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English PronunciationS
The Pronunciation of English around the World
Geo-social Applications of the Natural Phonetics & Tonetics Method

1. International, American & British neutral Accents

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53. About ‘mediatic’ accents

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53.0. This part is likely to be very important for descriptive and communicative purposes, as it deals with pronunciations going beyond the neutral accents.

However, their exposition will be a little more concise and with examples less highlighted, than in the previous chapters, which had the task of presenting the three neutral accents more thoroughly.

The same will be done (although even more concisely) for the chapters coming after these, which –in any case– will show things in a more precise way than usual in other books, following the right dictates of the *Natural Phonetics & Tonetics Method*.

53.1. As we have already said in the previous chapter, in addition to the two neutral accents, the American and the British ones, and to the International accent of English, we believe it is important to show the two kinds of accent actually more used by American and British native speakers, with no actual ‘regional’ flavor.

Naturally, ‘mediatic’ pronunciations are often used by north American people in the midwestern states, and by English people in the southeastern counties, respectively, as well as by most spoken-word mass media (ie radio and television) that use neither the neutral accents nor more local ones.

Therefore, the chapters and illustrations of this seventh part must be carefully analyzed, comparing them with the neutral ones, in order to capture the differences, which are sometimes not slight!

53.2. In ordinary people’s opinion (cf § 52.8), mainly if their own pronunciation is directly concerned, these mediatic accents are thought to be less peculiar than the neutral ones.

On the other hand, as everyone knows, neutral pronunciation –in percentage terms– is used the least by native speakers; but, it is the one generally aimed at by advanced foreign learners, except for more or less frequent interferences, especially from their mother tongues, and individual peculiarities.

For this reason, we do not hesitate to show these actual realities, although –personally– we will not get to the point of recommending an active usage by foreigners.

On the contrary, a passive usage is certainly welcome, to really understand native

speakers, when they talk... ‘as they can’. Actually, this happens every day, all over the world, because school and society usually ignore (good) pronunciation (cf § 52.9).

53.3. Thus, as these mediatic pronunciations are really very widespread, and often considered as ‘almost’ neutral (as we have already said – or, at least, less affected and less ‘artificial’ than the neutral accents), many people would be willing to declare them to *be* neutral.

They would do so, on the one hand, in opposition to pronunciations which are more recognizable as local ones, and, on the other hand, in opposition to an ‘unsubstantial’ neutral kind of pronunciation...

However, it is no rare fact that some ‘mediatic’ speakers fluctuate towards the neutral type (or away from it), for some words.

53.4. For these and other reasons, we are fairly convinced that the International type of English pronunciation that we warmly support especially for foreigners, both in its simplified and native-like versions, is the best choice to be done (even by native speakers themselves). The native-like version, as we have already said (when introducing International English pronunciation), is the kind of pronunciation generally used in CNN broadcastings, and frequently used by actors and singers (cf § 52.6).

Here we wish to draw attention to some details, with reference only to the respective (American or British) variant, besides the (simplified) International one, for direct (‘internal’) comparisons.

In the light of what has been seen so far, it will not be difficult to find the corresponding neutral forms of the other accent. On the contrary, it will be a very useful exercise.

54. Mediatic American pronunciation (or ‘General American’)

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54.1. Traditionally it was called ‘General American’ accent, since it is different from the stereotyped accents of New York City, and Eastern New England (with Boston), or of the Metropolitan North (with Chicago), or the South (ie the ‘Deep South’ and its variants), or the ‘Mountain South’ (ie Appalachia, Ozarks), or of the American Blacks.

54.2. As can be seen in fig 54.1, /t, o, e/ are [ə, ɜ, ε]: *ma*[həʃ] *avi*[hɪʃ] /hɪʃ/ *hit*, *ma*[phɪʃ] *avi*[phɒʃ] /pɒʃ/ *put*, *ma*[lɛɹ̥g̊] *avi*[lɛɹ̥g̊] /lɛg/ *leg* (note even *ma*[fɪl] *a*[fɪl] *i*[fɪl] /fɪl/ *fill*, *ma*[fɒl] *a*[fɒl] *i*[fɒl] /fɒl/ *full*).

Whereas, /ɪə, ɔə, ɔ:/ are [ɪ, ɔ, ɔ]: *ma*[hɪɹ] *a*[hɪɹ] *i*[hɪɹ] /hɪə/ *here*, *ma*[phɒɹ] *a*[phɒɹ] *i*[phɒɹ] /pɒə/ *poor*, *ma*[wɔɹ] *a*[wɔɹ] *i*[wɔɹ] /wɔɹ/ *wall*, *ma*[sɔɹ] *a*[sɔɹ] *i*[sɔɹ] /sɔɹ/ *saw*; instead, /ɪɹ, ɔɹ/ are slightly raised: *ma*[fɔɹ] *a*[-ɔɹ] *i*[-ɔɹ] /fɔɹ/ *four*, *ma*[stɔɹi] *avi*[-ɔɹi] /stɔɹi/ *story*.

Equally, in /^oɪ/ it has, (more) often, [ɪ] (sometimes [i] too, cf fig 54.3): *ma*[sɪŋ] *i*[sɪŋ] *avi*[sɪŋ] /sɪŋ/ *singing*.

In addition, /u/ is frontier, [ʊ]: *ma*[sɪtʃu'eɪʃən] *a*[sɪtʃu'eɪʃən] *i*[sɪtʃu'eɪʃən] /sɪtʃu'eɪ-ʃ(ə)n/ *situation*; /e/ is (slightly frontier and) higher, [ɛ] (and in /eɪ/ it is rounded, [oɪ]): *ma*[hɛt] *a*[hɛt] *i*[hɛt] /hɛt/ *hut*, *ma*[hɔɪ] *a*[hɔɪ] *i*[hɔɪ] /hɔɪ/ *hull*.

There are some further slight modifications which however do not change the phonetic symbols.

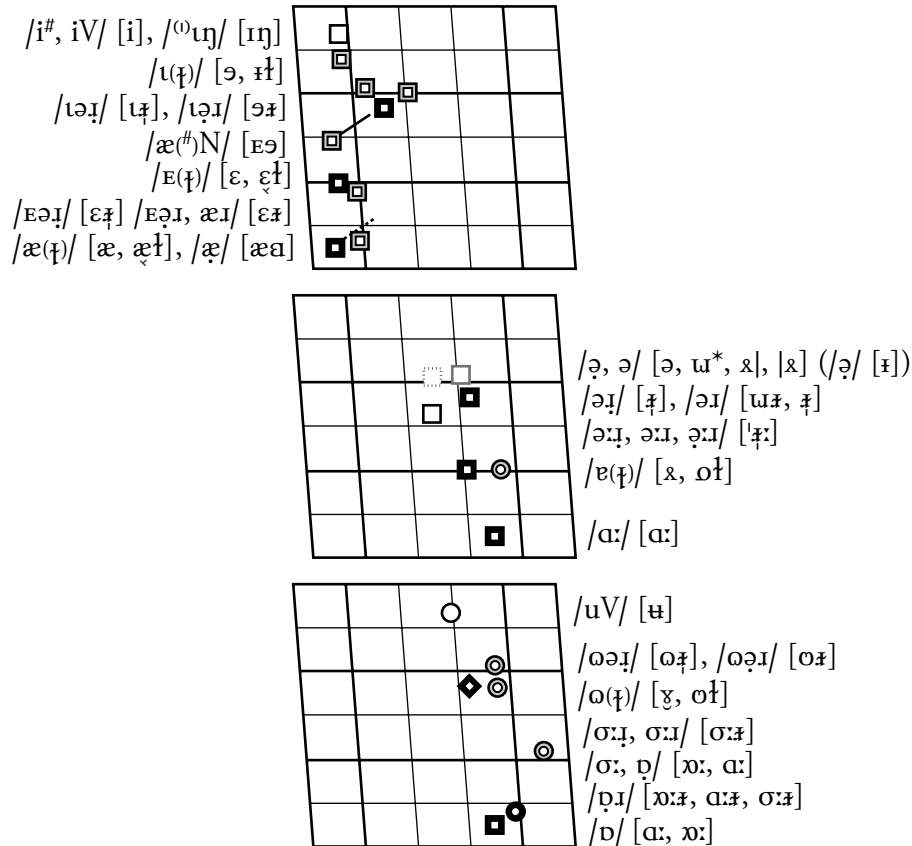
54.3. Let us rather talk about /æ, ɶ/, which are diphthongized, [æa]: *ma*[phæst] *a*[phæst] *i*[phæst] /pæst/ *past*, as well as /æN/ [ɛ̃ɔN] (which is considerably raised and nasalized, too): *ma*[mɛ̃ɔn] *avi*[mæɹn] /mæn/ *man*, *ma*[ɛ̃ɔnm̃] *a*[ænm̃] *i*[ænm̃] /ænm̃/ *animal*, *ma*[fɛ̃ɔntʰæstɪk] *avi*[fæn'tʰæstɪk] /fæn'tæstɪk/ *fantastic*, *ma*[θɛ̃ɔŋkjɪ, -jɶ] *a*[θæŋkjɪ, -jɶ] *i*[θæŋkjɪ, -jɶ] /θæŋkjɪ, -jɶ/ *thank you*.

Before /ŋ/, /æ/ can even become ‘/eɪ/’: *ma*[θɛ̃ɔŋkjɪ, -jɶ] *a*[θɛ̃ɔŋkjɪ, -jɶ], and *ma*[sɛ̃ɔŋ, 'sɛ̃ɔŋ; 'sɛ̃ɔŋk, 'sɛ̃ɔŋk] *avi*[sæŋ, 'sæŋk] /sæŋ, 'sæŋk/ *sang, sank*.

Some phonemes neutralize, which leads to the merging into [mɛ̃ɔi] for /mɛ̃ɔi, 'mɛ̃ɔi, 'mæ̃ɔi/ *merry, Mary, marry*, instead of *avi*[mɛ̃ɔi] *merry* or *Mary*, and *avi*[mæ̃ɔi] *marry*.

In addition, /ɒ/ merges into either /ɒ/ or /ɔ:/, as generally happens in American neutral pronunciation, or both: *ma*[sɔɹi, 'sɑɹi, 'sɔɹi] *a*[sɔɹi, 'sɑɹi] *i*[sɔɹi] /sɔɹi/ *sorry*, *ma*[sɔŋ, 'sɑŋ] *a*[sɔŋ] *i*[sɔŋ] /sɔŋ/ *song*, *ma*[lɔst, 'lɑst] *a*[lɔst] *i*[lɔst] /lɔst/ *lost*.

fig 54.1. Mediatic American monophthongs.



54.4. We also find the neutralization of /ɑ:/ and /ɒ/ into [ɑ:], including /ɑ:ɪ, ɑ:ɪ/, with an oscillating phonetic length: [ɑ:, ɑ', ɑ].

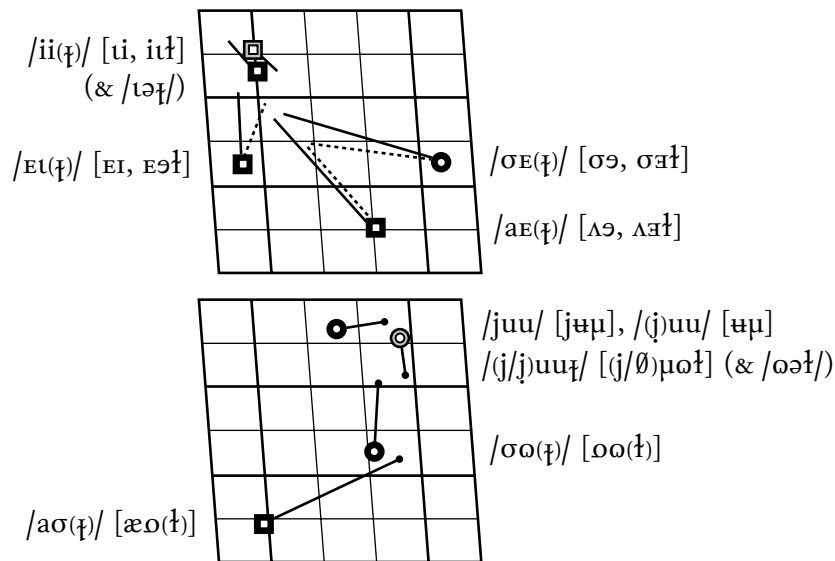
Generally, in monosyllables (or in final-stressed words), we have [ɑ:], when absolutely final or followed by voiced C: *ma* [ˈbɑːb, ˈnɑːdʒ, ˈspɑː, ˈbrɑː, ˈfɑː, ˈkhaːɹdʒ] *a* [ˈbɑːb, ˈnɑːdʒ, ˈspɑː, ˈbrɑː, ˈfɑː, ˈkhaːɹdʒ] *i* [ˈbɑːb, ˈnɑːdʒ, ˈspɑː, ˈbrɑː, ˈfɑː, ˈkhaːɹdʒ] /ˈbɑːb, ˈnɑːdʒ, ˈspɑː, ˈbrɑː, ˈfɑː, ˈkhaːɹdʒ/ *Bob, nod, spa, bra, far, card.*

However, we have [ɑ], when followed by voiceless C: *maia* [ˈstɑp, ˈhɑt, ˈʃɑk] *i* [ˈstɑp, ˈhɑt, ˈʃɑk] /ˈstɑp, ˈhɑt, ˈʃɑk/ *stop, hot, shock.*

In bisyllables (or in penultimate-stressed words) we find [ɑ'] in intonemes, but [ɑ] in preintonemes: *ma* [ˈfɑːðɹ, ˈfɑːðɹ, ˈbɑːðɹ, ˈhɑːɹ, ˈmɑːli, ˈkhaːɹn, ˈphɑːpi, ˈdɑːgmɑ] *a* [ˈfɑːɹðɹ, ˈfɑːðɹ, ˈbɑːðɹ, ˈhɑːɹ, ˈmɑːli, ˈmɑː-, ˈkhaːɹn, ˈphɑːpi, ˈdɑːgmɑ, ˈdɑː-] *i* [ˈfɑːɹðɹ, ˈfɑːðɹ, ˈbɑːðɹ, ˈhɑːɹ, ˈmɑːli, ˈpɑːpi, ˈdɑːgmɑ] /ˈfɑːɹðɹ, ˈfɑːðɹ, ˈbɑːðɹ, ˈhɑːɹ, ˈmɑːli, ˈpɑːpi, ˈdɑːgmɑ/ *farther, father, bother, hotter, Molly, cotton, poppy, dogma; ma* [ˈhɑːɹ ʊn ˈhɑːɹ] *a* [ˈhɑːɹ ʊn ˈhɑːɹ] *i* [ˈhɑːɹ ʊn ˈhɑːɹ, ˈfɑːɹ] /ˈhɑːɹ ʊn (d) ˈhɑːɹ/ *hotter and hotter, ma* [ˈhɑːɹdʒ ʊn ˈhɑːɹdʒ] *a* [ˈhɑːɹdʒ ʊn ˈhɑːɹdʒ] *i* [ˈhɑːɹdʒ ʊn ˈhɑːɹdʒ] /ˈhɑːɹdʒ ʊn (d) ˈhɑːɹdʒ/ *harder and harder.*

54.5. On the contrary, in plurisyllables (or in prepenultimate-stressed words) we have [ɑ]: *ma* [ˈdɑkɹjəmɔnt, ˈpɑlɪtɹks, ˈdɑgmətɹst, ˈkhaːdʒɹɹn] *a* [ˈdɑkɹjəmɔnt, ˈpɑlɪtɹks, ˈdɑgmətɹst, ˈdɑ-, ˈkhaːɹdʒɹn] *i* [ˈdɑkɹjəmɔnt, ˈpɑlɪtɹks, ˈdɑgmətɹst; ˈkhaːɹdʒɹn] /ˈdɑkɹjəmɔnt, ˈpɑlɪtɹks, ˈdɑgmətɹst; ˈkhaːɹdʒɹn/ *document, politics, dogmatist, cardigan.*

fig 54.2. Mediatic American diphthongs.



As can be seen in the third vocogram in fig 54.1, the articulation of [ɔ:] and [ɑ:] is mainly distinguished by labialization (which is slight since the two vocoids are fairly low).

Thus many speakers can unify them (but, productively ^{or} perceptively, things are rather complex and oscillating) by obtaining even *ma*['sɑ:ɹi, 'sɑ:ŋ] (*a*['sɔ:ɹi; 'sɑ-] *i*['sɔ:ɹi] /'sɔ:ɹi/ *sorry*, *a*['sɔ:ŋ] *i*['sɔ:ŋ] /'sɔ:ŋ/ *song*).

All the more so because, for /σ:/, some 'intermediate' articulations between /σ:/ and /ɑ:/ are decidedly common: [ɔɑ], as in *ma*['sɔ:ŋ, 'sɔ:ŋ] /'sɔ:ŋ/ *song* and *ma*['sɔ:, 'sɔ:ɑ] *a*['sɔ:, *i*['sɔ:] /'sɔ:/ *saw*.

This tendency to avoid too mediatic-like pronunciations explains quite well why neutral American pronunciation more and more prefers /σ:/ [ɔ:] in all cases where /σ:, σ:, ɒ, ɒ/ are possible, *ma*['ɔ:tsɔɔ, 'ɑ:tsɔɔ] *a*['ɔ:tsɔɔ] *i*['ɔ:tsɔɔ] /'ɔ:tsɔɔ/ *also*, *ma*['bɔ:s, 'bɑ:s] *a*['bɔ:s; 'bas] *i*['bɔ:s] /'bɔ:s/ *boss*), even for /'wɔ:təɹ, 'ɡɒn, 'dɒɹ/ *water, gone, doll*, which have the American variants /'wɒtəɹ, 'ɡɔ:n, 'dɒɹ/ *a*['wɔ:ɹ, 'wɑ:ɹ, 'ɡɔ:n, 'ɡɑ:n; 'dɒɹ, 'dɑɹ]; thus, diaphonemically, we have /'wɔ:təɹ, 'ɡɒn, 'dɒɹ/.

54.6. Besides, we have /ə/ *ma*[ɛ] ('/ɛ/'), not only when final before a pause, but also after a pause, even if near velar(ized) C, where –in the neutral accent– we find *a*[ə, ʊ] *i*[ə]: *ma*[ɛ'phlɛ] *a*[ə'phlɛ] *i*[ə'phlɛ] /ə'plɛ/ *apply*, *ma*[ɛ'saɛ] *a*[ə'saɛ] *i*[ə'saɛ] /ə'saɛ/ *aside*, *ma*[ɛ'hɛmp] *avi*[ə'hɛmp] /ə'hɛmp/ *attempt*, *ma*[ɛ'bɪhɛɪn] *a*[ə'bɪhɛɪn] *i*[ə'bɪhɛɪn] /ə'bɪhɛɪn/ *obtain*, *ma*[ɛ'lɔn] *avi*[ə'lɔn] /ə'lɔn/ *alone*, *ma*[ɛ'ɡɔ] *a*[ə'ɡɔ] *i*[ə'ɡɔ] /ə'ɡɔ/ *ago*, *ma*[ɛ'weɪ] *a*[ə'weɪ] *i*[ə'weɪ] /ə'weɪ/ *away*, *ma*[ɛ'æɔnd] *a*[ə'æɔnd] *i*[ə'æɔnd] /ə'æɔnd/ *around*, *ma*[ɛ'kɔ] *a*[ə'kɔ] *i*[ə'kɔ] /ə'kɔ/ *occur*.

But we can also find /ə/ realized as [ɛ], in mediatic (and even refined and more traditional) pronunciations. Thus, people may better oppose cases such as *ma*[ɛ'ɔz] *avi*[ɛ-] /'ɔz/ *Rosa's* with *ma*[ɛ'ɔz] *avi*[ɛ-] /'ɔz/ *Rose's/roses*.

54.7. fig 54.2 gives the *diphthongs*. Let us observe the differences for /ii(ɸ), ɛɪ(ɸ), æɪ(ɸ), σɛ(ɸ), aσ(ɸ), σo(ɸ), (j)uu, uu(ɸ) *ma*[ui, iɪ, ɛɪ, ɛəɪ, ʌə, ʌɪ, σə, σɛɪ, æo(ɪ), oɪ],

(j)ʌμ, μoʔ] ^a[i:, iɪʔ, eɪ, eɪʔ, aə, aɛʔ, oə, oɛʔ, aɔʔ, oʊʔ], υu, juu, υuʔ] ⁱ[iiʔ, eɪʔ, aɛʔ, oɛʔ, aɔʔ, oʊʔ], (j)uuʔ]: *ma*['bri] ^a['bri] ⁱ['bri] /'bii/ *bee*, *ma*['hi:ʔ, 'hi:ʔ] ^a['hi:ʔ, 'hi:ʔ] ⁱ['hi:ʔ, 'hi:ʔ] /'hiiʔ/ *heel*, *ma*'a[ɹɛɪ] ⁱ[ɹɛɪ] /'dɛɪ/ *day*, *ma*'a[ɹɛɪʔ, 'dɛɪʔ] ⁱ[ɹɛɪʔ, 'dɛɪʔ] /'dɛɪʔ/ *dale*, *ma*['gɑ:ə] ^a['gɑ:ə] ⁱ['gɑ:ɛ] /'gɑ:ɛ/ *guy*, *ma*['aɪʔ, 'aɪʔ] ^a['aɪʔ, 'aɪʔ] ⁱ['aɪʔ, 'aɪʔ] /'aɪʔ/ *isle*, *ma*'a[ɪbɔ:ə] ⁱ[ɪbɔ:ɛ] /'bɔ:ɛ/ *boy*, *ma*'a[ɪbɔ:ɛʔ, 'bɔ:ɛʔ] ⁱ[ɪbɔ:ɛʔ, 'bɔ:ɛʔ] /'bɔ:ɛʔ/ *boil*, *ma*['dʌʊn] ^a['dʌ:ʊn] ⁱ['dʌ:ʊn] /'dʌ:ʊn/ *down*, *ma*['fæ:ʊʔ, 'fæ:ʊʔ] ^a['fæ:ʊʔ, 'fæ:ʊʔ] ⁱ['fæ:ʊʔ, 'fæ:ʊʔ] /'fæ:ʊʔ/ *fowl*, *ma*['nɔ:ʊ] ^ai['nɔ:ʊ] /'nɔ:ʊ/ *no*, *ma*['sɔ:ʊʔ, 'sɔ:ʊʔ] ^a['sɔ:ʊʔ, 'sɔ:ʊʔ] ⁱ['sɔ:ʊʔ, 'sɔ:ʊʔ] /'sɔ:ʊʔ/ *soul*, *ma*['tʰu:ʊ] ^a['tʰu:ʊ] ⁱ['tʰu:ʊ] /'tʰu:ʊ/ *two*, *ma*['nju:ʊ] ^a['nju:ʊ] ⁱ['nju:ʊ] /'nju:ʊ/ *new*, *ma*['fju:ʊʔ] ^a['fju:ʊʔ] ⁱ['fju:ʊʔ] /'fju:ʊʔ/ *fuel*.

54.8. As far as vowels are concerned, then, we have to pay attention to frequent *neutralizations* (+ /ɹ/, cf fig 54.3), which however can present oscillations depending on words or speakers.

In extreme cases, which are not at all rare indeed, we can find: *ma*['fɪʔ] both for ^a['fɪ:ʔ] ⁱ['fɪ:ʔ] /'fɪ:ʔ/ *fill* and ^a['fɪ:ʔ, 'fɪ:ʔ] ⁱ['fɪ:ʔ, 'fɪ:ʔ] /'fiiʔ/ *feel*; *ma*['wɛ:ʔ] both for ^a['wɛ:ʔ] ⁱ['wɛ:ʔ] /'wɛ:ʔ/ *well* and ^a['wɛ:ʔ, 'wɛ:ʔ] ⁱ['wɛ:ʔ, 'wɛ:ʔ] /'wɛɪʔ/ *wale*; *ma*['væ:ʔ] both for ^a['væ:ʔ] ⁱ['væ:ʔ] /'væ:ʔ/ *Val* and ^a['væ:ʔ, 'væ:ʔ] ⁱ['væ:ʔ, 'væ:ʔ] /'væ(ə)ʔ/ *vowel*; also *ma*['fɔ:ʔ] both for ^a['fɔ:ʔ] ⁱ['fɔ:ʔ] /'fɔ:ʔ/ *full* and ^a['fɔ:ʔ, 'fɔ:ʔ] ⁱ['fɔ:ʔ, 'fɔ:ʔ] /'fuuʔ/ *fool*; *ma*['gɔ:ʔ] both for ^a['gɔ:ʔ] ⁱ['gɛ:ʔ] /'gɛ:ʔ/ *gull* and ^a['gɔ:ʔ, 'gɔ:ʔ] ⁱ['gɔ:ʔ, 'gɔ:ʔ] /'gɔ:ʔ/ *goal*; and *ma*['dɔ:ʔ] both for ^a['dɔ:ʔ] ⁱ['dɔ:ʔ] /'dɔ:ʔ/ *doll* and ^a['dɔ:ʔ] ⁱ['dɔ:ʔ] /'dɔ:ʔ/ *Dahl* (ie for /σ:, σ:, ɒ, ɒ, ɑ:/ plus /ɹ/).

fig 54.3. Mediatic American neutralizations with /ɹ/.

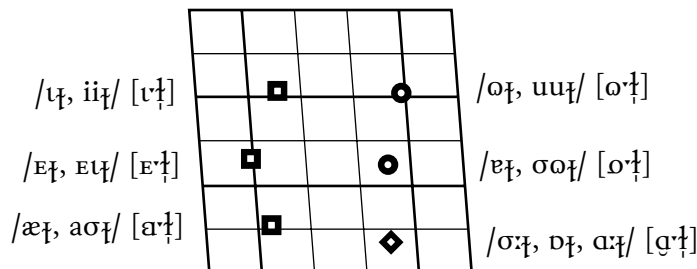
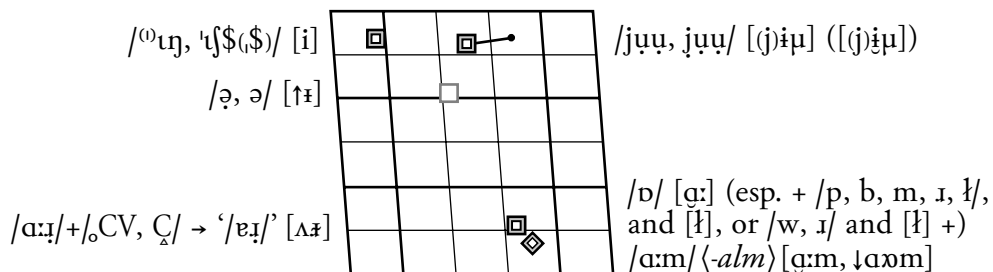


fig 54.4. Other variants of mediatic American English.



54.9. Five further variants are fairly frequent, which produce (fig 54.4) first, [i] in /ɪ/: *ma*['kɪŋ:, 'sɪŋɪŋ] for ^ai['kɪŋ:, 'sɪŋɪŋ] /'kɪŋ, 'sɪŋɪŋ/ *king, singing*, and in /ɪ/\$-(, \$)/: *ma*['tʰɹɪʔɪʔɪʔ, pʰə'tʰɹɪʔɪʔ, ɪ'nɪʔɪʔɪʔ] for ^a['tʰɹɪʔɪʔɪʔ, pʰə'tʰɹɪʔɪʔ, ɪ'nɪʔɪʔɪʔ] ⁱ['tʰɹɪʔɪʔɪʔ, pʰə'tʰɹɪʔɪʔ, ɪ'nɪʔɪʔɪʔ] /'tʰɹɪʔɪʔ(ə)n, pə'tʰɹɪʔɪʔ, ɪ'nɪʔɪʔɪʔ/ *tradition, Patricia, initiate*.

Second, /ɒ/ → [ɑ:] (especially when followed by /p, b, m; ɪ, ʔ/ and [ɹ], or preced-

ed by /ɹ, w/ or [ɫ], all of which have an obscuring component, mostly bilabial, or velarized): *ma*['kʰɑ:p; 'dʒɑ:b; 'fʰɑ:m, 'sɑ:ɹi, 'ɑ:tʰɪ, 'fɑ:lɔ; 'ɹɑ:k, 'wɑ:t, 'lɑ:t] for *a*['kʰɑp, 'dʒɑb, 'fʰɑm, 'sɑ:ɹi ('sɑ:ɹi), 'ɑ:tʰɪ, 'fɑlɔ; 'ɹɑk, 'wɑt, 'lɑt] *i*['kʰɒp, 'dʒɒb, 'fʰɒm, 'sɒ:ɹi, 'ɔ:tʰɪ, 'fɒlɔ; 'ɹɒk, 'wɒt, 'lɒt] /'kɒp, 'dʒɒb, 'fʰɒm, 'sɒ:ɹi, 'ɔ:tʰɪ, 'fɒlɔ; 'ɹɒk, 'wɒt, 'lɒt/ *cop, job, Tom, sorry, alter, follow, rock, watt, lot*.

Also notice the current mediatic variants for words like *calm*: *ma*['kʰɑ:təm, 'kʰɑ:m, 'kʰɑ:ɹəm], *a*['kʰɑ:m, 'kʰɑ:təm], *i*['kʰɑ:m, 'kʰɑ:ɹəm].

Third, /ɑ:ɹ̥, ɑ:ɹ̥CV/ → [ʌɪ]: *ma*['phʌɪk, 'kʰʌɪtʰ, 'dʌɪtʰɪŋ] for *a*['phɑ:ɪk, 'kʰɑ:ɹɪtʰ, 'dɑ:ɹɪtʰɪŋ] *i*['phɑ:ɪk, 'kʰɑ:ɹɪtʰɪ, 'dɑ:ɹɪtʰɪŋ] /'pɑ:ɪk, 'kɑ:ɹɪtʰɪ, 'dɑ:ɹɪtʰɪŋ/ *park, carter, darling*.

Fourth, /ə, ə/ → [ʌɪ] (*ie* as a kind of 'better' pronunciation) especially in suffixes, such as: *ma*['weɪtʰɪd, 'hæʊzɪz, 'dɪɪpɪst, 'hɒpɪs, 'blʌɪnɪs] for *a*['weɪtʰɪd; 'hæʊzɪz; 'dɪɪpɪst; 'hɒpɪs; 'blæɪnɪs] *i*['weɪtʰɪd, -ɪd; 'hæʊzɪz; 'dɪɪpɪst; 'hɒpɪs; 'blæɪnɪs] /'weɪtʰɪd, 'hæʊzɪz, 'dɪɪpɪst, 'hɒpɪs, 'blæɪnɪs/ *waited, houses, deepest, hopeless, blindness*.

The fifth additional mediatic variant: [ɪμ] (also [ɪ̥μ]) applies to /Cju(u), Cju(u), Cu(u)/ [Cjɪμ, Cɪμ] (but theoretically not for /#ju(u)/, nor for ⟨oo, Co[#]⟩; as a matter of fact, too many people, especially journalists, say even *noon, afternoon* with [ɪμ, ɪ̥μ], and both *do* and *due* as ['dɪ̥μ]): *mute, musician, few, cube; new, due, tune, tumidity; suit, shoe, rude, true, threw/through, lute*; thus there can be a very slight difference (especially for [ɪ̥μ]) between *am*['bɹʌɪd] *a*['bɹʌɪd] *i*['bɹʌɪd] /'bɹʌɪd/ *brood* and *am*['bɹɪɪd] *a*['bɹʌɪd] *i*['bɹʌɪd] /'bɹʌɪd/ *brewd*, *am*['fɹʌɪt] *a*['lʌɪt] *i*['lʌɪt] /'lʌɪt/ *loot* and *am*['fɹɪɪt] *a*['lʌɪt] *i*['lʌɪt] /'lʌɪt/ *lute*, *am*['dɹʌɪ] *a*['dʌɪ] *i*['dʌɪ] /'dʌɪ/ *do* and *am*['dɹɪɪ] *a*['dʌɪ] *i*['dʌɪ] /'dʌɪ/ *due*, *am*['ʃɹɪɪ] *a*['ʃʌɪ] *i*['ʃʌɪ] /'ʃʌɪ/ *shoo* and *am*['ʃɹɪɪ] *a*['ʃʌɪ] *i*['ʃʌɪ] /'ʃʌɪ/ *shoe*.

54.10. In 'mediatic' American pronunciation, very often, the following suffixes have [i] instead of the expected /ɪ/ *ma*[ə] or /ə/ *ma*[ə, ʌ] (as just seen for *-ing*, which will be repeated here, to complete the set): *-age* /-ɪdʒ/, *-ange* /-ɪndʒ/, *-ic* /-ɪk/, *-ical* /-əɪkəl/, *-icking* /-əɪkɪŋ/, *-ics* /-ɪks/, *-ich* /-ɪtʃ/, *-ing* /-ɪŋ/, *-ling* /-lɪŋ/, *-ish* /-ɪʃ/, *-ive* /-ɪv/, *-nik* /-nɪk/, *-wich* /-wɪtʃ/, *-ynx* /-ɪnks/, as in *village, orange, physic, physical, physicking, physics, ostrich, telling, princeling, English* (which has *ma*[-əʃ], too; but *babyish* with regular /-ɪtʃ/), *native*, (which has *ma*[-əv], too), *beatnik, Ipswich, larynx*.

The same goes with these prefixes *be-* /bə-, *de-* /də-, *re-* /rə-, *e-* /ə-/ (but most frequently *ma*/ɛN/, for *eN-* /əN-, *ɛN-*), as in *begin, decision, refresh, emotion*, with [i] or [ɪ] (but *employer, engage*, with [ɛ]).

Let us notice that, even when stressed and not as a grammeme, /ɪŋ/ can be [ɪŋ]: *ma*['kʰɪŋ, 'kʰɪŋ:] *a*ⁱ['kʰɪŋ:] /'kɪŋ/ *king*.

54.11. As to the grammeme [ɪŋ] /oɪŋ/ *-ing*, in mediatic American (but even British) pronunciation, besides [ɪŋ], we often have [ɪn, ən], as well, after any phoneme. In addition, we can find [ɹ] after /p, b/, as in *tapping, rubbing*; or [ɹ] after /f, v/, including /fɪŋ, vɪŋ/ → [pɹ, bɹ], as in *surfing, moving*.

Besides, we often find [ɹ] after /t, d/, as in *waiting, wedding* (but, generally, not if a C precedes /t, d/, as in *adopting, acting, lifting, lasting, holding, sending*); and it is possible to have [ɹ] after /k, g/ *cooking, digging* (but, again, not if a C precedes /k, g/, as in *asking*).

54.12. The unstressed grammemes /ɪz, ɪt, (h)ɪm/ *is, it, him*, in mediatic pronunciation can be /əz, ət, əm/ [əz, ət, əm, m], as in *this is nice, put it there, tell him the story*. And the same goes for the unstressed grammeme /ɪn/ *in*, as well.

This is often changed into [m] after /p, b/, as in *up in the sky, Bob in Spain*; into [n] after /t, d; s, z/, as in *split in two, they played in Rome, a mess in the kitchen, a rose in the vase*; and into [ŋ] after /k, g/, as in *sick in bed, dig in depth*. Often, /ɪn/ + /ə/ becomes /nə/, as in *I'm in a hurry, it's in a bucket* (in quick neutral American pronunciation, too).

54.13. In mediatic American (and even British) pronunciation, for the numbers 13, 14, 17, 18, 19 and 30, 40, 70, 80, 90 (including their ordinal counterparts), we often find the insertion of [ɹ], giving something like /-V(ɹ/n)ɹʔiɪn(θ)/ instead of /-V(ɹ/n)ʔiɪn(θ)/ -V(r/n)teen(th) and /-V(ɹ/n)ɹʔi/ instead of /-V(ɹ/n)ʔi(əθ)/ -V(r/n)ty, -V(r/n)tieth.

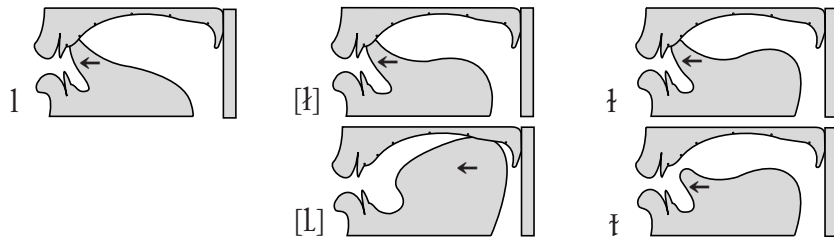
In addition, the stress pattern /'CV(ɹ/n)ɹʔiɪn(θ)/, instead of /CV(ɹ/n)ʔiɪn(θ)/, even in isolation and in final position, is fairly typical of both mediatic Englishes for all -teen(th) numbers: /'θɛ:ɹʔiɪn(θ), 'eɪɹʔi(əθ)/ instead of /θɛ:ɹʔiɪn(θ), 'eɪʔi(əθ)/ 13^(th), 80^(th).

Instead, in neutral pronunciations, this shift is normal only when such forms are immediately followed by a word stressed on its first syllable, within a rhythm group, as in: /fɪfʔiɪn/ + /'bʊks/ → /fɪfʔiɪn 'bʊks/ ⁱ [fɪfʔiɪm 'bʊks] *fifteen books*.

54.14. As far as *consonants* are concerned, keeping in mind that these observations are general (and not absolutely 'obligatory' for all speakers ^{or} words) and that our transcriptions are 'normalized', let us say that for /l(j)Vɹ/ we have [ɫ(j)Vɹ]: *ma*[ʔɹɫɹ] *a*[ʔlɫɹ] *i*[ʔlɹɹ] /lɹɹ/ *lilt*, *ma*[ʔɔɹ] *a*[ʔlɹɹ] *i*[ʔlɹɹ] /lɹɹ/ *lull*, *ma*[mɹɫjɔ̃n] *avi*[mɹɫjɔ̃n] /mɹɫjɔ̃n/ *million*, *ma*[nɹvɹɹɹ] *a*[nɹvɹɹɹ] *i*[nɹvɹɹɹ] /nɹvɹɹɹ/ *novelist*.

In mediatic American English, both /l/ and /ɹ/ can even be realized as a true velar lateral, [L] (cf fig 54.5): *ma*[ʔLɹɹ], /Lɹɹ/, 'mɹɫjɔ̃n, 'nɹvɹɹɹ]. While, as in International English, /ɹ, ɹ/ can become semi-lateral, [ɹ, ɹ] (cf fig 54.5, again): *ma*[ʔɹɹɹ], /ɹɹɹ/, 'fiɹɹ] *lilt, lull, feel*.

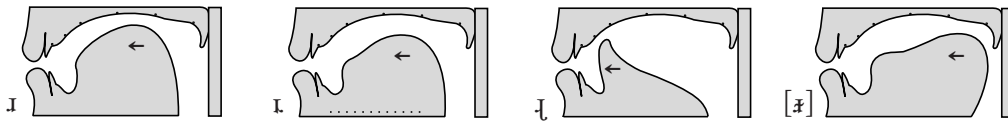
fig 54.5. Typical mediatic American /l, ɹ/ [ɫ, ɹ]; possible [L, ɹ].



Besides, /ɹ, ɹ/ have a uvularized velar rounded articulation, which is darker (or 'harder', and differs much more from the international phone of /ɹ/ [ɹ], cf fig 54.6): *ma*[ɹɹɹ] *a*[ɹɹɹ] *i*[ɹɹɹ] /ɹɹɹ/ *rear*, *ma*[ɹɹɹ] *a*[ɹɹɹ] *i*[ɹɹɹ] /ɹɹɹ/ *roar*, *ma*[wɹɹɹ] *a*[wɹɹɹ] *i*[wɹɹɹ] /wɹɹɹ/ *winner*.

Please note that generally /ɹ/ [ɹ] exerts on /ə/ the same retracting and raising effect of /k, g, ŋ; ɹ, w/: *ma*[tʰwɹɹɹɹ] *a*[tʰwɹɹɹɹ] *i*[tʰwɹɹɹɹ] /tʰwɹɹɹɹ/ *to rain*.

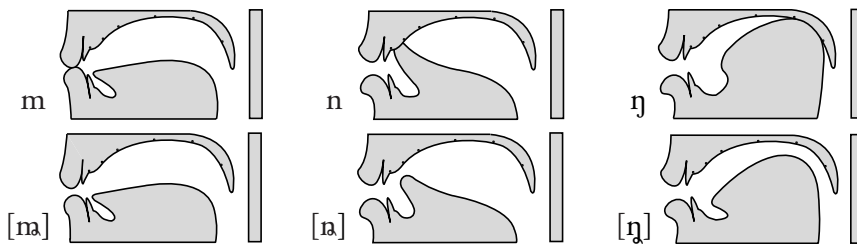
fig 54.6. Typical mediatic American /ɪ/ [ɪ̃], in comparison with the neutral types.



54.15. As we have seen, a *N* (ie a nasal consonant) nasalizes the following *V*. It also nasalizes the preceding *V* (as we indicate in our transcriptions). Even intense (or 'syllabic') *C* in contact are nasalized.

When we find syllables with /*(V)V*/ + /*mp[#], nt[#], ŋk[#]*/, we very frequently have [*(Ṽ)Ṽ*] + [*m̃p, ñt̃p*] [*m̃t̃, ñt̃, ñt̃*] [*ŋ̃k, ŋ̃t̃k*] (which are too often described simply as '[*ṼC*]' à la française, while they actually are just seminasal, instead of real nasal consonants – ie without any direct contact, cf fig 54.7): *ma*['khɛ̃ɔ̃m̃t̃p] *avi*['khæmp] /'kæmp/ *camp*, *ma*['st̃ɪ̃m̃t̃p] *a*['st̃ɪ̃m̃p] *i*['st̃ɪ̃mp] /'st̃ɪ̃mp/ *stump*, *ma*['khɛ̃ɔ̃ñt̃, -ñt̃] *a*['khæ̃(̃)ñt̃] *i*['khæñt̃] /'kæñt̃/ *can't*, *ma*['d̃ɔ̃ɔ̃ñt̃, -ñt̃] *avi*['d̃ɔ̃ɔ̃ñt̃] /'d̃ɔ̃ɔ̃ñt̃/ *don't*, *ma*['θ̃ɪ̃ŋ̃t̃k] *avi*['θ̃ɪ̃ŋ̃k] /'θ̃ɪ̃ŋ̃k/ *think*, *ma*['d̃ɪ̃æ̃ŋ̃t̃k] *a*['d̃ɪ̃æ̃ŋ̃k] *i*['d̃ɪ̃æ̃ŋ̃k] /'d̃ɪ̃æ̃ŋ̃k/ *drank*.

fig 54.7. Mediatic American nasals and semi-nasals.



54.16. /*t̃*/ behaves as in neutral American pronunciation, but often this use spreads to /*d̃*/ as well, so that *ma*['læ̃t̃ɪ̃] can represent either *a*['læ̃t̃ɪ̃] *i*['læ̃t̃ɪ̃, -t̃ɪ̃] /'læ̃t̃-ə̃ɪ̃/ *latter* or *a*['læ̃d̃ɪ̃] *i*['læ̃d̃ɪ̃] /'læ̃d̃ɪ̃/ *ladder*: *ma*['ɪ̃ñt̃ɪ̃st̃ɪ̃ɔ̃nd̃, ɪ̃ñt̃ɪ̃] *a*['ɪ̃ñd̃ɪ̃st̃ɪ̃ɔ̃nd̃] *i*['ɪ̃ñd̃ɪ̃st̃ɪ̃ɔ̃nd̃] /'ɪ̃ñd̃ɪ̃st̃ɪ̃ɔ̃nd̃/ *understand*.

The same goes for /*j*/ → [∅], as seen in *new*; and it is also possible to have /*w*/: *ma*['wɛ̃ñ, 'h̃-, 'h̃w̃-] *a*['wɛ̃ñ; 'h̃-, 'h̃w̃-] *i*['wɛ̃ñ; 'h̃w̃-] /'wɛ̃ñ/ *when*.

There is a tendency to slightly shorten stressed final vowels and diphthongs, which we will only mark here, because they oscillate (by indicating /*σ̃*, *α̃*/ as simple doublings, *ma*[*VV*], for *avi*[*ṼṼ*): *ma*['s̃i] *a*['s̃ri] *i*['s̃ri] /'s̃ii/ *see*, *ma*['t̃h̃ɪ̃μ] *a*['t̃h̃ɪ̃u] *i*['t̃h̃u] /'t̃uu/ *two*, *ma*['d̃eɪ] *a*['d̃eɪ] *i*['d̃eɪ] /'d̃eɪ/ *day*, *ma*['g̃õ] *avi*['g̃õ] /'g̃õ/ *go*, *ma*['h̃ã] *a*['h̃ã] *i*['h̃ã] /'h̃ã/ *high*, *ma*['ñæ̃ɔ̃] *a*['ñã] *i*['ñã] /'ñã/ *now*, *ma*['b̃ɔ̃] *a*['b̃ɔ̃] *i*['b̃ɔ̃] /'b̃ɔ̃/ *boy*, *ma*['sp̃a] *avi*['sp̃ã] /'sp̃ã/ *spa*, *ma*['s̃ɔ̃] (also *ma*['s̃ɔ̃, 's̃ã]) *a*['s̃ɔ̃] *i*['s̃ɔ̃] /'s̃ɔ̃/ *saw*.

54.17. The *intonation* of mediatic American English differs only slightly from the neutral American one, mostly on the tonic syllables of the interrogative and suspensive intonemes, where [ˀ] is more appropriate than [ˀ̃, ˀ̃̃], respectively (although a slight similar movement is still present), as shown in fig 54.8 (cf fig 41.2).

54.18. Here is the transcribed text, followed by the neutral American version, repeated here for the sake of convenience, in order to facilitate comparisons between these two accents (the written text is given in § 52.2).

fig 54.8. Mediatic American intonation.



Mediatic American pronunciation

54.19. [ðə'nɔ:θ 'wɛn:d əndə'sɛn: wɔdə'spɹɪjuɪŋ 'wɔtʃ wɪzðə'stɹɔŋgɹɪ 'wɛn ə-
 'tʃɹævɫɪ 'kɛɪm ɪ'vɪŋ 'tʃæpɪ ɛnɪ'wɔ:ɪm 'kɪlɔok.] ðeɪw'gɹɪd: ðətðw'wɛn ɪ'fɹs
 sʌk'sɪdɔd əm'mɛɪkɪ ðə'tʃɹævɫɪ 'tʃeɪk ɪz'kɪlɔok 'ɔf. | ʃɒbɪkʊn'sɪdɪd "stɹɔŋgɹɪ
 ðəndɪ'ɹɔd. ||

ðɛn: ðə'nɔ:θ 'wɛm: 'blɪm əz'hɑ:d əzi'kɪŋd. | bətðə'mɔ: i'blɪm. | ðə'mɔ: 'kɪlɔok-
 li. dɪdðə'tʃɹævɫɪ: 'fɔɔd ɪz'kɪlɔok wɹæɔndɪm. | ɛn(d)ə'pɹæst: | ðə'nɔ:θ 'wɛŋ: 'gɹɪv
 'ɹp ðɪə'tɛmpɪ. || |ðɛn: | ðə'sɛn | ʃɔɔn 'æɔɔ. | 'wɔ:ɪmli. | ɛnɪ'mɪdɪəli: | ɹðə'tʃɹævɫɪ 'tʃɪk
 'ɔf. | ɹz'kɪlɔok. || |n'sɔ: | ðə'nɔ:θ 'wɛm:b. wɪzə'blædʒ ʃʌkʊn'fɛs | ðətðə'sɛn: wɹðə-
 'stɹɔŋgɹɪ. | əvðə'tɹɪm. ||

ɹdɔdʒw'ɹæk: ɹðə'stɹɪ: | ɹdʒw'wɛn ə'həʒə w'gɛn: |||]

Neutral American pronunciation

54.20. [ðə'nɔ:θ 'wɪn:d əndə'sɛn: wɔd'ɹɪjuɪŋ 'wɪtʃ wɪzðə'stɹɔŋgɹɪ 'wɛn ə'tʃɹæv-
 lɪ 'kɛɪm ə'vɪŋ 'tʃæpɪ ɪnɪ'wɔ:ɪm 'kɪlɔok.] ðeɪw'gɹɪd: ðətðw'wɛn ɪ'fɹs sʌk'sɪdɔd
 əm'mɛɪkɪ ðə'tʃɹævɫɪ 'tʃeɪk ɪz'kɪlɔok 'ɔf. | ʃɒbɪkʊn'sɪdɪd "stɹɔŋgɹɪ ðəndɪ'ɹɔd. ||

ðɛn: ðə'nɔ:θ 'wɪm: 'blɪu əz'hɑ:d əzi'kɪŋd. | bətðə'mɔ: i'blɪu. | ðə'mɔ: 'kɪlɔok-
 li. dɪdðə'tʃɹævɫɪ: 'fɔɔd ɪz'kɪlɔok wɹɔɔndɪm. | ɛn(d)ə'pɹæst: | ðə'nɔ:θ 'wɪŋ: 'gɹɪv
 'ɹp ðɪə'tɛmpɪ. || |ðɛn: | ðə'sɛn | ʃɔɔn 'æɔɔ. | 'wɔ:ɪmli. | ɛnɪ'mɪdɪəli: | ɹðə'tʃɹævɫɪ 'tʃɔk 'ɔf.
 | ɹz'kɪlɔok. || |n'sɔ: | ðə'nɔ:θ 'wɪm:b. wɪzə'blædʒ ʃʌkʊn'fɛs | ðətðə'sɛn: wɹðə'stɹɔŋ-
 gɹɪ. | əvðə'tɹɪm. ||

ɹdɪdʒw'ɹæk: ɹðə'stɹɪ: | ɹdʒw'wɛn (ɹ)ə'hɪm w'gɛn: |||]

55. Mediatic British pronunciation (or ‘Estuary English’)

[© Luciano Canepari, 2010, Venice University, Italy]

55.1. Journalists love to call it ‘Estuary English’, in reference to the Thames estuary, but it is not limited to this area, since –from the south-eastern coasts of England– it surely stretches to Cambridge, Oxford, and Southampton, too.

Of course, the direct influence of London is real, especially on the ‘new towns’ (such as Milton Keynes /ˈmɪlɪtən ˈkiːnz/, in northern Buckinghamshire, 1967), which have been built since 1946, each one planned as an autonomous whole (with factories, houses, shops, &c), in order to decentralize masses of populations, particularly from London.

55.2. However, in general, the South-East has always shared –to a lesser or greater extent– the London-type pronunciation characteristics. Thus, this accent rather than ‘spreading’ has been ‘emerging’ more and more, with the actual recognition of its existence, and consequent (more or less tacit and wide) acceptance.

On the other hand, it is true that a certain number of its features, especially consonantal ones, are now being ‘parachuted’ even to northern cities; but, actually, they may be shared characteristics, which again are free to ‘emerge’ there, as well, being endorsed by London usage.

Many speakers find that this accent is more genuine and authentic, in comparison with traditional ‘RP’ (‘Received Pronunciation’), which used to be the symbol of the prestigious and expensive –and definitely private– ‘Public Schools’, such as Eton, Harrow, and Winchester, just to name three of the principal ones.

‘RP’ /ˈɑːɪpi/ is also known as ‘BBC English’, because it was used by the BBC right from the beginning (1927 [and television, 1932]). But today it can be mainly heard only on international transmissions of the ‘BBC World Service’ radio broadcastings and the ‘BBC World’ television broadcastings, since most English people –who do not use it– find it to be too affected and élitist.

55.3. Therefore, the mediatic British accent must be familiar to foreigners too, but with no real need to actually use it. However, often, the native speakers’ conception of this accent is subjective and contrasting.

In fact, if on the one hand they may consider it to be neutral, or almost neutral, with respect to ‘common’ people, when ‘public’ people are concerned –as politicians are– the same pronunciation can be defined as ‘Cockney’, that is very dialect-

tal (and hardly appropriate). But we do know that linguistic opinions are very colorful and definitely personal.

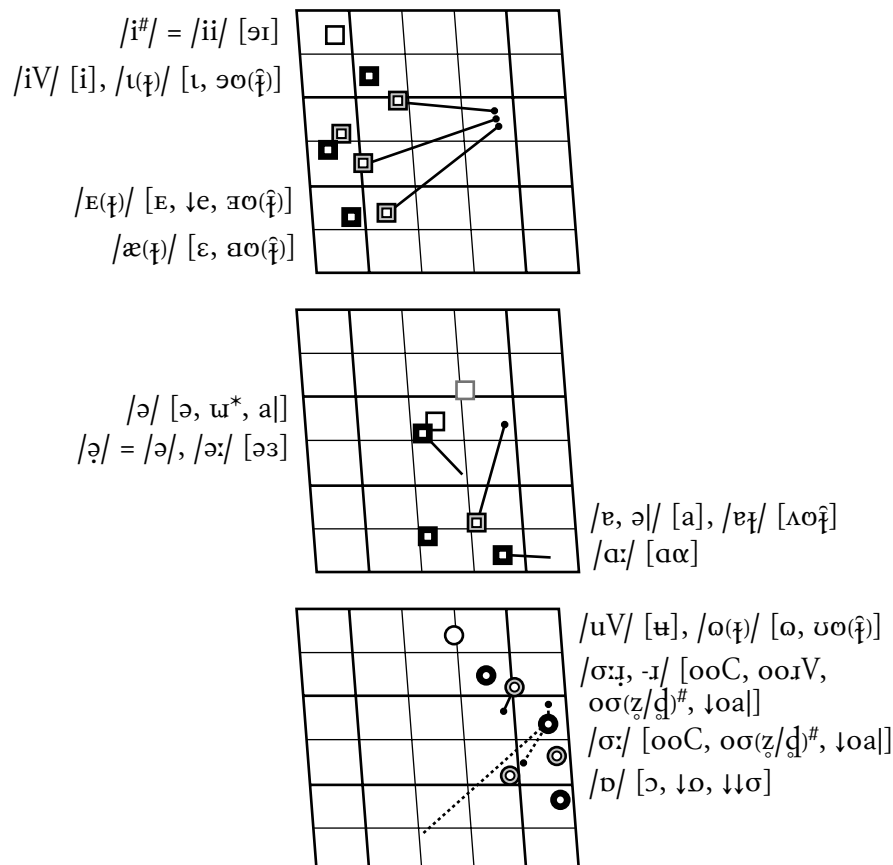
55.4. As can be seen from fig 55.1, /æ, ɒ, ɔ:/ are higher, [ɛ], [ɔ, ↓ɒ, ↓↓σ], [oo], respectively. The last one is doubled (since it moves upwards slightly), or diphthongized (downwards) when lexeme final, or followed by the /z#, d#/ grammemes [oo(z/d)#].

Even /ɛ/ is higher, though remaining within its own box, [ɛ+] (in addition to [↓ɛ], to be better distinguished from /æ/ [ɛ]): *mb*[↑nɛɾk, ↓nɛɾk] *bⁱ*[↑nɛk] /↑nɛk/ *neck*, *mb*[↑(h)ɛɾtʃ] *bⁱ*[↑hæɪ] /↑hæɪ/ *hat*, *mb*[↑ɪɔɾk, ↓↑ɪɔɾk ↓↓↑ɪɔɾk] *b*[↑ɪɔk] *i*[↑ɪɔk] /↑ɪɔk/ *rock*, *mb*[↑lɔːɒn] *bⁱ*[↑lɔːn] /↑lɔːn/ *lawn*, *mb*[↑lɔːσ] *bⁱ*[↑lɔː] /↑lɔː/ *law*, *mb*[↑mɔːσ, ↓mɔːa] *b*[↑mɔː] *i*[↑mɔːɪ] /↑mɔːɪ/ *more*, *mb*[↑lɔːσz] *bⁱ*[↑lɔːz] /↑lɔːz/ *laws*, *mb*[↑phɔːσd] *b*[↑phɔːd] *i*[↑phɔːɪd] /↑pɔːɪd/ *pored*.

In the vocogram, the diphthongs due to the vocalization of /ɾ/ are marked in grey: /ɪɾ, ɛɾ, æɾ, ɐɾ, ɔɾ/. Note the different symbols: *mb*[↑bɔːɔ(ɾ)] *b*[↑bɪɪ:] *i*[↑bɪɾ:] /↑bɪɾ/ *bill*, *mb*[↑bɛɾɔ(ɾ)] *b*[↑bɛɪ:] *i*[↑bɛɾ:] /↑bɛɾ/ *bell*, *mb*[↑ɹɔːɔ(ɾ)] *b*[↑ɹɹ:] *i*[↑æɾ:] /↑æɾ/ *Al*, *mb*[↑khɹɔːɔ(ɾ)ɾtʃ] *b*[↑khɹɹ:] *i*[↑khɐɾ:] /↑kɐɾ/ *cult*, *mb*[↑bɔːɔ(ɾ)] *b*[↑bɔɪ:] *i*[↑bɔɾ:] /↑bɔɾ/ *bull*.

55.5. Those Southern British English speakers who systematically realize /æ/ as [A] are influenced by a sort of strategy in reaction to the mediatic (and Cockney proper) closer articulation, which is realized as [ɛ]; but /æ/ [A] does not belong to neutral pronunciation.

fig 55.1. Mediatic British monophthongs.



In addition, it can cause confusion with /e/, but not 'neutralization' (as some think), since these realizations are uttered by different speakers, not the same, although in the same places.

Besides, /u/ is fronter, [ʊ]: *mb*[sɪɹʔʊɪfəɹən] *b*[sɪɹʔʊɪfɹɪ] *i*[sɪɹʔʊɪfəɹən] /sɪɹʔʊɪf(ə)n/ *situation*; /e, ə(ɹ)/ are lower (and fronter), [aɹ]: *mb*[bʌɹʔsə] *b*[bʌfʌ] *i*[bʌfəɪ, -ɹəɪ] /bʌfəɪ/ *butter*, *mb*[bɪɹə] *b*[bɪɹe] *i*[bɪɹəɪ] /bɪəɪ/ *beer*; whereas, /əɪ, a:(ɹ)/ are diphthongized, [əɜ, aɹ]: *mb*[fəɜ:(z)] *b*[fɜ:(z)] *i*[fəɪ:(z)] /fəɪ:(z)/ *fur(s)*, *mb*[kʰɑɹɑ:(z)] *b*[kʰɑ:(z)] *i*[kʰɑɪ:(z)] /kɑɪ:(z)/ *car(s)*.

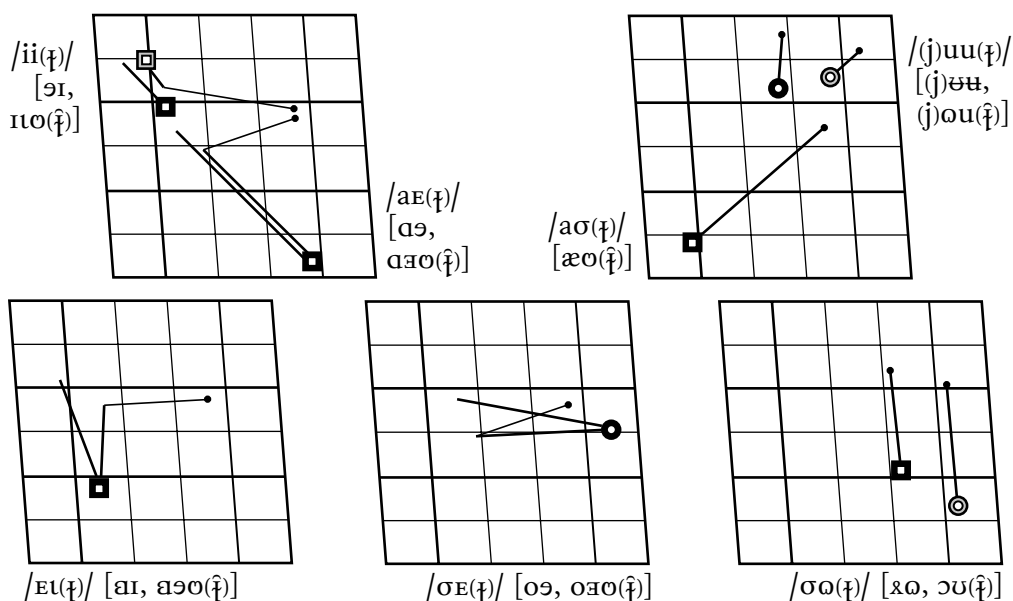
55.6. fig 55.2 shows that there is a more retracted first element for /ii, iiɹ, ae/, ie [əɪ, ɪɹ, əɹ]: *mb*[bʌɹɪ] *b*[bɪɹi] *i*[bɪɹi] /bii/ *bee*, *mb*[tʰɹhɑɹəm] *b*[tʰhɑɹəm] *i*[tʰhɑɹəm] /tʰɑɹəm/ *time*.

The first element is lower and backer for /eɪ, əʊ/ (this last one is unrounded, too, when not followed by /ɹ/, as in neutral British pronunciation), [əɪ, əʊ]: *mb*[dʰeɪ] *b*[dʰeɪ] *i*[dʰeɪ] /dʰeɪ/ *day*, *mb*[gʰəʊ] *b*[gʰəʊ] *i*[gʰəʊ] /gʰəʊ/ *go* (*mb*[gʰəʊ(ɹ)] *b*[gʰəʊɹ] *i*[gʰəʊɹ] /gʰəʊɹ/ *goal*).

The first element is fronter for /aɔ, uɹ/, [æʊ, əɹ] (besides, /uɹ/ is [əʊ(ɹ)]): *mb*[tʰhæʊn] *b*[tʰhɑɹn] *i*[tʰhɑɹn] /tʰɑɹn/ *town*, *mb*[tʰhəʊɹ] *b*[tʰhɹuɹ] *i*[tʰhuru] /tʰuɹ/ *two*, *mb*[tʰhəʊɹ] *b*[tʰhɹuɹ] *i*[tʰhuruɹ] /tʰuɹɹ/ *tube*, *mb*[fʰjəʊ(ɹ)] *b*[fʰjuruɹ] *i*[fʰjuruɹ] /fʰjuruɹ, -uɹ/ *fuel*; whereas, the first element is higher for /əɪ/ [əɹ]: *mb*[bʌɹə] *b*[bʌɹə] *i*[bʌɹə] /bʌɹə/ *boy*.

55.7. For the diphthongs with front second elements, there are some remarkable triphthongs which derive from the vocalization of /ɹ/ (and realized with or without [ɹ]); /iiɹ, eɪɹ, aeɹ, əɪɹ/ [ɪɹ(ɹ), əɹ(ɹ), əɹ(ɹ), əɹ(ɹ)]: *mb*[hɪɹɪɹ] *b*[hɪɹɹ] *i*[hɪɹɹ] /hiiɹ/ *heel*, *mb*[ɹɪɹɹ] *b*[ɹɹɹ] *i*[ɹɹɹ] /ɹeɪɹ/ *rail*, *mb*[fʰeɹəɹ] *b*[fʰeɹɹ] *i*[fʰeɹɹ] /fʰeɹɹ/ *file*, *mb*[ɹəɹəɹ] *b*[ɹəɹɹ] *i*[ɹəɹɹ] /əɹəɹ/ *oil*.

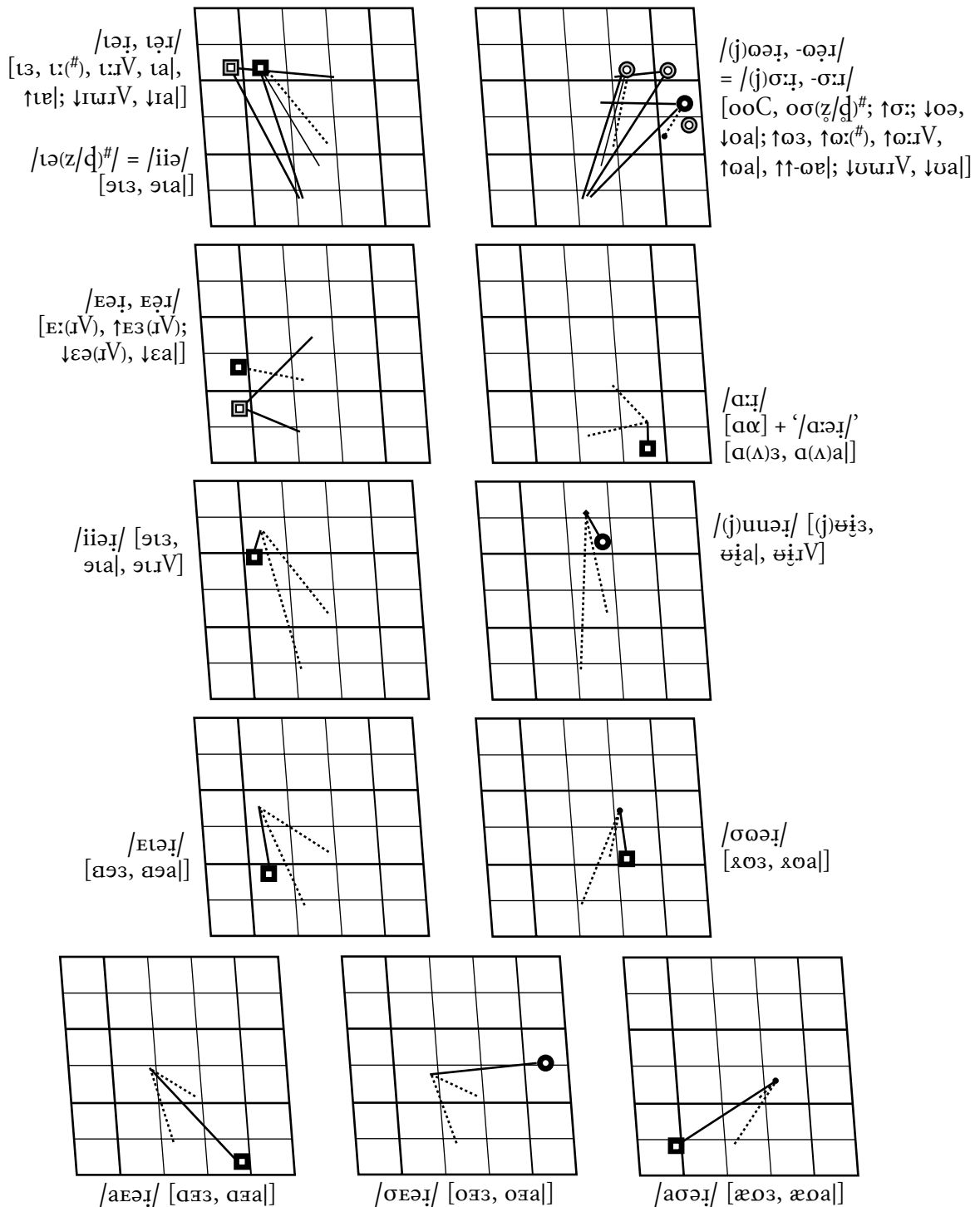
fig 55.2. Mediatic British diphthongs.



In (n)either, the American-like pronunciation prevails: *mb*[^l(n)əɪðə; -əə-] *b*[^l(n)əə-ðe; -ɪ-] *i*[^l(n)iiðəɪ; -æ-]. Generally, /i/ is realized as if it were /ii/ (even in the prefix /Cɪ-): *mb*[ɪə'ɛɪktʃ] *b*[ɪ'æktʃ] *i*[ɪ'æktʃ] /ɪ'æktʃ/ *react*, *mb*[sɪ'ɪtʃəɪ] *b*[sɪ'ɪ] *i*[sɪɪ, -ɪ] /sɪ'ɪ/ *city*, *mb*[ɪə'ɪɡəɑːdʒ] *b*[ɪ'ɪɡɑːdʒ] *i*[ɪ'ə'ɡɑːɪdʒ] /ɪ'ə'ɡɑːɪdʒ/ *regard*.

For /əɪ(C)#/ [ɜ] is more frequent (thus, we have an extension of what happens in neutral pronunciation for /əɪ(z/d)#/): *mb*[^lɪɛʔpɜːdʒ] *b*[^lɪɛpɜːdʒ] *i*[^lɪɛpɜːɪdʒ] /^lɪɛpɜːɪdʒ/ *leopard*.

fig 55.3. Mediatic British centering diphthongs and triphthongs.



55.8. The first two vocograms in fig 55.3 give us the positions of /ɪəɪ, ɪəɪ; eəɪ, eəɪ/. We have just seen /ɪəɪ/ (*beer*); instead, for /ɪəɪ/ (and /ɪəɪ, ɪəɪ/ not before pauses) more often we have [ɪ]: *mb*[^l(h)ɪɪɪɪɪɪ, -ɪɪɪ] *b*[^lhɪəɪɪɪ] *i*[^lhɪɪɪɪ] /^lhɪəɪɪɪ/ *hearing*, *mb*[^l(h)ɪɪɪ ɪɪɪɪɪɪ, -ɪɪɪ, -ɪɪɪ] *b*[^lhɪɪəɪ ɪɪɪɪɪɪ] *i*[^lhɪɪəɪ ɪɪɪɪɪɪ] /^lhɪəɪ ɪɪɪɪɪɪ/ *here and there*, *mb*[^l(h)ɪ: ˈkhamz ɪəˈsæn:, ˈ(h)ɪɪɪ, ˈ(h)ɪɪɪ-] *b*[^lhɪɪɪ ˈkhemz ɪəˈsæn:, hɪəɪ-] *i*[^lhɪɪɪ ˈkhemz ɪəˈsæn:, hɪəɪ-] /^lhɪəɪ ˈkɛmz ɪəˈsɛn/ *here comes the sun*.

It is to be noted that even /eəɪ, eəɪ/ are more often long monophthongs than narrow diphthongs: *mb*[^lmɛɪɪɪ, ˈmɛɪɪ] *b*[^lmɛɪɪɪ] *i*[^lmɛɪɪ] /^lmɛɪɪ/ *Mary* (beside *there*, just seen); /oəɪ/ practically becomes /ɔ:ɪ/: *mb*[^lphɔ:ɔ] *b*[^lphɔ:, ˈphɔɛ] *i*[^lphɔ:ɪ] /^lpɔ:ɪ/ *poor*.

55.9. Generally, in this accent, for the /VVə/ sequences, we have [VVə, VVa] (as shown by the other vocograms in fig 55.3; cf \mathbb{C} 11 for more attenuated, or smoothed, variants of neutral British English): *mb*[^lsɪɪɪ] *b*[^lsɪɪɪ] *i*[^lsɪɪɪ] /^lsɪɪɪ/ *seer* (and also *mb*[^lɔəɪɪ] *b*[^lɔəɪɪ] *i*[^lɔəɪɪ] /^lɔəɪɪ/ *idea*), *mb*[^ldʊɪɪ] *b*[^ldʊɪɪ] *i*[^ldʊɪɪ] /^ldʊɪɪ/ *doer*.

In addition: *mb*[^lplɪɪɪ] *b*[^lplɪɪɪ] *i*[^lplɪɪɪ] /^lplɪɪɪ/ *player*, *mb*[^lfɪɪɪ] *b*[^lfɪɪɪ] *i*[^lfɪɪɪ] /^lfɪɪɪ/ *fire*, *mb*[^ltʃhæɪɪ] *b*[^ltʃhæɪɪ] *i*[^ltʃhæɪɪ] /^ltʃhæɪɪ/ *tower*; also: *mb*[^lgɔ:ɪ] *b*[^lgɔ:ɪ] *i*[^lgɔ:ɪ] /^lgɔ:ɪ/ *goer*, *mb*[^lɪmˈplɪɪɪ] *b*[^lɪmˈplɪɪɪ] *i*[^lɪmˈplɪɪɪ] /^lɪmˈplɪɪɪ/ *employer* (all with /-ɪɪɪ/ *mb*[-ɪɪɪ] *b*[-ɪɪɪ] *i*[-ɪɪɪ]).

For *mb*[^lfɑ:ɪ] *b*[^lfɑ:ɪ] *i*[^lfɑ:ɪ] /^lfɑ:ɪ/ *far*, *mb*[^lkɑ:ɪɪ] *b*[^lkɑ:ɪɪ] *i*[^lkɑ:ɪɪ] /^lkɑ:ɪɪ/ *cars* it is possible to have /^lfɑ:ɪ, ˈkɑ:ɪɪ/ *mb*[^lfɑ:ɪɪ, ˈfɑ:ɪ; ˈkɑ:ɪɪɪ, ˈkɑ:ɪɪɪ], too. Besides, /ɪə, eə, oə, ɔ:/ + /ɪ/ have the possible variants *mb*↓[ɪə, ɪə; eə, eə; ɔə, ɔə; oə, oə]: [ˈdɪə, ˈdɪə; ˈðɛɪ, ˈðɛɪ; ˈkɪjɔ:ɪ, ˈkɪjɔ:ɪ; ˈmɔ:ɪ, ˈmɔ:ɪ] /^ldɪəɪ, ˈðɛəɪ, ˈkɪjɔ:ɪ, ˈmɔ:ɪ/ *dear, there, cure, more*.

55.10. Seeing that even native phoneticians continue to overlook phonetic particulars, we add some sociolinguistic variants for several phonemes, and within the limits of the seven most typical diphthongs, in their basic form (free from contextual influences of /ɹ, ʒ, əɪ/), cf fig 55.4.

fig 55.4. Mediatic British diphthongs with more (↓) or less (↑) marked variants.

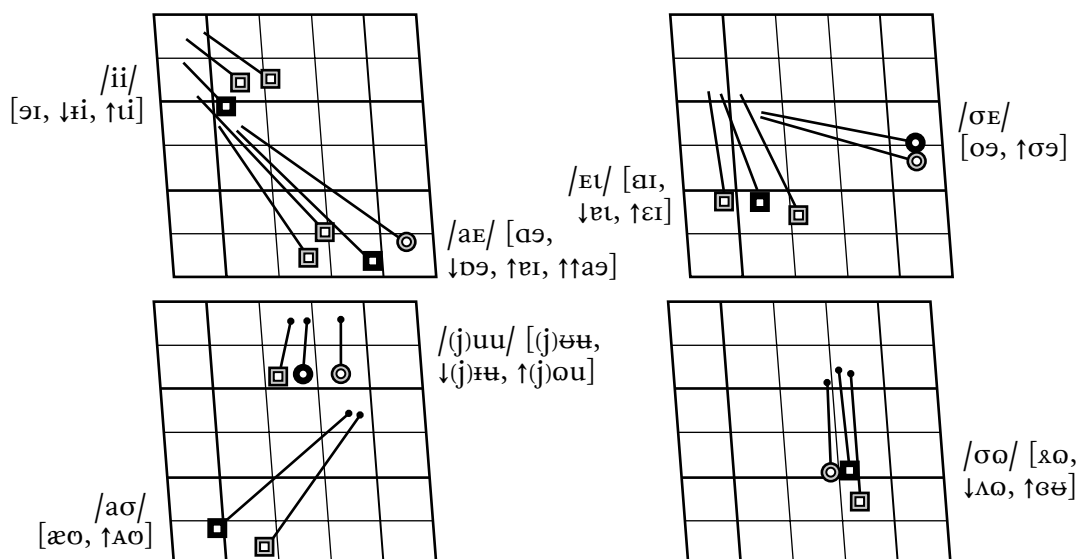
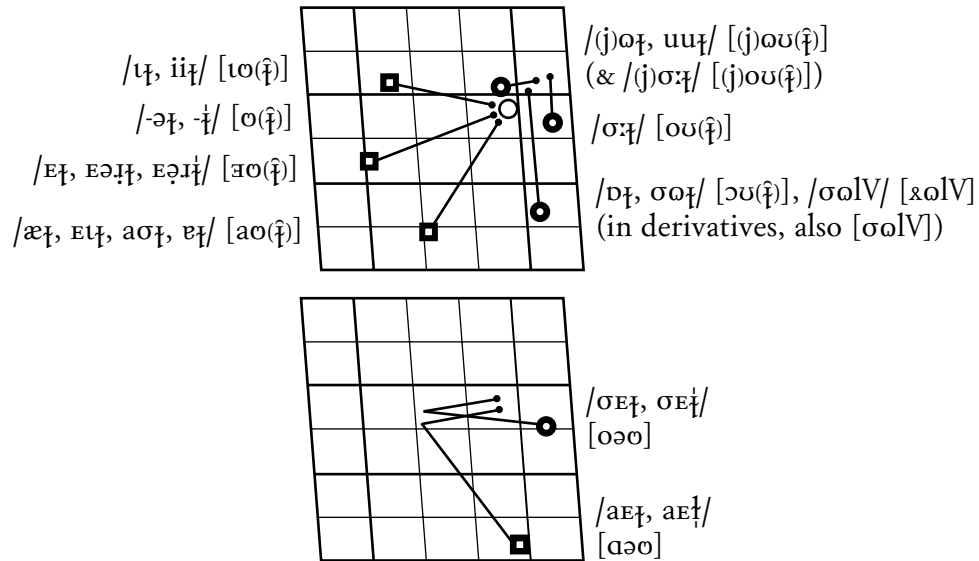


fig 55.5. Mediatic British neutralizations with /ɪ, ɪ̃/.



As regards what we have said above, we also provide the transcription of both the most marked variants (‘broader’, ‘[ɪ]’), and the least marked ones (more ‘refined’, ie more controlled, ‘[ɪ̃]’, and less far away from neutral pronunciation): /ii/ [ɛɪ, ɪ̃ɪ, ɪ̃ɪ̃], /ɛɪ/ [ɛɪ, ɪ̃ɪ, ɪ̃ɪ̃], /æɪ/ [æɔ̃, ɪ̃ɔ̃, ɪ̃ɪ̃, ɪ̃ɪ̃], /aɔ̃/ [æɔ̃, ɪ̃ɔ̃], /ɜ̃ɪ/ [ɜ̃ɔ̃, ɪ̃ɔ̃], /ɔ̃ɔ̃/ [ɔ̃ɔ̃, ɪ̃ɔ̃], /uu/ [ʊɪ, ɪ̃ɪ, ɪ̃ɪ̃]. It will be easy, for anyone interested, to prepare actual examples for useful comparisons.

55.11. Even for mediatic British English, neutralizations are frequent before /ɪ/ (although less frequent than in Cockney, the typical and popular –and less educated– dialect and *accent* of the East End of London).

In fact, cf fig 55.5, we often find *mb*[fɪɔ̃(ɪ̃)] both for *b*[fɪɪ:] *i*[fɪɪ:] /fɪɪ/ *fill* and *b*[fɪɪɪ̃] *i*[fɪɪ̃] /fɪɪ̃/ *feel*; in addition, *mb*[(h)ɔ̃(ɪ̃)] both for *b*[hɔ̃ɪ̃] *i*[hɔ̃ɪ̃] /hɔ̃ɪ̃/ *Hal* and *b*[hɛɪ̃ɪ̃] *i*[hɛɪ̃ɪ̃] /hɛɪ̃ɪ̃/ *hail*, and both for *b*[hɔ̃ɔ̃ɪ̃] *i*[hɔ̃ɔ̃ɪ̃] /hɔ̃ɔ̃ɪ̃/ *howl* and *b*[hɔ̃ɪ̃ɪ̃] *i*[hɔ̃ɪ̃ɪ̃] /hɔ̃ɪ̃ɪ̃/ *Hull*, as well.

Besides, we find *mb*[dɔ̃ɔ̃(ɪ̃)] both for *b*[dɔ̃ɔ̃ɪ̃] *i*[dɔ̃ɔ̃ɪ̃] /dɔ̃ɔ̃ɪ̃/ *doll* and *b*[dɔ̃ɔ̃ɔ̃ɪ̃] *i*[dɔ̃ɔ̃ɔ̃ɪ̃] /dɔ̃ɔ̃ɔ̃ɪ̃/ *dole*; and *mb*[fɔ̃ɔ̃(ɪ̃)] both for *b*[fɔ̃ɔ̃ɪ̃] *i*[fɔ̃ɔ̃ɪ̃] /fɔ̃ɔ̃ɪ̃/ *full* and *b*[fɔ̃ɔ̃ɔ̃ɪ̃] *i*[fɔ̃ɔ̃ɔ̃ɪ̃] /fɔ̃ɔ̃ɔ̃ɪ̃/ *fool* (the last one is possible for *mb*[fɔ̃ɔ̃(ɪ̃)] *b*[fɔ̃ɔ̃ɪ̃] *i*[fɔ̃ɔ̃ɪ̃] /fɔ̃ɔ̃ɪ̃/ *fall*, too). (We will deal with [ɪ̃] shortly.)

55.12. For the *consonants*, the strong preglottalization of /p, k, tʃ/ must not be forgotten as it practically occurs in all the cases indicated in ¶ 21 & § 23.9-10; in addition, it is important to mention the massive substitution of /t/ with [ʔ], in all the cases indicated in ¶ 20; whereas we can say that, generally, [tʃ] replaces [t] /t, tʃ/ of neutral pronunciation.

Therefore: *mb*[dɔ̃ɔ̃ɔ̃ɪ̃] *b*[dɔ̃ɔ̃ɔ̃ɪ̃] *i*[dɔ̃ɔ̃ɔ̃ɪ̃] /dɔ̃ɔ̃ɔ̃ɪ̃/ *drop*, *mb*[dɔ̃ɔ̃ɔ̃ɪ̃tʃ] *b*[dɔ̃ɔ̃ɔ̃ɪ̃tʃ] *i*[dɔ̃ɔ̃ɔ̃ɪ̃tʃ] /dɔ̃ɔ̃ɔ̃ɪ̃tʃ/ *dropped*, *mb*[pɔ̃ɔ̃ɔ̃ɪ̃k] *b*ⁱ[pɔ̃ɔ̃ɔ̃ɪ̃k] /pɔ̃ɔ̃ɔ̃ɪ̃k/ *pack*, *mb*[pɔ̃ɔ̃ɔ̃ɪ̃ktʃ] *b*ⁱ[pɔ̃ɔ̃ɔ̃ɪ̃ktʃ] /pɔ̃ɔ̃ɔ̃ɪ̃ktʃ/ *packed*, *mb*[ɪ̃ɔ̃ɔ̃ɔ̃ɪ̃tʃ, -ʔtʃ] *b*[ɪ̃ɔ̃ɔ̃ɔ̃ɪ̃tʃ, -ʔtʃ] *i*[ɪ̃ɔ̃ɔ̃ɔ̃ɪ̃tʃ] /ɪ̃ɔ̃ɔ̃ɔ̃ɪ̃tʃ/ *reach*, *mb*[ɪ̃ɔ̃ɔ̃ɔ̃ɪ̃tʃtʃ, -ʔtʃtʃ] *b*[ɪ̃ɔ̃ɔ̃ɔ̃ɪ̃tʃtʃ, -ʔtʃtʃ] *i*[ɪ̃ɔ̃ɔ̃ɔ̃ɪ̃tʃtʃ] /ɪ̃ɔ̃ɔ̃ɔ̃ɪ̃tʃtʃ/ *reached*, *mb*[ɪ̃ɔ̃ɔ̃ɔ̃ɪ̃tʃsə] *b*[ɪ̃ɔ̃ɔ̃ɔ̃ɪ̃tʃsə] *i*[ɪ̃ɔ̃ɔ̃ɔ̃ɪ̃tʃsə] /ɪ̃ɔ̃ɔ̃ɔ̃ɪ̃tʃsə/ *writer*; *mb*[fɔ̃ɔ̃ɔ̃ɔ̃(ɪ̃)]

$b[fɔp, bɔʔ, -ɹ-, -ɹ-] i[-sɹ-] /fɔʔbɔsɹ/$ *football*, $mb[ɹeɪ ɹ dæʔən]$ $b[ɹeɪ ɹ dæʔən, -ɹ] i[-aʔən]$ $/ɹeɪ ɹ dæʔən/$ *get down*, $mb[ɹeɪ ɹ lɪ]$ $b[ɹeɪ ɹ lɪ, -ɹ lɪ]$ $i[ɹeɪ ɹ lɪ]$ $/ɹeɪ ɹ lɪ/$ *late*, $mb[ɹʃhæʔəʔs]$ $b[ɹʃhæʔ]$ $i[ɹʃhæʔ]$ $/ɹʃhæʔ/$ *tart*, $mb[ɹʃhɛʔsə, -ʃsə]$ $b[ɹʃhɛʔ]$ $i[-ɹʔ]$ $/ɹʃhɛʔ/$ *tester*.

55.13. The preglottalization of /p, t, k/ (and of /tʃ/, as in neutral British English) occurs even between V, both within words and in sentences: $mb[ɹpʰeɪɹpə]$ $b[ɹpʰeɪɹ]$ $i[-pə]$ $/pʰeɪɹpə/$ *pepper*, $mb[ɹbeɪɹtʃə]$ $b[ɹbeɪɹ]$ $i[-tʃə, -tʃə]$ $/beɪɹtʃə/$ *better*, $mb[ɹbaɪɹkə]$ $b[ɹbeɪkə]$ $i[ɹbeɪkə]$ $/beɪkə/$ *baker*, $mb[ɹleɪɹtʃɪtʃ, -ɹ]$ $b[ɹleɪɹtʃ, -ɹ]$ $i[ɹleɪɹtʃ, -ɹ]$ $/leɪɹtʃ/$ *let it*.

In the /sʃ, stʃ/ sequences, there is the possible variant /s/ [ʃ] (by further assimilating to the following contoid, which is typical of broader accents): $mb[ɹstʃəʔp]$, $ʃstʃ$ $b[ɹstʃəʔp]$ $/stʃəʔp/$ *stop*, $mb[ɹstʃɪəʔɹɪŋdʒ]$, $ʃstʃɪ$, $ʃstʃɪ$ $b[ɹstʃɪəʔɹɪŋdʒ]$ $i[stʃɪəʔɹɪŋdʒ]$ $/stʃɪəʔɹɪŋdʒ/$ *strange*, $mb[ɹkwɛʔstʃən, -ʃtʃ]$, $kwɛʔstʃən$, $kwɛʔstʃən$ $b[ɹkwɛʔstʃən, -ʃtʃən]$ $i[-stʃən]$ $/kwɛʔstʃən/$, $kwɛʔstʃən$, $kwɛʔstʃən$ *question*.

55.14. For /t/, [ɹ] can occur, as well: $mb[ɹpʰɪəʔtʃə]$, $pʰɪəʔtʃə$; $ʃhwenɹtʃə]$, $-ɛnɪə]$ $b[ɹpʰɪəʔtʃə]$, $ʃhwenɹtʃə]$ $i[ɹpʰɪəʔtʃə, -ɪ]$; $ʃhwenɹtʃə]$ $/pʰɪəʔtʃə, ɹwenɹtʃə/$ *pretty, twenty*. Even [ɹɹɹ] (in addition to [ɹɹɹɹɹ, -ɹɹ]): $mb[ɹkʰlɪnɹn]$, $ɛʔ(ɹ)ɹn$, $bəʔɹn]$ $b[ɹkʰlɪnɹn]$, $ɛʔɹn$, $bəʔɹn]$ $i[-nɹn]$, $ɛʔɹn$, $bəʔɹn]$ $/kʰlɪnɹ(ə)n, ɛʔ(ə)n, bəʔɹ(ə)n/$ *Clinton, Elton, Burton*.

Besides, we find [ɹ] for the grammeme {-ing}: $mb[ɹɹɹɹɹɹ]$, $ɹɹɹɹ]$ $b[ɹɹɹɹɹɹ]$ $i[ɹɹɹɹɹɹ]$ $/ɹɹɹɹɹɹ/$ *rolling*; this example also shows the oscillation for /sɹ/ before /V/, under the influence of /sɹ/ $mb[ɹsɹ(ɹ)]$ $b[ɹsɹ]$ $i[sɹ]$, whereas in non-derivatives the normal realization occurs: $mb[ɹpʰɹɹɹ]$ $b[ɹpʰɹɹ]$ $i[ɹpʰɹɹ]$ $/pʰɹɹ/$ *polar*.

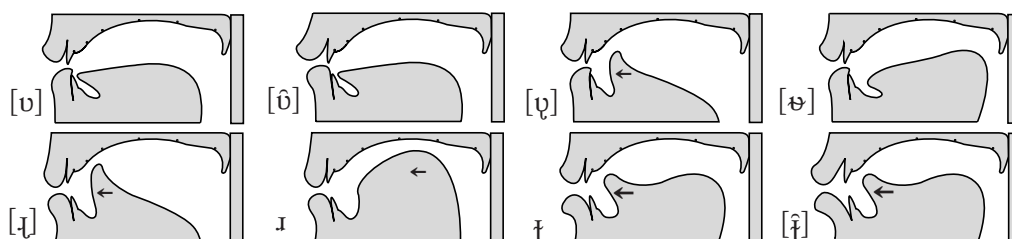
It is possible to have /ɹk/ in: $mb[ɹsəmθɹɹk]$, $ɛnɪθɹɹk]$ $b[ɹsəmθɹɹ]$, $ɛnɪθɹɹ]$ $/səmθɹɹ, ɛnɪθɹɹ/$ *something, anything*.

55.15. From the examples, one can notice that the most frequent realization of /ɹ/ is not postalveolar rounded ([ɹ], as in neutral British pronunciation), but (postalveolarized) prevelar rounded ([ɹ], corresponding to the neutral American articulation, and to the International one occurring before V).

But there are even four further quite frequent variants: the labiodental, [ɹ], and its combinations with other articulations, rounded [ɹ], velarized [ɹ], and postalveolarized [ɹ] (cf fig 55.6): $mb[ɹɹɹɹɹɹ]$, $sɹɹɹɹ]$, $ɹɹɹɹ]$, $ɹɹɹɹ]$, $sɹɹɹɹ]$ $b[ɹɹɹɹɹɹ]$ $i[ɹɹɹɹɹɹ]$ $/ɹɹɹɹɹɹ/$ *rearrange*.

In the case of /tɹ, dɹ/, a realization which 'corresponds' to the neutral articulation is also possible (but with stopstrictive phones [tʃ(h)ɹ, dʒɹ]): $mb[ɹʃhɹɹɹ]$, $-sɹ, -ɹ, -ɹ, -ɹ, -ɹ, ʃhɹ]$ $b[ɹʃhɹɹɹ]$ $i[ʃhɹɹɹ]$ $/ʃhɹɹɹ/$ *train*, $mb[ɹdɹɹɹk]$, $-sɹ, -ɹ, -ɹ, -ɹ, -ɹ, dʒɹ]$ $b[ɹdɹɹɹk]$ $i[dʒɹɹk]$ $/dɹɹk/$ *drink*.

fig 55.6. Mediatic British variants of /ɹ/ $b[ɹ]$ and /t/ $b[t]$.



Very frequently, a non-etymological /ɪ/ is inserted: *mb*[ɑə'soʊɪɹʔʔs] *b*[ɑə'soʊɪɹ] *i*[ɑɛ'soʊɪɹ] /ɑɛ'soʊɪɹ/ *I saw it*, even in cases like: *mb*[ɑɛ,ɹɔvɪɹ'əɹʔʔ, -ə'həɹʔʔ] *b*[ɑɛ,ɹɔvə'hɜ:ɹʔʔ] *i*[ɑɛ,ɹɔvəɪ'həɪɹʔʔ] /ɑɛsɔvəɪ'həɪɹʔʔ/ *I overheard*.

55.16. Our examples have already shown that one of the most evident characteristics, which is socially stigmatized, is the 'zero' realization of /h/ (→ [∅]): *mb*[ɪ(h)ɑɹə] *b*[ɪ'hɑɹə] *i*[ɪ'hɑɹɛ] /hɑɹɛ/ *high*. Consequently, even hypercorrections are frequent, as happens with the name of the letter *h* (not without a certain 'internal' logic): *mb*[ɪ(h)ɑɪɹʔʔ] *b*[ɪ'ɛɪʔʔ] *i*[ɪ'ɛɪʔʔ] /ɪ'ɛɪʔʔ/.

On the other hand, the reduced form of *him* is less frequent: *mb*[ɪʔʔhæʊ(ɸ)hʊm] *b**i*[ɪʔʔhɛɪɪʊm] /ɪʔʔhɛɪɪʊm/ *tell him*; equally for the reduced form of *a*: *mb*[ɑɪ'mɛɹn] *b**i*[ə'mæɹn] /ə'mæɹn/ *a man*. Even for /C(ə)n#, a less reduced form is more frequent: *mb*[pɦɪɹ-nænsi'ɑɪʃən, 'dʒɛɹksən] *b*[pɦɪɹnænsi'ɛɪʃn, 'dʒæksn] *i*[pɦɪɹnænsi'ɛɪʃən, 'dʒæksən] /pɦɪɹnænsi'ɛɪ(ə)n, 'dʒæks(ə)n/ *pronunciation, Jackson*.

55.17. The sequences /tj, dj, nj/ have the peculiarity of typically corresponding to /tʃ, dʒ/ and [ɹ]: *mb*[ɪʔʔhɜʔʔɹn] *b*[ɪʔʔhɜʔʔɹn] *i*[ɪʔʔhɜʔʔɹn] /ɪʔʔjuun/ *tune*, *mb*[ɪʔʔɜʔʔɹn] *b*[ɪʔʔjɜʔʔɹn] *i*[ɪʔʔjɜʔʔɹn] /ɪʔʔjuun/ *dune*, *mb*[ɪnɜʔʔɹn] *b*[ɪnɜʔʔɹn] *i*[ɪnɜʔʔɹn] /ɪnɜʔʔjuu/ *new* (in Cockney, we actually find [ɪnəʔʔ] ≡ [ɪnuʔʔ]).

Occasionally, /θ, ð/ can become /f/ and /#d, v/ respectively (which is a typical Cockney pronunciation, and can be heard even on the borders of the 'Estuary' area [and in further –mostly metropolitan– areas, which have been influenced by this accent]): *mb*[θɪɹəɪ, 'fɪɹ] *b*[θɪɹɪɹi] *i*[θɪɹɪɹi] /θɪɹɪɹi/ *three*, *mb*[ðɪs, 'dɪ] *b**i*[ðɪs] /ðɪs/ *this*, *mb*[ɪ'maðə, -və] *b*[ɪ'mæðvə] *i*[ɪ'mæðvəɪ] /ɪ'mæðvəɪ/ *mother*.

55.18. There is nothing to say about /l/, while for /ɹ/ there is a typical 'vocalization' of [ɹ̥, ɹ̥] which become [ʊ] (cf fig 55.5), after V or C, as many examples have already shown (particularly those of the neutralization before /ɹ/).

The lateralized velar rounded approximant [ɹ̥] (cf fig 55.6), given in brackets in fig 55.5, indicates a less marked pronunciation, where the lateralized contoid is added to the vocalization, [ʊ], in order to try to attenuate this characteristic, which is often socially stigmatized.

Besides, we can find [ɹ̥], without lip-rounding, as a kind of halfway compromise.

55.19. Here are some examples, to complete the survey: *mb*[ɪɹ̥ʔʔsɔ(ɸ)] *b*[ɪɹ̥ʔʔ] *i*[ɪɹ̥ʔʔ, -ɹ̥ʔʔ] /ɪɹ̥ʔʔ/ *little*, *mb*[pɦɪɹ̥ʔʔpɔ(ɸ)] *b*[pɦɪɹ̥ʔʔ] *i*[pɦɪɹ̥ʔʔ] /pɦɪɹ̥ʔʔ/ *people*, *mb*[dɛv-ɔ(ɸ)ɹ̥ʔʔ] *b*[dɛvʔʔɹ̥ʔʔ] *i*[dɛvʔʔɹ̥ʔʔ] /dɛvʔʔɹ̥ʔʔ/ *devils*, *mb*[ɪmɪɔ(ɸ)k] *b*[ɪmɪʔʔk] *i*[ɪmɪʔʔk] /ɪmɪʔʔk/ *milk*, *mb*[wɔɔ(ɸ)ɹ̥ʔʔsə] *b*[ɪ'wɔɔʔʔɹ̥ʔʔ] *i*[ɪ'wɔɔʔʔɹ̥ʔʔ] /ɪ'wɔɔʔʔɹ̥ʔʔ/ *Walter*, *mb*[dʒɛɹnʔʔsɔ(ɸ)mən] *b*[dʒɛɹnʔʔmən] *i*[dʒɛɹnʔʔmən] /dʒɛɹnʔʔmən/ *gentleman*.

Finally, *mb*[ɑŋʔʔkɔɹəɹbɜ:ɹʔʔ, -ɔ'h-] *b*[ɹ̥ŋkʔʔhɜ:ɹbɜ:ɹʔʔ] *i*[ɹ̥ŋkʔʔhɜ:ɹbɜ:ɹʔʔ] /ɹ̥ŋkʔʔhɜ:ɹbɜ:ɹʔʔ/ *uncle Herbert*, where we can see the normal kind of prevocalic *l* ([ɹ̥]), and the intense (or 'syllabic') one, again prevocalic: *mb*[nɔvɹ̥ʔʔsɔ, -ɹ̥ʔʔ] *b*[nɔvɹ̥ʔʔsɔ, -vɹ̥ʔʔ] *i*[nɔv-ɹ̥ʔʔsɔ] /nɔvɹ̥ʔʔsɔ/ *novelist*.

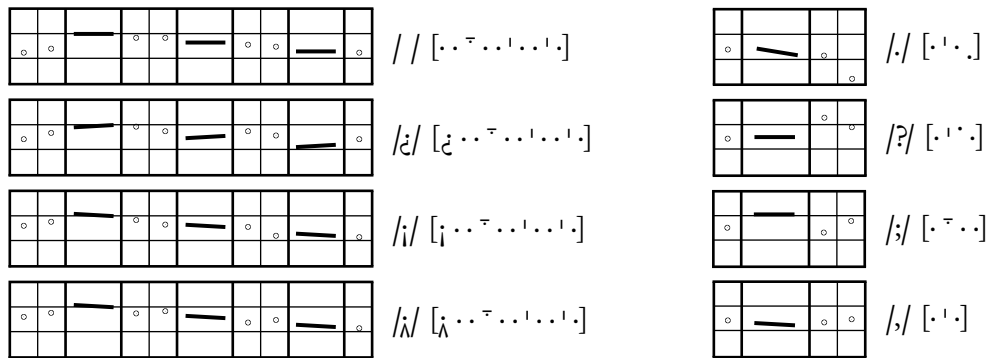
55.20. What is said for neutral British English holds for mediatic British English, too. But, in cases like the following, we often find secondary stresses: *mb*[dɪk-

ʃəˌneɪəri, 'seməˌtʃeəri, 'dʊmənˌtʃɔəri] ^b[ˈdɪkʃənəri, 'semɪtəri, 'dɒmɪtəri] ⁱ[ˈdɪkʃənəri, -ənəri; 'semətəri, -ətəri; 'dɒmɪmətəri, -ətəri] /dɪkʃənəri, 'seməˌtʃeəri, 'dɒmənˌtʃɔəri/ *dictionary, cemetery, dormitory.*

Regarding *intonation*, we have to say that the pitch of the first stressed syllable and of the following internal unstressed syllables in a preintoneme is less high than in neutral British pronunciation, as can be seen in fig 55.7.

The suspensive intoneme is more similar to the American one; and, often, the most typical interrogative intoneme is rising-falling (again in fig 55.7), in addition to a possible (less typical) variant, corresponding to that of neutral British English: *mb*[ɛːdʒəˈspɪrɪk ˈɪŋɡlɪʃ ˈweɪtʃ] ^b[ɛːdʒəˈspɪrɪk ˈɪŋɡlɪʃ ˈweɪtʃ; ɛːdʒə-] ⁱ[ɛːdʒəˈspɪrɪk ˈɪŋɡlɪʃ ˈweɪtʃ; ɛːdʒə-] *Do you speak English well?*

fig 55.7. Mediatc British intonation.



55.21. Here is the transcribed text, followed by the neutral British version, repeated here for the sake of convenience, in order to facilitate comparisons between these two accents (the written text is given in § 52.2).

Mediatc British pronunciation

55.22. [ðəˈnoʊθ ˈwɪnːd̩ ɛndəˈsænː wɒdɪˈspɪjəntʃu ˈwɪntʃ wɒzðəˈstɪŋgə.] ˈwɛn əˈtʃhɪɛvl̩ ˈkheɪm əˈlɒŋ ˌɪˈjɛrptʃ unəˈwɔːm ˈkhlɔk̩.,| ðaɪwˈgɪrɪd̩ː ðəɪðw̩ˈwæn ɱˈfɜːs sɒˈkʃɪdɪd̩. ɪmˈmaɪrku ɪðəˈtʃhɪɛvl̩ ˈtʃhaɪk ɪˈkhlɔk̩ ɪf̩. | ʃɒbbɪˈkʌnˈsɪdʒd̩ ˈstɪŋgɜ ɪðnɪˈɪd̩a.,||

ˈðɛnː ðəˈnoʊθ ˈwɪmː ˈbl̩ɪɱ əz̩(h)ɑːd̩ əzɪˈkhw̩d̩.,| bɛɪðəˈmoʊ ɪˈbl̩ɪɱ. | ðəˈmoʊ ˈkhlɔsl̩əɪ ˌdɪd̩ðəˈtʃhɪɛvl̩aː ˈfɔːst̩d̩ ɪˈkhlɔk̩ ˈwɪæst̩d̩m̩.,| ɪn(d)əˈpɪlɑːst̩ː ðəˈnoʊθ ˈwɪŋː ˈgɑɪv ˈaɪp ɪəˈtʃhɛmɪrptʃ.,|| ˈðɛnː ɪðəˈsæn ˈʃɒn ˈæst̩.,| ˈwɔʊmɪl̩.,| ɛnt̩ˈmɛɪdʒɪl̩ː ɪðəˈtʃhɪɛvl̩ ˈtʃhɔk̩ ɪf̩.,| ɪˈhɪz̩ˈkhlɔk̩.,|| ɪˈnˈsɔː ɪðəˈnoʊθ ˈwɪmːb̩ ˈwɒzəˈbl̩əˈdʒ ˈtʃwɪrˌkʌŋˈfɛs-| ðəɪðəˈsænː. wɪðəˈstɪŋgɜ.,| ɪv̩ðəˈtʃhɪɱ.,||

ɛːdɪdʒəˈlɑːk̩. ɛːdʒəˈst̩oʊrɪ-| ɛːdʒəˈwɔnɪ ˈtʃəˈhɪv̩tʃ ˈwɛnːː|||

Neutral British pronunciation

55.23. [ðəˈnɔːθ ˈwɪnːd̩ ɛndəˈsænː wɒdɪˈspɪjuːtʃu ˈwɪntʃ wɒzðəˈstɪŋgɜ.] ˈwɛn əˈtʃhɪɛvl̩ ˈkheɪm əˈlɒŋ ˌɪˈjæpɪ unəˈwɔːm ˈkhlɔk̩.,| ðaɪwˈgɪrɪd̩ː ðət̩ðw̩ˈwæn ɱˈfɜːs

sʌk'si:diq̄. um̄ˌmɛɪkɪŋ ðə'tʰɪjævl̩z. ˌfʰeɪk ɪz'kʰl̩zɔk 'ɒf. | ʃɒbbɪkʌnˌsɪdʒd̩ "stɪˌpɒŋz ðən-
ðɪ'eðe..||

'ðɛn. ðəˌnɔθ 'wɪm. ˌbɪlɪu. əz'hɑ:q̄. əzi'kʰɔˌd̩. | bətðəˌmɔ:ɪ i'bɪlɪu. | ðəˌmɔ:
'kʰl̩zɔsli. ˌdɪdðə'tʰɪjævl̩z. ˌfɔˌɔt̩d̩ ɪz'kʰl̩zɔk wɪˌjɑɒnd̩ɪm. | ɪən(d)əʔlɑˌstɪ. | ðəˌnɔθ 'wɪj:
ˌɡeɪv 'ɛp ðɪə'tʰɛmpɪ. || ɪ'ðɛn. | ðəˌsɛn 'ʃɒn 'ɑɔˌ. | ɪ'wɔˌmlɪ. | ən'tmɪdɪə'fɪ. | ɹðəˌtʰɪjævl̩z
'fʰɔk 'ɒf. | ɹz'kʰl̩zɔk. || ɪn'sɜˌɔ. | ðəˌnɔθ 'wɪm. | b. wɪzəˌblɑˌeɟʒ ɪwɪkʌŋ'fɛs. | ðətðə'sɛn.
wzðə'stɪˌpɒŋzɪ. | ɪəvðə'tʰɪjævl̩z. ||

ɹdɪɟʒmɪˌlɑˌk. ɹðə'stɪˌpɪ. | ɹd̩jɪˌwɒn ɪə'hɪəɪɪ ʌ'ɡɛn. |||]