

“Melts me Heart, always”

Yorkshire Dialect Variation in selected Features of Louis Tomlinson

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When Louis Tomlinson, a 27-year old singer, calls his One Direction band members ‘lads’ in interviews or talks about fan encounters where he is asked to write someone a ‘ta-u,’ it becomes apparent that he does not use Received Pronunciation. Instead, he speaks some form of dialect. The pronunciation of a phrase such as “melts me heart always” may sound like an unconventional vernacular, but for One Direction fans, it is a typical feature of Louis Tomlinson. Yet, his distinct dialect is not apparent in his singing; since there is a general consensus that boybands should be easily accessible. Regarding this ease of understanding, an article in the *Mirror* from 2013 reports that One Direction’s management expects the members to sing with an American accent (see Moodie). However, One Direction’s fanbase loves the members’ accents, especially Tomlinson’s. If you google search ‘Louis Tomlinson accent’ the search results that will come up consist mostly of multiple tumblr, Twitter and Facebook pages dedicated to Louis Tomlinson’s dialect and fans claiming how much they love his dialect. But which dialect does he make use of exactly and how can we recognise it? A first indication is that of geographical location. Louis Tomlinson is from Doncaster, which is a city in the North of England, a region of rich linguistic variety. More precisely, Doncaster is located in Yorkshire, the largest county of England. The local variety in the region is called the Yorkshire Dialect.

In order to point out the specific features used by Louis Tomlinson, this paper begins by introducing the Yorkshire Dialect. I am primarily interested in exploring how the Yorkshire Dialect developed to indicate its various features and qualities because these changes distinguish it from Received Pronunciation and provide Yorkshire with its specific character. I will first investigate the influences of other

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languages before discussing the linguistic background of the dialect. I pay particular attention to those periods which heavily affected the dialect. At times, I will also point out possible differences between the North and the South. Furthermore, it is important to establish the differences between the Yorkshire Dialect and Received Pronunciation by looking at, for example, phonological features such as differences in vowels, diphthongs, triphthongs and consonants as well as the phenomenon of the so-called *Definite Article Reduction*. Grammatical features of the dialect are also taken into account; for instance, pronouns, adverbs, prepositions and verbs.

After explaining the methodology and data this paper uses, I shift focus to the question of whether Louis Tomlinson speaks Yorkshire Dialect. To do so, this paper analyses both phonological and grammatical features used by Louis Tomlinson in comparison to Received Pronunciation. Afterwards, the paper investigates similarities and deviations between Tomlinson's speech and the Yorkshire Dialect.

YORKSHIRE DIALECT

This paper is concerned with the Yorkshire Dialect, which can also be referred to as broad Yorkshire (see Kellett 1). As mentioned in the introduction, Yorkshire is located in the North of England (for geographical details, see Appendix A). Until 1974 Yorkshire was furthermore divided into North Riding, East Riding and West Riding (Appendix B). Since 1974 the county itself has been divided into North Yorkshire, West Yorkshire and South Yorkshire. For the purpose of this paper, however, the former division will be used (see Rawling 95).

Today's Yorkshire Dialect still represents traces of Old English, Old Norse, Middle English, German, Dutch and Modern English. One of the earliest influences found in Yorkshire Dialect is Old English which entered the language through the Angles. Old English consisted of the *Northumbrian dialect* and the *Mercian dialect*. Northumbrian was more common in Yorkshire, but Mercian eventually spread in the Southern part of Yorkshire. This is viewed as the origin of the difference between the language in the North and East Ridings and the language in the West Riding (see 98).

Old English is still evident in pronunciation as sound changes were not taken up in the North of England as they were in the South. An example for this is that in the North, words such as 'long,' 'strong' and 'wrong' maintained the Old English

/ʌ/ sound, whereas in the South the sound changed to /ɒ/ (see Rawling 98). Another example for this is that /i/ transitioned to the diphthong /ɪɪ/ as in /blɪɪnd/, but in Yorkshire it remained /blind/. Grammatical features of Old English can be seen mostly in plurals, pronouns and verbal past tense. Plural forms can be identified through a word final *-n* such as in *een*, which translates as ‘eyes’ or a vowel mutilation such as *kye* which means ‘cows’ (see Rawling 98). A final feature of Old English still found in Yorkshire Dialect is the formation of pronouns. ‘Yon’ finds its origin in the Old English word *ƿeon* and translates to ‘that over there.’ Another example, which is not exclusive to Yorkshire Dialect, is the shortening of the pronoun ‘them’ to ‘em’ that originated from Old English *hem* (see Rawling 98).

Through the Scandinavians and the Normans, many new words entered the English language, and some of them can only be found in dialect today. For example, the Scandinavians brought *Old Norse* words such as ‘sackless,’ which derives from *saklauss* and means ‘foolish, simple, stupid’ or ‘nay,’ which originates from *nei* and translates as ‘no’ (see Rawling 99). The Normans brought derivations of French words such as *arran* (from French ‘arraigne’) for ‘spider’ or ‘spider’s web’ (see Rawling 100).

Another heavy influence on Yorkshire Dialect which brought mostly phonological changes is Middle English. Some phonemes either became pure vowels while other vowels became diphthongs (see Rawling 101). This phonological change was not exclusive to vowels but can also be found in the shift from uvular fricative /χ/ to labiodental /f/. Scholars argued that this is the reason why words such as ‘dough’ and ‘plough’ are realised as /dʊf; dʊɒf/ and /plʊf; plɪɒf/ occasionally (see Rawling 100-101).

Scholarship also believes that definitive article reduction entered Yorkshire Dialect through Middle English. There are many theories regarding this phenomenon, the one with the most support being that it derived from the assimilated Middle English word *te* (originally *þe*) and was the first introduction to the reduced article (see Rawling 101). In Middle English, plural forms of nouns after numerals did not exist. This can be visualised in the example *þre ƿer*, which translates to ‘three year.’ This feature was still found in the twentieth century, as was documented by the *Survey of English Dialects* (see Rawling 102). Dialectal reflexive suffixes such as ‘-sel,’ ‘-sen,’ ‘-seln,’ ‘-sens’ also originate from the Middle English word for self, *seluen*, as in, for example, ‘missen’ instead of ‘myself’ or ‘theirsens’ instead of ‘themselves’ (see Rawling 102). Middle English also introduced

an array of new words, and some of them are still used in Yorkshire Dialect today such as 'lad' which originates from *ladde* and means 'boy, youth' or 'close' which derives from *clos* and means 'field' (see Rawling 102).

Further influences of Yorkshire come from German, Dutch and Modern English. German and Dutch brought mostly new terminology for coal-mining. For example, Yorkshire Dialect adopted words such as 'kibble' which derives from the German word *Kübel* ('bucket') and is used to describe a steel bucket used in coal-mining. From Dutch, it took words such as 'corve' which originates from *Korf* ('basket') and denotes a utensil used to move coal in the mines (see Rawling 102). Modern English is the origin of phonological features which aid in distinguishing Northern English Dialects from Southern English Dialects. In the London area, for example, vowel shifts occurred from /ʌ/ to /ɑ:/ in words such as 'bath,' 'past,' 'laugh' or /ʊ/ to /ʌ/ as in 'cut,' 'but,' 'rug.' However, in the North, these vowel shifts did not occur. Another example for this is the vowel [e] which shifted to become the diphthong /eɪ/ for instance in words such as 'make,' 'take,' 'tame' in the South of England, but remained the same in the North (see Rawling 103).

Similar to the linguistic features, vowels in Yorkshire Dialect are also realised differently than they are in Received Pronunciation. For example, in RP the /ɑ:/ in 'path,' 'pass' or 'branch' is realised in Yorkshire Dialect as /ʌ/. /ʌ/ is also used instead of /ɒ/ in words such as, for instance, 'wrong,' 'want' or 'wasp.' [e] can either be realised as /e/ as in /bed/ or as /eɪ/ such as in /neɪm/. Furthermore, /i:/ in Yorkshire Dialect is realised as the diphthong /ɪə/ as in /fi:l/ ('feel') which becomes /fɪəl/ instead. The /ɒ/ as in /pɒt/ ('pot') can either be realised identical to RP or as /ɔ:/ as /stɔ:n/ ('stone'). The final vowel shift which occurs in Yorkshire Dialect is that instead of 'but' being realised as /bʌt/ it is realised as /bʊt/ and therefore /ʌ/ shifts to /ʊ/ (see Kellett 1).

Diphthong and Triphthong shifts depend on geographical location and are different in West Riding when compared to North and East Riding. I will only focus on the West Riding variation in this paper since Doncaster is located in West Riding, and it is therefore assumed that Louis Tomlinson makes use of the West Riding dialect. The diphthong /əʊ/ in /fləʊ/ ('flow') in West Riding is realised as /ʊə/, however, in 'coal' it is realised as /ɔɪ/. In Southern parts of West Riding /aʊ/ as in /haʊs/ ('house') can also be realised as /ɑ:/ which is also the case for the triphthong /ʌɪə/ as in /fʌɪə/ ('fire') and would, therefore, be realised as /fɑ:/ (see Rawling 104).

In Yorkshire Dialect some consonants are pronounced more explicitly than they are in RP. An example for this is the word ‘lad’ where the final /d/ is emphasised and mimics the /d/ in /lædə/. This phenomenon occurs mostly at the end of sentences where it calls for emphasis (see Kellett 27). A further phenomenon is the h-dropping. In Yorkshire dialect almost every spelled [h] is not pronounced (see Kellett 27). Examples for this are: ‘home’ is realised as /ʊəm/ or ‘hat’ is realised as /at/ or ‘here’ is realised as /iə/. Final /s/ and /t/ sounds can be realised in a voiced manner /z/ or /d/. For instance, ‘he saw us’ would, therefore, sound like /i: sɔ: ʌz/ or /bʌt/ would be realised as /bʌd/ (see Kellett 28). Furthermore, [t] can also be pronounced as the glottal stop /ʔ/ in the middle of a word, or at the end of words (see Kellett 28). Another feature of consonants in Yorkshire Dialect is the omission of the final /g/ sound in ‘ing’-ending words (see Kellett 28). Examples for this case are: ‘going’ is realised as /gʊəm/ or ‘having’ is realised as /avɪn/ or ‘shouting’ is realised as /ʃaʊtɪn/. A final feature of consonants in Yorkshire Dialect is the shift of the replacement of an intervocalic [t] with /ɪ/. This can be found in examples such as ‘what about it’ which is realised as /wɒɪ ə ‘bu:t ɪt/. The /ɪ/ can also occur at the end of words, however, this depends on geographical location and is usually not the case in West Riding (see Rawling 105).

Definite Article Reduction also plays an important role in understanding Yorkshire Dialect, particularly its phonological features. In writing, the reduction of the definite article ‘the’ is represented as either ‘t’ or ‘th.’ In phonology various allomorphs represent it, for example /d/, /ʔ/, /ʔt/ and /θ/. In some parts of Yorkshire, the usage of these allomorphs can differ within smaller regions, and no set standard exists as to which sound is used in what part of the country (see Rawling 106). However, there have been some observations made to determine when a certain allomorph is used and what influences the decision, for instance, /t/ is used when a vowel follows, /t/ is used before consonants, except for [t], /ʔ/ or /tʔ/ is used when [t] follows and /ʔ/ is used when [l], [s] or [r] follows (see Rawling 106). In some areas the use of /ʔ/, /t/ and /θ/ can vary. The usage of the reduced definite article is not only influenced by its phonological environment but is also used when something is being referred to (see Rawling 106)

There are numerous grammatical features which distinguish Yorkshire Dialect from Received Pronunciation. The non-existence of plural forms after numerals has already been mentioned. Further differences in grammar from pronouns, adverbs and prepositions to verbs will be looked at in the following.

Unlike Received Pronunciation, Yorkshire Dialect kept the second person singular pronouns 'thou,' 'thee,' 'thy' and 'thine.' However, this is only the case in intimate situations when speaking to family members or friends. In all other settings, the standard forms are used. 'It' can be shortened to 't' in both pronunciation and written form. Furthermore, 'us' has two meanings in Yorkshire Dialect, one of them being that it is used instead of 'me' and the second one being that it is used instead of 'our.' However, the second case only applies to West Riding. Additionally, 'what' and 'at' can replace 'who,' whereas 'that' can be replaced as 'what' or 'as.'

Adverbs which are used to reinforce meaning can differ from those in Received Pronunciation (see Rawling 108). Examples of this are: 'over' instead of 'too' or 'right' instead of 'vary' or 'fair' instead of 'really, completely.' In addition to adverbs, prepositions in Yorkshire Dialect are more distinct than they are in Received Pronunciation. In addition to 'between,' Yorkshire Dialect also knows 'atween,' 'atwixt' and 'betwixt.' 'Aboon' has the same meaning as 'above,' the meaning of 'amenst' is identical to 'opposite' and 'ahint' identical to 'behind.' Furthermore, 'while' can also be used in the context of 'till.' Finally, 'of' can either be represented by 'on' or be overlooked entirely (see Rawling 108).

Verb inflections and modifications in Yorkshire Dialect also differ from those in Received Pronunciation. For example, final '-s' is added not only to the third person singular but also to other forms such as in 'thou sees.' An exception to this is 'they' where '-en' can be added as in for example 'they looken.' In past tense, some variation such as 'spack' is used instead of 'spoke.' Endings such as '-ed' and '-en' are also used for past participles as in 'catched' instead of 'caught' or 'cutten' instead of 'cut.' Furthermore, in Yorkshire Dialect a different conjugation of the verb 'be' can occur (see Rawling 108): 'I is' instead of 'I am' or 'thou is' instead of 'you are' or 'they is' instead of 'they are.' This is also the case for past tense conjugation: 'I were' instead of 'I was' or 'thou/we/they was' instead of 'you/we/they are.' Furthermore, 'sal' is used rather than 'shall,' as well as 'mun' instead of 'must' which is also the case in its negated form 'mun't' (see Rawling 108). Generally, negations are composed in the same way as they are in Received Pronunciation, however, there is some variation. 'I am not' can become 'I ammet' or 'I'm none' and 'we have not' can become 'we han't/hannot'. Double negatives can also occur, for example in 'nobody's had no time to go home' which is equal in meaning to 'nobody has had time to go home' (see Rawling 108).

ANALYSIS

To properly assess whether Louis Tomlinson’s uses a Yorkshire Dialect, I have chosen a video compilation from YouTube. The compilation titled “Louis Tomlinson’s Strong Accent” features various excerpts from different interviews by Louis Tomlinson and already suggests to represent his dialect. Instead of a single interview, this video is of particular value because it covers more features and therefore provides more material to explore which features Louis Tomlinson uses most frequently and how they coincide or differ from the features of Yorkshire Dialect.

The “Louis Tomlinson’s Strong Accent” video features many characteristics of Louis Tomlinson’s accent, which differ from Received Pronunciation. The most noticeable differences in Tomlinson’s English are vowel shifts which can be found multiple times throughout the video. The vowel shift he uses the most is /ʌ/ to /ʊ/. Examples found are listed in table 1.

Table 1: vowel shift /ʌ/ to /ʊ/		
Lexeme	RP	Louis Tomlinson
‘couple’	/kʌpl/	/kʊpl/ (1:52)
‘nothing’	/nʌθɪŋ/	/nʊθɪn/ (1:54, 3:10)
‘up’	/ʌp/	/ʊp/ (1:55)
‘someone’	/sʌmwʌn/	/sʊmwʊn/ (2:01)
‘something’	/sʌmθɪŋ/	/sʊmθɪn/ (2:09)
‘come’	/kʌm/	/kʊm/ (2:10)
‘gun’	/gʌn/	/gʊn/ (2:18)
‘structured’	/strʌktʃəd/	/strʊktʃəd/ (2:26)
‘everyone’	/evriwʌn/	/evriwʊn/ (2:28)

Another vowel shift he makes use of is from /æ/ to /ʌ/. When Louis talks about his tattoo and calls it ‘random’ he pronounces it as /rʌndəm/ rather than /rændəm/. In the same context, instead of pronouncing ‘ramp’ as /ræmp/, Louis pronounces it as /rʌmp/ (1:48). A further example for this vowel shift is at 2:22 in the video when he says, ‘I felt bad because’ and pronounces it as /aɪ felt bʌd biˈkɒz/ instead of /aɪ

felt bæd bi'kɒz/. The final example for this shift occurs when he realises 'that' as /ðʌʔ/ instead of as /ðæt/ (2:52).

Table 2: vowel shift /æ/ to /ʌ/		
Lexeme	RP	Louis Tomlinson
'random'	/rændəm/	/rʌndəm/ (1:46)
'ramp'	/ræmp/	/rʌmp/ (1:48)
'I felt bad because'	/aɪ felt bæd bi'kɒz/	/aɪ felt bʌd bi'kɒz/ (2:22)
'that'	/ðæt/	/ðʌʔ/ (2:52)

Furthermore, he pronounces /ɒ/ instead of /ʌ/ when, for example, he says 'to be fair love.' He pronounces it as /tu: bi: feə lɒv/ and not /tu: bi: feə lʌv/ (1:17). This again occurs when he says /lɒvli/ rather than /lʌvli/ (2:41).

Table 3: vowel shift /ɒ/ to /ʌ/		
Lexeme	RP	Louis Tomlinson
'to be fair love'	/tu: bi: feə lʌv/	/tu: bi: feə lɒv/ (1:17)
'lovely'	/lʌvli/	/lɒvli/ (2:41)

A final vowel shift, which only occurs once in this video at 2:27 is from /a:/ to /ʌ/ when he says 'I didn't get a chance' and it is realised as /aɪ dɪdnt get ðə ʃʌns/ instead of as /aɪ dɪdnt get ðə ʃɑ:ns/.

Table 4: vowel shift /a:/ to /ʌ/		
Lexeme	RP	Louis Tomlinson
'I didn't get a chance'	/aɪ dɪdnt get ðə ʃɑ:ns/	/aɪ dɪdnt get ðə ʃʌns/ (2:27)

When he pronounces 'a lot of pressure for me,' he shifts from vowel to diphthong saying /ə lɒt ɒv 'preʃə fɔ: meɪ/ instead of /ə lɒt ɒv 'preʃə fɔ: mi:/. He therefore realises [e] as /eɪ/ (1:19).

Table 5: vowel to diphthong shift /i:/ to /eɪ/		
Lexeme	RP	Louis Tomlinson
‘a lot of pressure for me’	/ə lɒt ɒv ‘prɛʃə fɔː miː/	/ə lɒt ɒv ‘prɛʃə fɔː meɪ/ (1:19)

Lastly, a diphthong shift also occurs when Tomlinson talks about ‘skateboarder here’ pronouncing the ‘here’ as /eə/ rather than /hɪə/ and therefore replaces the /ɪə/ with /eə/ (1:43).

Table 6: diphthong shift /ɪə/ to /eə/		
Lexeme	RP	Louis Tomlinson
‘here’	/hɪə/	/eə/ (1:43)

In the video, Tomlinson also exhibits numerous variations in consonant pronunciation. The most prominent and most frequent is the realisation of [t], [d] and [k] as /ʔ/. Table 7 lists all of the examples:

Table 7: consonant realisation [t], [d] and [k] as /ʔ/		
Lexeme	RP	Louis Tomlinson
‘what’	/wɒt/	/wɒʔ/ (1:16)
‘could’	/kud/	/kuʔ/ (1:29)
‘like’	/laɪk/	/laɪʔ/ (1:38)
‘tweeted’	/twɪːtəd/	/twɪːʔəd/ (1:53)
‘right’	/raɪt/	/raɪʔ/ (1:57)
‘tattoo’	/təˈtʊ/	/təˈʔʊ/ (2:18)
‘later’	/ləɪtə/	/ləɪʔə/ (2:37)
‘got’	/gɒt/	/gɒʔ/ (2:45)
‘gotta get that right’	/gɒtə geɪt ðæt raɪt/	/gɒtə geʔ ðʌʔ raɪʔ/ 2:52)
‘hot dog’	/hɒt dɒg/	/hɒʔ dɒg/ (3:15)

Tomlinson also tends to replace the final word sound /ŋ/ with /n/ and thereby omits the word final /g/. Examples for this are:

Table 8: omission of final /g/		
Lexeme	RP	Louis Tomlinson
'anything'	/eniθɪŋ/	/eniθɪn/ (1:22; 1:30)
'nothing'	/nʌθɪŋ/	/nʌθɪn/ (1:54; 3:10)
'something'	/sʌmθɪŋ/	/sʌmθɪn/ (2:09)
'scoffing eating'	/skɒfɪŋ i:tɪŋ/	/skɒfɪn i:tɪn/ (3:12)

An additional feature of consonant variation in the video is h-dropping. The first example occurs when he says 'skateboarder here' (1:43). Instead of pronouncing the phrase as /skeɪtbɔ:də hɪə/, he says /skeɪtbɔ:də ə/. For 'can't have a cup of tea' Tomlinson states /kɑ:nt æv ə kʌp ɒv ti:/ instead of /kɑ:nt hæv ə kʌp ɒv ti:/ (1:56). The final example for his consonant variation happens as Tomlinson speaks of 'home' as /əʊm/ and not as /həʊm/ (2:33).

Table 9: h-dropping		
Lexeme	RP	Louis Tomlinson
'skateboarder here'	/skeɪtbɔ:də hɪə/	/skeɪtbɔ:də ə/ (1:43)
'can't have a cup of tea'	/kɑ:nt hæv ə kʌp ɒv ti:/	/kɑ:nt æv ə kʌp ɒv ti:/ (1:56)
'home'	/həʊm/	/əʊm/ (2:33)

The final example of his consonant variation is the phrase 'north of England' which Tomlinson articulates as /nɔ:f ɒv 'ɪŋglənd/ instead of /nɔ:θ ɒv 'ɪŋglənd/. He also pronounces the [th] as /f/ instead of the voiceless interdental fricative (2:39).

Table 10: consonant realisation [th] as /f/		
Lexeme	RP	Louis Tomlinson
'north of England'	/nɔ:θ ɒv 'ɪŋglənd/	/nɔ:f ɒv 'ɪŋglənd/ (2:39)

In regard to grammar, Tomlinson only replaces the possessive pronoun ‘my’ with the personal pronoun ‘me’ multiple times throughout the video. He does not make use of any additional grammatical deviances. Examples for the pronoun include:

Table 11: pronoun replacement	
RP	Louis Tomlinson
‘just in my boxers’	‘just in me boxers’ (0:45)
‘my little signature x smiley face’	‘ me little signature x smiley face’ (1:26)
‘why I got my oops’	‘why I got me oops’ (1:50)
‘Someone’s ringing my bell relentlessly’	‘Someone’s ringing me bell relentlessly’ (2:02)
‘I get my phone out’	‘I get me phone out’ (2:22)
‘melts my heart always’	‘melts me heart always’ (2:42)

The last important feature of Tomlinson’s use of dialect and his variation from Received Pronunciation is neither of phonological nor grammatical nature. Rather, his use of the word ‘lad’ (1:03) in his expression ‘oh come on lad’ presents a lexical variation as Tomlinson expresses disbelief about the radio host not understanding him.

RESULTS

The study of linguistic features found in the “Louis Tomlinson’s Strong Accent” video reveal a close correlation with numerous features of the Yorkshire Dialect. The phonological features Louis Tomlinson frequently uses place him squarely in the Yorkshire Dialect. He makes use of most of the consonant shifts such as a glottal stop replacing /t/ in the middle of words as well as h-dropping at the beginning of some words and omitting [g] at the end of words. Additionally, he occasionally pronounces [k] and [d] with a glottal stop as well. When it comes to vowels, most features Louis Tomlinson uses also coincide with features of the Yorkshire Dialect such as the shifts from /ʌ/ to /ʊ/, as in ‘come,’ which he uses frequently, as well as /a:/ to /ʌ/ as in ‘chance’ and realising [e] as /eɪ/. However, there are also discrepancies

in Tomlinson's variation. He uses /ʌ/ instead of /æ/ numerous times, an example being 'ramp,' which was not listed as one of the features of the Yorkshire Dialect but is nevertheless frequently used by Louis Tomlinson. Another interesting observation is that he shifts from /ʌ/ to /ɒ/ whereas in Yorkshire Dialect speakers usually pronounce the /ɒ/ as /ʌ/ instead. Although he makes no use of the diphthong changes characteristic for Yorkshire Dialect, he shifts from /ɪə/ to /eə/ (table 6) in his speech pattern.

With regard to the grammatical features, Louis uses neither his adverbs, prepositions nor verb inflections as typically found in Yorkshire Dialect. He does, however, use 'me' instead of 'my' (table 11), but this is not listed as a feature of the Yorkshire Dialect. The final feature which shows that Louis is a speaker of the Yorkshire Dialect is his use of the word 'lad.'

CONCLUSION

In this paper, I provided an overview of the dialect to establish and name Louis Tomlinson's features and categorise them as Yorkshire Dialect. The vowel and consonant changes he uses are a clear indication that he uses Yorkshire Dialect even as he uses none of the grammatical features. Further investigation could be done for the few features he uses which are not common for this specific dialect to explore any other influences on Tomlinson's language. Since the analysed video compilation only provides some examples of his speech pattern, an in-depth study of more videos and situations would offer a more detailed understanding of Tomlinson's dialect.

Another promising venue of study would be to take a closer look at the sociocultural aspect of Tomlinson's use of dialect. As a public figure, he travels internationally and communicates with many people, many of whom are not native speakers of the English language. Tomlinson might moderate his dialect in interviews or public appearances to be more accessible and more easily understood. This could be the reason as to why this study found mostly phonological changes and why Tomlinson uses none of the grammatical features of the Yorkshire Dialect. These tend to be more complex and would perhaps complicate his communication with fans, journalist and artist from around the world. Furthermore, it would be interesting to see if he uses more dialectal variation in his personal life when he

talks to friends or family. However, this paper could not consider these situations because recordings are harder to acquire.

Lastly, for further studies, the *Yorkshire Dialect Society* could also be of help since they are frequently involved in studies of Yorkshire Dialect and release ‘transactions’ for every full decade including studies and other transcripts. These transactions date back to 1897 and provide the possibility of a diachronic look at Yorkshire Dialect and its change over the decades. Overall the society provides additional material for an in-depth look at the dialect and plenty of sources for further studies of the Yorkshire Dialect.

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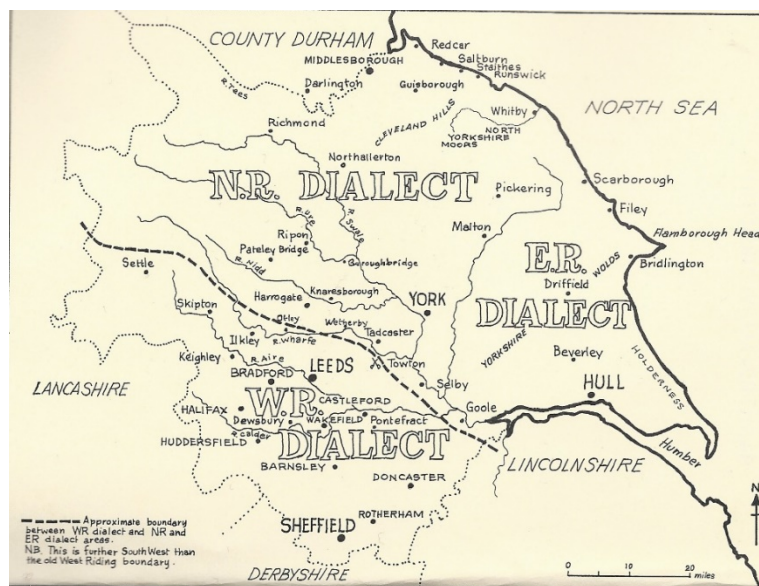
APPENDIX

Appendix A



Source: Wikipedia

Appendix B



Source: Kellert 1992

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