

Morphosyntactic Differences between Standard English and Cockney

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Bachelor's thesis
2021



Tomas Bata University in Zlín
Faculty of Humanities

Univerzita Tomáše Bati ve Zlíně

Fakulta humanitních studií

Ústav moderních jazyků a literatur

Akademický rok: 2020/2021

ZADÁNÍ BAKALÁŘSKÉ PRÁCE (projektu, uměleckého díla, uměleckého výkonu)

Jméno a příjmení: **Lenka Radová**
Osobní číslo: **H18971**
Studijní program: **B7310 Filologie**
Studijní obor: **Anglický jazyk pro manažerskou praxi**
Forma studia: **Prezenční**
Téma práce: **Morfosyntaktické rozdíly mezi standardní angličtinou a Cockney**

Zásady pro vypracování

Studium odborné literatury
Teoretické zpracování klíčových pojmů (standardní jazyk vs. varianty angličtiny, dialekt, slang)
Cockney – hlavní rysy, morfosyntaktická specifika
Příprava korpusu, sběr a analýza dat z korpusu
Porovnání teorie s korpusem

Forma zpracování bakalářské práce: **Tištěná/elektronická**
Jazyk zpracování: **Angličtina**


Seznam doporučené literatury:

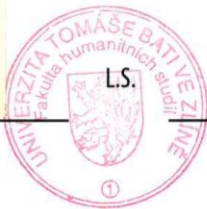
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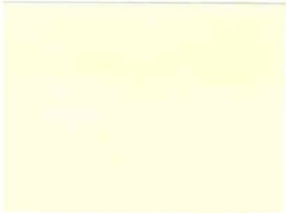
Vedoucí bakalářské práce: **Mgr. Dagmar Masár Machová, Ph.D.**
Ústav moderních jazyků a literatur

Datum zadání bakalářské práce: **9. listopadu 2020**

Termín odevzdání bakalářské práce: **10. května 2021**


Mgr. Libor Marek, Ph.D.
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ABSTRAKT

Tato práce se zabývá morfologickými a syntaktickými rozdíly mezi standardní angličtinou a Cockney dialektem. Cílem této práce je určení charakteristických gramatických prvků, jež se liší od standardní formy angličtiny a následná analýza filmů obsahujících Cockney. Teoretická část obeznámuje s jazykovými variantami a dialekty, dále popisem Cockney dialektu, jeho historie i současné formy a následné určení morfosyntaktických rozdílů mezi Cockney a standardní angličtinou. Praktická část vyhodnocuje výskyt těchto rozdílů pomocí analyzování korpusů z filmů, které obsahují Cockney dialekt. Analýza poskytuje přehled o současné formě Cockney a vyhodnocuje, v jaké míře se objevují morfosyntaktické rozdíly v mluveném projevu. Přínosem této práce je nastudování Cockney z morfosyntaktického hlediska, jež se neobjevuje v takové míře, jako nastudování z fonologického hlediska nebo Cockney Rhyming Slangu.

Klíčová slova: Varianty jazyka, dialekt, Cockney, standardní angličtina, morfologie, syntax, gramatika, porovnání, rozdíly, analýza

ABSTRACT

This thesis deals with morphological and syntactic differences between standard English and Cockney dialect. The aim of this thesis is to determine characteristic grammatical features that differ from the standard form of English and providing an analysis of movies that contain Cockney. The theoretical part focuses on an explanation of language varieties and dialects, the description of Cockney dialect, its history and the present form, and the examination of the morphosyntactic differences between Cockney and standard English. The practical part assesses the occurrence of these differences by analysing corpora of movies that contain Cockney dialect. The analysis gives an overview of the present form of Cockney, and it examines to what extent the morphosyntactic differences occur in a speech. The contribution of this thesis is the study of Cockney from a morphosyntactic point of view which does not appear to such an extent as a study from a phonological point of view or a study of Cockney Rhyming Slang.

Keywords: Language varieties, dialect, Cockney, standard English, morphology, syntax, grammar, comparison, differences, analysis

ACKNOWLEDGEMENTS

I would like to thank most sincerely my supervisor Mgr. Dagmar Masár Máchová, Ph.D., for her professional advice and the time she devoted to consultations and thorough reading of this thesis. I would also like to express thanks to my mum who has been my inspiration and who supported me during the most difficult moments.

I hereby declare that the print version of my Bachelor's/Master's thesis and the electronic version of my thesis deposited in the IS/STAG system are identical.

CONTENTS

ACKNOWLEDGEMENTS	8
INTRODUCTION	11
I THEORY.....	12
1 STANDARD ENGLISH AND LANGUAGE VARIETIES.....	13
1.1 STANDARD ENGLISH	13
1.2 LANGUAGE VARIATIONS	14
1.3 DIALECT.....	15
1.3.1 Regional Dialect.....	15
1.3.2 Social Dialect	16
1.4 ACCENT.....	16
1.5 SLANG.....	17
2 COCKNEY.....	19
2.1 HISTORY OF COCKNEY	19
2.2 SOCIOLOGY OF COCKNEY.....	22
2.3 PHONOLOGICAL FEATURES	22
2.4 LEXICAL FEATURES.....	23
2.4.1 Cockney Rhyming Slang.....	24
3 MORPHOSYNTACTIC DIFFERENCES.....	26
3.1 NEGATION.....	26
3.1.1 Negative Concord/Agreement.....	26
3.1.2 Use of <i>ain't</i>	27
3.1.3 Negation by <i>never</i>	27
3.2 NON-STANDARD USE OF <i>WAS, WASN'T/WEREN'T, DON'T</i>	28
3.3 SENTENCE STRUCTURE	28
3.4 PRONOUNS	29
3.4.1 Pronoun <i>me</i>	29
3.4.2 Possessive Pronouns.....	29
3.4.3 Reflexive Pronouns	30
3.4.4 Demonstrative Pronouns	30
3.4.5 Relative Pronouns	30
3.5 PAST TENSE AND PAST PARTICIPLE.....	30
3.6 ADJECTIVES	31
3.7 ADVERBS	31
3.8 PREPOSITIONS	32
II ANALYSIS.....	33
4 MORPHOSYNTACTIC DIFFERENCES IN SELECTED MOVIES.....	34

4.2	NEGATION	34
4.2.2	Negative Concord.....	35
4.2.3	Use of <i>ain't</i>	35
4.3	NON-STANDARD USE OF <i>WAS, WASN'T/WEREN'T, DON'T</i>	36
4.4	SENTENCE STRUCTURE	37
4.4.1	Omission of words	37
4.5	PRONOUNS	39
4.5.1	Pronoun <i>me</i>	39
4.5.2	Reflexive Pronouns	40
4.5.3	Demonstrative Pronoun/Determinative <i>them</i>	41
4.5.4	Relative Pronouns	41
4.6	PAST TENSE AND PAST PARTICIPLE.....	42
4.7	ADJECTIVES AND ADVERBS.....	43
4.8	PREPOSITIONS	44
4.9	INTERROGATIVE TAGS.....	45
4.10	REDUCTIONS	45
	CONCLUSION	47
	BIBLIOGRAPHY	48
	LIST OF ABBREVIATIONS	50
	APPENDICES	51

INTRODUCTION

Cockney dialect, as well as other language variations, can be studied from different aspects. So far, Cockney has mainly been studied from a phonological or lexical point of view, and therefore, this bachelor thesis examines Cockney from a morphosyntactic point of view. The aim of this thesis is to determine morphosyntactic differences between Standard English and Cockney.

The thesis is divided into a theoretical part and a practical part. The theoretical part consists of three main chapters. In the first chapter, there are provided general terms that are related to language variations. Firstly, it is explained, what the term Standard English means and what are language variations. The types of language variations are subsequently divided into dialect, accent, and slang.

The second chapter focuses on Cockney dialect, starting with a general description of Cockney and its history. This chapter provides an explanation, whether Cockney is a social dialect or regional dialect and why it is so, and also a brief description of the phonological and lexical features of Cockney. The morphosyntactic differences are provided in the third chapter and the findings of these differences are supported by examples and the comparison with standard forms of the features. Since there are different types of features, they are presented in subchapters according to the category to which they fall into.

The practical part of the thesis focuses on the differences that are present in three selected movies: *Lock, Stock and Two Smoking Barrels*, *Snatch* and *Legend*. The analysis is based on the corpora of these movies and to support these findings, example sentences are presented with a commentary. The practical part also mentions those features that have been found in the theoretical part but not in the corpora. On the other hand, there are also features that occur in the corpora, but they were not mentioned in the sources used for the theoretical part.

I. THEORY

1 STANDARD ENGLISH AND LANGUAGE VARIETIES

Language is a method of communication among people by using words in a structured way (Stevenson 2010). Every language has its grammatical rules, lexis, and pronunciation, however, this set of features can vary according to the geographical position, or particular social groups. As a result, there are many language variations, dialects, sociolects, accents, and slangs. These varieties can differ in their grammar, pronunciation of words, and they can also include different expressions for certain words. English is a native language in several countries, but it does not have the same form in all the counties. In fact, Standard English, which will be explained later, can also have its variation according to the geographical position. Among these types of standard English, the most widespread are British English and American English, which are used for teaching the English language among EFL students (Trudgill and Hannah 2008). Nevertheless, Standard English is also taught in other varieties with grammatical and lexical differences in Australia, New Zealand, South Africa, Ireland, Wales, and Scotland (Trudgill and Hannah 2008, 5). These English variations are officially used in the countries mentioned above, but every variation can also include dialects, accents, or slang. In this part of the thesis, there will be provided an explanation and description of the terms connected to English variations.

1.1 Standard English

Before the description and definition of language varieties, slang, and dialects, it is essential to understand the term *Standard English*. Standard English is the principal, globally accepted form of English, which is used in most of the written material, and it is considered to be dialect as any other form of English (Trudgill and Hannah 2008, 1). As mentioned before, there can be some varieties of Standard English according to the region in which it is used, but generally speaking, it is an official variety of the language, that is not linked to any specific area of English-speaking countries. This form of English is officially used in education, media, law, and official communication of government (Greenbaum 1996), its grammatical rules are described in English grammar books and textbooks, and its vocabulary is present in English dictionaries. This dialect can sometimes be understood as a polite form of language that does not have colloquial expressions, but the difference between standard and non-standard form of language is not in politeness or formality, because standard dialect has both colloquial and formal variety. The standard form has originally developed from other English dialects, that were spoken by people around London. These dialects were

adjusted by scholars, high-educated people, speakers at the court, and it was spoken by upper-class society. Later, other social groups began to use the standard variety with the aim to speak in a proper way (Trudgill 2000, 6). Because of the high position of people using this dialect, the process of this form becoming a standard form happened naturally as it appeared in written documents, it influenced a large part of society (Trudgill and Hannah 2008, 2).

Standard English is usually associated with Received Pronunciation as these forms are most commonly used for teaching English and therefore, they are described in most British textbooks. While speaking about Standard English, it is important to differentiate between accents and dialects. Standard English does not have an accent, because there is no standard pronunciation associated with this dialect (Trudgill and Hannah 2008, 4-5). Whereas dialect varies in some grammatical features or vocabulary, accent differentiates only in pronunciation, and as Standard English and Received Pronunciation are the most globally accepted forms, they are often linked together (e.g. in foreign education). Received Pronunciation was originally used in the upper-class society, among people with private education, and it was and still is considered as a polite form of communication (Hughes, Trudgill, and Watt 2013, 3). According to Trudgill, all people who speak with Received Pronunciation are actually using the Standard English dialect. However, not everybody who speaks Standard English has necessarily RP accent. While speaking in the standard form of English, most people still have some regional accent (Trudgill 1990, 3). The amount of people with RP accent is not high, but it is still being taught to foreign learners. The reason for teaching this accent is that it is used in many types of media, and if foreign learners listen to radio or television news, they will most likely hear this accent, and therefore, they will be able to understand it. Other reasons are that RP is widely described in linguistic materials and as mentioned above, it has prestige (Hughes, Trudgill, and Watt 2013, 4).

1.2 Language Variations

The term *variety* is quite extensive, as it is used for the description of a language, a dialect, an accent, an idiolect, or language forms that differ according to gender, geographical position, social class, age, and more (Bauer 2003, 4). The differences of variations used by males and females were examined in research focused on children, in which it has been founded that girls are more likely to use a prestigious form of language, while boys can prefer a less prestigious variety. Child language variation is also an example of variation that differs by age (use of child language acquisition terms, e.g. *mommy*, *daddy*) (Chambers, and

Schilling 2013, 263-4). Variations used according to a geographical position and social class will be discussed below.

Language variety in the broadest distinction of language varieties is according to nation/state where it is spoken. These varieties of English have their own form and characteristics features. However, each English variety can also consist of different dialects and accents. The main varieties of English, that are spoken by English native speakers are British English, American and Canadian English, Australasian, South African, New Zealand English, Indian and West Indian English, and Southeast Asian (Stevenson 2010). Since these language varieties have their own standard form, the differences between spelling, pronunciation, or vocabulary are also provided in some dictionaries. Many dictionaries or online dictionaries consist of both American and British forms of a particular word.

1.3 Dialect

Dialect is a variety of language, that is spoken by people in a specific region or by a particular social group (Stevenson 2010). Language can consist of many dialects, and even the standard form of a language is considered to be one. Other dialects are non-standard varieties, and they are distinguished by grammatical and lexical differences (Trudgill and Hannah 2008). The difference between the terms *language* and *dialect* can be difficult to explain. Dialect is known to be a particular form of a language, and therefore, some people can claim, that people using the same dialect among one language can understand each other easily, while people speaking different languages cannot. However, this characterization does not apply to every dialect and language. As an example, Czech and Slovak people understand each other although they speak different languages. On the other hand, some German varieties consist of many differences, and people using these German dialects can have difficulties understanding other varieties. The differences in dialects of England are not that big to cause difficulties in communication. (Chambers and Trudgill 2004, 3-4).

1.3.1 Regional Dialect

The dialects that are used in a particular area are called regional dialects. Although each of these dialects has some characteristic grammatical and lexical features, there is no borderline that signifies the change from one dialect to another. The closer the area of one dialect to another is, the smaller the differences between them are. Dialects form a continuum, but they are still divided according to the areas, where the differences are most significant (Trudgill 1990, 6). Geographical distance plays an important role in differences in dialects. It is

believed, that the bigger the distance between two dialects is, the more these dialects differ (Trudgill 2000, 24).

1.3.2 Social Dialect

Not everybody uses the dialect that is characteristic of the area where they live. The dialects can also differ according to social groups. This type of dialect is called a social dialect. Social dialects are formed according to several aspects, that create social distance. The first aspect is the social class of a person, and the dialect is sometimes referred to as sociolect or social-class dialect because it depends on social status (Trudgill 2000, 23). Other aspects can be age, religion, race, profession, gender, and more. The aspect of the race is most notable in American English, where many varieties spoken by African Americans occur (Chambers and Trudgill 2004, 63).

Language is also affected by people from our social network. This happens when there is a social group, with which the person is in close touch, such as family, friends, classmates, or colleagues (Chambers and Trudgill 2004, 64). This aspect is sometimes linked to other mentioned aspects such as age since the group of classmates are in the same age category. Co-workers can use the dialect that is affected by their profession. One experiment also showed that white people living among African Americans are affected by the dialect that is spoken in the black community, while black speakers living among white people sounded like Whites (Chambers and Trudgill 2004, 42). However, people are not restricted to use only regional or social dialects. In many cases, they use both regional and social dialects together. It is also common to switch from one dialect to another, for example in a formal situation, it is appropriate to use standard English, while in an informal situation, people can switch back to their regional dialect (Trudgill 2000).

1.4 Accent

While the term *dialect* refers to language variety that consists of some grammatical, lexical, and sometimes phonetical differences, the term *accent* refers only to differences in pronunciation. Even though some dialects have also their characteristic accent, it is important to distinguish these terms, because people can use certain dialect and within this dialect, there can be several accents used by different people (Trudgill 2000, 5). Every individual has an accent because everybody uses some kind of pronunciation of a language. When some people are claimed to not have an accent, it is usually because they use an accent in standard form (Bauer 2003, 2-3).

An accent usually varies according to the geographical area, and it is called a regional accent. British accents are commonly divided into larger groups, such as Irish, Welsh, northern, or southern English. Even though there are more accents among these groups, they have common features and sound similar, so it is likely to be labelled more generally. Welsh variations contain some characteristic pronunciation features, e.g. pronouncing /ɑ:/ as /æ/ ([fæst] instead of [fa:st]) or replacing /ou:/ with [o:] (*nose* pronounced as [no:z] instead of [nouz]) (Trudgill, and Hannah 2008, 36-7). Irish variations are also characteristic of their pronunciation. Irish is a rhotic dialect which means, that /r/ is always pronounced. Other differences in pronunciation are for example pronouncing /ei/ instead of /i:/ (in words such as *tea, sea*) or using /u:/ instead of /ʊ/ (*book* is pronounced as [bu:k] (Trudgill, and Hannah 2008, 105-6).

Same as dialects, accents also create a continuum. Different accents change gradually based on the closeness between them. The bigger is the distance between the two areas, the bigger is the difference in pronunciation between local accents (Hughes, Arthur, and Trudgill 2013, 10).

As social class can form certain dialects, there are also accents that developed within social classes, and they are called social-class accents (Trudgill 2000, 23). One of these accents is Received Pronunciation. This accent is considered to be a social dialect because it is associated with people from upper or upper-middle classes rather than inhabitants of a particular region (Trudgill and Hannah 2008, 15). It is believed that people who are in a higher position of the social hierarchy are more likely to use the standard type of accent which is Received Pronunciation, and it is harder to tell which region they come from. People who are in a lower social position are more likely to use a regional accent (Hughes, Arthur, and Trudgill 2013, 10).

1.5 Slang

Slang is a term for non-standard, informal vocabulary that consists of synonyms of standard words and phrases. Slang expressions are created by certain social groups or they can have origin in some region of a country. Slang differs from formal and colloquial language stylistically as it often has an impolite tone. It is usually used in spoken form rather than written, but it is also present in literature to add authenticity to a character that belongs to some social group and create a certain setting (Algeo 2001, 221-4).

The function of slang is making a speech or a text less dignified. It is present in communication, where the standard form of language is not needed, therefore it is common

among prisoners, young people/classmates, colleagues, or in sports and leisure-time activities. Slang can also have a function of making a speech less understandable for people that are not the target listeners. This function was used among prisoners, or in communication about secret or illegal activity (Algeo 2001, 221). Criminals' slang contains terms that apply to illegal or valuable things, and there can be more terms for one object. As an example, if they talk about diamonds and jewellery, they can use *prop*, *stone*, *sparkler*, or *spark-prop*. An example of a term for illegal activity is *right croaker* which applies to a doctor, who treats criminals or for a drug supplier (Ayto 1998).

In its social function, it can help to make a bond between people with the same interests in some field, and also isolate those listeners, that are not familiar with the content of the conversation. Among communities of black people in the USA, slang is used with the aim of shortening the social distance, and some of the slang terms spread among other communities as well. As an example, the phrase *knock yourself out* means *enjoy yourself*, other commonly used terms are *dope* or *hype* meaning *wonderful* (Algeo 2001, 221-4). Slang can also be used with the aim to be creative, the need to use more expressive terms, to indicate membership, or express closeness and openness to people. One type of slang is rhyming slang, which supposes to express solidarity within a group. The most popular rhyming slang is probably Cockney rhyming slang (Katamba 1994, 114).

As language changes through time and neologisms are created, slang is no exception. In slang, there are very often created new words, and they are usually used for only a limited amount of time (Katamba 1994). Slang expressions can change according to new inventions, technologies, and other things that are present in our world because there is a need to refer to them. Some slang expressions can be outdated because they referred to things that are not common or do not exist anymore. Another factor for changing the slang is the need of young people to create their own slang expression with the aim to differentiate from the older generation. Some expressions could also be seen as inappropriate over time and because of decreasing usage of these terms, they can be forgotten and thus not used by younger generations (Minkova and Stockwell 2009, 170).

2 COCKNEY

The term Cockney originally referred to a person who was born and has lived the whole life in the East of London, most specifically near the area of the church of St Mary-le-Bow in Cheapside, which was located near London Bridge and the Mansion House. Nowadays, the term refers to the typical dialect of London, and those people, who speak this dialect (Wright 1981, 11).

Cockney dialect was originally a variation spoken by working-class people from London, and it was considered unpolite and vulgar. The meaning of the word *Cockney* comes from Middle-English, and it literally means “cock’s egg”. The synonym for this word was also something weird and odd. It is believed that the reason for Londoners being called like this is that villagers used to described them as odd when they first met them, because of their unusual dialect. The term *Cockney* had a negative connotation for a long time, and people believed it referred to an uneducated inhabitant of London and often used this term as a vulgar word (Wright 1981, 11-12).

Since then, the term *Cockney* has been used generally for the dialect from London. Its origin comes from lower-class people and it is still often spoken by the lower-class from London, however, Cockney can appear in the speech of other social groups as well. In fact, Cockney dialect was divided into two kinds, one of which is called ‘light’ Cockney as it was softened through years, thanks to formal education. The other kind is called ‘deep’ Cockney, which is closer to the traditional form of the dialect. The prestige of the dialect has arisen since it became to be used more often than other dialects, and also because it was spoken in the capital city, which persuaded speakers of other dialects to adapt in order to be accepted by Londoners (Wright 1981, 12-13).

Despite Cockney being the traditional dialect of the East End of London, it is recently spoken more widely as the inhabitants of East End spread through the east and northeast part of London, and also into south Essex. Therefore, the term no longer refers only to people living around St Mary-le-Bow Church, but to all speakers of this dialect, mostly living in the areas mentioned above (Fox 2015, 6).

2.1 History of Cockney

There are not many records from the sixteenth to seventeenth century that would demonstrate the origin and the development of Cockney slang, but the speech of Londoners is known to

be present in the Elizabethan and Jacobean plays, which took place during this period. Cockney also occurred in other documents of that time, which were written in colloquial language. However, the literary work written by Cockneys can be deceiving, as every individual could write in their particular style of colloquial language (Matthews 2015, 1-2).

Despite the fact that the studies of English pronunciation occurred already in the middle of the sixteenth century, there is no such a study of the Cockney dialect from this early period, because they focused only on the accepted form of English language, and Cockney was not considered as one, until the eighteenth century. In the plays of the sixteenth and seventeenth century, the Cockney dialect is not so common, because the language style was usually up to the performers who used their personal dialect or pronunciation. However, the Cockney dialect was used to depict the London lower-class society. It was used either for comical or realistic effects. One of the most informative sources of that period is the diary of Henry Machyn (Matthews 2015, 1-12).

The diary of Henry Machyn is one of the most authentic sources of the cockney dialect from the sixteenth century because Machyn wrote only for himself as he had no intentions to publish this diary. Therefore, he used his dialect in writing which contained cockney idioms and spelling. It is considered to be a reliable source of the Cockney style, as it consists of characteristic Cockney grammar. An example of a typical Cockney feature present in this diary is the use of *they* instead of *there* (Franklyn 1953, 7-8).

The dialect of London was also present in Shakespeare's plays, most remarkably in the Mistress Quickly character. The language spoken by this character is combined with Standard English, and it has some pronunciation features of Cockney. In fact, the pronunciation was the main feature of the dialect in the earlier period. Nevertheless, other features of the dialect were present in some plays, such as the use of Cockney idioms and grammatical solecism. As language and its varieties change through time, Cockney is no exception. Some grammatical, lexical, and phonological differences remain the same, but there are also some Cockney variations, that are not used anymore. These obsolete forms can be seen in Shakespeare's plays or archaic newspapers, and it includes a different formation of past tense- *see'd*, *know'd*, double comparatives- *more better*, and more (Matthews 2015, 4-39).

The non-standard forms of speech started to be examined in the eighteenth century. Cockney also began to take place in the literature, and it became more defined (Matthews 2015, 28). The use of dialects in popular writing appeared approximately in the middle of the eighteenth century. Nevertheless, the English language and its spelling were standardized

during this period as well, so the dialect forms were criticized, as it was perceived as a language variety that is not proper, and varieties from the countryside were more preferred (Franklyn 1953, 14-15).

In some burlesques, Cockney was a sign of vulgarity and according to Matthews, it led people to see this dialect as not appropriate and rude (2015, 30). In other genres, the features of Cockney were used, and even though it was not exactly represented as a particular dialect, it is an example of how Cockney began to take place more often in the English language. Those features were for example use of demonstrative pronoun them- *all them kind of things* (a phrase used in the play *The Orators*, 1762) which is a common Cockney feature used to this day (Matthews 2015, 31). Other commonly mentioned features are the interchange of *w* and *v*, resulting in pronouncing words such as *very* and *which* as [werɪ] and [vɪtʃ], and the omission of initial *h* (*hello* – [ə'ləʊ]), which can be seen in the writings of authors who used the habits from dialectal pronunciation in the spelling (Franklyn 1953, 21-2). The interchange of *w* and *v* was considered a characteristic feature of Cockney pronunciation and Charles Dickens often used this feature in his books for Cockney characters. This feature can no longer be heard in Cockney speech and it occurs mainly in the literature of Dickens (Beal 2010, 93).

After the mid-eighteenth century, the Cockney slang started to expand by Americanisms, and some features were no longer used. Wright refers to Cockney from this period as a “new type of Cockney dialect” (1981, 17). The most significant change is the development of Cockney rhyming slang and other dialect words typical for Cockney. Since the eighteenth century, Cockney rhyming slang has become the main characteristic of the Cockney dialect (Matthews 2015).

Not only the dialect went through some changes, but the meaning of the term Cockney has changed as well. As it originally mostly referred to people born within the sound of the bells of St Mary-le-Bow Church, nowadays it is not restricted only to people from this area. Many inhabitants of the East End were forced to move from this part of the city, which was the result of a plan that aimed to decentralize the population. Since the people were spread to the east, northeast, and south Essex, so did the dialect. Cockney has become a dialect of particular groups rather than a dialect of a specific area (Fox 2015, 7-10).

Cockney slang was developed by criminals and street traders as a tool for secret communication, that supposed to disable other people to understand what is being said, usually when talking about illegal activity. However, these groups were not the only ones that influenced Cockney development. Other groups of people who influenced the dialect

were immigrants, who migrated to London, mostly the Jews, the Huguenots, the Romanies, and the Irish. The Cockney Rhyming Slang started to spread during the nineteenth century and it most widespread during the twentieth century. Nowadays, rhyming slang is used mainly for entertainment purposes (Smith 2011).

2.2 Sociology of Cockney

It is arguable if Cockney is a social dialect or regional dialect. As mentioned above, Cockney is spoken in a particular area of mainly East London. Therefore, it could be determined as a regional dialect. However, the dialect is also known to be spoken in lower-class society, thus it can be determined as a social dialect as well.

As London is a large and diverse city, it contains many types of dialects and slangs. Even though Cockney is known to be used in a particular area, it is common that even people living in the same place speak with different dialects. Therefore, the classification of Cockney as a social dialect seems to be more accurate, because it is mainly spoken by working-class social groups, which are more likely to use dialect and slang than people who are higher in the social hierarchy. Social dialects help people to accommodate and feel part of a particular group and changing the way they speak could set them apart. It is probable, that Cockney children will maintain their dialect despite spending time among teachers or children at school, who speak with different accents and dialects because the amount of time they spend among their family and friends is still higher (Wright 1981, 143-4).

Different social backgrounds can have an effect on the pronunciation of one particular dialect. As it was mentioned above, despite the fact that Cockney is mainly a lower-class dialect, it can be spoken by other social groups and as a result, there are two types of Cockney known as 'light' and 'deep'. The differences can appear in the pronunciation of vowels, where the lower-class Cockney is more likely to pronounce word *make* as *mike*, while the higher-class would pronounce it in the Standard way of English (Wright 1981, 146).

2.3 Phonological Features

Phonological features of Cockney are sometimes similar or the same as in other dialects. Generally, accents and dialects tend to have shared characteristics. One of the most common phonological features in English dialects is *h* dropping, and this feature is also present in Cockney. *H* dropping is done by not pronouncing *h* in the initial position, so words *hello* and *help* would be pronounced as [ə'ləʊ], [ˈelp] (Wright 1981, 134).

There are also differences in the pronunciation of certain suffixes. Within words that have *-er* ending, the suffix is pronounced rather as *-ah*. For example, words *teacher* ['ti:tʃə] or *walker* ['wɔ:kə] would be pronounced rather as ['ti:tʃə], ['wɔ:kə]. The ending *-ah* is not only used instead of *-er* suffix, but it also appears in other words (1). Another difference is in the pronunciation of final *-ng*. The *g* sound is usually dropped, and therefore, expressions like *playing* ['pleɪŋ] and *having* ['hævɪŋ] sound more like ['pleɪm], ['hævɪm] (Wright 1981, 135).

(1) “*I don’t ce-ah for the paw-ah bee-ah (care for the poor beer)*” (Wright 1981, 133).

Glottal stop [ʔ] is another feature of Cockney, which can be characterized as a voiceless sound or a break within a word while dropping a particular sound (Franklyn 1953, 242-3). It can be also used by PR speakers, but it appears more often in dialectal speech. Glottal stop in dialect mainly occurs within words containing *t* or *tt* in the middle of the word. Words *bottle* or *better* would be pronounced as ['bɒʔl], ['beʔə] (Hughes, Trudgill, and Watt 2013, 67). In Cockney dialect, it is also used for sounds *k* and *p* (*up* – ['ʌʔ], *brackets* – [bræʔɪts]) (Wright 1981, 136).

A noticeable difference is the use of *f* [f] instead of voiceless *th* [θ]. This change in pronunciation appears in both initial and middle positions in words such as *thanks*, *something*, so the pronunciation would be ['fæŋks], ['sʌmfɪŋ] (Wright 1981, 135-7).

2.4 Lexical Features

Cockney is mainly known for its vocabulary, especially for the Cockney rhyming slang, which will be explained later in this chapter. The creation of slang was sometimes the result of creativity, which can be observed not only in the rhyming slang but also in so-called backslang, which is a formation of slang words by saying or writing them backward (*boy-job*). Cockney slang has been expanded by borrowing words from the Romany language. Thanks to the Gypsy language, there are words like *pal* meaning *friend* in Cockney (original Romany meaning is *brother*), or *mush*, which is used to addressing someone, and the original meaning is *man*. Another source of the slang vocabulary was Yiddish, which is the East European Jewish language. Those borrowed words are *gelt*, which means *money*, *shtook* used for expressing *financial trouble*, and more (Trudgill 1990, 113).

According to Fowler, Cockney slang was developed mostly thanks to five important sources. These sources are a language of thieves, American English, slang used in boxing, the army, and slang of sailors (Fowler 1984, 3). Some words of Cockney slang were derived logically according to their meaning and can sometimes be easily deciphered by non-dialect speakers. Among those words and phrases, there is an expression *coffin nails* which is used while referring to cigarettes, or if Cockney speakers say that somebody was *in de snore*, they mean that somebody was sleeping. There are also a couple of ways to express the verb *to die*, some of them are: *go west* and *kick the daisies* (Fowler 1984, 4). Some words are understandable because they are just slightly different from Standard English words, the change is mainly caused by the dialectal pronunciation, such as *loverly* (meaning *lovely*), *bovver* (*bother*), and *garn* (*go on*) (Ayto 1998).

There are also words that are not so easy to decipher and some of them are provided by Franklyn (1953). He claims that Cockneys would not say that they are eating *sweets*, they would use the expression *suckers* instead. They use words such as *swanking* instead of *pretending* and *doing a bunk* instead of *running away* (Franklyn 1953, 285).

2.4.1 Cockney Rhyming Slang

Cockney rhyming slang is a very unique part of lexical features. Most of the rhyming slang expressions and phrases are well-known in the community and they can be found in slang dictionaries or dictionaries dedicated only to Cockney rhyming slang. However, considering the formation of rhyming slang expressions, there can be new slang phrases formed in a particular situation, when the speaker decides to substitute a certain standard word for a rhyming phrase that occurred in his mind at that moment (Katamba 1994, 115).

Rhyming slang is formed by substituting a certain word with a phrase that rhymes with the word. The phrase usually contains two or three words, and the last word is the one that makes a rhyme. Nevertheless, in rhyming slang, the speaker may use only the first word of the whole rhyming phrase and the recipient need to know the slang expressions to properly understand it (Smith 2011). The slang phrases have no connection to the meaning of the substituted word, the only aim was to create a rhyme, although they were sometimes created with a humorous purpose as well (Wherrett 2010, 3).

Rhyming slang words were created by inspiration from literature, the geography of the city of London, musicals, rhymes for children, sports, and recently also from celebrities (Smith 2011). Some expressions came from other rhyming slangs, such as American,

Australian, Irish, or Glasgow (Wherrett 2010, 4). Since Cockney rhyming slang contains numerous expressions and phrases, only a few of them will be demonstrated below:

- Adam and Eve – believe
- Apples and pears – stairs
- Baked beans – jeans
- Bees and honey – money
- Dolly Varden – garden (origin from the name of Charles Dickens character)
- Left and right – fight
- Macaroni – pony
- Pork chop – cop
- Soap and lather – father
- Swiss army knife – wife

(Tibballs 2019)

3 MORPHOSYNTACTIC DIFFERENCES

The grammar of Cockney tends to not follow the rules of Standard English and according to Wright (1981), the feature that connects dialect speakers the most is the specific grammar. Wright also mentions that Cockney is sometimes believed to have no grammar because of not following the standard grammatical rules, which is a misconception since every language and language variation needs to have grammar in order to make sense (1981, 114). In this chapter, there will be examined the morphosyntactic features of Cockney that differ from Standard English.

3.1 Negation

The differences in negation are one of the most common grammatical features of the Cockney dialect. There are multiple non-standard ways of expressing negation which will be demonstrated below.

3.1.1 Negative Concord/Agreement

Cockney uses multiple negation which would be in Standard English either considered ungrammatical, or it would create a different meaning of the sentence. The standard way of creating negation is by negating the operator (1), or by adding the negation to another sentence member (3). Multiple negation is done by using both ways of negation, as it is shown in (2) (Hughes, Trudgill, and Watt 2013, 25-6). Multiple negation is a feature that is present in Standard English. When multiple semantic negation is expressed within one clause, the meaning of the sentence changes, so in the sentence (5), the combination of both negations results in a positive meaning of the sentence (Huddleston and Pullum 2002, 844). However, if the same sentence is said in Cockney, the meaning stays the same no matter the number of negations. Therefore, *nothing* in the sentence (4) does not contribute to the meaning and it only reflects the negative polarity of the operator. This phenomenon is called **negative concord** (Veselovská 2017, 66-67).

Standard English

(1) I don't see anyone.

(3) I see no one.

(5) I didn't say nothing = I said something

Cockney

(2) I don't see no one.

(4) I didn't say nothing.

3.1.2 Use of *ain't*

Another difference in negation is the use of *ain't*, which is one of the most common features of Cockney. *Ain't* substitutes the negative present form of *be* which follows any person, so it can be used instead of *isn't*, *aren't*, and *am not*. It can also have a function of negative auxiliary verb forms *haven't* and *hasn't* in the sentences in the present perfect tense (7), (9) (Hughes, Trudgill, and Watt 2013, 26,79).

Standard English	Cockney
(6) <i>I haven't seen him.</i>	(7) <i>I ain't seen him.</i>
(8) <i>She hasn't taken it.</i>	(9) <i>She ain't taken it.</i>

Ain't is commonly shortened when it comes to interrogative tags (Wright 1981, 120). In Standard English, the interrogative tags are usually attached to declarative clauses, and they have opposite polarity than the clause (10) (Huddleston and Pullum 2002, 891-2). In Cockney, interrogative tags are of the opposite polarity as well, but since the negation *ain't* occurs in any person, it does not change its form according to the antecedent (11). The short form is formed by using *innit* or *ennit* in the interrogative tag (12) (Wright 1981, 120). The shortened form *innit* can also be a result of the derivation of *isn't it* (13) (Fox 2015, 225). Other forms of shortening are used, such as *won it* for *wasn't it*, *wun it* for *wouldn't it*, or *don' it* for *doesn't it* (Wright 1981, 120).

Standard English	Cockney
(10) <i>He is your brother, <u>isn't he?</u></i>	(11) <i>I will do it myself, <u>ain't I?</u></i>
	(12) <i>He's your brother, <u>innit?</u></i>
	(13) <i>It is today, <u>innit?</u></i>

3.1.3 Negation by *never*

Negation can be expressed by using *never* instead of *did not*, usually in short sentences. When replying to somebody by *I did not*, Cockney may say: *No, I never* (Franklyn 1953, 265). It can also appear in the middle of a sentence by replacing the past form of the negative auxiliary verb *do* (Hughes, Trudgill, and Watt 2013, 29). A standard form of a sentence is demonstrated in (14), and the dialectal form is shown in (15).

Standard English	Cockney
(14) <i>I didn't say it.</i>	(15) <i>I never say it.</i>

3.2 Non-standard Use of *was*, *wasn't/weren't*, *don't*

In Standard English, *was* is used in the first and the third person singular, while in some English dialects, including Cockney, *was* is used for all persons in positive clauses (17). Moreover, the use of operators *wasn't* and *weren't* may interchange in negative clauses. That means that *wasn't* can be used instead of *weren't* and vice versa (Fox 2015, 224).

Standard English

(16) *They were expecting me.*

(18) *I wasn't in the house.*

(20) *They weren't with her.*

Cockney

(17) *They was expecting me.*

(19) *I weren't in the house.*

(21) *They wasn't with her.*

There can also occur a non-standard use of *don't* and that is in the third person singular. In Standard English, the negative form of operator *do* in the third person singular is *doesn't* (22), in Cockney, however, it can be substituted by *don't* (23). This phenomenon is often used within other English varieties as well (Hughes, Trudgill, and Watt 2013, 30).

Standard English

(22) *She doesn't want it.*

Cockney

(23) *She don't want it.*

3.3 Sentence Structure

Among Cockney syntactic differences, there are so-called occasional redundancies. This occurs when two words with the same or similar meaning and function are used in one sentence, even though it would be grammatical to use only one of them (e.g. *But however; so therefore*). Another syntactic feature commonly used in Cockney is the omission of function words. The words that are being omitted are usually modal verbs, auxiliaries, prepositions, or parts of phrasal verbs. Example of sentences with omitted auxiliary verbs, prepositions, and pronouns are given by Wright (1981), who also presents the examples with a transcription of Cockney pronunciation:

(24) "Tha' i', love (**Is** that it, love)?"

(25) "We 'ave a concert Toosdy (**on** Tuesday)"

(26) "Oo, cawst yer (**it will** cost you) a lo' a money" (Wright 1981, 115).

In example (24), the missing function word is auxiliary *is* at the beginning of the sentence. Sentence (25) demonstrates the omission of the preposition *on*, and in the sentence (26), there are two function words omitted – *it* and *will*.

3.4 Pronouns

The differences in pronouns of Cockney dialect can be divided according to the types of pronouns. Not every type of pronoun has a non-standard form in Cockney, however, those that differentiate from the standard form will be examined in this section.

3.4.1 Pronoun *me*

In cases of referring to oneself in the first person, the personal pronoun in accusative form *me* should be used as it is in the sentence (27) (Huddleston and Pullum 2002, 426). Nevertheless, an example (28) shows that Cockney dialect may use the pronoun *I* in those cases (Wright 1981, 116). The use of pronoun *I* would be grammatical, if it is in the subject case (29) while in the sentence (27) and (28), the pronouns are in object case (Veselovská 2009, 45).

Standard English

(27) *They invited my husband and me.*

(29) *Julia and I went to the cinema.*

Cockney

(28) *They invited my husband and I.*

3.4.2 Possessive Pronouns

The possessive pronouns *yours*, *his*, *her*, *ours*, *theirs* may have a different form in Cockney – *yourn*, *hisn*, *hern*, *ourn*, and *theirn* (31). The *-n* ending in these pronouns is added because Cockney speakers applied the ending of pronouns *mine* and *thine* (word form from Old English) to other possessive pronouns as well (Wright 1981, 117). Possessive pronoun *my* is on the other hand often replaced by *me* (33). This is a feature that is widely used in London and can also appear in the colloquial style of Standard English (Trudgill 1990, 82).

Standard English

(30) *The diamond is hers, not yours.*

(32) *This is my car.*

Cockney

(31) *The diamond is hern, not yourn.*

(33) *This is me car.*

3.4.3 Reflexive Pronouns

Reflexive pronouns also may appear in a different form and they are as well derived from the form in the first person – *myself*, and an obsolete word *thysself*. Therefore, the form of reflexive pronouns is *hissself* (35) and *theirselves* (37), other forms remain the same as in Standard English (*herself, yourself*) (Wright 1981, 117).

Standard English

Cockney

(34) He saw himself in the mirror.

(35) He saw hissself in the mirror.

(36) They were talking about themselves.

(37) They were talking about theirselves.

3.4.4 Demonstrative Pronouns

To replace a demonstrative pronoun *those* (38), it is common to use *them* instead (39). Moreover, *them* can replace *those* when it is used as a demonstrative determinative as well, e.g. *them boys* (41), *them shoes* (43) (Wright 1981, 117).

Standard English

Cockney

(38) It is about *those*, who have experience. (39) It is about *them*, who have experience.

(40) Tell me about *those boys*.

(41) Tell me about *them boys*.

(42) Try on *those shoes*.

(43) Try on *them shoes*.

3.4.5 Relative Pronouns

In traditional Cockney, there is a use of *what* rather than using relative pronouns (44). This phenomenon may appear in Cockney nowadays, but it is not as common as it used to be. A more recent feature of replacing relative pronouns is by *that* (45), which is acceptable in Standard English as well, but Fox (2015) believes that the usage of *that* is more extensive in the speech of Londoners than in other areas of England (Fox 2015, 225).

(44) This is the house *what* I saw yesterday.

(45) Those are the people *that* did it.

3.5 Past Tense and Past Participle

Cockney speakers often use past participles of verbs instead of verbs in a past simple form. One of the verbs that occur most frequently in its past participle form while being used in the sentence in past simple is a verb *done* (47) (Hughes, Trudgill and Watt 2013, 28).

Nevertheless, there are other verbs that are used in their past participle form, Wright (1981) provides past participle forms such as *come* or *seen*. The opposite rule can also apply to some verbs when the sentence is in the present perfect tense and it contains the verb in the past simple form (49). Another unusual formation of the past tense is by adding a suffix *-ed* to an irregular verb, e.g. *seed*, *knowed*, *breaked*. These forms occur occasionally in Cockney and the exact words that are formed this way are not strictly given (Wright 1981, 118-119).

Standard English

Cockney

(46) I did it yesterday.

(47) I done it yesterday.

(48) He has taken it.

(49) He has took it.

3.6 Adjectives

Adjectives can be used for a comparison and it can be done by applying different degrees to the adjective. The comparative form is made by adding a suffix *-er* (50), or by using *more* before the adjective when the adjective consists of two or more syllables (52) (Aarts 2011, 30-1). Double comparatives are considered ungrammatical in Standard English however, they are occasionally present in Cockney and other dialects. Their formation is made by adding both *more* and a suffix *-er* to an adjective, therefore the result would be *more happier*, *more slower* (Wright 1981, 121).

Standard English

Cockney

(50) I am slower than my brother.

(51) I am more slower than my brother.

(52) We have to be more reliable.

3.7 Adverbs

English adverbs are most frequently derived from adjectives by adding a suffix *-ly* – *quickly*, *softly* (Huddleston and Pullum 2002, 562). The dialectal form of adverbs is without the suffix *-ly* and consequently, the adverbs have the same form as the related adjectives:

(53) He's running really quick.

A slightly rare way of creating adverbs is by adding a suffix *-well* to Cockney intensifiers such as *blinkin'* or *bloody*. Wright provides examples “*blinkin'-well*” (54) and “*bloody-well*” (55) and he suggests that in provided examples, *blinkin'-well* can be substituted by *quite* and *bloody-well* by *certainly* (1981, 122-3).

(54) *“It’s blinkin’-well burst (quite burst)”*

(55) *“Yer bloody-well will (you certainly will)”* (Wright 1981, 123)

The provided examples are in the transcription of Cockney pronunciation and thus, the expression *yer* in the sentence (55) signifies the pronunciation of *you*.

3.8 Prepositions

In chapter 3.3 it has been pointed out that in Cockney, there is frequently an omission of words. One type of omission that needs to be pointed out is the omission of prepositions of place, especially the prepositions *to* (56) and *at* (57) (McArthur 2005). These prepositions of place may also be replaced by different prepositions that are not standardly used in that particular phrase (58) (Hughes, Trudgill and Watt 2013, 33-4).

(56) *She went down the house (=She went down to the house)*

(57) *He was over his grandparents’ (=He was over at his grandparents’)*

(58) *The children went up the playground (=The children went to the playground)*

II. ANALYSIS

4 MORPHOSYNTACTIC DIFFERENCES IN SELECTED MOVIES

The aim of the analysis is to determine, whether the differences that were found in the theoretical part are present in the corpora, and which differences do not appear in the text. The findings are supported by selected sentences from the corpora.

4.1 Methodology

This part of the thesis focuses on an analysis of morphosyntactic differences in Cockney that are present in selected movies. The movies that are used for the analysis are *Lock, Stock and Two Smoking Barrels (1998)*, *Snatch (2000)*, and *Legend (2015)*. The reason for the selection of these movies is that they include characters speaking in the Cockney dialect. The aim was to choose movies that have been produced no longer than 25 years ago, so the language is not outdated. The analysis is based on the corpora of these movies and I will examine, which morphosyntactic features mentioned in the theoretical part are being used, and which of them are not present in my corpus.

The corpora are based on subtitles of the movies, provided on the website: www.opensubtitles.org. During the process of the analysis, I was using both corpora and the audiovisual source for ensuring that the subtitles correspond with the original forms of the movies. Since the theoretical part focused on the determination of the differences, the work with the corpora was based on these findings. My aim was to select a particular type of the differences from the theoretical part and search, if the feature occurs in the movies, provide examples of this feature, and state if this feature is frequently used or if it is rather rare. The corpus of *Lock, Stock and Two Smoking Barrels* consists of 17,923 words, the corpus of *Snatch* contains 15,951 words, and the corpus of *Legend* contains 24,329 words.

4.2 Negation

There are three types of negation examined in the theoretical part: multiple negation, use of *ain't*, and negation by *never* instead of *did not*.

4.2.1 Never

The negation by using *never* instead of *did not* is one of the types of negation that is determined in the theoretical part, however, it does not appear in any of the movies so it may not be a common type of negation in Cockney. The other types of negation used in Cockney are present in the corpora and will be demonstrated below.

4.2.2 Negative Concord

Since the differences in negation are frequently used in Cockney, they can be found in all the selected movies. Negative concord is present in a passage of the movie *Lock, Stock and Two Barrels*:

(1) “If I don't harm nobody, nobody harms me” (1998)

The first clause of this sentence contains multiple negation, but to maintain the intended meaning in Standard English, it would have to contain only one negation: *If I don't harm anybody* or *If I harm nobody*.

Negative concord also occurs in the movie *Legend*. From the context, it can be understood that the character commanded people who witnessed a crime, to not speak about what they saw. Instead of saying *You didn't see anything*, or *You saw nothing*, he used a sentence:

(2) “You didn't see nothing!” (L2015)

This feature does not appear in the movie *Snatch*, and even though it is present in the other two movies, the standard form is used more frequently than multiple negation. The standard form is demonstrated in (3), where the negated operator *don't* is followed by negative polarity item *anything* (Veselovská 2009, 67).

(3) “Don't say anything.” (L2015)

4.2.3 Use of *ain't*

Ain't is one of the most common grammatical features of Cockney and it can be observed in the selected movies as well. There are 46 cases of the use of *ain't* in the corpora, 20 of them are in *Legend*, 16 are in *Snatch* and 10 of them are in *Lock, Stock and Two Smoking Barrels*. The movies are demonstrating that this feature can be used in every person, replacing the negative present form of *be* or negative auxiliary verb forms *haven't/hasn't* in the past perfect tense.

(4) “Well, I ain't gonna make the same mistake, am I?” (LSTSB1998)

(5) “Between the two of them, there ain't much you can't get a hold of.” (LSTSB1998)

(6) “They ain't pikeys, are they?” (S2000)

In some cases, it is also used as an interrogative tag, which can be seen in the text from *Lock, Stock and Two Smoking Barrels* (7), (8). In both sentences, *ain't* substitutes the operator *aren't*.

(7) “Well, you’re gonna have a problem carrying on, ain't you?” (LSTSB1998)

(8) “But they’re lacking in criminal credibility, ain't they?” (LSTSB1998)

In the two other movies, *Legend* (9) and *Snatch* (10), this feature is also frequently used, which is demonstrated below. Examples (9) and (10) show that *ain't* can replace the operator *do* in all persons and also in present tense or past perfect tense. In example (9), *ain't* is used in three following sentences. In the first and the last sentence, it substitutes *isn't* while in the second sentence, it stays for *hasn't*. In the sentence (10), *ain't* is used instead of *aren't you*.

(9) “He ain't here. He ain't showed up. His heart ain't in it.” (L2015)

(10) “He's bad to the bone, ain't you, Tyrone?” (S2000)

The corpus does not only contain non-standard form *ain't* but the standard form is used as well. The sentences containing negated operator in the standard form are demonstrated below:

(11) “But that really isn't my concern, is it?” (LSTSB1998)

(12) “They aren't bad fellas” (S2000)

4.3 Non-standard Use of *was*, *wasn't/weren't*, *don't*

The non-standard use of *was*, *wasn't/weren't*, *don't* does not occur frequently in the corpus. However, it appears in all the selected movies. In the provided examples, the third person pronouns are followed by *don't* (13), (14), (15). The standard form of the operator in the third person is *doesn't*. There is another morphosyntactic feature of Cockney in the sentence (15) – the omission of operator *Are* at the beginning of the question. This feature will be discussed later in chapter 4.4.1.

(13) “That's Ron. If he don't take his tablets, he's like that. He's a nightmare” (L2015)

(14) “Mate, I paid a girl to do it. It's not my fault is she don't.” (L2015)

(15) “You saying the gun don't work?” (S2000)

The non-standard use of *was* is present in (16) and (17). In Standard English, the operator *was*, that is used in sentences (16) and (17), would be replaced by *were* – *you were*,

we were, since the subject in (16) is in the second person and the subject in (17) is in the first person in the plural.

(16) “*I thought you was gonna leave me out there all day*” (LSTSB1998)

(17) “*Right, where was we?*” (LSTSB1998)

As these forms occur only occasionally, most of the text uses the standard form, which is shown in (18) and (19). The combination of standard and non-standard use of *was/were* is demonstrated in (20), where the first sentence contains the standard form – *you were*, and the following sentence contains the non-standard form – *you was*.

(18) “*He was heavy-footed, as they say*” (L2015)

(19) “*He doesn't look bad, does he?*” (S2000)

(20) “*You were. You was drunk as a skunk.*” (L2015)

4.4 Sentence Structure

In the theoretical part, there were two Cockney features related to sentence structure. One of the features was dealing with occasional redundancies, which is the use of two words with the same or similar meaning. This feature is not in the corpus which means that it may be obsolete or that it is not frequently used by Cockney speakers. However, the second feature is present in the corpus, which will be demonstrated in the following section.

4.4.1 Omission of words

Omission of Auxiliaries

The omission of some words frequently occurs in Cockney and it is present in all the selected movies as well. The words that are being particularly omitted are function words such as modals, auxiliary verbs, prepositions, pronouns, etc. They do not carry meaning and therefore, if they are omitted, the sentence is still understandable. Auxiliary verbs are often omitted in questions as demonstrated in the examples below. The omission in questions appears mostly in *Lock, Stock and Two Smoking Barrels* (21), (22) and *Snatch* (23), (24). The example (21) should contain *do* at the beginning of the question. The operator *are* is omitted in sentences (22) and (23). In (24), the operator that is omitted is *did*.

(21) “*You see these goods?*” (LSTSB1998)

(22) “*You sure you can afford 25?*” (LSTSB1998)

(23) “*What? You saying I can't shoot?*” (S2000)

(24) “*You mistake him for a rabbit?*” (S2000)

In *Legend* it is used rather in short questions than in complex sentences (25), (26) and it is not used that frequently as in the other two movies. In all the three sentences that are used as an example here, there is an omission of *are*.

(25) “*You all right?*” (L2015)

(26) “*How you doing? You good?*” (L2015)

The omission of auxiliaries is used very frequently in the corpus, nevertheless, the standard sentences where the auxiliary is not omitted are used in the majority of the cases:

(27) “*Where are you going?*” (LSTSB1998)

(28) “*How do you want to be treated?*” (L2015)

Omission of Pronouns

Another type of omission is an omission of pronouns. The most commonly omitted pronouns are personal pronouns. In (29), the personal pronoun that is omitted is *it*. In (30), the omission is done multiple times as the pronoun *He* is absent in all sentences except the last one, which is underlined.

(29) “*Five minutes. Won’t be long.*” (L2015)

(30) “*Pretends he’s Jewish. Wishes he was Jewish. Even tells his family they’re Jewish. But he’s about as Jewish as he is a fucking monkey.*” (S2000)

In the movies, it can also be observed that a combination of two omissions is possible, so both personal pronoun and auxiliary or modal verb can be omitted in the same sentence. In (31), the standard form of the question would start with *did you get* or *have you got*, so both pronoun and auxiliary are omitted in this sentence.

(31) “*Got the rest from the fat man and Bacon?*” (LSTSB1998)

Similarly, in question (32), there is an omission of *are you*. The omission of both pronoun and auxiliary does not only appear in questions but it can be used in a declarative sentence as well as it can be observed in (33) where there is an omission of *I have/ I’ve*.

(32) “*Comfortable, Mullet?*” (S2000)

(33) “*Known him for as long as I can remember. He’s my partner.*” (S2000)

A combination of different types of omissions is also demonstrated in the movie *Legend* (34):

(34) “*How you doing? You all right? Got you a cup of tea here. You fancy it?*” (2015)

Since this part of the text contains four sentences, they will be divided for better clarity as sentences (a), (b), (c), and (d). Sentences (a), (b), and (d) are interrogative and all of them are missing the operator. Questions (a) and (b) are without the operator *are* while in the question (d), there is an omission of the operator *do*. The only declarative sentence is (c) and there is an omission of the pronoun *I*.

(a) “*How you doing?*”

(b) “*You all right?*”

(c) “*Got you a cup of tea here.*”

(d) “*You fancy it?*” (L2015)

Other types of pronouns than personal pronouns are not that commonly omitted in the movies. Nevertheless, there is an omission in *Snatch*, which could be either an omission of *It* or an omission of demonstrative pronoun *That* (35). A similar example is in (36), where *It* or *Than* is being omitted at the beginning of the sentence as well. In (35), there is also an omission of the preposition *to* in the second sentence.

(35) “*Doesn’t mean we hold hands or take walks.* (S2000)

(36) “*Doesn’t sound very good to me.*” “*No, neither me.*” (LSTSB1998)

4.5 Pronouns

The morphosyntactic features that have been mentioned in the theoretical part included the use of pronoun *I* instead of *me* in sentences such as *they saw my brother and I*. This feature is not present in any of the movies, so it is probable that this feature is not used often in Cockney. Other types of pronouns that are not present in the movies are the forms of possessive pronouns: *yourn*, *hisn*, *hern*, *ourn* and *theirn*. These forms may be uncommon or obsolete in the Cockney dialect.

4.5.1 Pronoun *me*

On the other hand, the use of *me* instead of *my* occurs in *Legend* (37), (38), *Snatch* (39), (40) and *Lock, Stock and Two Smoking Barrels* (41), (42).

(37) “*Where is me driver? Where is Frank?* (L2015)

(38) “*Me mum will be very, very pleased with that*” (L2015)

(39) “*What’s that?*” “*It’s me belt.*” (S2000)

(40) “It’s not for me. It’s for me ma.” (S2000)

(41) “I’ve just spent 220 quid on me hair.” (LSTSB1998)

(42) “So I’ve taken care of meself and me son” (LSTSB1998)’

In an example (40), both sentences include *me* but only in the first sentence, the usage of *me* is in the standard way, and therefore, it is an objective pronoun while in the second sentence, it is used in a dialectal way instead of the possessive pronoun *my*. Other examples also demonstrate the presence of this Cockney feature, since the underlined pronouns *me* have a function of possessive pronouns, and therefore, in Standard English, they should be replaced by *my*.

Even though this feature occurs many times in the movies, the possessive pronoun *my* in its standard form is used more often than in a non-standard way. Moreover, it can be observed that these examples also contain the personal pronoun *me* in the objective case, which is also used in these examples in a standard way.

(43) “My own family and you didn’t tell **me**” (L2015)

(44) “Just give **me** one minute to confer with my colleague.” (S2000)

(45) “You two, join **me** in my office.” (LSTSB1998)

4.5.2 Reflexive Pronouns

In the sentence (42) in the previous section, there is not only the form *me* instead of *my*, but also *meself* instead of *myself*. The form *meself* is only present once in the movie *Lock, Stock and Two Smoking Barrels* and it appears in the other two movies as well. In *Snatch*, it also appears only once (46), but in *Legend*, it is used multiple times (47), (48), (49). This feature has not been mentioned in the sources that were used for the theoretical part of this thesis, but it can be considered as a feature closely related to the usage of *me* instead of *my*.

(46) “Fuck off, I’ll find him meself.” (S2000)

(47) “I can look after meself and I’ll be out very soon. All right?” (L2015)

(48) “Well, I see... I see I see meself, yeah, I see.” (L2015)

(49) “Yeah, well, only meself, you know.” (L2015)

Even though the form *meself* is used only several times in the corpus, it can still be considered as a feature that is quite often, considering that the standard form *myself* is not

used significantly more in the text. To be more specific, *myself* is used twice in both *Snatch* and *Lock, Stock and Two Smoking Barrels* and as already mentioned, *meself* is used once in those movies. In *Legend*, there are 9 cases of standard form *myself* and 3 cases of the non-standard form. The examples of sentences containing the standard form are given below:

(50) “I’m not myself, am I?” (L2015)

(51) “Fat man, Bacon and myself.” (LSTSB1998)

Other non-standard forms of reflexive pronouns that have been mentioned in the theoretical part – *hisself* and *theirselves* do not appear in any of the movies.

4.5.3 Demonstrative Pronoun/Determinative *them*

Another feature that was examined was the use of *them* instead of *those*. Since *them/those* have a function of both demonstrative pronoun and demonstrative determinative, the non-standard form is used in both cases. This phenomenon occurs in all three movies however, *those* is replaced only when it functions as a determinative:

(52) “Give me them shooters, you can use your own.” (LSTSB1998)

(53) “All right, wrap them guns up.” (LSTSB1998)

(54) “What’s happening with them sausages?” (S2000)

(55) “And the boys get a pair of them shoes.” (S2000)

(56) “What with all them rapists and murderers you gotta lock away, eh, Nipper?” (L2015)

(57) “Get back in the kitchen, finish them dishes.” (L2015)

All the demonstrative determinatives, that are present in the examples above, should be replaced by determinative *those*. However, the adjectives could also be replaced by determinative *these* or by the definite article *the*. The standard use of the demonstrative determinatives (58), (59) is used slightly more often in the corpus.

(58) “My God, Tommy, you certainly got those minerals.” (S2000)

(59) “I assume you were in those clothes, right?” (L2015)

4.5.4 Relative Pronouns

Even though the feature of replacing relative pronouns *whom/who*, *which*, etc. with *what* is thought to be used rather in traditional Cockney and does not appear very often anymore, it is present in the movie *Legend* (60). In this case, a more appropriate pronoun would be *who*.

(60) “That’s him. That’s the mad hatter what done it.” (L2015)

It is believed that Cockney speakers more often replace some relative pronouns by using a word *that*. It is not considered ungrammatical in Standard English but in certain cases, there are different relative pronouns that could be more suitable. For example, in the sentence (61), it is also possible to use the pronoun *who* instead of *that*. Similarly, in (62) there can be also the relative pronoun *who*.

(61) “*I think it’s two black guys that work from a pawn shop in Smith Street.*” (S2000)

(62) “*So I made sure I fucked up the one that was coughing.*” (LSTSB1998)

The standard use of relative pronouns is in the corpus as well and it is relatively more frequent than the non-standard form:

(63) “*And those who trust me from those who don’t*” (LSTSB1998)

(64) “*But any money I have is in the safe, which is in the office.*” (S2000)

4.6 Past Tense and Past Participle

The non-standard usage of verbs in past tense or past perfect tense is present very rarely in my corpus. A sentence that includes this feature has been already mentioned above in the previous section. The sentence (60) not only includes a difference in the use of relative pronouns but also a past participle of the verb while the verb should be in the past tense. Therefore, the word *done* should be replaced by *did*. Another way of making this sentence grammatically correct is by adding auxiliary verb *has*. The correct form depends on the context and if the sentence is in present perfect, the Cockney feature in this sentence would be an omission of words, more specifically, an omission of auxiliary verb.

(60) “*That’s him. That’s the mad hatter what done it.*” (L2015)

Another example of using the past participle form instead of the past form is demonstrated in sentences (65) and (66):

(65) “*Where you been hiding her?*” (L2015)

(66) “*She been gone.*” (L2015)

The standard form of the question (65) would have to include the verb *be* in the past tense (*where were you hiding*). This sentence can also be formulated in the present perfect tense, however, there should be added auxiliary *have* (*where have you been hiding*). The same applies to the sentence (66). The standard form of this sentence would also have to either include the verb *be* in past tense or there should be added auxiliary *have* (*She was*

gone, or *She has been gone*). In the case of interpreting these sentences in present perfect, the Cockney feature here would be an omission of auxiliary verbs.

Since this feature appears rarely in the corpus, most of the sentences in past tense or present perfect tense contain verbs in the standard form. An example of a sentence containing *done* in the sentence in present perfect is demonstrated in (67) and a sentence that includes standard use of auxiliary *been* is presented in (68).

(67) “*Whatever he’s done, he’s your brother.*” (L2015)

(68) “*Things have been a bit tight at home and I was just trying to keep the wife happy.*” (L2015)

4.7 Adjectives and Adverbs

In Cockney, there can sometimes occur so-called double comparatives, e.g. *more slower*. These forms of comparatives do not occur in any of the selected movies. On the other hand, there is a rather non-standard form of an adjective used in the movie. In (69), there is an expression *more proud*, which is not a standard way of adding a degree to adjectives when the adjective has only one syllable. In Standard English, the adjective would be *prouder*.

(69) “*He’s proud of his job and even more proud that it’s illegal.*” (LSTSB1998)

Adjectives are often used in Cockney instead of adverbs and the reason is that most adverbs are formed by adding *-ly* and this suffix is commonly omitted in the dialect. As a result, the adverb has the same form as its related adjective:

(70) “*Careful, remember who’s giving you this job.*” (LSTSB1998)

(71) “*Just get rid of him quick.*” (LSTSB1998)

(72) “*You take this to Nick the Bubble, then we get rid of it quick.*” (LSTSB1998)

(73) “*I warn you, I’m not gonna fight fair, though.*” (L2015)

(74) “*He’ll stay in London a couple of days before he goes to New York, so move quick.*” (S2000)

From those examples, it can be seen, that the word *quick* is the most often adverb that is being interpreted without the suffix *-ly* (71), (72), (74). The standard form of adverb *quickly* is present only once in *Lock, Stock, and Two Smoking Barrels* (75). In the other movies, the standard form of *quickly* is not present at all.

(75) “As long as we’re all out of our hiding places quickly, it’s the last thing they’re gonna expect.” (LSTSB1998)

A Cockney feature that was mentioned in chapter 3.7. is adding a suffix *-well* to intensifiers such as *blinkin’* or *bloody*. Adverbs that are formulated this way are not present in the movies. However, an adverb *bloody* without any suffix is present in *Lock, Stock and Two Smoking Barrels*:

(76) “Look, what are you talking about? I’m bloody skinny, pal.” (1998)

4.8 Prepositions

Prepositions can be occasionally omitted in Cockney, or they can be replaced by different prepositions. One of the most commonly used prepositions in a non-standard way is preposition *down*. In the sentence (77), *down* is used instead of the preposition *to*. It is also possible that this sentence contains an omission of a preposition and in this case, *down* would not be replaced by *to*, as both prepositions would be used (78).

(77) “He’s gone down the Battle Cruiser to watch the end of a football game.” (LSTSB1998)

(78) He’s gone down to the Battle Cruiser.

An example from the corpus, where both prepositions are used in a standard way is presented in (79):

(79) “Yeah, I’ll go down to the bank and see what I can do.” (L2015)

In the sentence (80), *down* can be either replaced by *in* or *on* (81), depending on the context or intention of the speaker. An example of replacing the preposition *in* by *down* is demonstrated in (82).

(80) “A lifetime’s integrity down the toilet.” (L2015)

(81) A lifetime’s integrity in the toilet. / A lifetime’s integrity on the toilet.

(82) “We heard that you were down the Regency the other night.” (L2015)

The differences dealing with prepositions occur rather occasionally as in most of the sentences, the prepositions are used in a standard way:

(83) “Three fellas went in the house. They locked Boris in the car.” (S2000)

4.9 Interrogative Tags

The interrogative tags *isn't it* commonly occurs in a dialectal speech in a shortened form. Even though the interrogative tags are frequently used in Cockney and therefore in the movies as well, the standard form of the interrogative tag *isn't it* (84) is present in the movies very rarely, and in *Snatch*, only the non-standard form is present. The shortened form of this interrogative tag is *innit* and it occurs in all the selected movies:

(84) “*In fact, it’s a little bit more than a little bit of a problem, isn’t it?*” (LSTSB1998)

(85) “*Oh, that’s nice, innit?*” (L2015)

(86) “*A bit late now, innit?*” (L2015)

(87) “*Heavy, innit?*” (S2000)

(88) “*It’s good in here, innit?*” (LSTSB1998)

(89) “*It’s a bit dramatic, innit?*” (LSTSB1998)

4.10 Reductions

It is necessary to mention this feature as it is used frequently in all the movies. Reductions occur in dialectal and colloquial language and since this feature appears in Cockney very often, it can be considered as a morphosyntactic feature of Cockney, even though it was not mentioned in the sources that were used for the research in the theoretical part of this thesis. The reductions that occur in the movies are *gonna* (90), (91), (92), *gotta* (93), (94), and *wanna* (95), (96). The reduction *gonna* is a non-standard form of *going to*, the reduction *gotta* replaces auxiliary verb *have to/has to*, and *wanna* substitutes *want to*. The reduction *gonna* is used the most frequently and in the movies, it is used noticeably more than its standard form. The reduction *gotta*, on the other hand, is the least frequently used reduction, however, it is still present in all the movies.

(90) “*You gonna put your stocking on, or what?*” (LSTSB1998)

(91) “*How much you gonna pay us?*” (S2000)

(92) “*What are we gonna do, hmm?*” (L2015)

(93) “*You guys gotta realize who this chap is.*” (LSTSB1998)

(94) “*I just gotta go down to change the barrel.*” (L2015)

(95) “*Can’t? I don’t wanna hear ‘can’t’.*” (LSTSB1998)

(96) “*You wanna be more careful old fella.*” (LSTSB1998)

The standard forms *going to*, *have/has to*, and *want to* also appear in the corpus. The forms *want to* (97) and *have/has to* (98) are in the corpus approximately as often as the reductions of these forms. However, the use of standard form *going to* (99) is only marginal as the reduction *gonna* is used in most of the cases.

(97) “You want to cripple someone?” (L2015)

(98) “And all we have to do is find out who’s carrying them.” (LSTSB1998)

(99) “Are you going to go get him for me?” (S2000)

CONCLUSION

The aim of this thesis was to determine morphosyntactic differences between Standard English and Cockney. The thesis was divided into two main parts – the theoretical part and the practical part.

The morphosyntactic features were determined in the theoretical part. They were divided according to categories to which they belong, or according to parts of speech. The categories of the differences that were found are: negation, non-standard use of *was*, *wasn't/weren't*, sentence structure, pronouns, past tense and past participle, adjectives, adverbs, and prepositions. The findings are supported by examples in Cockney and the comparison with Standard English.

In the practical part, it has been proved that most of the differences determined in the theoretical part are present in the corpus. Negative concord is used rather occasionally, however, the use of *ain't* is a feature that appears frequently in the corpora. It has been found that the omission of words mostly deals with auxiliaries or pronouns and there are several examples that demonstrate the occurrence of this phenomenon. The differences in pronouns, that were in the corpus, contain the use of *me* instead of *my*. It has also been discovered that in Cockney, there is a non-standard form *meself* instead of *myself*. Another section found that the pronoun *them* is not used instead of *those* in the corpus, nevertheless, this word is used instead of *those* when it functions as demonstrative determinative. The replacement of relative pronouns (*whom, who, which*) by *what* is occasionally used in the corpora.

Few examples of past participle forms of verbs that are used instead of verbs in the past form were found, nevertheless, the use of verbs in past tense instead of the past perfect tense is not present in any of the movies. A common feature is an adverb without the suffix *-ly*, the most common adverb that is used in this way in the corpus is the adverb *quick(ly)*.

The differences related to prepositions included the substitution of some prepositions by *down*, and only a few examples appear in the text. The shortened form *innit* is frequently used in the corpus while the standard form *isn't it* is used rather rarely. Reductions, which are not included in the theoretical part, are repeatedly used in all the movies and thus, they can be considered as Cockney morphosyntactic features as well.

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LIST OF ABBREVIATIONS

e.g. – for example

etc. – et cetera

i.e. – that is

L2015 – Legend (2015)

LSTSB1998 – Lock, Stock and Two Smoking Barrels (1998)

S2000 – Snatch (2000)

APPENDICES

Appendix P I: Used Movie Scripts

APPENDIX P I: USED MOVIE SCRIPTS

"If I don't harm nobody, nobody harms me" (Ritchie 1998, 00:39:51 to 00:39:54)

"You didn't see nothing!" (Helgeland 2015, 01:28:04 to 01:28:05)

"Don't say anything." (Helgeland 2015, 01:24:44 to 01:24:47)

"Well, I ain't gonna make the same mistake, am I?" (Ritchie 1998, 01:39:08 to 01:39:11)

"Between the two of them, there ain't much you can't get a hold of." (Ritchie 1998, 00:05:05 to 00:05:09)

"They ain't pikeys, are they?" (Ritchie 2000, 00:08:13 to 00:08:14)

"Well, you're gonna have a problem carrying on, ain't you?" (Ritchie 1998, 00:28:24 to 00:28:27)

"But they're lacking in criminal credibility, ain't they?" (Ritchie 1998, 00:47:39 to 00:47:40)

"He ain't here. He ain't showed up. His heart ain't in it." (Helgeland 2015, 00:02:49 to 00:02:52)

"He's bad to the bone, ain't you, Tyrone?" (Ritchie 2000, 00:25:17 to 00:25:20)

"But that really isn't my concern, is it?" (Ritchie 1998, 01:28:44 to 01:28:47)

"They aren't bad fellas" (Ritchie 2000, 00:19:15 to 00:19:16)

"That's Ron. If he don't take his tablets, he's like that. He's a nightmare" (Helgeland 2015, 00:58:43 to 00:58:49)

"Mate, I paid a girl to do it. It's not my fault is she don't." (Helgeland 2015, 00:23:42 to 00:23:45)

"You saying the gun don't work?" (Ritchie 2000, 00:52:57 to 00:52:58)

"I thought you was gonna leave me out there all day" (Ritchie 1998, 00:55:09 to 00:55:11)

"Right, where was we?" (Ritchie 1998, 00:16:29 to 00:16:30)

"He was heavy-footed, as they say" (Helgeland 2015, 00:06:58 to 00:07:00)

"He doesn't look bad, does he?" (Ritchie 2000, 00:09:41 to 00:09:44)

"You were. You was drunk as a skunk." (Helgeland 2015, 01:15:08 to 01:15:10)

"You see these goods?" (Ritchie 1998, 00:00:57 to 00:00:58)

"You sure you can afford 25?" (Ritchie 1998, 00:06:17 to 00:06:19)

"What? You saying I can't shoot?" (Ritchie 2000, 00:52:42 to 00:52:44)

"You mistake him for a rabbit?" (Ritchie 2000, 00:53:22 to 00:53:24)

"You all right?" (Helgeland 2015, 01:38:39 to 01:38:41)

"How you doing? You good?" (Helgeland 2015, 00:03:16 to 00:03:18)

"Where are you going?" (Ritchie 1998, 01:30:32 to 01:30:34)

"How do you want to be treated?" (Helgeland 2015, 02:00:01 to 02:00:04)

"Five minutes. Won't be long" (Helgeland 2015, 00:06:34 to 00:06:37)

"Pretends he's Jewish. Wishes he was Jewish. Even tells his family they're Jewish. But he's about as Jewish as he is a fucking monkey." (Ritchie 2000, 00:13:57 to 00:14:06)

"Got the rest from the fat man and Bacon?" (Ritchie 1998, 00:06:25 to 00:06:27)

"Comfortable, Mullet?" (Ritchie 2000, 01:00:42 to 01:00:43)

"Known him for as long as I can remember. He's my partner." (Ritchie 2000, 00:01:02 to 00:01:05)

"How you doing? You all right? Got you a cup of tea here. You fancy it?" (Helgeland 2015, 00:02:01 to 00:02:05)

"Doesn't mean we hold hands or take walks." (Ritchie 2000, 00:01:05 to 00:05:08)

"Doesn't sound very good to me." "No, neither me." (Ritchie 1998, 00:42:44 to 00:42:48)

"Where is me driver? Where is Frank?" (Helgeland 2015, 00:02:44 to 00:02:46)

"Me mum will be very, very pleased with that" (Helgeland 2015, 01:24:39 to 01:24:42)

"What's that?" "It's me belt." (Ritchie 2000, 00:08:25 to 00:08:28)

"It's not for me. It's for me ma." (Ritchie 2000, 00:30:31 to 00:30:34)

"I've just spent 220 quid on me hair." (Ritchie 1998, 00:20:07 to 00:20:09)

"So I've taken care of meself and me son" (Ritchie 1998, 01:39:30 to 01:39:33)

"My own family and you didn't tell me" (Helgeland 2015, 00:33:41 to 00:33:43)

"Just give me one minute to confer with my colleague." (Ritchie 2000, 00:49:35 to 00:49:39)

"You two, join me in my office." (Ritchie 1998, 00:03:13 to 00:03:16)

"Fuck off, I'll find him meself." (Ritchie 2000, 00:17:17 to 00:17:18)

"I can look after meself and I'll be out very soon. All right?" (Helgeland 2015, 00:44:30 to 00:44:33)

"Well, I see... I see I see meself, yeah, I see." (Helgeland 2015, 01:11:15 to 01:11:19)

"Yeah, well, only meself, you know." (Helgeland 2015, 01:11:30 to 01:11:33)

"I'm not myself, am I?" (Helgeland 2015, 00:57:28 to 00:57:31)

"Fat man, Bacon and myself." (Ritchie 1998, 00:06:27 to 00:06:29)

"Give me them shooters, you can use your own." (Ritchie 1998, 01:18:13 to 01:18:16)

"All right, wrap them guns up." (Ritchie 1998, 01:23:46 to 01:23:48)

"What's happening with them sausages?" (Ritchie 2000, 00:08:04 to 00:08:08)

"And the boys get a pair of them shoes." (Ritchie 2000, 00:50:06 to 00:50:08)

"What with all them rapists and murderers you gotta lock away, eh, Nipper?" (Helgeland 2015, 00:02:26 to 00:02:30)

"Get back in the kitchen, finish them dishes." (Helgeland 2015, 00:05:26 to 00:05:28)

"My God, Tommy, you certainly got those minerals." (Ritchie 2000, 01:12:52 to 01:12:56)

"I assume you were in those clothes, right?" (Helgeland 2015, 01:30:01 to 01:30:03)

"That's him. That's the mad hatter what done it." (Helgeland 2015, 01:35:12 to 01:35:16)

"I think it's two black guys that work from a pawn shop in Smith Street." (Ritchie 2000, 01:01:21 to 01:01:27)

"So I made sure I fucked up the one that was coughing." (Ritchie 1998, 01:24:11 to 01:24:13)

"And those who trust me from those who don't" (Ritchie 1998, 00:00:49 to 00:00:52)

"But any money I have is in the safe, which is in the office." (Ritchie 2000, 00:44:18 to 00:44:22)

"Where you been hiding her?" "She been gone." (Helgeland 2015, 00:06:14 to 00:06:17)

"Whatever he's done, he's your brother." (Helgeland 2015, 01:31:19 to 01:31:24)

"Things have been a bit tight at home and I was just trying to keep the wife happy." (Helgeland 2015, 00:14:14 to 00:14:18)

"He's proud of his job and even more proud that it's illegal." (Ritchie 1998, 00:06:07 to 00:06:10)

"Careful, remember who's giving you this job." (Ritchie 1998, 00:17:35 to 00:17:38)

"Just get rid of him quick." (Ritchie 1998, 00:54:46 to 00:54:57)

"You take this to Nick the Bubble, then we get rid of it quick." (Ritchie 1998, 01:09:18 to 01:09:23)

"I warn you, I'm not gonna fight fair, though." (Helgeland 2015, 00:25:59 to 00:26:01)

“He’ll stay in London a couple of days before he goes to New York, so move quick.” (Ritchie 2000, 00:12:34 to 00:12:41)

“As long as we’re all out of our hiding places quickly, it’s the last thing they’re gonna expect.” (Ritchie 1998, 00:52:19 to 00:52:26)

“Look, what are you talking about? I’m bloody skinny, pal.” (Ritchie 1998, 00:03:03 to 00:03:06)

“He’s gone down the Battle Cruiser to watch the end of a football game.” (Ritchie 1998, 00:44:42 to 00:44:45)

“Yeah, I’ll go down to the bank and see what I can do.” (Helgeland 2015, 00:43:04 to 00:43:07)

“A lifetime’s integrity down the toilet.” (Helgeland 2015, 00:09:35 to 00:09:38)

“We heard that you were down the Regency the other night.” (Helgeland 2015, 01:14:51 to 01:14:55)

“Three fellas went in the house. They locked Boris in the car.” (Ritchie 2000, 01:08:56 to 01:09:02)

“In fact, it’s a little bit more than a little bit of a problem, isn’t it?” (Ritchie 1998, 01:15:56 to 01:15:58)

“Oh, that’s nice, innit?” (Helgeland 2015, 00:04:42 to 00:04:44)

“A bit late now, innit?” (Helgeland 2015, 00:49:43 to 00:49:45)

“Heavy, innit?” (Ritchie 2000, 00:08:48 to 00:08:49)

“It’s good in here, innit?” (Ritchie 1998, 00:09:06 to 00:09:07)

“It’s a bit dramatic, innit?” (Ritchie 1998, 00:19:14 to 00:19:16)

“You gonna put your stocking on, or what?” (Ritchie 1998, 00:20:05 to 00:20:07)

“How much you gonna pay us?” (Ritchie 2000, 00:30:03 to 00:30:05)

“What are we gonna do, hmm?” (Helgeland 2015, 01:29:31 to 01:29:33)

“You guys gotta realize who this chap is.” (Ritchie 1998, 00:38:31 to 00:38:33)

“I just gotta go down to change the barrel” (Helgeland 2015, 00:23:52 to 00:23:55)

“Can’t? I don’t wanna hear ‘can’t’.” (Ritchie 1998, 01:01:08 to 01:01:10)

“You wanna be more careful old fella.” (Ritchie 1998, 00:22:57 to 00:22:59)

“You want to cripple someone?” (Helgeland 2015, 00:08:45 to 00:08:47)

“And all we have to do is find out who’s carrying them.” (Ritchie 1998, 00:41:46 to 00:41:51)

“Are you going to go get him for me?” (Ritchie 2000, 00:17:10 to 00:17:12)