

Editors' Foreword

Words are the images of cogitations, and letters are the images of words

Aristotle

We are contented to introduce the first written release of students' proceedings to our readers. The present publication has been established to envisage our students' points of view on issues connected with language theory and practice, literary topics, as well as some cultural matters regarding the English speaking countries. It is hoped that their ideas shall incite further deliberations among our speech community, i.e. English language students, academic lecturers, scholars and language investigators. On the basis of the overall faculty of thinking, with regard to a quite vast array of topics discussed in individual papers, we decided to title this issue *Cogitations*. The present collection of articles is subdivided into the following two parts.

The LANGUAGE SECTION contains eight papers pertaining to a variety of phenomena that are analysed from a linguistic standpoint. The scope of ideas is – to a noticeable extent – far-reaching. At first, Magdalena Juraszczyk discusses English dialects (with a special attention to the Cumbrian, the Geordie and the Potteries). Some articles are based on a case study or survey. In such a way, Sarah Kroha researches the idea of bilingualism and/or multilingualism and its effects on a speaker/listener's cognition processes. Weronika Marcol provides the linguistic illustration of dance nomenclature with a special attention to International Latin Dance jargon. Moreover, Anna Mazur investigates the New York City as a multilingual metropolis. She conducted a significant survey among ten local language users, who provided essential information about New York's accents, dialects and other factors of their every-day communication. On the other hand, Justyna Mazurkiewicz concentrates on various types of deictic expressions in the written discourse, starting from traditional letters to contemporary forms of communication, such as: e-mails, short text messages or even messenger communicates. Magdalena Szot presents a contrastive analysis of semantic ambiguity. Her paper is based on English and Polish examples found in television programs, the Internet, newspapers and daily conversations between native speakers. Additionally, Martyna Śledź carries out an analysis of compensation strategies applied by Andrzej Polkowski in his translation work performed on "Harry Potter" series. Lastly, Agnieszka Waluga juxtaposes two audiovisual translation techniques – dubbing and subtitling – in English to Polish translation of an animated film "Tangled".

In the LITERATURE AND CULTURAL ISSUES SECTION students treat literary works as an expanding commentary on people's lives. Their approach on individual themes can be perceived as either text-, author- and/or reader-oriented analysis. Therefore, Magdalena Juraszczyk decided to examine the concept of memory in literature adopting an idea that each reader shares an extraordinary set of experiences with regard to literature. Agata Jureczko pays attention to elements that determine facts what readers know about characters and the action; therefore, she interprets the novel of manners on the basis of Jane Austen's "Pride and Prejudice". Bearing in mind the text-oriented approach, Aleksandra Leśniak examines the stream of consciousness technique used by Virginia Woolf and James Joyce. What is more, students portray their own point of view on topics discussed during their class on the British and American life and institutions. These issues may be treated as 'black swan events'¹ that raise additional questions and require further development. Magdalena Juraszczyk touches upon Michael Moore's propaganda mastery and Martyna Wieczorek continues the divagation on the 9/11 date as an intricate time in the modern world. Continuing with topics on American issues, Agata Jureczko discusses the concept pertaining to a 'culture of litigation'. Moreover, two authors – Agata Jureczko and Aleksandra Leśniak – ask in their papers whether Ireland's unification is possible or beyond the bounds of feasibility. Ultimately, Maciej Orjan shows boundaries between literature and propaganda over the centuries.

The final part of *Cogitations* is reserved to: (1) the translation analysis of students' work (regarding Sylvia Plath's poem "Metaphors") and (2) 'Eminus' chronicle. Both reports are written in Polish by the English Institute lecturers.

It is hoped that the first publication of *Cogitations* will be inspirational to those students who are interested in developing their academic work and decide to publish additional papers in the next volume. As editors, we are pleased to share their thoughts with readers. However, it is essential to point out that any calling up in the mind of one idea by another is welcomed as well. We will consider any suggestion or word of criticism as a valuable guideline for the future work.

Monika Porwoł & Daniel Vogel
The Editors

¹ The concept developed by N.N. Taleb (in his book entitled *The Black Swan: the impact of the highly improbable*, 2010) as unpredictable facts, which are rare, difficult to profile and that can be explained only from the time perspective.

LANGUAGE SECTION

Magdalena JURASZCZYK

English and its dialects: Cumbrian, Geordie and Potteries

Abstract

The aim of the present paper is a brief description of three English dialects: (1) the Cumbrian, (2) the Geordie and (3) the Potteries. The author attempts to depict their distinctions with regard to phonetics and/or phonology, as well as grammatical and lexical characteristics.

Streszczenie

Celem niniejszego artykułu jest krótki opis trzech dialektów języka angielskiego: (1) Kumbryjski, (2) Geordie i (3) Potteries. Autorka podjęła próbę uchwycenia cech charakterystycznych tych odmian języka angielskiego w odniesieniu do fonetyki i/lub fonologii, jak również właściwości gramatycznych i leksykalnych.

Keywords: dialect, accent, Received Pronunciation, Cumbrian, Geordie, Potteries

Słowa kluczowe: dialekt, akcent, wymowa i akcent standardowego języka angielskiego (używanego w Anglii), dialekt Kumbryjski, dialekt Geordie, dialekt Potteries

English is one of the most popular global languages. With 325 million native speakers, it is placed right after Mandarin (1,197 million) and Spanish (414 million) (*Ethnologue*, Internet Source). It's the main language in the UK, New Zealand, Canada, Australia and Ireland. Each of these countries, while seemingly using the same language, have their own variety. Due to this level of diversity, English has an outstanding number of dialects and accents. According to *American Heritage Dictionary of the English Language*, a dialect is:

A regional or social variety of a language distinguished by pronunciation, grammar, or vocabulary, especially a variety of speech differing from the standard literary language or speech pattern of the culture in which it exists: *Cockney is a dialect of English*. ('dialect 1a', *American Heritage Dictionary*)

English certainly fulfils these requirements, and is given as an example of a language with a **dialect**. Spoken all around the globe, its number of dialects is astounding, since it is impossible to count them all. Due to its nature and the blurred boundaries, that exist between one region and another, dialects are constantly changing. There is one version though that is considered to be the closest to a 'standard **accent**' of English and every single dialect branches directly from it: the **Received Pronunciation** (RP in short). RP derives from the 18th and 19th century aristocratic English and is taught as the 'gold standard' in Polish schools, even though it's not the easiest accent to learn by Polish native speakers. English

dialects though are different from RP. As an example, I would like to present three varieties of English: the Cumbrian dialect, the Geordie dialect and the Potteries.

The **Cumbrian** dialect is a local dialect spoken in the county of Cumbria and around its borders. The county of Cumbria is located in the most North-Western part of the UK and it consists of six districts: Allerdale, Barrow-in-Furness, Carlisle, Copeland, Eden and South Lakeland. There have been many invasions, migrations and battles throughout its history between the English and Scottish, which is audible in the Cumbrian dialect. Cumbrian is placed somewhere between Lancashire and the North-East; nonetheless, it shares much vocabulary with Scots (*Introduction to Cumbria*, Internet Source). There are two main sources of influence in this dialect: the Celtic influence deriving from the ancient kingdom of Rheged with its Cumbric dialect branching from Brythonic. Moreover, the far stronger Norse influence arrived in Cumbria in the 10th century with Norwegian settlers. The most prominent remnants of these are left in the place names and the terminology used, including the everyday speech of the local residents. Examples can be found in elements, such as: *caer* 'fort' as in *Carlisle*, *pen* 'hill' as in *Penrith* and *craig* 'crag, rock' as in *High Crag*. The Norse influence is seen in the following examples: *force* 'waterfall' as in *Aira Force*, *ghyll* 'ravine' as in *Dungeon Ghyll* (a stream flowing through a dark place), *how* 'hill' as in *Gummer's How* (*History, Landscape*, Internet Source). Differences do not end with the terminology, they continue to be prominent in the pronunciation of vowels and consonants. Many diphthongs are pronounced as long vowels, such as: /aʊ/ in 'house' becomes /u:/, or /əʊ/ as in 'boat' becomes [o:]. Additionally, certain vowels, when followed by a gliding consonant, may have an additional schwa put between them, which results in creating two distinct syllables. It can be clearly heard in the following words: *fool* is pronounced as /'fuəl/ and *fail* is /'fiəl/. Examples of consonants' pronunciation differing from the 'standard English' are the dropping of the <l> in final position or pronouncing it as /w/, or the dropping of <g> or <k> in a final syllable. Following this, 'wool' and 'woo' would sound the same and are transcribed as /'wəw/. Stress is usually placed on the first syllable of the word (*Whitehaven*, Internet Source).

The **Geordie** dialect is one of the most prominent North-Eastern dialects in the UK. The word Geordie refers both to a native of Newcastle-upon-Tyne and to the speech of the inhabitants of that city. There are several theories about the origins of the term Geordie. However, it is often claimed that it derives from the local pet name 'George'. Being placed on the East shore of England, the impact of Anglo-Saxon culture was considerable and it is the most prominent influence in the Geordie dialect. The oldest historical sources date to the end of the fourth century AD (as the first appearance of this particular dialect). Nowadays, Geordie is one of the closest dialects to the original Anglo-Saxon language, rooted in ancient Germanic and Scandinavian speech (*Geordie*, Internet Source). Words in Geordie that come from the Old Angle take up about 80% of the dictionary, as opposed to standard English, which only has 30% of its words coming from this ancient