

51.

⟨Mediatic⟩ accents & neutral sample transcriptions

51.0. This part is likely to be very important for descriptive and communicative purposes, as it deals with pronunciations going beyond the neutral accents.

However, their exposition will be a little more concise and with examples less highlighted, than in the previous chapters, which had the task of presenting the three neutral accents more thoroughly.

The same will be done for the chapters coming after these, which—in any case—will show things in a more precise way than usual in other books, following the right dictates of the *natural phonetics method*.

⟨Mediatic⟩ accents & sample transcriptions

51.1. In addition to the two neutral accents, the American and the British ones, and to the International accent of English, we believe it is important to show the two kinds of accent actually used by American and British native speakers.

Naturally, ⟨mediatic⟩ pronunciations are often used by north American people in the midwestern states, and by English people in the southeastern counties, respectively, as well as by most spoken-word mass media (ie radio and television) that use neither the neutral accents nor more local ones.

Therefore, the chapters and illustrations of this sixth part must be carefully analyzed, comparing them with the neutral ones, in order to capture the differences, which are sometimes not slight!

51.2. In ordinary people's opinion, mainly if their own pronunciation is directly concerned, these mediatic accents are thought to be less

peculiar than the neutral ones.

On the other hand, as everyone knows, neutral pronunciation –in percentage terms– is used the least by native speakers; but, it is the one generally aimed at by advanced foreign learners, except for more or less frequent interferences, especially from their mother tongues, and individual peculiarities.

For this reason, we do not hesitate to show these actual realities, although –personally– we will not get to the point of recommending an active usage by foreigners.

On the contrary, a passive usage is certainly welcome, to really understand native speakers, when they talk... <as they can>. Actually, this happens every day, all over the world, because school and society usually ignore (good) pronunciation.

51.3. Thus, as these mediatic pronunciations are really very widespread, and often considered as <almost> neutral (as we have already said – or, at least, less affected and less artificial than the neutral accents), many people would be willing to declare them to be neutral.

They would do so, on the one hand, in opposition to pronunciations which are more recognizable as local ones, and, on the other hand, in opposition to an <unsubstantial> neutral kind of pronunciation...

It is no rare fact that some <mediatic> speakers fluctuate towards the neutral type (or away from it), for some words.

51.4. For these and other reasons, we are fairly convinced that the International type of English pronunciation that we warmly support especially for foreigners, both in its simplified and native-like versions, is the best choice to be done (even by native speakers themselves). The native-like version, as we have already said (when introducing International English pronunciation), is the kind of pronunciation generally used in CNN broadcastings, and frequently used by actors and singers.

Here we wish to draw attention to some details, with reference only to the respective (American or British) variant, besides the (simplified) International one, for direct (<internal>) comparisons.

In the light of what has been seen so far, it will not be difficult to find the corresponding neutral forms of the other accent. On the contrary, it will be a very useful exercise.

51.5. For more localized mediatic accents (such as those of Canada, Australia, New Zealand, South Africa, Scotland and Ireland), we will give some indications in their respective chapters.

In the sections that follow, we provide the transcriptions of the story *The North Wind and the Sun* (by Aesop), which is the IPA standard text to illustrate the pronunciation of different languages and variants.

At the end of the story, we have added two short questions, in order to include some kind of interrogative intoneme as well. In fact, it is not fair to <illustrate> the pronunciation of any given language, without dealing with its intonation structures, too.

The story is given in four different (<normalized>) versions, which systematically and coherently present the most typical characteristics, which are acknowledged as peculiar.

We start with the International version (both plain –or simplified– and native-like, this one with [ː] on the first protonic syllable, too); the neutral American and British versions are added straight afterwards.

Their close analysis and comparison is the first step of the *natural phonetic method*.

Of course, their descriptions and diagrams must be taken into due and constant account.

Text (international graphemic version)

51.6. *The North Wind and the Sun were disputing which was the stronger, when a traveler came along wrapped in a warm cloak. They agreed that the one who first succeeded in making the traveler take his cloak off should be considered stronger than the other.*

Then the North Wind blew as hard as he could, but the more he blew the more closely did the traveler fold his cloak around him; and at last the North Wind gave up the attempt. Then the Sun shone out warmly, and immediately the traveler took off his cloak. And so the North Wind was obliged to confess that the Sun was the stronger of the two.

Did you like the story? Do you want to hear it again?

<International> English pronunciation (plain version)

51.7. [ðə'nɔ:ɪθ 'wɪn:d̩ əndə'sɛn: wəɪdɪ'spɹjuʊfɪŋ 'wɪtʃ wəzðə'stʃɪɔ:ŋgəɪ:|
'wɛn ə'tʃhɪævləɪ: 'kheɪm ə'lɔ:ŋ: ɹɪæpɪ ʊnə'wɔ:ɪm 'khlɔ:k̩:| ðeɪə'gɪrɪd̩: ðət-
ðə'wɛn ʊ'fɔ:ɪs sək'siɪd̩əd̩: ʊn'meɪkɪŋ ðə'tʃhɪævləɪ: ɹ'hɛɪk ɪz'khlɔ:k 'ɒf:| ʃɒb-
bɪkən'sɪd̩əd̩: "stʃɪɔ:ŋgəɪ ðənðɪ'æðəɪ:||

'ðɛn: ðə'nɔ:ɪθ 'wɪm: 'blʊu. əz'hɑ:ɪd. əzi'kɒdʒ. | bətðə'mɔ:ɪ i'blʊu. | ðə'mɔ:ɪ 'kɪlɒsli. ˌdɪdðə'tʃɪævlə: 'fɔ:ɔf dʒ'kɪlɒk ə'ɪɑɒndɪm. | ɪn(d)əz-'læstʃ: ðə'nɔ:ɪθ 'wɪŋ: 'gɛɪv 'ɛp ðiə'thɛmpʃ. || ɪ'ðɛn: ðə'sɛn 'ʃɔ:ɔn 'aɔf. ɪ'wɔ:ɪmli. | ənt'mi:diə'fli: ˌðə'tʃɪævlə 'θɒk 'ɒf. ˌdʒ'kɪlɒk. || ɪn'sɔ:ɔ ðə'nɔ:ɪθ 'wɪn:d. wəzə'bla'eɔʒ ʃəkəm'fɛs | ðətðə'sɛn: wʒðə'stʃɪɒŋgɜ:. ɪvðə'tʃu: ||

չճւճՅՅ'լաէկ: շճՅՃՏՅ:ի | շճյւ'wɒn ʃə'hɪɪt ə'gɛn: |||]

«International» English pronunciation (native-like version)

51.8. [ðə'nɔ:ɪθ 'wɪn:d. ənðə'sɛn: wɪdɪ'spɜ:ju:ɪŋ 'wɪtʃ wɪzðə'stʃɪɒŋgɜ: | 'wɛn ə'tʃɪævlɪ: 'kɪeɪm ə'lɔ:ŋ. ɪ'ɪæpʃ ɪnə'wɔ:ɪm 'kɪlɒk. | ðeɪw'gɪ:ɪd: ðətðə'wɛn ʊ'fɪz sʌk'sɪdʒəd. ɪm'meɪkɪŋ ðə'tʃɪævlɪ: 'θeɪk ɪz'kɪlɒk 'ɒf. | ʃɒbbɪkʌn'sɪdʒɪd "stʃɪɒŋgɜ: ðənði'æð: ||

'ðɛn: ðə'nɔ:ɪθ 'wɪm: 'blʊu. əz'hɑ:ɪd. əzi'kɒdʒ. | bətðə'mɔ:ɪ i'blʊu. | ðə'mɔ:ɪ 'kɪlɒsli. ˌdɪdðə'tʃɪævlɪ: 'fɔ:ɔf dʒ'kɪlɒk ə'ɪɑɒndɪm. | ɪn(d)əz-'læstʃ: ðə'nɔ:ɪθ 'wɪŋ: 'gɛɪv 'ɛp ðiə'thɛmpʃ. || ɪ'ðɛn: ðə'sɛn 'ʃɔ:ɔn 'aɔf. ɪ'wɔ:ɪmli. | ənt'mi:diə'fli: ˌðə'tʃɪævlɪ 'θɒk 'ɒf. ˌdʒ'kɪlɒk. || ɪn'sɔ:ɔ ðə'nɔ:ɪθ 'wɪn:d. wɪzə'bla'eɔʒ ʃəkəm'fɛs | ðətðə'sɛn: wʒðə'stʃɪɒŋgɜ:. ɪvðə'tʃu: ||

չճւճՅՅ'լաէկ: շճՅՃՏՅ:ի | շճյւ'wɒn ʃə'hɪɪt ə'gɛn: |||]

Neutral American pronunciation

51.9. [ðə'nɔ:ɪθ 'wɪn:d. ənðə'sʌn: wɪdɪ'spɜ:ju:ɪŋ 'wɪtʃ wɪzðə'stʃɪɒŋgɜ: | 'wɛn ə'tʃɪævlɪ: 'kɪeɪm ə'lɔ:ŋ. ɪ'ɪæpʃ ɪnə'wɔ:ɪm 'kɪlɒk. | ðeɪw'gɪ:ɪd: ðətðə'wʌn ʊ'fɪz sʌk'sɪdʒəd. ɪm'meɪkɪŋ ðə'tʃɪævlɪ: 'θeɪk ɪz'kɪlɒk 'ɒf. | ʃɒbbɪkʌn'sɪdʒɪd "stʃɪɒŋgɜ: ðənði'æð: ||

'ðɛn: ðə'nɔ:ɪθ 'wɪm: 'blʊu. əz'hɑ:ɪd. əzi'kɒdʒ. | bətðə'mɔ:ɪ i'blʊu. | ðə'mɔ:ɪ 'kɪlɒsli. ˌdɪdðə'tʃɪævlɪ: 'fɔ:ɔf dʒ'kɪlɒk ə'ɪɑɒndɪm. | ɪn(d)əz-'læstʃ: ðə'nɔ:ɪθ 'wɪŋ: 'gɛɪv 'ʌp ðiə'thɛmpʃ. || ɪ'ðɛn: ðə'sʌn 'ʃɔ:ɔn 'aɔf. ɪ'wɔ:ɪmli. | ənt'mi:diə'fli: ˌðə'tʃɪævlɪ 'θɒk 'ɒf. ˌdʒ'kɪlɒk. || ɪn'sɔ:ɔ ðə'nɔ:ɪθ 'wɪn:d: wɪzə'bla'eɔʒ ʃəkəm'fɛs | ðətðə'sʌn: wʒðə'stʃɪɒŋgɜ:. ɪvðə'tʃu: ||

չճւճՅՅ'լաէկ: շճՅՃՏՅ:ի | շճյւ'wɒn (ə)ə'hɪɪt ə'gɛn: |||]

Neutral British pronunciation

51.10. [ðəˈnɒθ ˈwɪnɪd̩ əndəˈseɪnː wʌdɪˈspjuːfɪŋ ˈwɪtʃ wʌzðəˈstɪʋŋgə. |
ˈwen əˈtʃhɛvɪz. ˈkheɪm əˈlɒŋ. | ˌjæpɪ ɪnɪˈwɔːm ˈkhlɜk.. | ðeɪwˈgɪrɪdː
ðətðəˈwen ɪfɜːs swkˈsɪdɪd̩. ɪmˈmeɪkɪŋ ðəˈtʃhɛvɪz. ˈtʃheɪk ɪzˈkhlɜk ˈɒf. |
ʃɒbbɪkʌnˈsɪdʒd̩ ˈstɪʋŋgɜz ðəndiˈeðe.. ||

ˈðeɪnː ðəˈnɒθ ˈwɪmː ˈblɪu. əzˈhaɪd̩. əziˈkhwɔːd̩. | bətðəˈmɔːɪ ɪˈblɪu. |
ðəˈmɔː ˈkhlɜsli. ˌdɪdðəˈtʃhɛvɪeː. ˈfɔːtɪd̩ ɪzˈkhlɜk wɪˈjɑɒndɪm. | ɪən(d)əʔ-
ˈlɑːstɪː ðəˈnɒθ ˈwɪŋː ˈgeɪv ˈep ðiəˈtʃhempɪ.. || ˈðeɪnː ˈðəˈseɪn ˈʃɒn ˈaɒt̩.
ˌwɔːmli.. | ənɪˈmɪdɪəʃliː ˌðəˈtʃhɛvɪz ˈhɒk ˈɒf.. ˌɪzˈkhlɜk.. || ɪnˈsɜːɔː ðə-
ˈnɒθ ˈwɪnɪd̩. wʌzəˈblaːɔːd̩z ˌwɪkʌmɪˈfes. | ðətðəˈseɪnː. wɜðəˈstɪʋŋgɜz. ɪvðə-
ˈtʃhɪu.. ||

ˌdɪdðəˈtʃhɛvɪeː. ˌd̩əˈstɪʋŋgɜz. ˌd̩jɪˈwɒn ˌtʃəˈhɪəɪt̩ wɪˈgeɪnː. |||]

