UNIVERSITY OF ZAGREB
FACULTY OF HUMANITIES AND SOCIAL SCIENCES
DEPARTMENT OF ENGLISH
ACADEMIC YEAR: 2018/19

LINGUISTIC FEATURES OF PHILIPPINE ENGLISH IN THE TALK SHOW "TONIGHT WITH BOY ABUNDA"

Master's thesis

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Zagreb, 2019

JEZIČNA OBILJEŽJA FILIPINSKOG ENGLESKOG U EMISIJI "TONIGHT WITH BOY ABUNDA"

Diplomski rad

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Zagreb, 2019.

Abstract

This paper deals with the linguistic features of Philippine English on different levels of linguistic analysis, based on the corpus of three interviews from a Filipino talk show. The most important features of PE, as described in the literature on the subject, are summed up in the theoretical part of the thesis. The empirical part illustrates that apart from the well-known features found in the literature, there are also some other features, noticed in the present corpus, while some are in contrast with the assumptions from the literature on the subject. Some general conclusions were reached, especially on the phonetic level, based on the number of examples of one characteristic, while most of the other generalizations would have to be based on more extensive research.

Key words: Philippine English, linguistic features, lectal varieties, code switching

Contents

1 Introduction

The Philippines is an archipelago situated in Southeast Asia. It consists of over 7,000 islands, inhabited by approximately 105 million people. A very important period in the history of the Philippines was the Spanish colonization that lasted for more than 300 years. In consequence, the Spanish influence is still visible today, e.g. in cuisine, Catholic religion, surnames and names of cities, but also in culture – many festivities and literary works have Hispanic origin. In 1899, a war between the United States and the Philippines broke out, and the US retained sovereignty over the Philippines until after World War II. Afterwards they were recognized as an independent country (Encyclopaedia Britannica).

The official languages in the Philippines are Filipino, which is a standardized variety of the Tagalog language, and English. Both languages are spoken in government, education and media, while throughout the country some other indigenous languages are used. This thesis will provide insight into the classification of Philippine English (henceforth: PE) in the context of World Englishes. The most prominent linguistic features of PE regarding phonetics, phonology, grammar and vocabulary will be presented, based on the various influences which shaped the variety used today. For the purpose of this research, examples from a popular Filipino talk-show *Tonight with Boy Abunda* will be used.

2 Historical background

According to Kirkpatrick (2007), around 85 Malayo-Polynesian languages are spoken in the Philippines. English was first introduced after first schools were opened in Manila in the beginning of the American rule, by the military. During the period under US control, English became the medium used in all schools, and alongside Spanish and Tagalog, it was established as a national language after gaining independence in 1946 (Kirkpatrick, 2007).

Since it was first introduced, there was an increase of 65 per cent in the number of people claiming to speak English (Kirkpatrick, 2007). It continues to be a commonly used language in science, technology, business, government and industry, and is still a language of social mobility and advancement. Because of American academic sources, the advantage of English knowledge in the export of human resources and the usage of English as *lingua franca* in ASEAN (the Association

of South-East Asian Nations), the use of English in the Philippines is expected to further increase in the future (Kirkpatrick, 2007).

Today PE belongs to what is known as Kachru's Outer Circle of World Englishes (Bautista and Gonzalez, 2009). Unlike the Inner Circle, which includes the United Kingdom and the United States, the Outer Circle consists of countries to which English was brought by imperial expansion, or colonization by the US in the case of the Philippines, and it does not serve as a native tongue and the main means of communication, but it is rather used in higher education, government and judiciary. Jenkins (2003) argues that PE, alongside other Outer-Circle Englishes, will continue to lack the social prestige both compared to the Inner Circle, but also among its speakers. In order for these models to become accepted as British or American alternatives, their linguistic features need to be described in grammars and dictionaries.

3 Linguistic features of PE

Gonzales (2017) classifies PE speakers in the lectal framework which consists of basilectal, mesolectal and acrolectal speakers. The acrolectal speakers use the variety most similar to American English (henceforth: AmE), which is usually spoken by lectors, ministers and English majors. The phonology of this variety is similar to AmE phonology when it comes to pronunciation of vowels and consonants. On the other hand, the mesolectal speakers use an intermediate variety spoken by people who use English extensively, e.g. in their workplace. It is spoken by celebrities, government officials, academics and mass media. Finally, basilectal speakers have limited knowledge of the English language, and English is usually spoken by blue-collar workers such as janitors and other non-professionals. The level of a person's English is described as one of the above depending on their usage of PE, but also on individual preferences when it comes to reading, writing, watching movies and similar activities. One's English is more acrolectal when their preference for English is higher and their usage of English is frequent. Based on this classification, the phonological, syntactic and lexical features of PE can vary – however, in the following chapters the most representative characteristics of all lectal varieties are listed.

3.1 Phonetics and phonology

According to Bautista and Gonzalez (2009), the key phonological features of PE are:

- absence of schwa;
- absence of aspiration of stops in all positions;
- substitution of /a/ for /æ/, /ɔ/ for /ɔ:/, /ɪ/ for /i:/, /ɛ/ for /e/;
- substitution of /s/ for /z/, /ʃ/ for /ʒ/, /t/ for /θ/, /d/ for /ð/, /p/ for /f/, /b/ for /v/;
- simplification of consonant clusters in final position;
- syllable-based, rather than stress-based, rhythm;
- shift in the placement of accents.

In addition to these features, PE is rhotic but uses the alveolar flap [ɾ] rather than the retroflex [ɻ] (mostly used in AmE) and there is no distinction between long and short vowels according to Hickey (2005), which is relatable to the absence of the distinction between tense and lax vowels. Some of these features can be found in other Southeast Asian varieties of English.

3.2 Morphology and syntax

When it comes to syntactic features of PE, Bautista and Gonzalez (2009) name the following characteristics which exhibit non-standard grammatical use:

- lack of subject-verb agreement;
- characteristic tense-aspect usage;
- lack of tense harmony;
- modals *would* and *could* used for *will* and *can;*
- adverbial placed at the end of the clause;
- non-idiomatic two- or three-word verbs;
- variable article usage (missing or redundant articles);
- non-pluralization of countable nouns and vice versa;
- lack of agreement between pronoun and antecedent;
- expression *one of the* followed by a singular noun.

Additional prominent features of PE also involve a lack of objects with transitive verbs and a general uncertainty in the use of prepositions (Hickey, 2005).

3.3 Vocabulary

PE lexicon has resulted from various linguistic processes, such as semantic and part-of-speech shift, loan translations, coinages, compounds and hybrids (Kirkpatrick, 2007). For example, the word "colgate" refers to toothpaste in general, which is similar to the derived meaning of "hoover" and "xerox" in other English varieties, where a brand name becomes a common noun. The word "pampers" refers to disposable nappies, like in AmE. Coinages include words such as "carnapper" (car thief) and "holdupper" (thief). Filipinos also use characteristic compounds, such as "captain ball" (team captain) and "phonepal". Compounds formed of words from different languages include "buco juice" (the juice of a young coconut), "pulot boy" (a tennis ball boy) and "common tao" (an ordinary Filipino). It is also not surprising that words for local flora, fauna, food and culture appear naturally in PE.

Loan words are quite frequent in PE, and because of the Philippine history they originate from various languages, such as Spanish and Tagalog. Some examples from Spanish include "asalto" (surprise party), "bienvenida" (welcome party), "despedida" (farewell party), "Don/Dona" (a prominent man or a woman), "estafa" (fraud, scandal), "querida" (mistress). Loans from Tagalog are, among others: "bundok" (mountain), "carabao" (water buffalo), "kundiman" (love song). PE speakers also use some loan translations from indigenous languages, such as "open the light/radio" (turn on the light/radio), "since before yet" (for a long time), "joke only" (I'm teasing you), "you don't only know" (you just don't realize) (Hickey, 2005).

Because PE is usually not taught by native speakers in the Philippines, the main sources for acquiring the knowledge of English are written ones, thus PE vocabulary can sometimes seem ornate and even archaic (Hickey, 2005). In short, PE vocabulary can be described as mostly shaped by other languages; it is a mixture of indigenous languages, influenced by historical rulers and contemporary usage.

4 Code switching

Code switching is frequently used in the Philippines, and there are several varieties based on the language elements which are used and the speakers who use it. These varieties Gonzales also calls hybrid Englishes or X-Englishes (2017). These languages mix English with other indigenous languages of the area and can sometimes even contain elements from other foreign languages. The

most frequent and well-known is Tagalog-English. Filipinos use Tagalog-English code switching in all aspects of their everyday lives, such as in the street, on television, in school and even in church. This variety is also called Taglish or Tagalog-English mix-mix, in which the speakers tend to alternate naturally between English and Tagalog expressions in the same discourse (Bautista, 2004).

Bautista (2004) names two types of Taglish, which can be expanded to other varieties produced by code switching: the first type, in which the person does not have sufficient knowledge of one language and therefore switches to the other one; and the second type, in which a person is fluent in both languages, but easily switches from one to another for the sake of better expressing the original thoughts.

There is also another classification of code switching, which is based on the sentential structures. In the case of Taglish, but probably also other hybrid varieties, "smooth switching" or "switching at equivalence points" happens between English and Tagalog clauses, and "constituent insertion" is characterized by the insertion of a grammatical constituent in one language at an appropriate point in a sentence of the other language (Bautista, 2004). There are many possible reasons for code switching, such as precision, transition, comic effect, atmosphere, lack of indigenous terms and social distance, so usually it depends on the preference and the personal choice of the speaker.

Besides Taglish, Gonzales (2017) mentions two other varieties produced by code switching: Conyo English and Hokaglish. The term *conyo* can either be used to refer to a Spaniard, or as a Spanish interjection spelt *coño*, which is similar to the English expression "damn". Conyo English is more recent and it involves switching from English to Tagalog and vice versa, similarly to Taglish, only this variety is narrowly associated with upper-class and it is characterized by less smooth switching and playful and exaggerated tone. Gonzales (2017) argues that Conyo English is used to show economic and social prestige, while it also helped some Filipinos to distinguish from lower-class who only speak Tagalog. On the other hand, Hokaglish includes three languages: Hokkien, Tagalog and English, and it is believed that Spanish, Mandarin and Cantonese also played a role in its formation (Gonzales, 2017). It is used in restaurants, houses, academic and religious institutions and telephone calls, but its use mainly depends on the speaker, rather than the situation. This variety has the least amount of English involved.

Once again, the level and the amount of usage when it comes to code switching can depend on the lectal level of a speaker and the motivation to use it, such as the speaker's preferences and knowledge of the two languages.

5 Lesser-known sub-varieties of PE

Besides varieties that were formed by code switching and whose use is generally not related to a certain group of speakers (with the exception of Hokaglish), there are also other sub-varieties of PE worth mentioning, such as Yaya English, bargirl English and Colegiala English (Gonzales, 2017). Yaya English is spoken by young female maids taking care of children or elderly, bargirl English is spoken by female employees in red-light district bars, and in contrast, Colegiala English is spoken by girls educated in convent schools. There is insufficient research on these varieties because they do not belong to a larger social group nor can they be related to a wider geographical area, hence the lack of data about specific linguistic features (Gonzales, 2017).

6 PE in *Tonight with Boy Abunda* talk show

Tonight with Boy Abunda (henceforth: TWBA) is a Filipino talk show hosted by Eugenio "Boy" Romerica Abunda Jr. The host is interviewing mostly local and sometimes foreign celebrities in the duration of interviews of 15 to 30 minutes.

This paper will provide an overview of linguistic features of PE based on three interviews, henceforth abbreviated as V1-V3, which are published on the official TWBA Youtube channel. All videos include an interview between the host and a Filipino celebrity. The host, Boy Abunda, will henceforth be abbreviated as B. Other guests in V1, V2 and V3 include Janella Salvador (J), Gelli de Belen (G) and Xian Lim (X), respectively. Their age varies from 21 to 63, and they are all considered as celebrities in the Philippines, so it can be assumed they speak the mesolectal variety of PE as mentioned above.

6.1 Phonetics and phonology

Since all three videos include celebrities, i.e. the same class of speakers, the features of PE are mostly similar in all of them, but there are also some differences which are specific to one or two speakers. The absence of schwa is a feature which is present in all three videos. It is prominent

and easily noted, and it also distinguishes PE from the American variety significantly. Here are some of the examples from all three videos:

V1:

Let's go to **ðɐ̯** question… (B, 00:26)

Are you at the stage of your life, when you are ˈ**oʊpɛn**… (B, 2:17)

Yeah, ˈ**selebreɪt** it! (J, 07:04)

Are you living **ɪndɪˈpendentli?** (B, 10:27)

 I want you to consider me the most **ɪmˈpɔːrtɐnt** man in your life for now. (J, 12:20)

Even if he was ˈ**nɝːvɔs,** he said yes. (J, 13:35)

V2:

Part of looking good is my **rɪˌspɑːnsɪˈbɪlɪti** as an actress as well. (G, 2:20)

Which is actually the most **ɪmˈpɔːrtɐnt.** (G, 3:45)

It helps to be with someone, a partner in life, who really compliments me as a ˈ**pɝːsɔn**. (G, 4:09)

Not just living but thriving you know, developing, maturing, learning to be **ɪndɪˈpendent**. (G, 7:54)

He is very **ɪˈmoʊʃənɐl.** (B, 11:11)

In the beginning, I was like, ok, we're gonna do this, I have to **kɔˈmɪt.** (G, 17:18)

V3:

I did an interview with Jackie Chan many years **ɐˈgoʊ.** (B, 0:51)

So, 36 ˈ**seʃɔːns** plus 12 private ˈ**seʃɔːns**… (X, 2:12)

Yeah, it's a different ˈdɪsɪplɪn. (X, 2:39)

Just really have ˈkɒnfɪdens… (X, 2:46)

Because they are on a veɪˈkeɪʃɔːn. (X, 7:00)

In all three videos, the pronunciation of schwa is influenced by the spelling. If the pronounced word or a phrase contains "a" in spelling which is normally pronounced as a schwa, it is almost always realized as /ɐ/ or /a/. In the same manner, /ɔ/ is used when the word is spelt with an "o", and /ɛ/ or /e/ are used when the written form of the word contains the letter "e". This feature was noted for all speakers in all three videos so it could be concluded that it is a frequent feature of mesolectal PE variety.

Aspiration is also absent in all videos and it is heard (or rather, not heard) frequently. In the following examples, the aspirated versions are written in parentheses, and all utterances are pronounced without it:

V1:

Of k˭ɔːrs yes, I really am right now. (J, 2:27) (~kʰɔːrs)

At one p˭ɔɪnt in your life you had a lot of insecurities. (B, 3:30) (~pʰɔɪnt)

Where we p˭ʊt ourselves down… (J, 3:42) (~pʰʊt)

V2:

I take k˭er of myself. (G, 0:45) (~kʰer)

Which is actually the most ɪmˈp˭ɔːrtɐnt. (G, 3:45) (~ɪmˈpʰɔːrtɐnt)

It helps to be with someone, a ˈp˭ɑːrtnər in life, who compliments me as a person. (G, 4:09) (~ˈpʰɑːrtn:r)

That's what k˭iːps me grounded. (G, 4:49) (~kʰiːps)

V3:

How many times have you been **t⁼oʊld** that something is impossible? (B, 1:09) (~tʰoʊld)

Just really have ˈ**k⁼ɑːnfidens**. (X, 2:49) (~kʰɑːnfidens)

Let's first **t⁼ɒːk** about… what is a movie about? (B, 6:36) (~tʰɒːk)

Not with the **ɪnˈt⁼ent** of ending the relationship… (B, 7:27) (~ɪnˈtʰent)

When it comes to absence of aspiration, Janella from V1 uses it the most and her speech can be described as most "soft" and unaspirated, but this feature was also found in all videos and all 6 speakers, including the host.

The biggest difference from the Inner-Circle English, is that PE uses different vowel pronunciation. According to Bautista and Gonzalez (2009), one feature of PE is that the tense close front unrounded vowel /iː/ is usually realized as the lax near-closed front unrounded vowel /ɪ/. But in the corpus, the situation is somewhat different. All the speakers tend to emphasize the vowel /iː/ when /ɪ/ would be expected, as in the following examples:

V1:

And then of course she says we **miːs** you. (B, 0:37)

If that would be ˈ**ɡiːvən** to me, it's gonna be a great honor. (J, 00:48)

V2:

I truly **biːˈliːv** that if you feel good… (G, 1:33)

Take care of your **skiːn.** (G, 0:55)

This also happens in some diphthongs, such as in the following examples:

V1:

I ˈ**riːəli** feel for her. (J, 4:34)

V2:

At the end of the **dei**… (G, 4:36)

V3:

What if he just fell in love at the wrong **taːm**? (X, 10:32)

Because this specific vowel is often stressed in the videos under consideration, one can assume that the speakers are trying to speak the more "correct" (i.e. hypercorrect) version of English, according to the rules they studied and with the intention of sounding more American. However, it cannot be concluded that this is the case with all lectal varieties of PE, since only mesolectal variety is analyzed in this paper.

As mentioned by Bautista and Gonzalez (2009), close-mid front vowel /e/ is sometimes realized as the open-mid vowel /ε/, as in the following examples:

V2:

It really does **hεlp.** (G, 00:47)

V3:

I would always try to keep up with **ðεm.** (X, 4:59)

Sometimes it can also be seen that the open-mid back rounded vowel /ɔː/ is realized as a shorter /ɔ/, which is the case in the following utterances:

V3:

That's what you **kɔl** the XL challenge! (B, 6:02)

To sum it **ɔl** up… (X, 16:50)

According to Bautista and Gonzalez (2009), one feature of PE is that the near-open front unrounded vowel /æ/ is usually realized as the open front unrounded vowel /a/, which can be seen in the following examples:

V1:

When you get the **tʃans** to say hey, what's happening… (B, 8:17)

And that reminds you to go **bak** to where you should be. (B, 8:29)

He ˈ**aktʃuəli** gave me this ring. (J, 12:10)

V2:

I **am** so present in his life. (B, 12:01)

əˈ**parant.li:,** surprise! (G, 16:10)

V3:

What kind of ˈ**dansɪŋ**, I mean, did you study? (B, 3:09)

And, finally, it ˈ**hapend.** (X, 12:39)

Besides vowels, some consonants are also pronounced characteristically, that is, not in accordance with either Inner Circle pronunciation standard, American or British. Bautista and Gonzalez (2009) argue that the speakers substitute /s/ for /z/, which can be seen in the following examples:

V1:

When it comes from somebody like you, it ˈ**resoneɪts.** (B, 7:47)

My music video is on the Star ˈ**mju**:**sɪk** Youtube channel. (J, 9:05)

I ask him how he is, if I can ˈ**vɪsɪt** him… (J, 15:47)

V2:

It really **dʌs** help… (G, 00:47)

It really **ɪsnt** good for your skin. (G, 2:09)

Because **ʃi:s** a mistress… (G, 15:27)

You still end up with your ˈ**hʌsbənd.** (G, 10:36)

V3:

The movie **ɪs** romanticizing cheating. (B, 10:06)

There is also one exception to this in the present corpus. In V1, Boy pronounces the word *exciting* as /ɪkˈzaɪt̪ɪŋ/ (00:56), but in other examples mentioned above, the original assumption is confirmed.

The substitution of the alveolar plosive /t/ for the dental fricative /θ/ is also mentioned by Bautista and Gonzalez (2009), but it was rarely noted in these videos. One of the examples is the following:

In all the projects I want to do, I want the **truː:t.** (X, 24:24)

When it comes to substitution of bilabial plosive /p/ and labiodental fricative /f/, there is one example from V1:

Let's go to **ʁˈsʌmʃons** on social media. (B, 10:13)

Instead of replacing /p/ with /f/, the sound is completely omitted. Since this only occurs once in the corpus, we cannot reach any general conclusions about this feature.

Bautista and Gonzalez (2009) also mention other consonant substitutions, such as /ʃ/ for /ʒ/, t/ for /θ/, /d/ for /ð/ and /b/ for /v/, but these features were not found in the present corpus. Either this feature no longer exists in the mesolectal variety, or it has simply not occurred in the videos under consideration of TWBA talk show.

Besides the characteristic pronunciation of certain vowels and consonants, PE also has a different rhythm – it is often syllable-based, rather than stress-based, as Inner-Circle English usually is. There are plenty examples in V1 and V2, and some of them are listed below. The words which are pronounced syllable by syllable are emphasized in bold.

V1:

Let's go to the question. (B, 00:26)

Many people would of course want to be Darna. (J, 00:45)

I am just so excited as to **what's gonna happen.** (B, 3:25)

You have worth, **just as I have worth.** (B, 10:00)

'Cause the world is gonna try to tell you to **be the certain way…** (J, 27:09)

Stand firm because you know yourself **better than these people.** (J, 27:18)

Sometimes we forget **the important things in life.** (J, 28:11)

V2:

Part of looking good is **my responsibility as an actress as well.** (G, 2:21)

You take care **of what is inside…** (B, 3:42)

Because you have **no responsibility whatsoever** in bringing them **properly.** (G, 7:24)

We may not see **each other every day or often, but I am so present** in his life. (B, 11:54)

You will be able to identify with certain characters and with certain things they are going through. (G, 16:59)

Most of their members are **in the military right now.** (G, 29:12)

In these two videos, rhythm often varies from stress-based to syllable-based. It sometimes includes the whole sentences, while sometimes it only affects phrases within the sentence. Throughout the interviews, the speakers often use this manner of speaking, but it is frequently used as an emphasis, rather than a linguistic feature, so those examples were not included, since they can be considered a part of any language, and not only a specific feature of PE.

In V3, there is a lot of code-switching within the sentence, so it is sometimes difficult to determine the rhythm. Because there is also a lot of code-switching in V2, it is possible that the syllable-based rhythm from Tagalog is transferred to otherwise stress-based sentences in English, therefore turning them also into syllable-based utterances.

Bautista and Gonzalez (2009) claim that PE speakers tend to simplify consonant clusters, especially in final positions. In V1, we can find both simplification and emphasizing these consonant clusters. Simplification is present in these examples:

Now that I am looking at you, you would look ˈ**dɪfəren.** (B, 2:59)

I wasn't ready for it because I was really **jʌn.** (J, 4:01)

However, at other times, the speakers from V1 actually stress these separate consonants, especially when they belong to separate words:

I just want to **əkˈnɑːlɪdʒ** a friend… (B, 0:10)

Be **gʊd** **ˈtʃɪldrən.** (B, 14:30)

I'm gonna **ədˈmɪt ðat.** (J, 21:19)

In these utterances, speakers distinguish between the end of the first and the beginning of the second word and make a short pause so that they are able to pronounce both the final and the first consonant separately.

In V2, there is one specific example:

We may not see each other every day or **ɑːftən**…or **ɑːfən**… (B, 11:54).

In this sentence, Boy pronounces both consonants /f/ and /t/, but then he corrects himself and simplifies the cluster. In another example, he once again separates all the consonants, i.e. there is the absence of coarticulation to delimit word boundaries:

It's a **rɪˈleɪʃənʃɪp ðæt** will go **biˈjɑːnd ðɪs** lifetime. (B, 12:21)

However, in another sentence, he simplifies the cluster in the final position and simply omits the final consonant:

I read that **skrɪp.** (B, 17:50)

In V3, the clusters are mostly found in final positions, and are therefore simplified, such as in the following examples:

Maybe if there comes a **ˈprɑːdʒek…** (X, 12:33)

You were a best man to one of your **klʊʊzest** friends? -… **klʊʊzes** friend yeah. (B and X, 15:45)

I understand, I **rɪˈspek** the choice. (B, 18:40)

There were not many examples of typical consonant clusters in these videos in order to prove whether they are typically simplified or not, especially regarding their position in the sentence. In

the present corpus, they are sometimes emphasized (e.g. when they are parts of two separate words), but they are also simplified (e.g. at the end of the word or a sentence).

As for rhoticity, unlike AmE, PE uses the alveolar flap /ɾ/, rather than the retroflex /ɻ/. Like aspiration, this feature is absent from V1 because of the specific "soft" pronunciation of Janella. In V2, the speaker Gelli uses this sound only in words with Spanish origin (such as "pero" which is repeated frequently in V2 and V3, and Boy uses it in V3, also in the word of Spanish origin "determinado" (1:01).

The speaker who predominantly uses this feature is Xian from V3. Here are some of the examples:

I'm ˈsɔːɾi ˈɾeɪvə, that I took your place in being the dance prince here. (X, 2:54)

I've always wanted to be a dancer, that's like my frʌsˈtreɪʃən. (X, 4:45)

This is what may be their last four days of rɪˈleɪʃənʃɪp. (X, 6:50)

This is what I went tɾuː (X, 8:02)

The placement of accents should also be mentioned, even though it is not always easy to determine whether it is a means of expression used for emphasis or a regular linguistic feature. Some of the examples in which I believe it is a linguistic feature are listed below:

V1:

Can you imagine yourself in the iconic **cosTUmes**? (B, 2:08)

Now that I'm looking **AT** you… (B, 2:58)

When you're young it's so tempting to believe every**BODY.** (B, 7:33)

It is real, it happens to every**ONE.** (B, 8:13)

My music video is on **THE** Star music Youtube channel (J, 9:05)

I'm not the type that really really fan**GIRLS.** (J, 28:24)

V2:

It's really worth going out and spending a little **BIT** to enjoy yourselves. (G, 22:10)

Congratulati**ONS!** (B, 31:03)

V3:

Roses and **chocoLAtes…** (X, 27:40)

Based on these examples, we can conclude that the accent can be found on a usually non-stressed word, such as an article or a preposition. Besides, the final syllable of the word or the whole utterance is often accented, which is not expected in these utterances.

The final phonetic feature of PE to be discussed here is the distinction between long and short vowels, or rather, the lack of it. In some situations, a usually long vowel is pronounced as a short one:

V1:

We have to **kɪp** on reminding each other that you matter. (B, 9:56)

Because I want to be the first **mɐn**… (B, 12:18)

I think one of the most boring things that can happen to anybody in the industry is to blend with **ɔl.** (B, 17:52)

On the other hand, speakers tend to pronounce short vowels as long in specific situations:

V1:

And **əˈmeɪzɪŋli**:, even if he was nervous, he said yes. (J, 13:33)

But **əˈkeɪʒnəli:** he asks me Jea how are you? (J, 15:32)

V2:

He doesn't **ˈæktʃuəli**: complete me. (G, 4:21)

He can be like a sports **θerəˈpiːst**, or he can proceed to **medɪˈsiːn.** (G, 8:32)

The most prominent feature related to the length of the vowels is prolonging the pronunciation at the end of the words, especially adverbs ending in -ly. This also depends on the speaker, since Gelli in V2 mostly prolongs all the vowels (whether for emphasis or as a general characteristic of her speech) and she uses tense vowels, while in V3, Xian tends to use short and lax vowels.

6.2 Grammatical and morphological features

In terms of grammar and morphology, there are various features which also vary among speakers. The most frequent feature found in the analyzed corpus are missing or sometimes redundant articles, as in the following examples:

V1:

Let's go to **a first** one. (B, 10:56)

I haven't seen your dad **in while.** (B, 13:55)

What's your **type of guy**? (B, 20:35)

V2:

When is **a movie** showing? (B, 21:53)

Yeah, just **couple** of days ago. (B, 33:01)

V3:

She saw **couple** of chats. (X, 9:38)

What is **a movie** about? (B, 6:38)

And what is **answer** to that? (B, 18:04)

I gave her **bouquet** of flowers. (X, 29:50)

This feature is predominant in the speech of Boy, who often uses the indefinite article instead of the definite one. In Xian's speech, we can find examples of omitting articles, especially the indefinite article before a countable noun.

Another frequent feature in the corpus is the lack of subject-verb agreement, or pronoun and antecedent:

V1:

I learned so much from that relationship, and one of them is that I learned more about myself. (J, 25:24)

There's so many ways to be beautiful. (J, 6:57)

There is some days it would get to you. (J, 7:57)

And then there was portions of interview where you said… (B, 16:38)

Most of the utterances in this case belong to Janella in V1, but this can be explained with the amount of English in V1, and the dominance of Tagalog in other two videos – consequently, the possibility for error is bigger when there are more utterances and especially because other speakers often use code-switching on the level of phrases, rather than the sentence level.

When it comes to tenses, all speakers exhibit characteristic tense usage, whether it is semantically unusual or in the combination with adverbials characteristic of another tense.

V1:

If that **would** be given to me, it's **gonna** be a great honor. (J, 00:49)

At one point in your life you **had** a lot of insecurities, we all **have** a lot of insecurities. (B, 3:30)

We don't see each other often, but **when we do see** each other, she **would** tell me how she is preparing for the role. (J, 5:05)

V3:

Did you think about your own wedding? (B, 17:38)

I **would have been surprised** if they **are** not here. (B, 00:34)

In the following examples, the tense used is not usually combined with the adverbial "ever since":

V1:

Ever since that day happened, I had a different outlook now on life (J, 22:25)

Ever since I felt so much better (J, 24:16)

According to Bautista and Gonzalez (2009), *would* is sometimes used instead of *will,* as in the following utterance:

V1:

We will read some of them and Janella would tell us… (B, 10:35)

There is also some unusual usage of adverbials in V1, for example:

I want to see her but she's really busy **then.** (J, 4:28)

I **never** grew up with a grudge against my father (J, 17:10)

You need your dad **already** in your life (J, 13:01)

Sometimes, the well-established expressions are changed and another word is used in otherwise fixed expressions, such as in the following examples:

V1:

I forgot that I **had my own person.** (J, 26:01) (~am)

V2:

That gives you a chance to **do conversations** about so many things. (B, 9:58) (~have)

V3:

I **said my best man speech** and I was crying. (X, 17:17) (~gave)

Besides these general grammatical features which are different from AmE, PE also differs in date format. Instead of ordinal numbers, speakers use cardinal numbers, e.g. March twenty (V2, G, 22:00) and February six (V3, X, 13:37). Interestingly enough, both dates from the examples are mentioned in this format and in English, in the middle of a Tagalog sentence, so we can deduce that it is general practice to use English when it comes to dates, especially in code-switching.

6.3 Lexical features

In the TWBA talk show, the most prominent lexical features of the speech include the insertion of words of Spanish origin, but also an extensive use of code-switching between Tagalog and English. Hispanic words can be found in all videos and all speakers use them, for example *pero* (V1, B 26:24), which is frequently used by all speakers instead of the English "but", *quarenta e cinco* (V2, B 3:28), *ocho* (V2, B 6:56), *piloto* (V2, G 8:10), *determinado* (V3, B 1:02), *seguro* (V3, X 16:17) and others.

In V1 there is a quiz with questions from the audience which are written in Taglish, like "Carbon copy *ng* daddy *niya?*" (B, 11:06) (which, based on the context, means "How similar are you to your dad?"). In other questions, Janella replies with Taglish sentences like "It's not *binasted*, we were just friends" (J, 19:45), where *binasted* means that she did not reject someone who liked her. Janella mostly uses English to answer the questions, which is in accordance with the rest of the video since she is the speaker with the least amount of Tagalog spoken in the interview. We can assume that in this quiz, Tagalog wording is used when there is no appropriate or close enough translation for the English expression (like "binasted") – on the other hand, English is used when presumably no appropriate word in Tagalog exists (such as "carbon copy"). Other typically English words are also used in the middle of Tagalog sentences such as *dressing room* (V2, G 0:35), *trailer* (V2, G 12:57) or *stress* (V3, X 16:54). Similar to V1, there is also a quiz in V2 which is also mostly in Tagalog, but unlike the quiz in V1, this one was written by the host or a talk show producer. In both quizzes, answers are given predominantly in English.

There is also one more assumption that can be made based on these three videos. That is, closer friends and relatives use more Tagalog in their communication than acquaintances. In the V2 and V3 the host mentions close relationship with Gelli and Xian, and in both of these videos Tagalog prevails over English, while in V1, the relationship with Janella is more formal and businesslike – therefore, they mostly use English with some Tagalog or Taglish expressions. This could maybe even be related to her age, with her being the youngest speaker of only 21 years, or even her profession, because she sings in English and Gelli and Xian are Filipino actors, but wider generalization cannot be made based only on these three individuals.

7 Conclusion

This overview provides an illustration of a range of linguistic features of PE. Throughout the corpus, some of the phonological features of PE established in the introduction are constantly present, while there are also some examples in which different or opposite characteristics were noticed. For example, the absence of schwa and aspiration are present throughout the corpus, while the most notable feature is the pronunciation of the vowels. The vowel /æ/ is usually realized as /a/, the vowel /e/ is sometimes realized as /ɛ/, and the vowel /ɔ:/ is in some examples realized as /ɔ/, as described in the literature. What came as a surprise was the pronunciation of the vowel /i:/ when /ɪ/ would be expected, which could be explained by the possible tendency to speak the more "correct", i.e. hypercorrect version of English, but this cannot be claimed with certainty. Also, the length of vowels differs from the standardized varieties – short vowels are sometimes pronounced as long and vice versa, depending on the word in question, but also on the speaker. The speakers also use the tense vowel /i:/ instead of the lax vowel /ɪ/, while sometimes the duration of the vowel is characteristic and the tenseness is in correlation with the Inner-Circle English, such as in the case of substitution of /ɔ/ for /ɔ:/. Besides vowels, consonant /s/ is often substituted for /z/ and the alveolar flap [ɾ] is sometimes used, rather than the retroflex [ɻ].

The rhythm is syllable-based in some examples, which can be related to the rhythm of Tagalog. Because it is frequently used as a means of code-switching, its rhythm is naturally transferred to English.

Concerning the grammar and morphology, the analysis confirmed the assumptions presented in the theoretical part, including missing or redundant articles and the lack of subject-verb agreement as the most prominent features. Characteristic usage of tenses was also noted in all videos, in relation to semantics or in tense combination with unusual adverbials.

The lexical level of this corpus was difficult to analyze, mostly due to code-switching between the languages, but also because of extensive borrowing from other indigenous languages and the influence of the Philippine history. The most prominent feature is without doubt code-switching, which appears in all videos and both on phrasal and sentence level. The use of words of Spanish origin is also common.

In short, this corpus offers an insight into some most prominent features of PE, especially when it comes to phonological features. However, it does not cover all lectal varieties spoken in the Philippines, nor were people from different backgrounds included. That would certainly give different, but more general conclusions about the PE spoken throughout the country, which would probably differ greatly depending on the area of research (both in the geographical and sociolinguistic sense).

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