EL2111 Historical Variation in English
Tutorial No. 10

1. Respond to these statements by stating whether you agree with them (wholly, partially, not in the least), giving reasons for or elaborating on your position.

(*a*) Non-Anglo Englishes, by definition, are non-standard Englishes.

(*b*) Non-Anglo Englishes should be actively discouraged as they make international communication difficult and thereby give rise to miscommunication.

(*c*) The Non-Anglo Englishes are varieties belonging to the 'expanding circle' in Kachru's model of World Englishes.

(*d*) Non-Anglo Englishes constitute a hotchpotch of features from a few of languages.

(*e*) 'Singlish' or 'Manglish' is sustained by a speech community whereas 'Japlish', 'Frenglish' or 'Franglais' isn't.

2. Examine this extract from Hwee Hwee Tan's *Mammon Inc.* (London: Michael Joseph, 2001). The narrator is Chiah Deng, a Singaporean who has just completed her degree in Oxford. Here is Chiah Deng's sister, just come from Singapore, talking to a few people in Oxford.

Since they were totally ignoring her, my sister	1
decided to barge into the conversation. She took	2
something out of her bag – a plastic statue of the	3
Merlion, a creature with the head of a lion and a body of	4
a fish.	5
'I got bring present for all of you from Singapore,'	6
she said.	7
'Goodness, what *is* this monstrosity?' Gemima	8
stared at the green knick-knack.	9
'I know you all like old old things. Let me tell you an	10
old, old story, since I know you Oxford people like that.	11
Long time ago, in the thirteenth century, there was a	12
prince called Sang Nila Utama. He was very rich but	13
very bored, so one day, he thought, "Oh, I very bored, I	14
want to adventure." So he sail on his ship, sail sail sail	15
sail sail, then one day, got big storm! They throw their	16
food away, but the boat still sinking. They throw their	17
clothes away, but the boat still sinking. Then the captain	18
beg Sang Nila Utama, "Throw away your crown!" Sang	19
Nila Utama throw away his heavy crown, and then, like	20
magic, the storm stopped.' My sister grinned at the	21
Dophins.	22
Tamsin yawned. 'Keep talking,' she said. 'I always	23
yawn when I'm interested.'	24
'After the clouds go away, they saw this island –	25
Temasek. Sang Nila Utama like the island a lot – got	26
birds, and fruit and many pretty flowers! Then suddenly	27
–' My sister roared and Gemima nearly jumped out of	28

her Jimmy Choo pumps, 'he saw this BIG animal. It was	29
so fierce, so strong, he never saw anything like it before.	30
He asked his advisors what the animal was, and they	31
said, "It's a lion." So Sang Nila Utama decided to call	32
the island a new name, "Singa-pura", which means	33
"Lion City". That's how my country got its name.'	34

(pp. 193–4)

(*a*) Does Chiah Deng's sister's speech sound like a Singaporean's? Is there a label for her kind of speech? Do you think her speech marks out her age? her ethnicity? her social class? Would any of these labels apply: *Singlish, CSE, SSE, LSE, ISE, acrolect, mesolect, basilect*?

(*b*) We have a printed text here, but presumably we can imagine Chiah Deng's sister's speech being said aloud. Is the speech distinctively Singaporean? Is it distinctive phonologically? lexically? grammatically or structurally?

3. Consider the CSE (Colloquial Singaporean English) items *chim* and *buaya*.

(*a*) The sources of these terms are Hokkien *chhim*[1] (深) and Malay *buaya*. How are the words used in these languages?

(*b*) How are the words used in CSE?

(*c*) Is there a difference between the Hokkien/Malay use and the CSE use – phonologically, grammatically or semantically?

(*d*) Would you consider *chim* and *buaya* more-or-less naturalised loan-words in CSE?

4. CSE employs a range of pragmatic particles[2] including *lah42* (falling tone), *lah24* (rising tone), *lah21* (low tone), *ah21* (low tone), *ah24* (rising tone), *lor55* (high tone), *hor21* (low tone), *hor24* (rising tone), *mεh55* [mε, high tone], *leh33* [lε, mid tone] and *what21* (low tone).

(*a*) Discuss how *ah* might be used.

(*b*) Can you distinguish between a style of Singaporean English that employs many pragmatic particles and one that hardly ever employs them?

(*c*) Can speakers switch between them, and what would be the motivation for switching between them?

5. This is the last tutorial for this module. Use this opportunity to raise questions about the module as well.

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[1] Hokkien (also known as Min Nan, Amoy, Taiwanese, Holo) is written here using the missionary romanisation system (MRS), used in Chiang Ker Chiu's Hokkien dictionary.

[2] The two digits following a particle indicate its tone, represented as pitch-level numbers where 5 is a high pitch and 1 is a low pitch.