



Sociophonetic Analysis of The Characters' Speech in "Troubled Blood" By R. Galbraith

Analisis Sosiofonetik atas Ucapan Tokoh-Tokoh
dalam "Kecamuk Darah" oleh R. Galbraith

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Naskah Diterima Tanggal 7 Februari 2022—Direvisi Akhir Tanggal 19 Oktober 2022—Disetujui Tanggal 12 Desember 2022
doi: <https://doi.org/10.26499/rmh.v11i2.5178>

Abstrak

Bahasa Inggris British memiliki beberapa variasi regional untuk hampir setiap wilayah Inggris, misalnya Yorkshire, Lancashire, Cornwall, dan sebagainya. Setiap dialek dapat dibedakan dengan kosakata dan pengucapan yang berbeda; misalnya dialek Cockney menggunakan glottal stop [ʔ] alih-alih alveolar stop [t] dalam kata-kata seperti 'butter' dan 'bitter' sehingga diucapkan sebagai [bʌʔər] dan [bɪʔər]. Pengucapan dialek yang khas ini dapat diidentifikasi dengan mudah dalam interaksi lisan, tetapi akan lebih bermasalah jika direpresentasikan dalam teks tertulis, seperti dalam novel. Makalah ini mencoba menganalisis ciri-ciri pembeda dari enam dialek intra nasional Bahasa Inggris British yang ditemukan dalam novel detektif 'Troubled Blood' karya Robert Galbraith, yang merupakan nama samaran dari J.K. Rowling. Data untuk penelitian ini diambil dari sampel tuturan enam karakter dari enam dialek daerah: Irlandia, Cornish, Skotlandia, Cockney, Eastender, dan Essex. Data sampel ujaran diambil dari bab-bab di mana detektif (Strike) atau pasangannya (Robin) berbicara dengan karakter terpilih yang latar belakang bahasanya disebutkan dengan jelas dalam novel. Data dianalisis dengan mentranskripsikan sampel ujaran secara fonetis, kemudian dari transkripsi tersebut diidentifikasi ciri-ciri fonetik masing-masing variasi regional dengan menggunakan teori sosiofonetik dan variasi regional. Penafsiran suara didasarkan pada pengucapan bahasa Inggris standar. Hasil penelitian menunjukkan bahwa seorang wanita dengan dialek East End memiliki beberapa karakteristik seperti penghilangan bunyi h awal, seperti pada 'appens', 'ad', 'eadaches', sedangkan dialek Skotlandia diidentifikasi dengan penggunaan 'havenae' untuk 'have not'. Hasil ini menunjukkan bahwa dialek atau variasi daerah dapat direpresentasikan secara akurat dalam teks tertulis. Namun, hal itu juga mensyaratkan bahwa penulis harus memiliki pengetahuan yang cukup tentang setiap dialek untuk dapat mewakili variasi yang berbeda dalam tulisan mereka.

Kata-kata Kunci: variasi regional, dialek, sosiofonetik, Bahasa Inggris British, novel

Abstract

British English has several regional varieties for almost every English county, e.g. Yorkshire, Lancashire, Cornwall, and so on. Each dialect can be distinguished by distinct vocabularies and pronunciation; for example the Cockney dialect use the glottal stop [ʔ] instead of alveolar stop [t] in words like butter and bitter, so they are pronounced as [bʌʔər] and [bɪʔər]. These distinctive dialects' pronunciation can be identified easily in spoken interaction, but it would be more problematic if it was represented in written text, such as in a novel. This paper attempts to analyse the distinguishing features of six intra-national varieties of British English found in the detective novel 'Troubled Blood' by Robert Galbraith, which is a pseudonym of J.K. Rowlings. The data for this study were taken from the speech samples of six characters from six regional dialects: Irish, Cornish, Scottish, Cockney, Eastender, and Essex. The speech samples data were extracted from the chapters in which the detective (Strike) or her partner (Robin) conversed with the chosen characters whose language backgrounds were stated clearly in the novel. The data were analysed by transcribing the speech samples phonetically, then from the transcriptions, phonetic features of each regional variation were identified using the theories of sociophonetic and regional variations. The interpretation of the sounds was based on the standard British English pronunciation.

Results showed that a woman with East End dialect had some characteristics such as omission of initial h-sound, as in 'appens, 'ad, 'eadaches, while a Scottish dialect was identified by the use of 'havenae' for 'have not'. These results indicate that regional dialects or variations can be represented accurately in written text. Yet, it also suggests that the writer should have ample knowledge of each dialect to be able to represent distinctive variations in their writing.

Keywords: regional variation, dialect, sociophonetic, British English, novel

How to Cite: Karjo, Clara Herlina. (2022). Sociophonetic Analysis of The Character' Speech In 'Troubled Blood' By R. Galbraith. *Ranah: Jurnal Kajian Bahasa*, 11(2), 288—300. doi: <https://doi.org/10.26499/rnh.v11i2.5178>

INTRODUCTION

Sociophonetics is basically the interface of sociolinguistics and phonetics (Thomas, 2011). Its phonetics aspects include acoustic and articulatory analysis and experiments on speech perception. Meanwhile, sociolinguistics topics include any kind of language variations based on geographical, social, gender, age, education, and ethnic backgrounds. Thus, studies of sociophonetics view language variations and changes as the most fundamental properties of language because speakers adjust to their environment by adjusting their phonetics (Thomas, 2011).

Based on its users' geographical location, the same language can have several variations. For example, English has three international variations, i.e. British English, American English, and Australian English. International variation refers to the variation used in different countries all over the world. Moreover, within one country, such as the United Kingdom, where people use British English, there are some variations which are spoken in different regions or counties. The variations within one country are called intra-national variations. For British English there are some regional varieties such as Yorkshire, Lancashire, Northumberland, Somerset, Cornwall, and many others (Holmes & Wilson, 2017).

Some British dialects in those areas such as Scouse (in Liverpool), Cockney (in East London) and Geordie (in Tyneside) have specific phonetic characteristics that can differentiate the speakers from the other groups (Holmes & Wilson, 2017). For example, the Cockney dialect is quite distinctive with t-glottalisation or the replacement of [t] by a glottal stop [ʔ] in the words such as *butter* and *batter*, so they will be pronounced as [beʔər] and [bʌʔər] instead of [betər] and [bʌtər].

The use of non standard dialects like Cockney is often associated to the speakers' socio economic background. Thus, beside being a dialect of English mainly spoken in London and its environment, it is also described as a dialect mainly spoken by working class and lower middle class Londoners. Therefore, studying language variations cannot be done by only viewing from the regions where a specific variation is spoken but also by investigating the speakers' background. Hence, this is the main focus of a sociophonetic study, which uses modern phonetic methods in the quantitative analysis of language variation and change (Maciej Baranowski, 2013)

As mentioned by Baranowski, most studies of sociophonetics involve the use of actual field data that should be analysed quantitatively. Thomas (2011) stated that the theoretical aims of sociophonetics are closely linked to empirical data, that is, language should be observed empirically to be understood. There is a sundry of researches that use empirical data, for example, Schleef and Turton (2018) who examined sociophonetic variation in different functions of *like* among adolescents in London and Edinburg. They tried to determine the factors that might explain the variation. For other language, Helms (2022) analysed the mid front vowel production in Barcelona by observing Spanish-Catalan bilinguals. She also wanted to find out the roles of age, gender, and language dominance for this variation. Mesthrie (2017)

investigated the use of ‘schwa’ among South African people as a way to erase class, gender and substrate in sociolinguistic change.

Sociophonetic data were commonly collected by recording directly the speech of the participants either in natural interactions in designated area or in laboratory setting (Chappel & Kanwit, 2022). Yet, during the last pandemic, some researchers also collected data from the participants’ self-recording on their personal devices (Freeman & De Decker, 2021). In short, sociophonetic data can be obtained not only by direct contact with the respondents, but also remotely from recordings.

However, doing a sociophonetic study from textual data, such as from novels, is also possible. In some literary texts, many authors had incorporated specific linguistic varieties and linguistic features into the speech of the characters in the novels. These differences were made based on the roles assigned to the character’s sociolinguistic background. Therefore, a servant’s speech should be differentiated from their master’s speech, such as in Charles Dickens’s *Oliver Twist* (Hodson, 2016). A plethora of textual data from these novels are potential sources for sociophonetic studies.

Yet, a specific sociophonetic study from written data has rarely been done. Studies on dialects in literary works mainly focus on the speech habits of people of different social classes. Among others, Hodson (2016) pointed out the servant’s talk in nineteenth century novels; Kuznetzova, et al. (2019) showed the fisherman’s language in *Le Retour*; and Renzato (2016) displayed social dialects differences in many novels and television shows.

Therefore, in this article, I attempt to examine the characteristics of different variations, specifically intra national variations of British English dialects in a novel. The aim is to find out how the author represented different variations or dialects in her writing.

The novel chosen is *Troubled Blood* by Robert Galbraith (Galbraith, 2018). Robert Galbraith is the pseudonym of JK Rowling, the author of Harry Potter series. Rowling is an English author who was born and lives in Gloucester. *Troubled Blood* is the fifth book of a crime fiction series, presenting Cormoran Strike as the detective and Robin Ellacott as his working partner. In this series, Strike is described as a Cornishman from Cornwall, and Robin is from Yorkshire.

In *Troubled Blood*, Strike and Robin were investigating the whereabouts of doctor Margot Bamborough, who disappeared in 1974, 40 years before the time setting in the novel. Her family had reported her disappearance to the police but they never found anything, so her daughter came to Strike to find out what happened to her mother. Thus, Strike had to investigate and interview the people who knew Margot. The people being interviewed were described as speaking with different dialects and interestingly the author was able to represent the dialect diversities in this novel.

Thus, using the above book (*Troubled Blood*) as the source of data, I propose three research questions:

RQ 1: How are different dialects of British English represented by author through the characters’ speech?

RQ 2: What are the phonetic characteristics of each dialect of British English?

RQ 3: How do the characters’ background affect their languages?

The answers to the above questions, hopefully, will shed light on the understanding of British English dialects in general and how an author can masterfully represent diverse dialects in writing. Moreover, this study can also serve as a trigger for subsequent sociophonetic studies which are based on textual data such as from novels.

THEORETICAL BASIS

British English Dialects and Sociolinguistic Background

British English is referred to as one of international variations of English which is mainly spoken in the Great Britain. Within the country itself, there are several intra-national variations which are based on the regions where these variations are spoken. These regional variations can also be categorized as dialects because they have distinctive characteristics in vocabulary and pronunciation. Among others, six British English dialects are discussed in this section.

The first one is Cornish, a dialect spoken by people from Cornwall. Cornwall is a narrow, rocky peninsula jutting out from the Southwest corner of the island of Great Britain. People who live in Cornwall, describe themselves as Cornish people, who felt themselves differ from the other English people. They have a distinct language called Kernewek which is a Celtic language located between the southern Welsh dialects and Breton (Harasta, 2017). Among the Cornish people themselves, there has been a belief that Cornish language has no useful purpose (Jenner, 2010). Harasta (2017) claimed that Cornish was only used for personal transformation and for familial transformation.

The second dialect is Scottish. Scottish people or Scots refer to anyone whose linguistics, cultural, family ancestral or genetic origins are from Scotland. Scottish English has distinct pronunciation, grammar, and expression. Scottish is mostly characterized by distinctive pronunciation of vowels, especially vowel [ae] (Aitken, 1979). This language uses many vowel combinations which can be categorized into two types: diphthongs (ei, ae, au, eu, etc.) and digraphs (ao, ia, ua) (Bauer, 2011).

The next dialect is Irish. Irish is also a branch of the Celtic language family, indigenous to the island of Ireland (Ethnologue, 2019). In pronunciation, Irish resembles its relatives, Scottish Gaelic, and Manx. One notable feature is that consonants come in pairs, one velarized and one palatized.

The last three dialects, Cockney, Eastender and Essex show similar characteristics due to the nearby locations where these dialects are spoken. Cockney is a dialect mainly spoken in London and its surrounding, particularly by working class and lower middle class Londoners (Tolfree, 1999). Cockney speakers usually live at the poorest area of London East End, which include Behal Green, Hackney and southwest of Essex (Maciej Baranowski, 2013).

These dialects share three prominent features (Cole, 2021). The first one is **th-fronting** or the pronunciation of English 'th' [θ] [ð] as [f] or [v]. "Fronting" refers to the position of the mouth when the sound is produced, in this case from dental into labiodental. Thus, the word *three* is pronounced as *free*, and *with* becomes *wiv*. The second feature is **h-dropping**, for all words beginning with 'h' sound such as *hotel*, *husband*, *had*, which are written as '*otel*', '*usband*', '*and*'. And the last feature is **t-glottaling**, the replacement of [t] in the middle or end of a word with a glottal stop, for example *beautiful* becomes *beau'iful*.

Some regional variations, such as Cockney or Essex, can also reflect the socio-economic backgrounds of their speakers. That means, the speakers' different social backgrounds were clearly signalled by the different proportions of certain features in their speech (Holmes & Wilson, 2017). Moreover, speakers of these dialects often carried a heavy social stigma (Klanova, 2016). For example, Cockney speakers are widely considered to be white, working-class, uneducated, or from the lowest social group. Similarly, a negative social stigma is also attached to women from Essex, who were described by Cole (2021) as "a young working-class woman from Essex area, typically considered as being unintelligent, materialistic, devoid of taste, and sexually promiscuous".

The above discussions show that regional dialects can reflect the speakers' socio-economic backgrounds as well as become the basis for stereotyping or stigmatization. Ranzato & Montini (2021) pointed that British dialects pertain to one geographical area are most

ingrained in people consciousness and thus become a favorite means of stereotyping. Moreover, Oblak & Pagliaro (2022) pointed out that there are “ways of speaking” _dialects_ that are more prestigious than others, such as Standard English (SE) or Received Pronunciation (RP) which are considered with best regard. As a result, speakers of non standard dialects are considered as incorrect and undesirable.

Representation of Dialects in Literary Works

Some regional variations or dialects have been represented in literary works, especially in classical literature, for example in Elisabeth Gaskell’s *North and South*, EM Forster’s *A room with a view*, and Thomas Hardy’s *Far from the madding crowd* (Ranzato, 2016). Similarly, Hodson (2016) studied typical servant language in nineteenth century novel such as *Wuthering Heights* by Emily Bronte. The representation of dialect in literature is called a literary dialect, which is realized by implementing non-standard spellings in the novels to provide and reveal a real picture of an authentic speech (Iles & Belmekki, 2020). Thus, it is the task of the readers to read or pronounce the speech of the characters. On the contrary, when the novels are adapted into TV drama or film, the dialects are represented through the dialogs performed by the actors/actresses who have to portray the language backgrounds of the characters they are playing. For example if the character has a French background, they have to pronounce the sentence “The man over there” as “zee man ovair zair”, as a French usually pronounces [z] instead of [θ] (Planchenault, 2017). Another example of spoken representation of British English dialects can be seen in *Bridgerton* TV series. This series also portrays different social dialects, as it is set in the competitive world of Regency era of London.

However, textual representation of distinctive dialects is quite difficult to do. Of this notion, Culpeper (2001, p. 208) noted that “the possibilities and assumptions relating to accent and dialect in speech cannot be straightforwardly transferred to writing” and that the writers are limited by the medium in which they are writing. Therefore, writers who are able to present various dialects in their writings should be really appreciated and it is also interesting to see how they transfer the phonetic characteristics of certain dialect into ordinary writing (without the use of phonetic symbols). Fiction writers, who are able to represent accents and dialects in their writings, can portray the reality of social life in literature, and construct memorable idiolects of the characters (Montini & Ranzato, 2021).

In her famous Harry Potter series, Rowling made Hagrid’s character as imitating a west country accent (such as in the line: ‘Glad yeh found the place all righ’!). Even though it is not marked for any specific regional dialect, but it displays a range of low prestige features (Hodson, 2014). Through the language spoken by the characters, the writer can claim that the characters in the fiction are reliable and trustworthy. To create reliable characters, the writers should carefully craft the dialogues for each character based on their roles in the fiction.

The characters’ dialogues can be made more realistic and interesting by considering several factors that affect how people speak such as ethnicity, family background, gender, education, and circumstances (Kress, 2000) These factors were carefully implemented by the writer, J.K. Rowling to create reliable characters in the novel ‘*Troubled Blood*’ through their language. Thus, how the characters’ background influences their language/dialects will be discussed here, starting from those with fewer data.

RESEARCH METHOD

The data for this study were taken from the novel *Troubled Blood*, which consists of 73 chapters with a total of 945 pages. The main characters in this book are Cormoran Strike, the owner of the detective agency and Robin Ellacott, his business partner. The employees of the agency are Sam Barclay, Andy Morris, and Patricia. The other characters are Margot

Bamborough (victim), Anna (Margot's daughter), Dr. Brenner and Dr. Gupta (Margot's co workers), Janice and Irene (nurses at the clinic), Paul Satchwell (Margot's ex boyfriend), Betty Fuller (patient), Steve Douthwaite (patient), Oonagh Kennedy (Margot's friend), Dave Polsworth (Strike's friend), and many others. For this study, only six characters' speech samples were used as the data as they were given substantial portions in the book, thus providing sufficient amount of speech samples. These six characters were chosen because their "ways of speaking" differ. Oblak & Pagliaro (2022) mentioned that some dialects are more prestigious than others, and some carries certain social stigma, especially when their speech are not considered standard. These non standard varieties were represented by the six characters' speech selected in this study.

The language backgrounds of each character are given in the following table:

Table 1.
The Characters' language background

No.	Characters' names	Language Background	Number of words
1	Oonagh Kennedy	Irish	6043
2	Paul Satchwell	Cockney	1940
3	Janice Beatty	Eastender	11181
4	Betty Fuller	Essex	1193
5	Sam Barclay	Scottish	1706
6	Dave Polworth	Cornish	1160

Since the book used is in the form of Kindle e-book, the speech samples were extracted by searching through the keywords (characters' names, dialect's name, or character's origin). For example to get samples of Oonagh Kennedy, I typed the word Oonagh, then I got 138 hits from the whole book. Each hit was then examined and the sentences spoken by the chosen character was copied to a separate file, while the interviewee's utterances were not included or stripped from the data. The process was carried on until all the locations that mentioned the character's name had been scrutinized and arranged in separate files. The number of words for the total utterances by the characters were calculated as can be seen from the above table. The number of words for each character showed their importance in the story. Yet, it can also provide more speech samples data to be analysed which will improve the validity of the research.

From each character data, I highlighted the words/phrases with unordinary spellings/writings. For example, in Oonagh's speech the word *thing* was written as *t'ing*. These writing discrepancies were collected and then categorized to find out the phonetic characteristics of each dialect. The interpretation of phonetic symbols of the dialect representation were based on Roach's (2011) classification of consonants and vowels of English phonetics.

DISCUSSION

Oonagh Kennedy (Irish)

Oonagh was a friend of Margot when they became bunny girls in a Playboy club during their college time. Margot was called Peggy Bunny, while Oonagh was called Una Bunny because her customers had trouble pronouncing her Irish name Oonagh. Oonagh is quite chatty,

thus there are quite many pages dedicated to her. Her total speech amount 6,043 words, and 9 features are found in her speech. Oonagh's Irish language background is stated in chapter 24 in Robin's statement, "Her Irish accent was attractive."

Tabel 2.
Characteristics of Irish Dialect

No.	Characteristics	Samples
1	Replacing [θ] with a [t']	Thanks – t'anks ; thirty-t'irty; three-t'ree; thought – t'ought; anything - anyt'ing ; atheist – at'eist; through- t'rough; with – wit'
2	Replacing [ð] with a [d]	That – dat; those-dose; there-dere
3	-in pronunciation	Looking-lookin; doing – doin; chasing- chasin; getting - gettin
4	Replacing [ai] with[ɔi] after [l]	Like – loike; life-loif
5	Replacing [ɜ] with [ɔ]	Girl - gorl
6	Omission of initial [ð] after verb/assimilation	Tell them – tell'em ; see them – see 'em
7	Loss of final [v] in 'of'	Fear of god – fear o' god

The notable characteristic of Oonagh's speech is replacing a dental fricative sound with an alveolar plosive, thus the words spelled with (th) will be written as (t') for [θ] sound and (d) for [ð] sound. For example the word 'thanks' [θæŋks] is written as 't'anks' which might be pronounced as [tʰæŋks]. Oonagh also showed *-in* pronunciation for words ending with *-ing*, so she said [lɒkin] instead of [lʊkɪŋ] for 'looking'. For the vowels, there is an anti-clockwise movement, that is replacing the original vowel with another vowel located prior to the original vowel in a vowel chart. For example the word 'girl'[gɜ:l] is written as 'gorl' [gɔ:l] and the diphthong [aɪ] is replaced by [ɔɪ] as in the word like[lai] becomes loike [lɔik]. A sample of assimilation is also found in her speech, specifically for the pronoun 'them' after certain verbs. For example, the phrase 'tell them' is written as tell 'em, thus the [ð] sound is omitted and it is pronounced as [teləm]. An elision also occurs for [v] in 'of' so the phrase 'fear of god' is written as 'fear o' god' which might be pronounced as one word [fɪərəɡɒd].

Irish is also a branch of the Celtic language family, indigenous to the island of Ireland (Ethnologue, 2019). When speaking English, traces of Irish language can be seen in Oonagh's speech, which is mainly changing the fricative [th] into plosive [t'], as in her sentence 'T'anks very much'. Besides that, Oonagh mostly uses non-standard or vernacular forms during her interview, such as the use of [ɪn] for [ɪŋ] and [d] for [ð] in 'them'. According to Holmes & Wilson (Holmes & Wilson, 2017) vernacularism peaked at adolescent, lowest at adulthood and rise again at old age.

Betty Fuller (Essex)

Betty Fuller was a prostitute and a patient of Margot's employer, Dr. Brenner. She is also a witness who lived in Skinner Street where Margot disappeared. Betty is described as coming from Essex. Strike only interviews Betty once, so the total data is only 1193 words. Yet, there are 12 characteristics found in her speech.

Table 3.
Characteristics of Essex Dialect

No.	Characteristics	Samples
1	Replacing [θ] with an [f] or [ff]	Thing – fink; think – fink; mouth – mouf; nothing – nuffing ; threatened – frettened; months - monfs
2	Replacing [ð] with a [v] or [vv]	With – wiv; either – eivver; wether - wevver
3	-in pronunciation	Pretending – pretendin; moaning – moanin; coming – comin; bleeding – bleedin’
4	Replacing [ei] with [e]	Makes - meks
5	Inserting [r]	Fifty – firty ; wasn’t - warn’t; gone - gorn
6	h-dropping	House – ‘ouse; halfway – ‘alfway; who – oo’
7	Initial vowel omission	Emergency – ‘mergency; appointment – ‘poinment; suppose -s’pose
8	Grammatical contraction	Ain’t you – aincha; don’t know – dunno; what do you - watchew
9	Replacing [on] with [au]	Gone – gawn
10	Consonant omission	Only – on’y
11	Assimilation of ‘than’	More than – more ‘n; better than – better ‘n
12	Replacing [f] with [r]	Fifteen - firteen

In Betty Fuller’s speech, the dental fricatives are substituted with labiodental fricatives. Even though both voiced and voiceless dental fricatives are spelled with (th), the author consistently replaced [θ] sound with [f] and [ð] sound with [v]. So, the word ‘think’[θɪŋk] is written as ‘fink’ [fɪŋk], while the word ‘with’ [wɪð] is written as ‘wiv’ [wɪv]. Interestingly, if this sound occurs in the middle position, the author writes the words with double letter. So, the word ‘whether’ is written as ‘wevver’ and ‘nothing’ is written as ‘nuffing’. Betty shows two characteristics which are commonly related to lower class people. Those are *-in* pronunciation for words ending in *-ing* and *h-dropping*. The *h-dropping* is particularly occurring most of the time in all words beginning with [h] such as ‘house’, ‘halfway’, ‘who’, which are written as ‘ouse’ [aus], ‘alfway’ [alfwei] and ‘oo’ [u].

English speakers who show these features in their speech often carried a heavy social stigma (Klanova, 2016). Betty Fuller, who was a prostitute in her young age, still uses dirty words in her 70s, as follows, “you can...take it from me... fuckin’...agony...geezer went at me...like a fucking power drill...split my arsehole open.” Cole (2021) described an “Essex girl” as unintelligent, materialistic, has no taste and sexually unrestrained. It is possible that the writer chooses Essex background for Betty because of this stereotyping.

Sam Barclay (Scottish)

Barclay is the contractor who works for Strike’s detective agency. His works include doing surveillance of the target. His interactions are mainly with Robin, Strike’s partner, for reporting about his work. The total words spoken by Barclay is 1706 words. There are 11 notable characteristics found in his speech. Barclay’ Scottish background is stated by his co-worker Patricia, “What’s that Scottish nutter go you?”

Table 4.
Characteristics of Scottish dialect

No.	Characteristics	Samples
1.	Replacing [o] with [æ]	To - tae
2.	Replacing [not] with [næ]	Cannot – cannae, have not – havenae; does not – doesnae
3.	Replacing [u] with [ə]	You – ye, your - yer
4.	Replacing [o] with [a]	Off - aff
5.	Replacing [aʊ] with [u]	Trouser - trooser
6.	Replacing [ɔ] with [u]	Was – wus ; what - whut

No.	Characteristics	Samples
7.	Replacing [ɛ] with [ei]	Head - heid
8.	Omission of final [t] or [d]	That-tha'; might-migh', and- an'
9.	-in pronunciation	Digging – diggin'; shitting - shittin
10	Contraction	Couple of – coupla;
11	Replacing [o] with [oa]	Come on – come oan

The notable Scottish influence is represented by the replacement of vowel [o] with [æ], especially in 'not', and it is written with the spelling 'ae'. Thus, all 'not' words are written as 'cannae, doesnae, wouldnae, and havenae'. The second characteristic is the replacement of diphthong sound with a monophthong. For example, the word 'trouser [traʊzər] is written as 'trooser' which is supposed to be pronounced as [truɜər]. On the contrary, there is also a monophthong that is pronounced as a diphthong, for example the word 'head' [hed] is written as 'heid'[heid]. There seem to be other shifts in the pronunciation of vowels. The word 'off' [ɒf] is shifted forward into 'aff' [af]; the word 'was' [wəz] is shifted upward into 'wus' [wuz], and the word 'you' [ju] is shifted downward into 'ye'[jə]. Barclay also showed -in pronunciation in words ending with -ing, as in 'diggin', and 'shittin'. Finally, there is a final [t] and [d] omission in words such as 'tha' [ðæ] and 'an' [æn].

Sam's background as a Scottish is mostly characterized by distinctive pronunciation of vowels, especially vowel [ae]. The representation of Scottish influence in Sam's speech in this book is more or less similar to (Aitken, 1979) description of Scottish English vowels. However, the Scotticism used by the author is for stylistic effect, so that the readers are aware of the Scottish nature of the character.

Janice Beattie (Eastender)

Janice worked as a nurse at the clinic when Margot was working there, and she was one of the witnesses who saw Margot alive. There are several interviews between Strike and Janice, and finally when Strike finds out that Janice is the killer, she describes how she committed the murder. Therefore, Janice is given a lot of portions in this book, and the total data for Janice's speech amount 11,181 words, the highest among the other characters. Janice's background as an Eastender is stated by Dr. Gupta (Janice's boss), "An Eastender by birth, Janice understood the privations of poverty from personal experience." London East End refers to the traditional core district of the East End including Behal Green, Hackney and south west Essex (Maciej Baranowski, 2013). A person from the East End is also described as a Cockney.

Table 5.
Characteristics of Eastender Dialect

No.	Characteristics	Samples
1	h-dropping	Him – 'im; head – 'ead; helped – 'elped; have – 'ave; house- 'ouse; who – oo
2	Replacing [θ] with a [f] or [ff]	Thought – fort; something – somefing; anything – anyfing; thing – fing; unethical – uneffical; tooth – toof; nothing – nuffing; authorities – aforities; bathroom - barfroom
3	Replacing [ð] with a [vv]	With – wiv; Together – togevver; other – ovver; either – eivver
4	-in pronunciation	Chocking – chockin; crying – cryin; feeling – feelin'
5	Assimilation of 'than'	Younger than – younger 'n
6	Syllable reduction	Actually – ackhly
7	Replacing [ai] with an [i]	Myself – meself, my – me
8	contraction	Isn't it – innit; might have – mighta; got to – gotta; could have – coulda

No.	Characteristics	Samples
9	Omission of initial [ð] after verb/assimilation	Met them – met ‘em; kept them – kept ‘em;
10	Consonant omission	Only – on’y

Janice’s language background is distinctively characterized by her h-dropping for all words beginning with ‘h’, yet the pronunciations of the other phonemes are probably similar with the standard British English. Thus, the word ‘him’ [him] is written as ‘im’ [im], ‘hotel’ as ‘otel’ and so on. Another notable distinction in her speech is the fronting of dental fricative sounds into labiodental fricatives, such as in the word ‘thought’ [θɔ:t] becomes ‘fort’ [fɔ:t]. The change is consistently done in initial, medial, or final positions. So, anything [æniθɪŋ] becomes ‘anyfing’ [æniɸɪŋ], and with [wið] become wiv’[wɪv]. In pronunciation, it also occurs for *-ing* words, such as ‘chokin’, ‘cryin’ and ‘feelin’.

Dave Polworth (Cornish)

Dave Polworth is Strike’s childhood friend. They were born and spent their youth in Cornwall, thus Polworth is a Cornishman. Polworth is not involved in Strike’s investigation. His appearance in the book is only because Strike needs his help during the funeral of Strike’s aunt at Cornwall. There are only a few interactions between Strike and Polworth in this book, and the total words spoken by Polworth are 1,342 words. There are only two characteristics that can be found from Polworth’s speech.

Table 6.
Characteristics of Cornish dialect

No.	Characteristics	Samples
1	Grammatical contraction	Going to – gonna; want to – wanna; don’t know – dunno
2	Assimilation	Both of them – both of ‘em

In his speech, Polworth often contracts grammatical words such as ‘going to’ into ‘gonna’, ‘want to’ into ‘wanna’ and ‘don’t know’ into ‘dunno’. Besides that, he also assimilates the pronoun ‘them’ after of, so it was written as ‘both of ‘em’, which might be pronounced as one word ‘bothevem’ [bɔθəvəm]. Due to the lack of distinguishing attributes, the speech of Polworth represented here might not characterize Cornish dialect, but his own idiolect.

Dave Polworth is described as Strike’s childhood friend from Cornwall. Cornwall is a narrow, rocky peninsula jutting out from the southwest corner of the island of Great Britain. Like Strike, he could be a white male around 40s. People who live in Cornwall, describe themselves as Cornish people, who felt themselves differ from the other English people, as Polworth said to Strike, “You’re a Cornishman, born and bred, You’re not going to sit here and say you’d call yourself English”. There are not many phonetic characteristics found in Polworth’s utterances. Instead, his Cornish background was characterized by lots of swearing words, grammatical contractions, and distinctive phrase such as ‘ansom’.

Paul Satchwell (Cockney)

Paul Satchwell is an artist (painter) who was once Margot’s ex-boyfriend. He left England and lived in Greece before returning to London, thus he is said to have a whiff of a Greek accent. His language background was detected from Robin’s statement, “Given that he is Midlands born and raised, Robin thought his Cockney accent must be a longstanding affectation.” Satchwell was interviewed by Robin regarding his acquaintance with Margot, and the total words of his utterances is 1,940 words.

Table 7.
Characteristics of Cockney Dialect

No.	Characteristics	Samples
1	h-dropping	Have – ‘ave; who – oo; hotel – ‘otel; husband- ‘usband; happy – ‘appy ; hadn’t – ‘adn’t
2	Replacing [θ] with a [f]	Authentic- aufentic; something – somefing; thought- fort; through - froo
3	Replacing [ð] with a [v] or [vv]	Together – togevver ; whether - wevver
4	Replacing [t] with a [ʔ]	Beautiful – beau’iful; twenty – twen’y
5	Grammatical contraction	Couple of – coupla; don’t know - dunno
6	Syllable reduction	Suspect – s’pect; suppose – s’pose
7	Omission of initial [ð] after verb/assimilation	Love them – love ‘em; met her – met ‘er

The main attribute of Cockney dialect as presented by Paul Satchwell is *h-dropping*, which appears consistently in all his speech. Thus, ‘have’ is written as ‘ave’, ‘hotel’ becomes ‘otel’, and so on. Despite the *h-dropping*, the pronunciation of the other phonemes may be similar to the standard one. The next one is the fronting of dental fricatives into labiodental fricatives, as in the word ‘authentic’ become ‘aufentic’. Then, there is a t-glottalization, that is replacing a [t] sound with a glottal sound[ʔ], thus the word ‘beautiful’ is written as ‘beau’iful’. Grammatical contraction such as ‘don’t know’ became ‘dunno’ is also found, and then syllable reduction like ‘suspect’ become ‘s’pect’ is also found. Finally, assimilation of object pronoun is also found. Thus, ‘love them’ is written as ‘love ‘em’.

After all the discussions, each dialect has different phonetic characteristics which are clearly represented by the author of the book. Besides the representation of dialects, the author also chooses the characters’ speech because of their sociolinguistic backgrounds, thus there is a clear connection between the characters’ background and their speech.

CLOSING

The present article is set out with three research questions. The first one is asking how the author represent different dialects through the characters’ speech. Throughout the novel, the author has consistently managed to represent different dialects for each character by modifying the spelling of ordinary words based on how the words might be pronounced. For example, the word ‘think’ is written as ‘fink’, so that the readers will mentally read it as [fink] not [θink]. Secondly, by assigning each character with each dialect, a list of phonetic characteristics for each dialect can be drawn. For instance, an Irish person used [tʰ] for [th], while Cockney or Essex dialect used [f], and a Scottish changed his vowel pronunciation. The speech of these characters cannot be separated from their regional, and socioeconomic backgrounds. Some of the characters analyzed in this article uses the variations which are associated with the lower class people.

Nevertheless, the writer’s ability to create reliable characters through their dialects indicates that the writer has ample sociolinguistic knowledge. Through her writing, fiction readers can also relate that people from different regional and social background speak differently.

Studies on sociophonetics, particularly connecting the way people speak with their sociolinguistic backgrounds (either regional or social) were usually carried out in real world, using authentic actual data (Helms, 2022; Meshtrie, 2017; Morris, 2017; Morris & Hejna, 2020). However, the present study suggests that this kind of study can also be done from fictional texts. Well-written novels offer plenty of data for researchers to analyse about stigma and dialects (Oblak & Pagliaro, 2022), social dialects (Hodson, 2016), and social class dialects (Sharma, 2021). The representations of people’s speech in novels are not merely tools to portray

the reality of social life in literature, but are also used to amplify and transform reality of the society.

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