are not able to term it correctly under certain circumstances. It is also necessary to mention that the division of northern and southern England as well as northern and southern dialects and accents made by the vast majority of the English population is only approximate and in no means official, nevertheless, the imaginary dividing line implies an importance on an emotional and social level of many people living in England (Boberg et al., 2018; Roach, 2009). Trudgill (1999), however, specifies the boundary between northern and southern dialects as a line beginning in the river Humber estuary and finishing on the northern coast of Lancashire.

As Wells (1982b) explains, terms *northern dialect* or *northern accent* might not be associated with northern regions only, but also with areas of midlands to a certain degree. Despite the fact Yorkshire dialect is frequently incorrectly considered a single and entirely northern unit, Trudgill (1999) argues the boundaries between traditional dialect areas divide the Yorkshire region into three main dialect areas; "Lower North, Eastern Central and Western Central" (p. 33). Yorkshire is a region of considerable area and for this reason, it is not unusual to encounter a number of Yorkshire dialects that slightly vary. To follow Trudgill's division, the Lower North area contains dialects spoken in North and East Yorkshire, whereas dialects of West and South Yorkshire belong to the Eastern Central area. The westernmost part of Yorkshire might be roughly classified as the Western Central dialect area. The local dialects of South Yorkshire and West Yorkshire reveal more noticeable similarities than, for instance, dialects of South Yorkshire and North Yorkshire. Dialects of South and West Yorkshire partially resemble other dialects occurring in the area that Wells (1982b) terms "the middle north" and that extends to the southwest from the Yorkshire region (p. 350). Nevertheless it is, of course, only natural that local dialects of Yorkshire interweave between one another and expressions typical of, for example, North Yorkshire are not unusual to be heard anywhere in the region since the administrative division of Yorkshire does not create any strict boundaries for the dialects (Hoy, 1952). Yorkshire Dialect Society (2014) state that at the present time there is a possibility of speaking of "General Yorkshire dialect" and the differences among smaller regions within the county

are able to be found with appropriate experience (Yorkshire dialect – an explanation, para. 7).

3.4 Historical influences

There is evidence of the existence of Yorkshire dialects which dates quite long back in history. The preserving fragments of Old Norse and Old English in the dialects suggest the old age of their establishment. The differences in Yorkshire dialects are predominantly conditioned by their various influences since the settlement in Yorkshire was rather diverse. Namely there was a Danish influence on the east English coast that had a consequential impact on the northern and eastern part of Yorkshire. At the turn of the first and second millennium, the Danish community occupied northern England, and Yorkshire in particular. As a result, dialects of North and East Yorkshire show considerable similarities to each other. On the contrary, it appears the western part of the Yorkshire region was particularly under the influence of Old English and Norse, whose presence was registered in the north-western part of England. The influence of Old English, however, managed to spread throughout the whole region and created a combination of Scandinavian and Anglo-Saxon influences.

The earliest settlers in Yorkshire were the Angles who invaded the English coast on the north-east approximately in the first decades of the 5th century. By cause of archaeological discoveries, it was confirmed the influence of Angles in Yorkshire was present at least since the commence of the 6th century. Angles slowly spread north, and two independent kingdoms were established; Bernice and Deira, the original name of Yorkshire. In the time span of the next two centuries, the merger of these kingdoms resulted in forming of the kingdom of Northumbria. The 8th century is significant for its Scandinavian invasions whose influence contributed to the modifications of the former language. The earliest Scandinavian invaders were of Norwegian origin who entered the country from the east Northumbrian coast and also from the west coast. As stated earlier, Norwegian presence was prevailing in the north-western part of England. The first mention of Danes on the English land dates to the middle of the 9th century. They occupied the area of Yorkshire and gradually their power increased in whole Northumbria. York became a town of great importance and Danes settled primarily near the eastern coast (Hoy, 1952).

The arrival of Scandinavian cultures determined significant changes in terms of enrichment of the vocabulary as many new words were introduced into the northern speech of English. The extreme similarity of some dialectal expressions in Northumbria with Danish or Old Norse words only proves the immense influence of the Scandinavian language on the northern English vocabulary. In Hoy's (1952) *An Etymological Glossary of The East Yorkshire Dialect* he argues that "of the 1387 words recorded in this glossary, 39 % are Scandinavian in origin, 27 % are of Old English derivation, 23 % may have been derived from Scandinavian or Old English" (p. 33). Additionally, influences from Old French must not be neglected as well.

A few centuries after the first contact of Old English with Old Norse and Danish, the Middle English still encompassed distinguished Scandinavian features which can be observed from northern English literature at that time. Hoy (1952) explains that some present dialectal expressions in East Yorkshire only underwent slight alteration during their development and that Middle English forms of such expressions are, in fact, nearly identical to the forms known at the present time. Hoy (1952) also provides a demonstrative example of this phenomena concerning the expression "eldin, fuel" which in the Middle English originated as "elding" and maintained the same meaning throughout the centuries (p. 42). Deficiency of certain dialect words in the southern parts of England demonstrates the power Scandinavian influence had in the north of England.

Yorkshire dialect was also influenced by numerous events which inevitably modified its character and lowered the number of its active speakers. Yorkshire men who were sent to undertake national service in different parts of the country were not able to use their home dialect as their speech in service demanded more comprehensible English. Similarly, people who were forced to turn from their village work in agriculture to occupation in factories gradually lost features of Yorkshire dialect in their speech since the interactions between workers were mostly executed in Standard English. The expanded use of train and bus transportation in the first half of the 20th century also involved the continuous neglect of the dialect due to the fuse of urban and village culture (Hoy, 1952).

3.5 The future of the Yorkshire dialect

Consequently, the prospects of preservation of the Yorkshire dialect are fairly negative. Its use is principally limited to elderly generation since the present-day media influence inadvertently encourages the avoidance of dialectal forms. Young people might still understand some older dialect expressions, nevertheless, in most cases they do not actively use the original dialect expressions. Therefore, there is high probability the next generation will lose contact with the traditional Yorkshire dialect completely (Hoy, 1952; "Yorkshire dialect", 2007).

3.6 Study of Yorkshire dialect

The lengthy existence of the Yorkshire region certainly raised interest in the study of language spoken in the area. Several historical texts written in Yorkshire date to quite early periods, approximately to the beginning of the 13th century. These earlier pieces of literary work written in Middle English, however, only indicate the original possible forms from which the Yorkshire dialect progressively developed. Elements of the Yorkshire dialect appeared in English literature at least since the second half of the 17th century in the form of various poems and songs, nonetheless, the vocabulary still revealed certain features that were regarded as common with other northern dialects. The first work concerning the peculiarities of dialects is John Ray's *A Collection of English Words not Generally Used* from 1674. Gradually over the 19th century, a number of glossaries arose to discuss the meanings of dialectal expressions, etymology, pronunciation and idiomatic expressions of dialects in Yorkshire (Hoy, 1952; Ruano García, 2008). The establishment of the Yorkshire Dialect Society at end of the 19th century signified an important milestone in the ongoing studies of Yorkshire dialect, as Ruano García (2008) claims "the foundation of its regional dialect society, the oldest in the country, in 1897 gave way to the compilation of abundant dialect material where linguistic traits proper to the county are exhaustively studied" (pp. 97-98).

3.7 Pronunciation

In the same way as any other dialect, the Yorkshire dialect contains its typical and specific phonological features. Needless to say, some features of Yorkshire pronunciation are not unusual to occur within other northern English dialects since they share general characteristics. In the present part of the thesis such features are discussed. In comparison with RP, which is considered the spoken counterpart of Standard English, the features of Yorkshire pronunciation could potentially be termed as peculiarities from the "standard" English pronunciation.

3.7.1 Vowels

According to Wells (1982b), one of the most distinctive features of Yorkshire pronunciation is "the absence of the FOOT–STRUT Split" (p. 351). The FOOT–STRUT split dates to 17th century and signifies the distinction of Middle English short /u/ to two separate phonemes: /ʊ/ as in *foot* and /ʌ/ as in *strut*. The split did not appear in the northern England, therefore the Yorkshire pronunciation of both words *put* and *putt* is [pʊt] which results in these two words being homophones. Examples of other words encompassing /ʊ/ in their pronunciation are those with the strut vowel spelled as *u* or *o,* such as *sun* [sʊn]*, love* [lʊv]*, much* [mʊtʃ]*, fun* [fʊn]*, some* [ˈsʊm], and *up* [ʊp]. In contrast with western and southern English accents including RP, Yorkshire accent operates only with five short vowels instead of six. On the other hand, northern accents ordinarily deal with the phenomenon of hypercorrection which is the tendency of northern English speakers to draw their pronunciation nearer to the RP in terms of implementation of /ʌ/ into their speech. Phoneme /ʌ/ then appears in words of which this pronunciation is typical in RP, however, it might be introduced into other words as *could* [kʌd] or *sugar* [ˈʃʌgə] (Chambers & Trudgill, 2004; Wells, 1982b). It is possible to encounter stressed /ə/ in words as *put* in accents of higher status, again as a result of speakers' effort to achieve an RP-like pronunciation (Wells, 1970). Due to the uneven process of shortening the Middle English long vowel /oː/ to short /u/ throughout the country, some words with their present typical pronunciation /ʊ/ such as in *look* might still be pronounced as /luːk/ in northern accents (Wells, 1982a).

The vowel /ə/, which is in some cases a variant of /ɪ/ or /ɛ/, appears in stressed syllables when preceding /r/. Thus, words such as *very*, *bury* or *sherry* include schwa in their stressed syllable instead of /ɛ/, and their phonetic transcription looks as following: [ˈvərɪ],

[ˈbərɪ], [ˈʃərɪ]. This phenomenon is most common in the north-central part of the Yorkshire region, to the south the pronunciation increasingly correlates with RP where stressed syllables cannot contain schwa (Petyt, 1985; Wells, 1982b).

Northern England, as Wells (1982b) claims, also evaded "BATH Broadening" and "the words belonging to the standard lexical set BATH are very generally pronounced with the same short open vowel as TRAP, namely /a/" (pp. 351-353). Accordingly, the words dance, sample and laugh are pronounced [dans], [ˈsampəl], and [laf] respectively. In Northern England, the short /a/ was not lengthened in front of /f θ s/ and also in front of /m n/ when these two phonemes stand on the initial position in a consonant cluster (Hughes et al., 2012). RP, conversely, prioritises the phoneme /æ/ in the pronunciation of *trap*, however, the pronunciation of some of the most common TRAP words shifted to long /ɑː/, for instance *laugh* [lɑːf]. It should be mentioned that the pronunciation of BATH words in Yorkshire is conditioned by the social class as the upper-class speakers usually prefer long /ɑː/ and short /a/ occurs among the lower class, nevertheless even some more privileged speakers preserve /a/ in their speech to not abandon their true northern identity. Despite the northerners' aversion towards long /ɑː/, words comprising this vowel are able to be found, for example *half* or *can't* (Wells, 1982b).

Another distinctive feature of Yorkshire pronunciation is the use of lax vowels /ɪ/ or even /ɛ/ in the word-final position, whereas RP generally represents it as tense vowel /i/. Examples of such pronunciation are provided in words such as *city* [ˈsɪtɪ] and *coffee* [ˈkɒfɪ] (Beal, 2004; Collins et al., 2019; Hughes et al., 2012). An exception is observed in some larger cities located near the coast, such as in Hull, where the pronunciation of the word *coffee* commonly contains /i/ (Trudgill, 1999). Wells (1982a) calls this process "happY tensing" and states that the use of /i/ in the word-final position is predominantly a southern feature (p. 257).

Differences in pronunciation are recognisable in words belonging to the FLEECE set. Prior to the 17th century, pronunciation of words *meet* and *meat* slightly differentiated, whereas today it is identical in most English accents. There existed two diverse vowels, namely /eː/ as in *meet*, *piece* and /ɛː/ as in *meat*, *peace* that later merged into vowel /iː/. Wells (1982b) calls the loss of such difference the "FLEECE merger", however, some northern parts of England were not affected by this development (p. 357). As a result, traces of the Middle English pronunciation are still audible in the speech of northerners, especially in the

northwest of the Yorkshire region. Wells (1982b) then describes the pronunciations of the model words as "*meet* [məɪt] vs. *meat* [mɪət]" (p. 357).

Particularly in West Yorkshire it is possible to encounter an addition of schwa amongst a close vowel and /l/ in words such as *feel* or *school*. Although the standard pronunciations [fi:l] and [sku:l] are frequent in this region, pronunciations [fiəl] and [skuəl] are not uncommon either (Petyt, 1985).

In northern Yorkshire, as well as in some other parts of England, the process Wells (1982a) terms as "The Long Mid Diphthonging" did not take place (p. 210). It is known as a lengthy series of development which gradually transformed monophthongs to diphthongs, therefore a pair of words *pane* and *pain* pronounced as [pɑːn] and [pɛin] in Middle English became homophones with indistinguishable pronunciation [peɪn]. Hence, it is common to still hear the older pronunciation in the words *boat* [bɔːt] or *face* [fe:s]. It is important to state that these mergers are only associated with words belonging to FACE and GOAT set (Hughes et al., 2012; Wells, 1982a).

Whereas most English dialects including those spoken in North Yorkshire and East Riding of Yorkshire have the diphthong /aɪ/ in words *grind, prize* for instance, it is typical of West and South Yorkshire speech to introduce long /ɑː/ before voiced consonants in such words. Equally important is to present that some regularly used words maintained their older pronunciation with /i:/ instead of /aɪ/. Northern dialects evaded the shift of short vowels to /aɪ/ before the consonant /x/ during the Great Vowel Shift, however, as soon as dialects in the north lost this consonant, Beal (2004) explains "the preceding vowel was lengthened to /i:/ giving pronunciations such as /ni:t ri:t/ for *night*, *right*" (p. 125). These pronunciations are still relevant in Yorkshire at the present time. Similarly, the diphthong /aʊ/ may be replaced by other variants in MOUTH words, namely by /ɑː/ around Bradford and /ɛə/ around Huddersfield. Then again, currently the diphthongal pronunciation is favoured with the use of lengthened first item, therefore a sort of compromise is achieved (Petyt, 1985).

The words *nurse* and *square* frequently have the same pronunciation, especially in Hull and Middlesbrough. The phoneme occurring in both words is /ɛ:/, for this reason *square* is pronounced [skwɛ:] and *nurse* [nɛ:s].

For the area of Sheffield, it is typical to replace the unstressed /ə/ in the final syllable by /ɒ/, thus [ˈletɒ] would be the local pronunciation of the word *letter* (Beal, 2004).

3.7.2 Consonants

One of the most prominent features of Yorkshire pronunciation with respect to consonants is a phenomenon Hickey (2015) as well as other authors term the "H-dropping" (p. 193). In the speech of RP, the consonant /h/ occurs at the initial position of words as in *hit, happy, house* where it is realised as voiced [h]*,* or syllable-initially as in *behind, ahead* sometimes realised as voiceless [ɦ] in case such syllable is stressed, nevertheless /h/ tends to be variable or absent in the Yorkshire, and many other English dialects due to its relative deficiency of importance. Under those circumstances, words standardly beginning with /h/ change to being pronounced with a vowel on the initial position or glottal stop, hence some word pairs become homophonous, for example *art* and *heart* or *ill* and *hill* (Trudgill, 1999; Wells, 1982a).

H-dropping has been associated with disapproval and stigma approximately since the 16th century and it still remains a topic that is widely discussed in England (Hughes et al., 2012). A speech without the use of /h/ is sometimes compared to children's speech where this particular phoneme does not exist and only teachers and the gradual acquiring of education force speakers to implement /h/ into their speech. H-dropping also demonstrates a direct link between its use intensity and a position of a speaker in the social class. The lower working class reveals the most significant H-dropping, whereas middle class speakers drop an *h* only sporadically. Omitting /h/ in unstressed and not sentence-initial pronouns *he, him* etc. and auxiliaries *have, has, had* as a result of fast speech in RP is not considered an occasion of H-dropping as it is common and natural (Petyt, 1985; Wells, 1982a).

Petyt (1985) asserts that in Yorkshire, /t/ is typically realised as a glottal stop [ʔ] in "*better, petrol, get out, you bet!*" (p. 146). In Hughes et al. (2012) the glottal stop in this practice is described as "an allophone of word-medial and word-final /t/" (p. 67). There are several instances where a glottal stop is realised instead of /t/ and they are described as: word-final before a consonant (*that boy*), before a syllabic consonant *n* or *m* (*button*), word-final before a vowel (*that airport*), before syllabic consonant *l* (*bottle*), and word-medial in between vowels (*better*). A glottal stop is also found in the pronunciation of some numerals, for instance in *thirty* [ˈθəʔtɪ] or *eighty* [ˈɛɪʔtɪ]. In addition, glottal stop might replace /k/ in a word *like,* notably in the West Yorkshire. In some places the glottal stop might even sound similar to intrusive r when appearing in a word-final position before a vowel, for example in a phrase *get out* [geraʊʔ]. Even though the use of glottal stop as a realisation of /t/ is

considered lazy, and careless speech, it occurs in majority of English accents including RP where mainly younger speakers adapt this manner of speech. Similarly to H-dropping, the frequency of occurrence of the glottal stop is the highest in the lower working class both in causal and formal speech. Again, younger speakers of the Yorkshire dialect are prone to the incorporation of glottal stop into their speech more than the speakers of the older generation (Hughes et al., 2012; Petyt, 1985). A phenomenon Wells (1982a) characterises as "preglottalization" which is the insertion of the glottal stop to the preceding position of /p t k/ is also present in the Yorkshire speech, specifically in the Middlesbrough area (p. 260). The glottal stop might be introduced in the word on the conditions that the voiceless plosives occur at the end of the syllable or when they follow a vowel, nasal or liquid, therefore the words *sit* and *six* might be heard as [sɪʔ] and [sɪʔks] respectively (Wells, 1982a).

There has been a deflection from the standard pronunciation /ɪŋ/ in participles, gerunds, and in words ending in -*thing*, and rather the pronunciation /ɪn/ is more typical at the present time. For this reason, the word *singing* is commonly pronounced [sɪŋɪn] and *something* might be heard as [ˈsʊmθɪn] or [ˈsʊmfɪn] in the Yorkshire region, however using /ɪn/ in other cases than in participles and gerunds is perceived as highly non-standard and much less acceptable. In reality, this manner of pronunciation was considered prestigious among the upper class until the end of the 18ᵗʰ century. There is, again, a correlation between this form's use and a social class, as the lower social class proves to incorporate /ɪn/ in the speech more regularly than social classes on the other side of the scale (Beal, 2004; Hughes et al., 2012; Petyt, 1985). Younger speakers might incorporate /g/ to the final position, therefore /ɪŋg/ is the resulting pronunciation. Consonant /g/ is sometimes pronounced as /k/ in Yorkshire speech (Stoddart et al., 2014).

Another phonetic feature to encounter in the area of Yorkshire is the change of a voiced consonant quality when followed by a voiceless consonant. Trudgill (1999) suggests "voiced consonants 'b', 'd', 'g', 'v', 'z' and 'i' change to their voiceless counterparts 'p', 't', 'k', 'f', 's' and 'ch' if they occur immediately before any of these same voiceless consonants" (pp. 67-68). This type of consonantal change might be detected mostly in West Yorkshire, however, it spreads to the central and northern parts of the region. According to Wells (1982b), this process is called "Yorkshire assimilation" and might be observed either in compound words or between two separate words, such as in "[ˈbettaɪm] *bed time*" or "[ˈsʊpkəmɪtɪ] *subcommittee*" (pp. 366-367). The affected consonants lose their voicing completely, and in the correct environments, the pronunciation of, for example, *wide* and

white becomes identical when preceding a voiceless consonant. In effect, Bradford is popularly pronounced with /t/ instead of /d/ in Yorkshire (Wells, 1982b).

A difference between RP and Yorkshire pronunciation is able to be recorded in the pronunciation of the preposition *with* which is standardly pronounced [wɪð] or [wɪθ] when preceding a voiceless consonant, whereas there is a loss of the final fricative, and the pronunciation of this preposition becomes [wɪ] in particularly West Yorkshire, although [wɪð] is also common to hear. It is more likely to hear [wɪ] in front of consonants rather than in front of vowels. The frequency of such feature increases in the downward direction of the social class scale. In the present time, [wɪ] pronunciation is observed mainly at older dialect speakers as it seems to gradually disappear from the dialect (Petyt, 1985). Stoddart et al. (2014) claim that "omission of final stops /t, d/ and fricatives /f, θ, ð/" is also possible to be heard (p. 76).

Even though the pronunciation peculiarity described in the present paragraph is associated with more English regions, it remains a significant feature which recognises Yorkshire dialect from RP. It is nowadays a tendency of younger speakers to introduce /f/ and /v/ instead of the standard /θ/ and /ð/, for example in words *think* [fɪŋk] or *third* [fɜːd]. Such a phenomenon was reported already at the end of the 19th century and was vastly ridiculed at that time (Trudgill, 1988; Wright, 1892).

The dialects of Yorkshire are mostly non-rhotic, i.e., in their pronunciation there is no evidence of /r/ when following a vowel, such as is word *car*, however, Wells (1982b) argues "r- coloured vowel in the first syllable of *farmer*" was found "in some Yorkshire localities along the Pennines (Swaledale, Lonsdale, Ribblesdale, villages near Halifax and Huddersfield)" (p. 368). Moreover, there is an occasional occurrence of /r/ in the word-final position in the northeast coastal regions (Wells, 1982b).

4 ANALYSIS

The present chapter introduces the research conducted on the basis of listening to selected interviews and recordings of musicians born or raised in the Yorkshire region and contains an analysis of the research's results. There are five Yorkshire speakers whose speeches have been analysed in the thesis. Their use of language is regarded as causal. All of the speakers are males and between ages 24 and 33 at the time of performance of the interviews. For the purpose of this thesis, the speakers have the same occupation, namely a singer, and therefore this part of the work provides a special focus on Yorkshire speech in the musical environment.

The main research questions were formulated as follows:

1. Which pronunciation peculiarity of Yorkshire dialect is the most frequent in nowadays speech?
2. To what extent do young speakers implement /f/ and /v/ instead of /θ/ and /ð/?

4.1 Methods

In order to retrieve sufficient amount of spoken material intended for the analysis, the interviews were chosen on the criteria that the speakers talk uninterruptedly in the time span of approximately one minute. The interviews were listened to consecutively. First, focus was given on the non-standard pronunciation of vowels and subsequently on the pronunciation of consonants. All words with non-standard pronunciation were enlisted in the tables, phonetically transcribed, and commented on. A standard pronunciation of such words was provided in the tables as well. Stress is indicated in the phonetic transcription, however it is not further commented on since it is not the topic this thesis deals with. An analysis of intonation is neither a subject matter of this thesis.

The excerpts of the interviews utilised for the analysis are rewritten in the text form and placed in the appendix.

4.2 Analysis

In the analysis, the individual speakers are introduced shortly. With regard to the pronunciation features of the Yorkshire dialect discussed in the theoretical part of this thesis, the speakers' non-standard pronunciation is phonetically transcribed and thereafter commented on.

4.2.1 Speaker A

The first speaker is Louis Tomlinson, a 30-year-old singer and songwriter born in Doncaster. Doncaster is located in South Yorkshire. The chosen recording was taken in 2019. Louis answered the most frequent questions asked about him on the internet. For the analysis, an excerpt from 2:49 to 3:58 was selected.[1]

Table 1

Analysis of Speaker A's speech

		word	Yorkshire pronunciation	RP
Vowels	/ʊ/	club	[klʊb]	[klʌb]
		lucky	[ˈlʊkɪ]	[ˈlʌki]
		enough	[ɪˈnʊf]	[ɪˈnʌf]
		number	[ˈnʊmbə]	[ˈnʌmbə]
		funny	[ˈfʊnɪ]	[ˈfʌni]

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[1] WIRED. (2019, November 6). *Louis Tomlinson Answers the Web's Most Searched Questions | WIRED* [Video]. YouTube. https://youtu.be/QWz07MktCKg?t=169

		colour	[ˈkʊlə]	[ˈkʌlə]
		love	[lʊv]	[lʌv]
		much	[mʊtʃ]	[mʌtʃ]
	/a/	ask	[ask]	[ɑːsk]
	/ɪ/	lucky	[ˈlʊkɪ]	[ˈlʌki]
		fairly	[ˈfeəlɪ]	[ˈfeəli]
		really	[ˈrɪəlɪ]	[ˈrɪəli]
		funny	[ˈfʊnɪ]	[ˈfʌni]
		pretty	[ˈprɪʔɪ]	[ˈprɪti]
	/ɪə/	feels	[fɪəlz]	[fiːlz]
	/ɑː/	around	[əˈrɑːnd]	[əˈraʊnd]
		about	[əˈbɑː]	[əˈbaʊt]
Consonants	/h/	hand	[an]	[hand]
		handed	[ˈandɪd]	[ˈhandɪd]
	/ʔ/	football	[ˈfʊʔtˌbɔːl]	[ˈfʊtˌbɔːl]
		bit	[bɪʔ]	[bɪt]
		but	[bəʔ]	[bʌt]
		got	[gɒʔ]	[gɒt]
		tattooed	[taˈʔuːd]	[taˈtuːd]
		eight	[eɪʔ]	[eɪt]
		not	[nɒʔ]	[nɒt]
		like	[laɪʔ]	[laɪk]

		lot	[lɒʔ]	[lɒt]
		favourite	[ˈfeɪvərɪʔ]	[ˈfeɪvərɪt]
		incorporate	[ɪnˈkɔːpəreɪʔ]	[ɪnˈkɔːpəreɪt]
		pretty	[ˈprɪʔɪ]	[ˈprɪti]
		creatively	[kriːˈeɪʔɪvli]	[kriːˈeɪtɪvli]
	/ɪn/	anything	[ˈenɪˌfɪn]	[ˈenɪˌθɪŋ]
	Yorkshire assimilation	good time	[ˈgʊt ˈtaɪm]	[ˈgʊd ˈtaɪm]
		Tomlinson's favourite	[ˈtɒmlɪnsəns ˈfeɪvərɪʔ]	[ˈtɒmlɪnsənz ˈfeɪvərɪt]
		red so	[ret səʊ]	[red səʊ]
	omission of /t/ and /d/	end	[en]	[end]
		decent	[ˈdiːsən]	[ˈdiːsənt]
		hand	[an]	[hand]
		England	[ˈɪŋglən]	[ˈɪŋglənd]
		it	[ɪ]	[ɪt]
		about	[əˈbɑː]	[əˈbaʊt]
	/f/	think	[fɪŋk]	[θɪŋk]
		anything	[ˈenɪˌfɪn]	[ˈenɪˌθɪŋ]

Speaker A's speech provided numerous typical features of Yorkshire pronunciation. /ʊ/ replaced standard /ʌ/ in all words except for the case when some words were realised as weak forms. The word *ask* was pronounced with short /a/. The majority of adjectives and adverbs ending in -*y* had a lax vowel /ɪ/ in their final position. There was a hint of schwa in the word *feels* which resulted in the word not being pronounced with long /iː/. There were also two instances of using /aː/ in words belonging to MOUTH lexical set. The speaker

dropped an initial *h* in all circumstances. Very frequent was realisation of /t/ (and /k/ in *like*) as a glottal stop as the speaker introduced it both in content and function words. It predominantly occupied word-final positions, however, it occurred in between vowels as well. Preglottalization was audible in the word *football*. Only the word *anything* was devoid of its standard pronunciation with /ɪŋ/ and rather replaced by /ɪn/. The speech also demonstrated occasions of Yorkshire assimilation which took place between separate words. The speaker often omitted phonemes /t/ and /d/ in the word-final positions, again, in both content and function words. The phenomenon of introducing /f/ and /v/ instead of /θ/ and /ð/ was present in speaker A's speech, nevertheless it did not occur with substantial frequency.

4.2.2 Speaker B

The second speaker is Alex Turner, a songwriter and singer in an English group Arctic Monkeys. He was born in Sheffield in 1986. Sheffield lies in the South Yorkshire region. In the chosen interview, which was released in May 2018, he spoke about the band's new album, playing instruments, the process of recording and performing music live. The analysis deals with an excerpt from 1:41 to 3:04.[2]

Table 2

Analysis of Speaker B's speech

		word	Yorkshire pronunciation	RP
Vowels	/ʊ/	much	[mʊtʃ]	[mʌtʃ]
		but	[bʊʔ]	[bʌt]

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[2] BBC Radio 1. (2018, May 10). *"I ended up making a world of my own": Alex Turner talks new music | Part 1/3* [Video]. YouTube. https://youtu.be/HgtXRstQhYg?t=101

		come	[kʊm]	[kʌm]
		done	[dʊn]	[dʌn]
	/a/	after	[ˈaftə]	[ˈɑːftə]
		past	[past]	[pɑːst]
	/ɪ/	very	[ˈverɪ]	[ˈveri]
		obviously	[ˈɒbvɪəslɪ]	[ˈɒbvɪəsli]
		occasionally	[əˈkeɪʒənəlɪ]	[əˈkeɪʒənəli]
	/ɑː/	around	[əˈrɑːn]	[əˈraʊnd]
		time	[tɑːm]	[taɪm]
Consonants	/h/	house	[aʊs]	[haʊs]
		here	[ɪə(r)]	[hɪə]
		home	[əʊm]	[həʊm]
	/ʔ/	little	[ˈlɪʔəl]	[ˈlɪtəl]
		bit	[bɪʔ]	[bɪt]
		eight	[eɪʔ]	[eɪt]
		got	[gɒʔ]	[gɒt]
		but	[bʊʔ]	[bʌt]
		like	[laɪʔ]	[laɪk]
		that	[ðaʔ]	[ðat]
		lot	[lɒʔ]	[lɒt]
		excited	[ɪkˈsaɪʔɪd]	[ɪkˈsaɪtɪd]
		whatever	[wɒʔˈevə]	[wɒtˈevə]

		sat	[saʔ]	[sat]
		writing	[ˈraɪʔɪn]	[ˈraɪtɪŋ]
		wrote	[rəʊʔ]	[rəʊt]
		at	[əʔ]	[at]
	/ɪn/	writing	[ˈraɪʔɪn]	[ˈraɪtɪŋ]
		anything	[ˈenɪˌfɪn]	[ˈenɪˌθɪŋ]
	Yorkshire assimilation	you've come	[juːf kʊm]	[juːv kʌm]
		old	[əʊl]	[əʊld]
		it	[ɪ]	[ɪt]
		instrument	[ˈɪnstrʊmən]	[ˈɪnstrʊmənt]
	omission of /t/ and /d/	about	[əˈbaʊ]	[əˈbaʊt]
		first	[fɜːs]	[fɜːst]
		around	[əˈrɑːn]	[əˈraʊnd]
		find	[faɪn]	[faɪnd]
		further	[ˈfɜːvə]	[ˈfɜːðə]
		either	[ˈiːvə(r)]	[ˈiːðə] or [ˈaɪðə]
		think	[fɪŋk]	[θɪŋk]
	/f/ and /v/	anything	[ˈenɪˌfɪn]	[ˈenɪˌθɪŋ]
		things	[fɪŋz]	[θɪŋz]
		everything	[ˈevrɪˌfɪŋ]	[ˈevrɪˌθɪŋ]
	/r/	remember	[rɪˈmembər]	[rɪˈmembə]

Speaker B pronounced all the STRUT words with /ʊ/, even the conjunction *but* where a weak form would be expected. He shortened long /a:/ in words *after* and *past*. Adverbs ending in *-y* were mostly pronounced with /ɪ/ and only the word *really* was pronounced with a tense vowel. The diphthongs /aʊ/ and /aɪ/ in words *around* and *time* respectively, were not present in the speech, instead they were replaced by long /ɑ:/. The speaker dropped an *h* quite frequently, the table marks the true H-dropping typical of Yorkshire, however, there were also instances of H-dropping in auxiliaries and pronouns which is a common and natural universal consequence of connected speech. Glottal stop as a realisation of /t/ and /k/ in *like* appeared to be a recurrent feature since it was introduced in both word-final position and intervocalically. The speaker's pronunciation of participles, gerunds and words ending in *-thing* was to a greater or lesser extent standard with the exception of the words *writing* and *anything*. There was an occurrence of Yorkshire assimilation in the phrase *you've come* where /v/ lost its voicing. Omission of /t/ and /d/ in word-final position together with changing /θ/ and /ð/ to /f/ and /v/ respectively was a present feature of the speaker's pronunciation as well. There was evidence of rhoticity in the speech, namely in the word *remember*. /r/ was able to be heard throughout the analysed excerpt, nonetheless always in a form of a linking /r/ (*here and, either I* etc.).

4.2.3 Speaker C

The third speaker is an English singer and songwriter Oliver Sykes, who is the frontman of the band called Bring Me the Horizon. He was not born in Yorkshire, however, his family moved to Sheffield at the time of his early childhood. As Speaker B, he was born in 1986. The interview was recorded in 2020 and Oli talked about his life in lockdown, relationships in the band, and touring after Covid-19. A part from 5:56 to 6:47 was selected.[3]

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[3] NME. (2020, November 5). *Bring Me The Horizon's Oli Sykes on life in lockdown and the future of touring | Off-Script* [Video]. YouTube. https://youtu.be/8edZ4AvVr2A?t=356

Table 3

Analysis of Speaker C's speech

		word	Yorkshire pronunciation	RP
Vowels	/ʊ/	us	[ʊz]	[ʌs]
		everyone	[ˈevrɪˌwʊn]	[ˈevrɪˌwʌn]
		jump	[dʒʊmp]	[dʒʌmp]
		come	[kʊm]	[kʌm]
		stuff	[stʊf]	[stʌf]
	/ɪ/ or /ɛ/	probably	[ˈprɒblɪ]	[ˈprɒbəbli]
		energy	[ˈenədʒɛ]	[ˈenədʒi]
		actually	[ˈatʃəlɪ]	[ˈakʃəli]
Consonants	/ʔ/	like	[laɪʔ]	[laɪk]
		that	[ðaʔ]	[ðat]
		get	[geʔ]	[get]
		boxed	[bɒʔkst]	[bɒkst]
		out	[aʊʔ]	[aʊt]
		got	[gɒʔ]	[gɒt]
		but	[bəʔ]	[bʌt]
		at	[əʔ]	[æt]
		getting	[geʔɪŋ]	[getɪŋ]
	/ɪn/ and /ɪŋk/	everything	[ˈevrɪˌfɪŋk]	[ˈevrɪˌθɪŋ]

		trying	[ˈtraɪɪn]	[ˈtraɪɪŋ]
	omission of /t/	segment	[ˈsegmən]	[ˈsegmənt]
		first	[fɜːs]	[fɜːst]
		just	[dʒəs]	[dʒʌst]
		different	[ˈdɪfrən]	[ˈdɪfərənt] or [ˈdɪfrənt]
		it	[ɪ]	[ɪt]
	/f/ and /v/	think	[fɪŋk]	[θɪŋk]
		everything	[ˈevrɪˌfɪŋk]	[ˈevrɪˌθɪŋ]
		thrive	[fraɪv]	[θraɪv]
		together	[təˈgevə(r)]	[təˈgeðə]

There was no evidence of /ʌ/ in STRUT words in speaker C's, and he pronounced all such words with /ʊ/ except for *just* which was realised as a weak form. The word *energy* standardly pronounced with /i/ was pronounced with /ɛ/. The speaker introduced glottal stop word-finally and intervocalically and preglottalization was audible in the word *boxed*. He pronounced /k/ in *everything* quite clearly. Omission of /t/ was present in both content and function words. The speaker pronounced /f/ and /v/ instead of /θ/ and /ð/ in all circumstances.

4.2.4 Speaker D

The fourth speaker is a 24-year-old singer and songwriter named Dominic Harrison, who is better known under his stage name Yungblud. He was born in Doncaster in South Yorkshire. The chosen recording was published in March 2022. The singer discussed his

favourite meals and revealed his daily eating routine. For the analysis, the excerpt from 0:00 to 1:16 was utilised.[4]

Table 4

Analysis of Speaker D's speech

		word	Yorkshire pronunciation	RP
Vowels	/ʊ/	Yungblud	[jʊŋblʊd]	[jʌŋblʌd]
		up	[ʊp]	[ʌp]
		cup	[kʊp]	[kʌp]
		sometimes	[ˈsʊmˌtaɪmz]	[ˈsʌmˌtaɪmz]
		love	[lʊv]	[lʌv]
		butter	[ˈbʊʔə]	[ˈbʌtə]
		ketchup	[ˈkeʔtʃʊp]	[ˈketʃʌp]
		Sunday	[ˈsʊndɪ]	[ˈsʌndeɪ] or [ˈsʌndi]
		sunny	[ˈsʊnɪ]	[ˈsʌni]
		but	[bʊʔ]	[bʌt]
		some	[sʊm]	[sʌm]
	/ɪ/	happy	[ˈapɪ]	[ˈhapi]

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[4] Harper's BAZAAR. (2022, March 17). *Everything Yungblud Eats In A Day | Food Diaries: Bite Size | Harper's BAZAAR* [Video]. YouTube. https://youtu.be/YRrOrMYaepQ

		occasionally	[əˈkeɪʒənəlɪ]	[əˈkeɪʒənəli]
		deli	[ˈdelɪ]	[ˈdeli]
		really	[ˈrɪəlɪ]	[ˈrɪəli]
		chewy	[ˈtʃuːɪ]	[ˈtʃuːi]
		nobody	[ˈnəʊbɒdɪ]	[ˈnəʊbɒdi]
		Sunday	[ˈsʊndɪ]	[ˈsʌndeɪ] or [ˈsʌndi]
		sunny	[sʊnɪ]	[ˈsʌni]
	/ɑ:/	about	[əˈbɑːʔ]	[əˈbaʊt]
		out	[ɑːt]	[aʊt]
Consonants	/h/	hello	[ˈələʊ]	[həˈləʊ]
		have	[av]	[hav]
		house	[aʊs]	[haʊs]
		happy	[ˈapɪ]	[ˈhapi]
		had	[ad]	[had]
	/ʔ/	eat	[i:ʔ]	[i:t]
		put	[pʊʔ]	[pʊt]
		about	[əˈbɑːʔ]	[əˈbaʊt]
		got	[gɒʔ]	[gɒt]
		like	[laɪʔ]	[laɪk]
		white	[waɪʔ]	[waɪt]
		bit	[bɪʔ]	[bɪt]

		butter	[ˈbʊʔə]	[ˈbʌtə]
		ketchup	[ˈkeʔtʃʊp]	[ˈketʃʌp]
		that	[ðaʔ]	[ðat]
		little	[ˈlɪʔəl]	[ˈlɪtəl]
		what	[wɒʔ]	[wɒt]
		burnt	[bɜːnʔ]	[bɜːnt]
		want	[wɒnʔ]	[wɒnt]
		but	[bʊʔ]	[bʌt]
	/ɪn/	everything	[ˈevrɪˌθɪn]	[ˈevrɪˌθɪŋ]
		thing	[fɪn]	[θɪŋ]
		leaving	[ˈliːvɪn]	[ˈliːvɪŋ]
		anything	[ˈenɪˌfɪn]	[ˈenɪˌθɪŋ]
		feeding	[fiːdɪn]	[fiːdɪŋ]
		making	[ˈmeɪkɪn]	[ˈmeɪkɪŋ]
	omission of /t/ and /d/	first	[fɜːs]	[fɜːst]
		outside	[ˌaʊtˈsaɪ]	[ˌaʊtˈsaɪd]
		it	[ɪ]	[ɪt]
		burnt	[bɜːn]	[bɜːnt]
		white	[waɪ]	[waɪt]
	/f/ and /v/	with	[wɪv]	[wɪθ] or [wɪð]
		thing	[fɪn]	[θɪŋ]

		think	[fɪŋk]	[θɪŋk]
		anything	[ˈenɪˌfɪn]	[ˈenɪˌθɪŋ]
		either	[ˈaɪvə]	[ˈiːðə] or [ˈaɪðə]
		breath	[bref]	[breθ]

Speaker D's pronunciation of STRUT words contained /ʊ/ in all cases including function words. Lax vowel /ɪ/ in the word-final position was present in all words ending in *-y* in the excerpt. Long /ɑː/ replaced diphthong /aʊ/ in words *about* and *out*. The speaker dropped an *h* in all content words, only the name *Harper* remained with its standard pronunciation. Glottal stops were introduced very frequently word-finally, less frequently intervocalically and there was an instance of preglottalization in the word *ketchup*. Participles, gerunds, and words ending in *-thing* were, apart from the word *going*, pronounced with /ɪn/. The speaker neglected /t/ and /d/ in word-final position approximately in half of the cases. On the other hand, he introduced /f/ and /v/ in majority of words standardly pronounced with /θ/ and /ð/; especially expressive was the word *breath*.

4.2.5 Speaker E

The fifth speaker is Zayn Malik, an English singer and songwriter. He was born in 1993 in Bradford, a city located in West Yorkshire. In this particular interview, which was conducted in 2017, he responded to questions about fashion, fame, his music and his house. The analysis deals with an excerpt from 2:12 to 3:40.[5]

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[5] Vogue. (2017, July 26). *Zayn Malik Sounds Off on Fashion, Fame, and the Meaning Behind His Home Studio | Vogue* [Video]. YouTube. https://youtu.be/YakTpnzw3GA?t=132

Table 5

Analysis of Speaker E's speech

		word	Yorkshire pronunciation	RP
Vowels	/ʊ/	stuff	[stʊf]	[stʌf]
		subjects	[ˈsʊbdʒekts]	[ˈsʌbdʒekts]
		comes	[kʊmz]	[kʌmz]
		come	[kʊm]	[kʌm]
		something	[ˈsʊmθɪŋ]	[ˈsʌmθɪŋ]
		one	[wʊn]	[wʌn]
		adult	[əˈdʊlʔ]	[əˈdʌlt]
		some	[sʊm]	[sʌm]
		puns	[pʊnz]	[pʌnz]
		up	[ʊp]	[ʌp]
	/ɪ/	seriously	[ˈse:rɪəslɪ]	[ˈsɪərɪəsli]
	/e:/	face	[fe:s]	[feɪs]
		they	[ðe:]	[ðeɪ]
	/ɔ:/	so	[sɔ:]	[səʊ]
	/ɑ:/	out	[ɑ:ʔ]	[aʊt]
Consonants	/h/	hop	[ɒp]	[hɒp]
	/ʔ/	not	[nɒʔ]	[nɒt]
		outgoing	[ˈaʊʔˌgəʊɪŋk]	[ˈaʊtˌgəʊɪŋ]
		like	[laɪʔ]	[laɪk]

		getting	[geʔɪŋ]	[getɪŋ]
		putting	[ˈpʊʔɪŋ]	[ˈpʊtɪŋ]
		out	[ɑːʔ]	[aʊt]
		bit	[bɪʔ]	[bɪt]
		excited	[ɪkˈsaɪʔɪt]	[ɪkˈsaɪtɪd]
		whatever	[wɒʔˈevə]	[wɒtˈevə]
		it	[ɪʔ]	[ɪt]
		that	[ðaʔ]	[ðat]
		lot	[lɒʔ]	[lɒt]
		sort	[sɔːʔ]	[sɔːt]
		write	[raɪʔ]	[raɪt]
		little	[ˈlɪʔəl]	[ˈlɪtəl]
		adult	[əˈdʊlʔ]	[əˈdʌlt]
	/ɪn/	seeing	[ˈsiːɪn]	[ˈsiːɪŋ]
	omission of /d/	second	[ˈsekən]	[ˈsekənd]
		around	[əˈraʊn]	[əˈraʊnd]
	Yorkshire assimilation	excited to	[ɪkˈsaɪʔɪt tə]	[ɪkˈsaɪtɪd tuː]

There was no evidence of /ʌ/ in STRUT words in speaker E's speech a vowel /ʊ/ was audible even in function words. Generally, it appeared that the speaker paid greater attention to certain aspects of his pronunciation. His pronunciation of adverbs and an adjective ending in -*y* was closer to standard /i/ with the word *seriously* making the only exception. Diphthong /eɪ/ was shifted to long /e:/ in words *face* and *they*. Diphthongs /əʊ/ and /aʊ/ were also not

audible in words *so* and *out* since they were replaced by /ɔ:/ and /ɑ:/ respectively. The instance of H-dropping was evident only in the word *hop*, all other cases marked more careful pronunciation of the speaker. On the contrary, glottal stop was not an unusual feature of his pronunciation. The excerpt demonstrated minimal occurrence of both /ɪn/ in word-final position and words lacking /t/ or /d/. One instance of Yorkshire assimilation was present in the speaker's speech, namely in the phrase *excited to* where /d/ changed to /t/ under the influence of initial /t/ in *to*.

5 CONCLUSION

The main purpose of this thesis was to examine the pronunciation of young Yorkshire speakers in order to determine up to what extent their speech encompasses the typical features of Yorkshire pronunciation given the fact that the traditional Yorkshire dialect is slowly ceasing to exist. The introductory part of the thesis provides more general information essential for better understanding of the topic, whereas the second chapter focuses strictly on the Yorkshire dialect and its aspects of pronunciation which were the fundamentals for the analysis conduction. The analysis consisted of listening to interviews of Yorkshire speakers, noting down the non-standard pronunciation, and commenting on the results.

In summary, the majority of pronunciation peculiarities typical of the Yorkshire region discussed in the theoretical part proved to still be a part of nowadays casual speech. The analysis confirmed significant differences between Yorkshire accent and RP. Some features commonly spread in other, mostly northern regions, such as the introduction of the vowel /ʊ/ to STRUT words and realisation of /t/ as a glottal stop, belonged to the most frequently heard from all the speakers. Their pronunciation of parts of speech ending in -y generally indicated the presence of lax vowel /ɪ/. In one instance the standard /i/ was realised as /ɛ/, namely in the word *energy*. Majority of speakers habitually dropped /h/ in content words. As has been noted, H-dropping is usually associated with lower working class, therefore the results brought by the analysis are quite surprising since the speakers' occupation exists higher on the social scale. The analysed excerpts of speeches displayed numerous cases of omission of the final consonants. All speakers omitted /t/, /d/ or both consonants in content words with significant frequency and particularly after consonants /n/ and /s/, such as in words *instrument* or *first*. The speakers prioritised the pronunciation of /ɑː/ instead of diphthongs /aʊ/ and /aɪ/ in many cases. On the other hand, the older monophthongal pronunciation of words nowadays containing diphthongs /eɪ/ and /əʊ/ was recognised rarely as only one of the speakers introduced it into his speech. The analysis revealed that shortening of /ɑː/ in BATH words is still relevant and could be heard in the speech of speakers who come from Doncaster and Sheffield. The replacement of /ŋ/ by /n/ on a word-final position in participles, gerunds and words ending in *-thing* was present in all studied excerpts of speech at least once, however, the occurrence of /n/ could be considered rather sporadic. One Sheffield speaker introduced /k/ at the end of the word *everything*. Few instances of Yorkshire assimilation were audible as well, nevertheless appeared infrequently.

In majority of instances /d/ was the most frequently occurring consonant devoiced under the influence of the following voiceless consonant, such as in phrases *good time* or *red so*. Rhoticity does not seem to be a stable part of the southwestern Yorkshire speech, nonetheless, /r/ on the word-final position was heard in a word *remember* by a speaker coming from Sheffield.

The second research question was formulated based on the knowledge that the phenomenon of pronouncing /f/ and /v/ instead of /θ/ and /ð/ typically concerns younger generations. The analysis disclosed fairly distinct results among individual speakers as some incorporated /f/ and /v/ in all, or most words encompassing /θ/ and /ð/ when pronounced in RP and others, in contrast, tended to preserve the standard pronunciation. Speaker E pronounced such words with /θ/ and /ð/ in all circumstances. The conditions under which he was interviewed appeared the most formal of all the analysed interviews, thus he probably paid more attention to his pronunciation. Phonemes /f/ and /v/ most frequently occurred in words ending in *-thing* and the verb *think*.

The speakers naturally introduced many features of the connected speech, such as the linking /r/ and omission of /h/ in unstressed and not sentence-initial pronouns and auxiliaries.

RÉSUMÉ

The main goal of this undergraduate thesis is to determine up to what extent nowadays Yorkshire casual speech contains its traditional and typical phonetic features. The thesis consists of two parts, theoretical and practical. The theoretical part addresses basic terms of dialectology (dialect, accent, variety), Standard English, and Received Pronunciation. Then it provides essential information about Yorkshire dialect, such as its geographical occurrence, division and historical influences, and its phonological features. Eventually, the practical part consists of the pronunciation analysis of speakers born or raised in Yorkshire. Some of the traditional features of pronunciation are so far abundantly present, especially frequent is the realisation of /t/ as a glottal stop in certain environments, introducing the lax vowel /ɪ/ in words ending in -*y*, and the phenomenon of H-dropping. Lengthening of specific diphthongs appears to still be a significant feature of Yorkshire speakers as well as the shift from dental to labio-dental fricatives. Phoneme /ʌ/ proved its nonexistence as hypercorrection does not seem relevant in casual speech.

RÉSUMÉ IN CZECH

Cílem této bakalářské práce bylo zjistit, do jaké míry se v dnešní běžné yorkshirské řeči vyskytují tradiční a typické fonetické vlastnosti s ohledem na to, že prognózy pro zachování yorkshirského dialektu nejsou velmi příznivé. Zabývá se otázkami týkajících se existence jednotlivých fonémů nebo fonetických znaků typických pro yorkshirský region v řeči yorkshirských mluvčích. Práce se skládá ze dvou částí, teoretické a praktické. Teoretická část se zabývá základními pojmy dialektologie, standardní angličtinou a standardní výslovností. Dále poskytuje základní informace o yorkshirském dialektu, jako je jeho geografický výskyt, historické vlivy a fonologické rysy. Praktická část se skládá z analýzy výslovnosti mluvčích, kteří se narodili či vyrostli v Yorkshiru. Některé z tradičních rysů výslovnosti jsou v řeči stále přítomné, zvláště častá je realizace /t/ jako rázu, zavedení laxní samohlásky /ɪ/ do slov končících na –y a fenomén opouštění výslovnosti /h/. Prodlužování specifických dvojhlásek je stále významným rysem, podobně jako upřednostňování výslovnosti labiodentálních místo dentálních frikativ. V Yorkshiru se foném /ʌ/ díky neexistenci hyperkorekce v běžné řeči nevyskytuje.

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APPENDIX

Speaker A

Is Louis Tomlinson a football player? Yeah, me local club, Doncaster Rovers, where I'm from, I was lucky enough one year. I mean, it was a bit of a PR thing on their end, but also, I'm a fairly decent football player. They, they signed me onto the books for a year. I was in the back of the program, every game day, I got a squad number, which I got tattooed on me hand, 28. It was a good time to be around.

Is Louis Tomlinson vegan? I'm not a vegan, I'm not a vegan. I mean, in England we're doing all sorts at the moment like vegan sausage rolls, which feels like a contradiction to me. I'm not a vegan, no, but respect to everyone who is.

Is Louis Tomlinson left-handed? No, I'm not left-handed, I'm right-handed, believe it or not. What more I ever got to say about am I left or right-handed that's your lot.

Is Louis Tomlinson nice? I suppose it depends on who you ask, really. I think so, I like to think so, yeah. These are funny, these one.

What is Louis Tomlinson's favourite colour? Red, I love red. Often try and incorporate red into pretty much anything I do, really, creatively. And also, me, my football club Donny Rovers, they play in red, so that'll be why.

Speaker B

I played a little bit as a, well, I had lessons a little bit as a eight year old kid, not for very long, I never got much further than *Ode to Joy* I don't think but, I, it gave me, you know, it was the first time I've done anything me a musical instrument, I remember like a few years after that when I got into playing guitars as a teenager, I was a lot more excited about that than I had been about the piano. But, you know, we had a keyboard in our house, me dad played a bit, although he wouldn't call it his first instrument either I don't think, his stepdad was a really good pianist, so I've been around, I've been around it and, and you know, like so there were one at me grandma's, and there were one, one at home, so I'd always played a little bit, here and there and obviously like when you come to places like this which I've done a few times in the past twelve years or whatever I, I'd, I'd

occasionally find meself sat at a piano stool or, but as far as writing anything on, on the piano I hadn't done that with the exception of one or two things here and there. On the *Puppets* album the song *Everything You've Come to Expect* I wrote on this organ that I've got at home.

Speaker C

I think like everything is probably gonna have to change, probably touring's gonna have to change and shows are gonna have to change, how that will be, I don't know. The problem for us is, it's like our shows depend on like, they thrive off that energy, well you're not gonna get it if everyone's stood in, on a boxed like segment, um, it needs, we need bodies in rooms, we need everyone to get together and connect and mosh and jump and, and I think that first show's gonna hit so differently, you know, when people come back and actually get to stand in a room and hear live music it's just gonna be just a different emotion, I think. It'd be cool to, you know, like, I was talking to you earlier about trying to change how shows work and you know, trying to think out of, out, out of the box and how we could do stuff that has got less ego in it as well as using less resources and stuff like that, but I think at first, it's just getting back to basics.

Speaker D

Hello, I'm Yungblud, what's going on? Welcome to *Everything I eat in a day* with Harper's Bazaar. Let's get bizarre. So, first thing I do when I wake up is put me trousers on, I have a cup of tea and I think about leaving the house. The outside, I mean, has got like pigeons, so sometimes I'll feed the pigeons or the sparrows. You know what I mean, that like makes me happy for the rest of the day.

Do I eat first thing in the morning? It depends, man. It depends if I've had anything to drink the night before. Occasionally, like, I love a bacon sandwich. English style, like two bits of white bread, bit of butter, bit of ketchup, load it with bacon, slice it into triangles, that, and a cup of tea, feeding me pigeons, I'm down. There's like a little bit of a pride in making a bacon sandwich yourself. You know what I mean? Because like, if you order it from a deli, it's either gonna be too burnt and like really chewy and nobody likes that. I want loads of kids. I think when I get round to it. And I have this mad dream, like on a

Sunday morning, I wanna be in London and it's like sunny, but cold. And like, I can see my breath and that and I walk out of the house, and I pick up some ketchup, bacon, and then I go and like make me kids bacon sandwiches in the morning.

Speaker E

Personally, again, I'm not like a very outgoing, like social person, like in terms of big groups of people. When we're, you know, getting ready to start putting the second album out and people are gonna start seeing me a bit more, so I'm excited to see what people think, I think it's been a year since like I properly, like showed my face and stuff, so. I feel like I'm always trying to, to work through whatever, you know, the certain issues are around, certain subjects. For me personally, I think it comes from a place of not ever wanting to come across as an, an over-arrogant person or a person that takes himself too seriously, I'm not always trying to be pretentious or you know, to say something that I think's gonna change the world, I feel like I'm one voice among millions. I listen to a lot of hip hop, a lot of rap music, so I rate them sort of people as like they're real lyricists, 'cause they write things that are, you know, complex and, and weird. Always feel like there's something I can improve on or there's something I can tweak and make it more me or you know, little bit more different here and I feel like that comes across with my lyric now, I feel like my lyric's grown, I feel like it's more adult, I feel like I got some cool puns in there and some weird things that I'm proud of that my mind's been able to come up with.