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UNIVERSITY OF ZAGREB

FACULTY OF HUMANITIES AND SOCIAL SCIENCES

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MASTER'S THESIS

New Zealand English on the YouTube Vlog “*Jamie’s World*”

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Zagreb, 2020

SVEUČILIŠTE U ZAGREBU

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DIPLOMSKI RAD

Novozelandski engleski jezik kroz *youtube* vlog “*Jamie’s world*”

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Abstract

New Zealand English is one of the youngest English varieties within the history of more than 200 years. Different factors have affected the English language on this island and contributed to creating a distinct variety. This paper aims to provide an outlay of the most prominent linguistic features of New Zealand English through the analysis of the contemporary vlog entitled "*Jamie's World*". A corpus of eight videos is used. The first part of the study presents the historical background of the island, New Zealand English origins, and its development. After the theoretical part, the empirical analysis of NZE follows. It consists of the comparison between Jamie's way of using certain linguistic patterns and the traditional linguistic features of this variety.

Keywords: New Zealand English, Kiwi, linguistic features

1 Introduction

The New Zealand variety of the English language, also known as “Kiwi” English had not been institutionally developed until the early 20th century, when the first New Zealand English Dictionary was printed. English is present in New Zealand since the late 1700s and since then, it has mixed and intertwined with the local Māori language. Initially, the British settlers were obliged to learn about the flora and fauna of the newly found territory and for this purpose, they used an abundance of Māori words. In contrast, the Māori quickly “got caught up” in (then) British English and began influencing the language. The Māori influence in the contemporary New Zealand English (hereinafter referred to as NZE) is visible in the vocabulary and pronunciation, which are the main characteristics of this variety. Indicating a certain cultural “looseness”, the New Zealand English is surely recognizable in today’s digital media platforms. One such platform is a Vlog by a New Zealander, Jamie Curry, who is a college student and reports on her life, charged with humour, compassion and wit. “*Jamie’s World*”, the YouTube vlog containing 1.28 million subscribers is the place where Jamie introduces herself and her culture, in one of the most contemporary and trendy online forms. Through the analysis of the vlog’s phonology, phonetics, morphology, grammar, and lexicon, this paper will provide the main linguistic characteristics of this relatively new English variety. The introductory part will provide an overview of New Zealand history, New Zealand origin and its development. The second part consists of an empirical analysis of the linguistic characteristics of NZE, which are depicted through the evaluation of Jamie’s speech. The corpus used in this paper consists of eight videos of the vlog *Jamie’s world*, with the approximate length of 9 minutes per video. By comparing Jamie’s pronunciation and her way of using certain grammatical patterns with the traditional linguistic features of New Zealand English, the analyses will provide an overview of the distinctive characteristics of this variety.

2 The historical background

New Zealand, also called *Aotearoa* (the Māori name for NZ meaning ‘the long white cloud’), geographically consists of two islands located in the South Pacific: North Island and South Island. The territory was first discovered by Polynesian tribes between 1200 and 1300 AD. Today, these ancestors of Polynesian settlers are known as the Māori. The first European who arrived on the island was Abel Tasman. He was a Dutch navigator who initially named the island ‘*Nieuw Zeeland*’ after the Dutch province of Zeeland. Since Tasman had a hostile encounter with the Māori, he never set a foot on the island and it was only after 127 years before a second visit by another European – James Cook, the English Captain. Over the years, British missionaries, sealers, and traders started visiting the island ‘bringing’ with them their main way of communication – the English language. English was not the only language spoken in NZ at that time. However, the majority of the early settlers were English speakers. (cf. Warren, 2012) The English language was one of the first and natural ways through which Europeans imposed their identity and culture intending to colonize the territory of New Zealand. The next one was the violence which caused the devastation of many tribes (e.g. musket wars between 1800 and 1840 which caused up to 40000 deaths and 30000 enslaved Māori or forced to immigrate, the NZ conflicts after the annexation which happened because of the Māori being under pressure to sell their land to European settlers, etc.) The Treaty of Waitangi, signed by English representatives and the leaders of most Māori tribes in 1840, claimed New Zealand as a British colony. The agreement enabled more systematic migrations directly from Britain. “In 1838, for instance, there were some 2,000 Europeans in New Zealand, but by 1842 there were 10,000, and by the middle of the 19th century there were more English speakers than Māori speakers in New Zealand.” (Warren, 2012: 87) Subsequently, NZ was populated in three different ways of settlement which, according to Bauer and Warren (2008), may have influenced the development of NZE. The first wave of settlement was organized by the New Zealand Company. British immigrants were placed in the area of Wellington, Nelson, and New Plymouth (North Island), Scottish established in Waipu in Northland and Otago while Anglo-Catholic settlers establish a community in Canterbury. The second wave of settlement occurred between 1860 and 1870, after the discovery of gold which resulted in an influx of mainly Australian and Scottish immigrants around Otago and the West Coast of the South Island. The last way of settlement happened in the form of planned immigration bringing settlers from southern England. (cf. Bauer, Warren 2008) Additionally, Bauer and Warren noted that “the forms of English that have evolved in New Zealand are remarkably homogeneous with very little dialectal variation through New Zealand”. (Bauer,

Warren 2008: 40) It should be also mentioned that the early influence of Australian language was strong because of the trade. New Zealand English has shaped through the influence of British people, Australian and the Māori making this variety distinctive in its way, but still homogeneous since most immigrants came from different parts of the UK.

3 Māori language

Māori has been the official language of NZ since 1987, along with the English language (NZE) and New Zealand Sign Language (NZSL). Even though the Māori language (also known as Te Reo) has had some major influences in creating a distinct variety of NZE, today only 3.70% of the population speak Māori. This process of influencing New Zealand English is still ongoing, especially in the North Island, where the Māori population is mostly concentrated. Te Reo was kept alive through the traditional types of songs which Māori sang and dances, such as the most famous ceremonial Māori dance - the haka. The language has a very simple phonology, consisting of only five vowels (/i/, /ε/, /a/, /ɔ/ and /u/), which can be long or short and ten consonants /p, t, k, m, n, ŋ, f, h, r, w/. Voiceless stops were unaspirated in the past, but nowadays they are aspirated. Aspiration occurs just like in Standard British English, on the voiceless stops at the beginning of a stressed syllable. This process of aspiration likely happened under the influence of colonisation and the New Zealand English phonetic system. Other characteristics of consonants manifest as /t, n/ being alveolar or dental and /r/ alveolar tap /r/. (cf. Bauer, Warren 2008) The most prominent feature of Te Reo concerns its mora-timed rhythm where “a sequence of two syllables each containing one short vowel is rhythmically equivalent to a single syllable containing a long vowel.” (Bauer, Warren 2008: 41) As observed above, these linguistic features of the Māori language play an enormous role in shaping New Zealand English as well as a new ethnic variety known as the Māori English.

4 Māori English as a variety

The term of Māori English (henceforth ME) appeared in the 1960s and it was one of the most intriguing issues studied in New Zealand linguistics. It has a history of being 'broken or incorrect English' and it was treated in a negative context in a way that it was seen as a variety of English which prevented Māori youth from accomplishing any positive results at school and Māori adults from ensuring economic stability. (cf. Maclagan et al. 2008) Under the influence of colonization, the Māori people were bilingual, speaking the language of Pākehā (the English language) and their native language of the Māori. They felt more confident in speaking their native language than the second one. Subsequently, they tended to mix expressions from these two languages and adapted the pronunciation of the English language in their distinct linguistic style and rhythm. New Zealanders would claim they can recognize Māori people from the way they talk because of their unique pronunciation of the English language. (cf. Bell, Kuiper 2000) Nowadays, Māori English is accepted among all New Zealanders as part of the Māori identity.

It was very difficult to find any concrete and clear differences between Māori English and English for New Zealand linguists. They were missing strong pieces of evidence, which denied the existence of Māori English as an autonomous variety. For them, until the 1990s, this variety was too ambiguous. (cf. Benton, 1991) Luckily, they kept searching for the explanation which led them to the conclusion that the differences between varieties are quantitative rather than qualitative. In other words, it is the incidence of occurrence of certain language characteristics which distinguishes Māori English from other Englishes. Even though the English language uses most of the linguistic features, the Māori language uses them more often. More recently, two forms of Māori English have emerged. According to Holmes (1997), the first variety of ME is likely used by educated middle-class NZ Māori, mostly in a formal context. This type of variety can be distinguished as *a standard ME*. The second variety can be referred to as *a vernacular ME* and it is used by a larger group of Māori who are from a lower socioeconomic status. This division implies that ME is "a dialect determined by socioeconomic factors rather than by ethnicity." (Pillière et. al. 2018: 236) Bell (2002) examines what he called *Māori Vernacular English* and through the analysis of the mentioned variety, he gives the most important linguistic features which differ *MVE* from the English language.

4.1 Linguistic features of Māori English

Of the many distinctive linguistic characteristics of Māori English (ME), only the major ones are mentioned in the following paragraphs. The most obvious feature which distinguishes ME from the rest of English varieties would be a higher use of Māori lexical content in ME. Kennedy's study (2001) shows that the frequency of using words of Māori origin in ME is 4 times higher than in NZE (Pākehā English). Furthermore, the High Rising Terminal (henceforth HRT) role differs between the varieties. In NZE the HRT is mostly used to express declarative statements or questions, while in ME the role of the HRTs is more of interactive nature, functioning to engage the listener and to put a note of solidarity and cooperation in the communication. A similar pattern has been found in the discourse marker *eh* as in “*great game eh*” or “*time to leave eh*” where Māori speakers have higher frequency usage than Pākehā speakers. (cf. Holmes, Stubbe 2004) Bell (2000) provides a list of specific ME linguistic features (precisely thirteen features) which distinguishes this variety from NZE. Among these features are the ones already mentioned above, but also omitting HAVE as in ‘*you got no right being in here*’. Additionally, using THERE’S with plural complement as in ‘*there’s people at work*’ is another characteristic of ME speakers which Bell (2000) points out. Jennifer Hay et.al. (2008: 107) noted the usage of “kinship terms like *bro*, *cuz* and *sis* as terms of address.” Other characteristics refer to the phonology of Māori English. It includes the pronunciation of the –ing ending as /ɪn/; unaspirated /t/ which can sound like /d/; devoicing of final /z/ as in *boys*; stopping of /θ/ so it may sound as /t/ as in *think* [tɪŋk] or stopping of /ð/ which may sound as /d/ as in *these* [di:z]; fronting of GOOSE, etc. (cf. Bell 2000, Hay et al., 2008) Finally, the most prominent feature which determined Māori English is its rhythm. ME has mora-timed rhythm and it is still more syllable-timed than NZE is. (cf. Bauer, Warren 2008) All these linguistic features of ME are found in NZE too but are more noticeable and have a stronger presence in Māori English. In other words, it is suitable to identify ME through the frequency of occurrence of linguistic characteristics shared with the English language. Since Māori English behaves as the ethnic identity of a minority group it is rightfully recognized as an English variety.

5 Jamie's World as a data analysis

Jamie's World is one of the most famous New Zealand YouTube channels run by a 24-year-old girl from Taradale (South Island) - Jamie Curry. It all started in 2012, when she decided to post witty videos on her Facebook page *Jamie's world*. The response from the audience was huge and positive. Around seven million people a week would enjoy her Facebook updates and uploads. She would simultaneously post videos on her Facebook page and her YouTube channel and so gained millions of subscribers which later resulted in creating a whole new *Jamie's world* fan base. Her YouTube channel contains funny and friendly vlogs in which she plays the main role. She has the authentic approach to her audience who are mainly younger generations seeking for a content relatable to their daily lives and adolescent struggles. Her spontaneous and carefree energy explains how easily Jamie connects to people using simple and inconspicuous actions, language, and humour, representing just a regular New Zealand high school girl her age. Jamie uses simple, everyday language and expressions. Currently, she has over 1.29 million YouTube subscribers¹ who have followed her throughout her journey of adulthood.

The following corpus consists of 8 videos, abbreviated as V1-V8, which are Jamie's vlogs. Jamie herself is the main role of the vlogs, while her sister (Tayla Curry) and fiancée (Laura Nye) occasional appears. Additionally, it should be noted that Jamie was between 20 – 22 years old in the videos that are depicted for the corpus. She was a middle-class adult living in the South part of the island at that time.

5.1 Vowels

One of the most significant features of NZE is its short front vowel raising KIT. DRESS and TRAP show a clockwise change which means that the TRAP /æ/ vowel has raised closer to DRESS /e/ vowel, while DRESS vowel has raised closer to KIT /ɪ/ vowel which becomes centralized. This shift greatly distinguishes NZE variety from Standard British English and it can be significantly observed in Jamie's vlogs. The following examples show us how the TRAP vowel is raised and can frequently be mistaken for the DRESS vowel, which means that the vowel /æ/ shifts to the vowel /e/:

Jamie: "I'm really nervous. **Ken** (can) you tell?" (V1, 0:17)

¹ On the day of 21st of May, 2020

Jamie: “*I just wasn’t **hepi** (happy).*” (V1, 0:40)

Jamie: “*I didn’t make videos, because I was **sed** (sad).*” (V1, 0:48)

Jamie: “*Just before she was on the ground on her **hends** (hands) and knees.*” (V4, 2:40)

Jamie: “*She just whips up a pair of red **pents** (pants) and they look like legit **pents** (pants).*” (V4, 7:50)

Most often the New Zealand DRESS vowel sounds more like the KIT vowel in other varieties of English. When one vowel shifts, the other follows, hence the example “*best*” could be confused for “*beast*” when it comes to RP, “*red*” with “*read*” (past and participial form), or “*bed*” with “*bid/beard*”. In Jamie’s vlogs that switch from /e/ to /ɪ/ is remarkably presented:

Jamie: “*And obviously me not being the **bist hieadspeis** (best headspace) sort of led to me eating more than I should.*” (V1, 1:30)

Jamie: “*Actually, when I was little I think it was **ried** (red).*” (V2, 2:32)

Jamie: “*My friends, my family, my **bied** (bed) because I really love my **bied** (bed).*” (V2, 3:20)

Jamie: “*But those are **mms** (men’s) glasses.*” (V2, 1:41)

Jamie: “*I think I just pulled a muscle on my **lieg** (leg).*” (V2, 3:52)

Jamie: “*It kind of started when I **lieft** (left) high school.*” (V1, 1:00)

Jamie: “*Sorry If I look a little bit **died** (dead) outside. It’s because I’m **died** (dead) on the inside and it’s just showily a little bit more today.*” (V2, 0:01)

Jamie: “*Maybe I would redo that and stand two **stieps** (steps) to the right.*” (V2, 1:58)

Jamie: “*...and just being around not **mini** (many) people.*” (V2, 5:23)

Jamie: “*For me it’s either I’m at this **ind** (end) or umm you know I dismiss it.*” (V2, 5:16)

Jamie: “*We asked you guys ask some **kwistfæns** (questions)...so I’ll get the **kwistfæns** (questions) out.*” (V4, 0:49/1:12)

This feature is strikingly present in Jamie’s speech. There has been a major debate about whether this shift is a pull-chain or a push-chain. Gordon’s research clarifies this question throughout his auditory and acoustic analysis. (cf. Gordon et al, 2004) The research shows that TRAP was already

raised for New Zealand speakers during the nineteenth century and has continued to rise later since the time. DRESS followed the rising of TRAP while KIT remained mostly unaffected. Nevertheless, the evidence of KIT movement appeared only in the early 20th century, when it had become centralized. (cf. Ball 2010, Maclagan, Hay) As we can see in the examples above, DRESS vowel continues to cause significant confusions among SBE speakers, especially Americans. It even got to the point where it overlaps with FLEECE, leading to the diphthongization.

Since many of dialects in England have the characteristics of a centralized KIT (probably as a manifestation of Middle English) it is not a surprise that the NZE vowel system has that feature too. It was most likely brought by immigrants in the 19th century and maintained until this day. The KIT vowel is the most significant feature for distinguishing between Australian and New Zealand variety. A common example of KIT's difference in Australian English and NZE is a comparison of *fish and cheeps* (Australian) and *fish and chups* (NZE), for fish and chips. NZE KIT is a central vowel "rather than a front one and it does not phonologically contrast with the COMMA /ə/ vowel which in final position has an opener realization as in other accents." (Wells, 1982: 606) However, it does distinguish from Australian /i/ vowel. Here are some of the examples from the vlogs with the KIT vowel pronounced standardly:

Jamie: "I feel a **bit** (*bit*) out of whack to the video here." (V4, 0:03)

Jamie: "Cheers to our first **vidiəv** (*video*) together! So for **ðis** (*this*) **vidiəv** (*video*)..." (V4, 0:29)

Jamie: "We're in the **kɪtʃən** (*kitchen*) and she goes like..." (V4, 4:28)

Jamie "...couldn't **sɪŋ** (*sing*)." (V4, 6:35)

Jamie: "She said some really good things that she probably doesn't even know it actually **ɪm'pæktəd** (*impacted*) me, but it **dɪd** (*did*)." (V2, 4:17)

In Jamie's pronunciation, there was no significant centralization or lowering of the KIT vowel to the point in which it would be considerably distinctive from other varieties.

As for the STRUT /ʌ/ vowel in NZE, it is more open and central-to-open [ɐ] vowel than in SBE. The STRUT /ʌ/ vowel could be paired with the START /ɑ:/ vowel based on their length and tension. (cf. Bauer, Warren 2008) Jamie pronounces the STRUT vowel as /ʌ/ in every occasion, and we can hear the clear distinction between the STRUT-START lexical pair because of the vowel length:

Jamie: “**ʌntɪl** (*until*) like I got old enough that that amount of **mʌni** (*money*)...” (V2, 4:40)

Jamie: “All my videos will be posting on **sʌndei** (*Sunday*) **dʒʌst** (*just*) technical issues **bʌt** (*but*) I’m gonna try upload it once a week.” (V6, 0:05)

Jamie: “... **bʌt** (*but*) it definitely played a big **pɑ:t** (*part*) in it.” (V1, 1:24)

Jamie: “Very **lʌki** (*lucky*) to have grown up here (...) So **sʌni** (*sunny*) outside, there is no cloud in the sky.” (V6, 0:32/0:40)

Jamie: “And I like the **kʌlə** (*colour*) white **bʌt** (*but*) then I also like the **kʌlə** (*colour*) brown **bʌt** (*but*) I wouldn’t be like yeah, my favourite **kʌlə** (*colour*) is brown and I’ll just have everything I own in brown.” (V2, 2:53)

As observed by Bauer and Warren (2008) the LOT /ɒ/ vowel is slightly more centralized than its RP counterpart and cannot be easily paired with any long vowel in NZE. Jamie pronounces the sound /ɒ/ as in RP:

Jamie: “And I just **gɒt** (*got*) a little bit **lɒst** (*lost*), I think.” (V1, 1:06)

Jamie: “We were like lifting up **rɒks** (*rocks*) and all these crabs are coming out.” (V3, 2:11)

Jamie: “So we’re gonna **blɒg** (*blog*) today.” (V5, 0:19)

Jamie: “I know you said a big part of your **bɒdi** (*body*) transformation was letting go of things that were doing you harm...” (V6, 3:59)

Older, conservative speakers pronounce FOOT vowel as /ʊ/ with slightly rounded lips as taking the position of the centralized back vowel. On the other hand, young speakers pronounce it much more central with unrounded lips so that it is close to /ə/. This innovative value of the FOOT spoken by younger speakers is most obvious in the word *good* which is often pronounced as [gəd]. (cf. Bauer, Warren 2008) As Hay claims “*Good day*” has been *g’d day* for a long time, but even when *good* is fully stressed, as in ‘*that’s really good!*’ it now has a very central quality so that it sounds a bit like ‘*gerd*.’” (Hay et al., 2008) Jamie has the conservative diction of the FOOT vowel which means she pronounce it as /ʊ/:

Jamie: “I did have a **hʊdi** (*hoodie*) on!” (V3, 2:44)

Jamie: “Obviously having **lɒk** (*look*) at myself and edit the whole thing...” (V1, 2:07)

Jamie: “*I knew I had to fully get my head right and sort everything out before I **kʊd** (could) make a video, before I **kʊd** (could) make any kind of video.*” (V1 8:27)

Jamie: “*I came back and said I was engaged to a **wʊmən** (woman).*” (V6, 0:53)

However, in the greeting phrases which include the word *good*, Jamie tends to pronounce the FOOT vowel less rounded which outcomes in the shift where the /ʊ/ sound changes to /ə/ sound which corresponds to the *commA* vowel in RP. When the word *good* is fully stressed (not part of a greeting phrase) it is again pronounced with the /ʊ/ sound:

Jamie: “*And then said **gʊdbaɪ** (goodbye). Can’t remember how we said the byes.*” (V3, 3:23)

Jamie: “*You walked in and you were like **gʊdeɪ** (good day/g’dday) mate!*” (V3, 4:54)

Jamie: “*I’m out like the swing of making a **gʊd** (good) content.*” (V6, 0:19)

Jamie: “*I’m not very **gʊd** (good) at hanging out in big groups.*” (V2, 5:27)

Jamie: “*Life is **gʊd** (good).*” (V6, 1:39)

Another linguistic feature of NZE which has been broadly discussed is the merger of NEAR and SQUARE, which is usually referred to as the *ear/air* merger. Speakers of other varieties can be easily confused by this vowel merger since those kinds of pairs sound identical and in SBE those words consist of distinctive vowel sounds. According to Bauer and Warren (2008), younger speakers are the ones who have difficulty in perceiving the distinction between these two diphthongs since this change has developed recently and cannot be found in elderly speakers. On the other hand, Bell and Holmes argue that the merger, however, occurs in the speech of the elderly, but there has not been sufficient research on the subject to make significant conclusions. (Bell, Holmes 1990) Furthermore, the issue is whether the merger is in favour of the *ear* /ɪə/ or the *air* /ɛə/ diphthong. Thanks to the many linguists such as E. Gordon, J. Hay, P. Trudgill, P. Warren, A. Bell, J. Holmes et al. this significant and active change which has been happening in the past 100 years has been successfully documented in phonetic studies. One of the most significant longitudinal studies has been provided in 1983 by Gordon, Maclagan and Trudgill. They collected data from a recorded speech of 100 14 years old students from 4 Christchurch schools. The study was repeated every 5 years (1988, 1993, 1998) with the same audience, which enables clear observation of the merger change. (cf. Britain, Cheshire, 2003) This research led to the conclusion that SQUARE was the first one to change higher and NEAR fell slightly. Bell and Holmes (1990) point out that this act of collapsing the diphthongs is still going on and rapidly

increasing in NZE. In the following examples from Jamie's vlogs we can see that this merger is highly represented in her speech:

Jamie: "It's right **hɪə** (here) actually. **tʃeəz** (Cheers)!" (V3, 0:33)

Jamie: "Just **bɪə** (bear) with me talking about emotions and feelings." (V1, 0:57)

Jamie: "Actually, I had this scar **hɪə** (here)." (V2, 1:51)

A word like "cheers" pronounced in NZE can be easily misunderstood with "chairs" in RP. In the video (V3) it almost sounds like that pair is homophonous. Also, there could be confusion with the perceiving word "bear" which could sound like a "beer". Since Jamie is a part of the young generation this merger is even more noticeable in her speech. A potential clarification for this NEAR/SQUARE merger is the close pronunciation of the vowel DRESS. In other words, FLEECE and DRESS are so similar to each other and their articulation is as high as that of FLEECE and DRESS, "with the vowel areas of NEAR, SQUARE and FLEECE all contained within the larger area of DRESS." (Gordon, Campbell, Hay, et al. 2004)

According to Bauer and Warren FACE, PRICE and CHOICE have undergone a diphthong shift moving one slot anticlockwise from their position in RP. The FACE is more open in NZE than for its RP equivalent to the point where it may sound as the PRICE. Additionally, PRICE moves further back to the point where it may sound as the CHOICE diphthong, while CHOICE gets higher. (cf. Bauer, Warren 2008) This diphthong shift is not found in Jamie's speech and the pronunciation of the diphthongs does not differ from that of RP.

Jamie: "I put on **wɛɪt** (weight) as everyone in the comments love to point out." (V1, 1:10)

Jamie: "And obviously putting on **wɛɪt** (weight) wasn't the **mɛɪn** (main) thing to why I was not happy." (V1, 1:19)

Jamie: "So the horses running around, it was **nɛɪtʃə** (nature), I was like cool..." (V1, 2:41)

Jamie: "The last 4 years I spent trying to put this **leɪbəl** (label), trying to find my **leɪbəl** (label), my thing. I was like am I **geɪ** (gay)..." (V1, 4:37)

Jamie: "All **raɪt** (right), ok, all **raɪt** (right)." (V1, 0:09)

Jamie: "I spend most of my **tʌɪm** (time) just in my room basically." (V1, 2:26)

Jamie: "...**traɪɪŋ** (trying) to **faɪnd** (find) my label..." (V1, 4:37)

Jamie: “*It’d be a bit difficult to **haɪd** (hide).*” (V1, 8:08)

Jamie: “*Why do I not want a **bɔɪfrend** (boyfriend).*” (V1, 3:51)

Jamie: “*And I was waiting for that **pɔɪnt** (point) of like me to get bored...*” (V1, 6:06)

Jamie: “*I don’t like **bɔɪs** (boys)...*” (V1, 4:14)

In NZE the GOAT /əʊ/ diphthong has lowered its initial elements from high mid to low central and compared to RP it has central starting position. (cf. Bell, Kuiper 2000) Jamie’s pronunciation of the GOAT diphthong does not differ from that of RP:

Jamie: “*So **heləʊ** (hello)!*” (V2, 0:14)

Jamie: “*Who doesn’t wanna **nəʊ** (know) 50 random facts...*” (V2, 0:44)

Jamie: “*...until I got like **əʊld** (old) enough...*” (V2, 4:40)

Jamie: “*...and this is not the **ˈnəʊtbɒk** (notebook).*” (V2, 6:30)

Jamie: “*I’ve never been to Italy, I’ve **nəʊ** (no) idea what’s like.*” (V2, 2:07)

According to Hay et al. (2008), older New Zealanders pronounce MOUTH /aʊ/ relatively rounded in a way that it heads towards the FOOT vowel, for example [mæʊθ], whereas younger speakers produce less tongue movement which results in changing the second element of the diphthong into schwa /ə/ - [mæəθ]. In the vlogs Jamie pronounces the sound /aʊ/ as in RP:

Jamie: “*I know that **saʊnds** (sounds) so lame...*” (V2, 7:50)

Jamie: “*Get out of my **haʊs** (house), four-year-old zombie!*” (V2, 8:03)

Jamie: “*You can just drive to like **maʊntɪn** (mountain).*” (V2, 5:39)

Jamie: “*And just being **əraʊnd** (around) not many people.*” (V2, 5:26)

The /ʊə/ diphthong as in CURE is lowered and, in some cases where a vowel is not following /j/, can be replaced with the phonetically identical vowel FORCE /ɔː/. In Jamie’s vlog, there is one example of this kind of CURE/FORCE merger pronounced by her sister:

Tayla: “*I’m not **fɔːə** (sure).*” (V4, 1:00)

Here are some examples of her CURE pronunciation:

Jamie: “I thought this top is **lʌʊ** (lower)...” (V2, 6:23)

Jamie: “If I can choose one **'su:pəpaʊə** (superpower) what would it be?” (V2, 6:18)

Jamie: “I ended up moving out about an **ʌʊər** (hour) away from anyone I know.” (V1, 2:30)

From the examples at hand, it can be seen that in Jamie’s speech the CURE /ʊə/ is pronounced as in the British standard.

5.2 Consonants

New Zealand English is a non-rhotic variety. Here are some examples of Jamie’s non-rhoticity in her speech.

Jamie: “And that was really **hɑ:d** (hard) to do in front of a lot of people telling you that you’ve gotten fat, which people love to use that **wɜ:d** (word).” (V1, 1:34)

Jamie: “It just makes me feel **wɪəd** (weird).” (V1, 3:05)

Jamie: “But I just get **bɔ:d** (bored).” (V1, 3:24)

Jamie: “My **ka:** (car) so I can go place with my friends and family.” (V2, 3:24)

Additionally, H-Dropping as part of weakening regularly occurs, as in other native varieties:

Jamie: “We kinda drove to the **haʊs** (house), **əv** (have) look at the **haʊs** (house).” (V3, 1:59)

Jamie: “I was moving in with Will and I needed to get **ɪz** (his) contract signed.” (V3, 1:28)

Jamie: “She was with all **ər** (her) friends.” (V4, 3:02)

Another prominent feature of NZE phonology is variable /l/ -velarization, a lenition process which occasionally ends up as full vocalization. Generally, in NZE /l/ tends to be dark rather than clear. Here are some examples from Jamie’s speech:

Jamie: “At the moment I’m at the Cardiff **Weʊs** (Wales).” (V5, 0:01)

Laura: “My old flatmate, we’ll call him **Wɪʊ** (Will)...” (V3, 1:07)

Jamie: “So we vlog all day yesterday and for some reason my camera didn’t **fəʊm** (film) it.” (V5, 0:11)

Sometimes l-vocalization can cause homophony, which prevents distinguishing whether the speaker talks about *the pool* or *pull*:

Jamie: “*Is this by the **pol** (pool)?*” (V5, 2:15)

The distinction between /w/ and /hw/ is found in older, conservative speakers who have a tendency towards formal and careful speech. In contrast, the younger generations of New Zealand cannot distinguish *which* from *witch*. Jamie does not have this voiceless labio-velar fricative /ɸ/ as can be noted from the example:

Jamie: “*Then I lay on my bed **wɪf** (which) was a mistake because I fell asleep.*” (V3, 6:16)

According to Bauer and Warren (2008), this change has disappeared from the North Island and is in retreat in the South Island implying that this feature could be a regional-oriented as well as age-oriented.

Yod-dropping occurs in NZE, as well as in Jamie’s speech. However, it is variable, and this variability can be observed in the pronunciation of the lexeme “*new*”. In the V3 (1:20) Jamie drops yod sound in the word “*new*” which results with the following pronunciation: **nu: zi:lænd**. Only six seconds after (V3, 1:26) she pronounces the same word (*New Zealand*) as “**nju: zi:lænd**”. In the examples below, we can note the absence of yod /j/ after the alveolar consonant /n/. According to Bell and Kuiper (2000), the older speakers have a higher degree of the yod-dropping, but as we can see it is not excluded in the speech of younger speakers:

Jamie: “*Cuz I never **nu:** (knew) love like this before.*” (V5, 0:50)

Jamie: “*Be aware of how much animal products you are **kənsu:mɪŋ** (consuming).*” (V4, 8:36)

Jamie: “*...and then Will left me and went to **nu: zi:lænd** (New Zealand).*” (V3, 1:20)

Jamie: “*I had trust **ɪfʊ:s** (issues) at this point.*” (V7, 7:45)

Moreover, we can find yod coalescence taking place in Jamie’s speech. This assimilation occurs when /t/, /d/, /s/ and /z/ precedes yod /j/ (precisely in the clusters [tj], [dj], [sj] and [zj]) resulting in affricatives [dʒ], [tʃ], [ʃ], and [ʒ]:

Jamie: “*Because I think it’s really important to mix **edʒʊkeɪʃən** (education) with fun.*” (V7, 0:44)

Jamie: “***wɒtʃjə** (What you) like most about your body?*” (V5, 5:34)

Jamie: “As soon *æfju:* (as you) make excuses – stop.” (V7, 2:43)

Jamie: “It *ɪf dʒʌst* (is just) really good.” (V7, 3:21)

This assimilation is also present in the phrases which consist of two words, where the first word ends in /t/ sound and the second one starts with a /j/ sound such as in “*what you*” or “*meet you*” or “*against you*”. When /t/ and /j/ merge they give a new sound /tʃ/ so *wɒt ju:* becomes *wɒtʃjə* as shown in the examples above. Furthermore, merging a sound /s/ with the sound /j/ will result in a new sound /ʃ/. However, this process is not unique for NZE variety, but it has spread to new words (such as Tuesday, gradual, etc.) and it has become as part of modern RP, as well as NZE.

5.3 Grammatical and morphological features

New Zealand English does not significantly differ from SBE concerning the grammatical and morphosyntactic system. It is probably related to the fact that until the late 20th century the study of NZE was neglected in a way that the New Zealand education system, authority departments and broadcasting services fully relied on the British variety. Only after the 1970s, “more liberal attitudes toward education, a growing sense of self-awareness as a country and the emergence of commercial radio and television combined to ‘liberate’ NZE from the shackles of ‘*the Queen’s English*!’” (Vyacheslavovich Toropchin) Since there are obvious and easily recognisable pronunciation differences between the sounds of NZE and the sounds of other varieties, the simplest way to distinguish NZE is by its unique accent rather than grammatical and morphosyntactic features. However, it cannot be ignored how Kiwis arrange words in a sentence and in what way they use verbs and pronouns. Even though there has been little research on their syntactic constructions, this chapter will briefly cover some notable grammatical and morphological features of NZE.

According to Warren (2012), younger speakers tend to use participle forms for simple past tense forms (e.g. “*Yesterday I seen my friend*” instead of “*Yesterday I saw my friend*”). There are notable studies which establish this feature. The earliest one was done by Durkin in 1972 (the language study of West Coast schoolchildren) which follows Quinn’s written survey (1995) of the grammatical variants’ acceptance and use. Both studies confirm Warren’s observation that many young speakers use the participle for both forms: the past tense and the participle verbs. Furthermore, Hay (et al.) also points out how this feature acts as a social marker where past tense is used more by speakers of lower socioeconomic status. Additionally, it will also depend on the usage of different verbs – particularly

the focus is on the verbs which have different forms for the past tense and past participle (such as *see, do come, ring, run*). However, there are no examples of this kind of grammar feature in Jamie's speech.

The frequency and use of the modal verb "*shall*" has been considerably reduced and replaced with the modal "*will*". Since NZE resembles Scottish English it is no surprise that this feature of *shall* avoidance occurs in the written and spoken speech. "*Shall*" is used most often in fixed phrases (e.g. *shall we say*). (cf. Hay et al., 2008) The use of "*should*" is more frequent in Jamie's speech than the use of "*shall*":

Jamie: "***Should*** we do that? Ok, we will do that." (V5, 6:55)

Jamie: "What ***should*** I do? How ***should*** I study?" (V7, 2:33)

Jamie: "And this is what she ***should*** do." (V7, 3:57)

Jamie: "I ***will*** see you next time." (V7, 8:39) (usage of *will* instead of *shall*)

Jamie: "We ***ll*** ease into it." (V1, 9:30) (usage of *will* instead of *shall*)

On the other hand, according to Warren and Hay (2008) *will* for the future tense is dropped and replaced with *going to* in the written form and *gonna* in the spoken form. The usage of *be going to* is rapidly increasing, considering it was a rare phenomenon 100 years ago. It is becoming a remarkable feature of NZE and in Jamie's speech form *gonna* is highly presented:

Jamie: "So we're ***gonna*** vlog today. We need to go...where we ***going***? We ***gonna*** go to St. John Lewis." (V5, 0:18)

Jamie: "We're ***gonna*** have a look at our photos." (V5, 1:01)

Jamie: "So on our way to IKEA I'm ***gonna*** get a sausage." (V5, 3:31)

Jamie: "But we're ***gonna*** walk through these rooms." (V5, 4:20)

Jamie: "All right, I'm just ***gonna*** go home." (V3, 5:13)

Jamie: "I'm ***gonna*** stop in the middle of that to give you tip number two." (V7, 2:24)

Jamie: "When you're studying all you're ***gonna*** need is water and broccoli." (V7, 6:02)

Jamie: "And then I'm ***gonna*** get to reward myself at the end – it's not so bad!" (V7, 8:16)

Jamie: "So Laura is ***gonna*** do the clap." (V7, 8:48)

Jamie: “We’re **gonna** cut this out guys, you’re not **gonna** see this.” (V1, 6:55)

Jamie: “We’re **gonna** ease into it.” (V1, 9:32)

Jamie: “For this week’s video I’m **gonna** do 50 facts about me.” (V2, 0:37)

In 2004 Quinn conducted a study of the occurrence of possessive *have* and (*have*) *got* in the speech of New Zealanders born between 1857 and 1976. Throughout the analysis of the corpus study, she concluded that the use of (*have*) *got* increased in NZE likewise as it has in other varieties. Female speakers were the ones who have led to the change. Additionally, according to Quinn, professionals are likely to use (*have*) *got* with inalienable possessions while non-professionals prefer (*have*) *got* in every context. (cf. Quinn, 2004) Jamie does not have a strong tendency of using *have* (*got*) in her speech, but there are some examples. Based on these examples she is likely to use *have got* with alienable and concrete possessions (e.g. dad, followers, shower, etc.) but *have* with abstract possessions (e.g. time, ideas, etc.):

Jamie: “I don’t think I **have** any kind of ‘I need to redo this moment’.” (V2, 1:46)

Jamie: “So that’s actually all the time we **have** for that part of the story.” (V3, 6:59)

Jamie: “It is really important to **have** a study buddy.” (V7, 4:33)

Jamie: “We’ve **got** two showers.” (V3, 6:08)

Jamie: “And you’ve **got**... How many followers you’ve **got**?” (V4, 0:56)

Jamie: “That’s our dad. We’ve **got** the same dad.” (V4, 7:43)

Jamie: “We’ve **got**, you can’t really see, but a TV stand in here.” (V4, 6:44)

Jamie: “You’ve **got** 31k on Instagram, no need to be humble.” (V4, 3:21)

As in other contemporary varieties of English, the pronoun *they* is used to cover both genders. Singular *they* is likely used in the context where the gender of the referent is unknown or unimportant, just like in the case of the example below. (cf. Wales, 1996) Jamie as a speaker does not want to reveal the gender of a person she speaks about, so she uses the singular pronoun *they* which is believed to be ungrammatical and incorrect. (cf. Wales, 1996)

Jamie: “I met this person and I was attracted to **them** basically instantly.” (V1, 5:58)

However, considering spectrums of gender identities of the time, the third person singular *they* is being rapidly adopted as a gender-neutral pronoun in every variety.

In NZE “the use of I or me doesn’t necessarily follow the grammatical rules for this pronoun.” (Warren, 2012: 90) In the first example, Jamie uses *me* in the object position, which is grammatically correct. However, in the second example, *me* is used in the subject position. Additionally, she puts herself in the first place (*me and Loy*) which does not change the form of the pronoun, but it expresses a certain level of politeness. However, as Bauer (2007) observes, this is more of a sociolinguistic issue.

Jamie: “*I needed to get this contract signed by **him** and **me** for the lease.*” (V3, 1:27)

Jamie: “*So basically **me** and **Loy** have these gold... show the gold one.*” (V8, 2:43)

Regarding negation, the usage of *ain’t* does not appear in NZE, as well as in Jamie’s vlogs. Considering the usage of *never*, just like in other varieties, it occurs in NZE as well - as a simple negator. However, since this feature passes unmarked in speech and it is rarely found in the print form, it is not clear how standard the feature is in NZE. (cf. Bauer, 2007)

Jamie: “*So ever since I was a little, I’ve **never** really had a favourite colour.*” (V2, 2:28)

Jamie: “*I was waiting for that point me to get bored or switch off or just not have any interest anymore, but it **never** went away.*” (V1, 6:02)

5.4 Lexical features

There are small but striking differences between NZE vocabulary and vocabulary of other English varieties (especially British English). Those differences are mostly reflected in the context of the usage of Māori words and other New Zealandisms. On the one hand, NZE has a close relationship with British English, the Māori language, and Australian English variety while on the other hand, settlers who emigrated from different parts of Europe together with the immigrants from Australia and Asia created the majority of New Zealanders developing new, authentic English variety – NZE. (cf. Hong-Cai, 2019) When it comes to the Māori vocabulary it is mostly concentrated on the Māori’s tradition, culture, social life, flora and fauna of New Zealand. A case in point is the Māori war dance *haka* which enters in the NZE vocabulary, as well as *whare* (meeting house), *hangi* (grove stove), *waipiro* (alcoholic drinks), *marare* (get-together area of the meeting house), *kauri* (Gali tree), *kumara* (sweet potato), *katipo* (spider), *wahine* (Māori woman), *iwi* (tribe), *koru* (Māori tattoos) and many others. (cf. Hong-Cai, 2019) The pronunciation of the Māori words “highly variables and many NZE

speakers have anglicised it to the point where for the example *kowhai* might be pronounced [kəʊwaɪ] rather than [kɔːwɛɪ]”. (Warren, 2012: 92) This issue of the assimilation slowly has been arising in the political language area of New Zealand. Since the Māori pronunciation is not easily determinable this causes some variability in the language, for example, in the vowel length, stress placement, etc. Because of this variability, the Māori language is subject to change and easily impacted by the absolute number of residents of the country – European/Australian immigrants. The simplest way to impact the pronunciation of the Māori language is throughout the vowel length. This plainest difficulty appears when macrons are omitted from a lexeme. A macron is a straight line placed above a vowel used to mark the length of a syllable. This may be a typical typographical problem (e.g. very few computer fonts have an option of available macrons) which causes a decrease of the correctly spelt Māori words in the public documents and media. Except it affects the pronunciation of certain vowels, it can affect stress placement as well. (cf. Bauer, Warren 2008) The lexical influence of the Māori language plays an enormous role in distinguishing NZE from other varieties, yet there are no examples of the Māori vocabulary in Jamie’s vlogs. A possible reason could be her European background and the fact that she does not have any family/blood connections with the Māori. Additionally, her geographical position could also justify the disuse of the Māori lexemes in her daily speech. She lives on the South Island, where the influence of the Scottish, British English and German language plays a dominant role.

Without a doubt, the Māori contributes to the uniqueness of NZE variety. Nevertheless, except the Māori impact on the NZ vocabulary, there are also a few lexical terms originated from Australia, America and England which occur in NZE. According to Warren (2004), some Australian terms common in NZE include *muster*, *station*, *maimai*, *tall poppy* and many others. None of these vocabulary items are present in the vlogs under consideration.

Since the island was colonized by Britain, consequently NZE is British based and their linguistic impact is the most evident. However, “due to the local special human environment, geographical environment and history sometimes the same words derive new meanings in NZE and have unique meanings which are not found in British English.” (Hong-Cai, 2019) For example, in BE *duchess* is a female duke while in NZE it refers to *herd* or *crowd*, *bush* refers to *a shrub* in BE and in NZE *bush* implies to *a forest*. There are no examples of such unique meanings in Jamie’s speech.

In British English *bloody* is used as an intensifier or in the context of cruelty (unlike in AmE where it has literal sense). In NZE it has a semantic characteristic too, and it is used in the same way as in BE:

Jamie: “*She is in a bit of a toast and my first thought was she better not spill any **bloody** crumbs.*” (V3, 1:55)

Jamie: “*So I walked off like 25 minutes down the road, turn around – **bloody** Laura’s following me!*” (V3, 5:17)

To create a more vivid communication people usually use idioms and slang which make a specific vocabulary rich and diverse. NZE vocabulary consists of many idioms and slang terms, and geographical and humanistic nature of the island is reflected in some of them (e.g. *across the ditch* – Australia, *flat tack* – high speed, *good on ya* – you’re really good, *veggies* – vegetables, etc.) (cf. Hong-Cai, 2019) There are not so many examples of the idioms in the vlogs. However, she does use the idiom ‘*cold turkey*’ in the context of cutting down eating meat and dairy at a single moment:

Jamie: “*Pardon the pun, **cold the turkey** – stop doing it at all.*” (V4, 8:23)

According to Warren (2012), there are also words in NZE vocabulary which cannot be found in any other variety or if they are, then they have different usage, for example, *chooks* for chickens, *jandals* for flip-flops, *togs* for a swimsuit, *a chilly bin* for a cooler, etc. However, Jamie does not use any of these words in her vlogs.

5.5 Prosody and discourse

Recent studies suggest that NZE has been slowly developing a tendency towards a syllable-based rhythm and this may be related to the influence of Māori, which is known to have mora-based rhythm, a sub-type of syllable-based rhythm. (cf. Warren, 1999) In stress-based rhythm there are significant vowel reductions, creating the impression (illusion) of stressed syllables occurring at regular intervals. However, Jamie’s speech is stressed-based, just like the majority of native English varieties. In her speech each stressed syllable perceptually gets the same amount of space while unstressed syllables have reduced vowels, they are being pronounced quicker and shorter to fit the rhythm. She has a sharp contrast between full and reduced vowels in her speech.

Jamie: “*We’re **gonna** have a **look** at our **photos**.*” (V5, 1:02)

Jamie: “*So **she** just **wants** to go to **bed** so she can go on the **phone**.*” (V4, 2:07)

The first sentence above sounds like it is consisted out of four parts in which *are, a, at, our* are almost completely silent or squished with the stressed words. It is similar to the second example too.

Concerning the intonation of NZE, the main feature would be the high rising terminal (HRT). It was first observed in the 1940s in Radio New Zealand recordings and it has spread among young New Zealanders and the Māori speakers. Speakers of NZE tend to use the HRT on statements and declarative sentences while SBE speakers use it for questions only. This intonational feature is present in Jamie’s speech and in the examples above we can note the upward pitch on the end of a sentence:

Jamie: “*I didn’t think it’d be this **big**.*” (V5, 3:36)

Jamie: “*I flew out and it was pretty **sick**.*” (V7, 0:19)

Jamie: “*It just makes the simplest things way **cooler**.*” (V6, 1:22)

Jamie: “*Some of them I do **like**. I used to be really embarrassed like of all of **them**.*” (V6, 1:52)

Jamie: “*I’m gonna stop in the middle of **that**...to give you tip number **two**.*” (V7, 2:25)

Jamie: “*So, I’ll get the questions **out**.*” (V4, 1:10)

According to Warren (2012) *eh?* is the common tag used in NZE. What *innit?* is in British English, *eh?* is in New Zealand English. This question tag is more used by Māori, but it is not exclusive in Pākehā² speakers. However, this tag is not present in the vlogs under consideration.

² Pākehā is a Māori-language term for New Zealanders primarily of European descent.

6 Conclusion

This paper analyses the linguistic characteristics of one of the youngest English varieties – New Zealand English. Created as a consequence of British colonization and European, Australian, and Asian immigration, NZE variety now differs in its phonological, morphological, grammatical and lexicon terms. Additionally, under the mutual influence of British English and the Māori language, a new variety called Māori English (ME) has been developed. Even though ME shares the same linguistic features as NZE, the variety differs in its frequency of occurrence of certain language features.

YouTube vlog Jamie's world provides examples of significant common features of NZE. The phonological features found in this corpus confirm the descriptions found in the literature. More precisely, the analysis confirms the short front vowel shift in Jamie's speech, where the vowels TRAP /æ/, DRESS /e/ and KIT /ɪ/ move one place clockwise compared to the equivalent vowels in Standard British English. In Jamie's speech, as well as in NZE, KIT /ɪ/ is centralized and it distinguishes it from the Australian /i/ vowel. In the vlogs, the STRUT vowel is pronounced as /ʌ/ and the LOT vowel as /ɒ/ just like in conservative RP. Both, the conservative and innovative variants of the FOOT vowel, occur in Jamie's speech. Mainly she has the conservative diction of the FOOT vowel which means she pronounces it as /ʊ/. However, the innovative variant appears in the greeting phrases which consist the word 'good', such as in *gɒdbar* (goodbye) or *gɒdeɪ* (good day/g'day) where the /ʊ/ sound changes to /ə/ sound. The NEAR/SQUARE merger is highly noticeable in Jamie's speech, which can sometimes cause confusion with perceiving certain words she pronounces (e.g. "cheers" can be easily misunderstood with "chairs" or "bear" with "beer"). The literature points out the FACE, PRICE and CHOICE shift as the variety feature, yet this diphthong shift is not found in her speech, and Jamie pronounces those vowels as in RP. The GOAT /əʊ/ vowel is also pronounced as in RP as well as the sound /aʊ/ which refers to the MOUTH vowel. There are no examples of the CURE/FORCE merger in her pronunciation and CURE is pronounced with the sound /ʊə/. The speech under consideration is firmly non-rhotic (e.g. hard (*ha:d*), word (*wɜ:d*), car (*ka:*), etc.). H-dropping regularly occurs, but is restricted to the reduced forms of grammatical words (e.g. have (*əv*), his (*ɪz*), etc.). In Jamie's speech, /l/ tends to be dark or fully vocalized, which can cause homophony and there is no distinction between /w/ and /hw/. There is the appearance of yod-dropping, however, it is variable, as, for example, the pronunciation of the word 'new' which is pronounced *nu:* or *nju:*. Jamie has a high frequency of appearance of yod coalescence in her speech.

The simplest way to distinguish the NZE variety from other English varieties is by its unique accent, though we cannot ignore Kiwi's grammatical and morphosyntactic features. In Jamie's speech, the use of the modal verb "*shall*" has been reduced and replaced with the modal verb "*should*". The usage of "*will*" for the future tense is dropped and "*be going to*" is used on every occasion. There is no particular usage of participle forms for simple past tense forms, which is contrary to what is suggested in the literature. Even though the use of (*have*) *got* increased in NZE, there is no significant occurrence of possessive *have* and (*have*) *got* in Jamie's speech. However, she is likely to use *have got* with alienable and concrete possessions but *have* with abstract possessions. There is no usage of *ain't* in the vlogs and *never* is used as a simple negator. *They* is used to express a general plural, covering both genders and the use of *me* or *I* does not strictly follow the rules proposed in the literature, as, for example, using *me* in the subject position.

The most specific lexical feature of the NZE variety is the usage of Māori words. However, there are no such examples in Jamie's vlogs. Additionally, there is no usage of Australian lexical terms nor New Zealandisms. *Bloody* is used in the same way as in BE, as an intensifier or in the context of cruelty. Concerning the prosodic features, Jamie's speech is more likely stressed-timed, rather than syllable-timed, contrary to what is suggested in the literature. High Rise Terminal occurs in a form of the upward pitch at the end of declarative sentences and statements. The *eh?* tag is not present in the vlogs.

NZE variation is far more complex than the brief linguistic overview offered in the present thesis could show. Its authenticity lays in values such as dynamism, heterogeneity, and diversity. Considering this, it would be interesting for future research to focus on its variability and observe its dynamic change. More specifically, NZE lacks regional dialects and finding concrete data of the NZE dialects would enrich the description of the variety and open more space for linguists to explore.

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