

GRAU D'ANGLÈS
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A Comparative Analysis of the Spoken
English of King Charles III and William,
Prince of Wales: From Received
Pronunciation to Standard Southern British
English
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Lastly, I want to dedicate this study to all the students who find linguistics a daunting but enthralling challenge. You can do it, keep going.

“There are two ways you can go with pain. You can let it destroy you or use it as fuel to drive you to dream bigger. Work harder.” - Taylor Swift

Abstract

This TFG deals with two varieties of British English: Received Pronunciation and Standard Southern British English. The aim is to compare the two with HM The King, Charles III and his son HRH William, The Prince of Wales as reference; as well as the mechanisms involved in the evolution of RP into its modern equivalent (SSB). The comparison was carried out using graphic material, that is: public speeches and interviews; as well as a historical recording of Charles' investiture as Prince of Wales and its recreation in Netflix's TV series *The Crown*. The data obtained in the graphic material analysis exemplifies and reinforces the findings in the theoretical background. The research found that the accents of the participants are in a process of shifting and have not remained the same with time. The accents of neither William nor Charles are purely RP or SSB; only the recreation in *The Crown* is purely RP.

Key words: RP, SSB, Prince William, King Charles

Resumen

Este TFG estudia dos variedades del inglés británico: El *Received Pronunciation* y el *Standard Southern British English*. El objetivo es compararlas tomando como referencia a S.M. el Rey, Carlos III y a su hijo S.A.R. Guillermo, Príncipe de Gales; así como los mecanismos implicados en la evolución del RP a su equivalente moderno (SSB). La comparación se realiza utilizando material gráfico, es decir: discursos públicos y entrevistas; así como una grabación histórica de la investidura de Carlos como Príncipe de Gales y su recreación en la serie de televisión de Netflix *The Crown*. Los datos obtenidos en el análisis del material gráfico ejemplifican y refuerzan los hallazgos en la fundamentación teórica. La investigación reveló que los acentos de los participantes están en proceso de cambio y no han permanecido invariables con el paso del tiempo. Los acentos ni de Guillermo ni de Carlos son puramente RP o SSB; sólo la recreación en *The Crown* es puramente RP.

Palabras clave: RP, SSB, Prince William, King Charles

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1. Introduction

Since the XIXth century, RP has been the most prestigious variety of English in the UK. It is known as BBC English due to the standardization of its use in the British media during the 20th century. Over the years, however, RP as described by Jones or Gimson has slowly faded away, leading to its modernized version: SSB. Two of the senior members of the British royal family, Charles III and his son Prince William, are an example of this shift due to the generational gap between them.

Having already been noticed by many, linguist Geoff Lindsey collected these changes in his 2019 book 'English After RP: Standard British Pronunciation Today.' It was this book, Lindsey's YouTube outreach content and my interest in the British royal family that led me to conduct this study. Thus, my main research focus is to compare the spoken speech of both king Charles and prince William taking Lindsey's findings into consideration.

To carry out this study, I used video recordings of interviews and public speeches made by Charles and William. I also compared the utterance of an ancient oath, the 'Homage of Royal Blood'; made by Charles, William, and the British actor Josh O'Connor. This will provide the reader with real instances of speech where the features of modern RP take place, so by the end of the paper the reader is familiarized with them.

2. Theoretical Framework

2.1. Historical Background

There is a truth universally acknowledged in the linguistic field: language changes. In his *Cours de Linguistique Générale*, Ferdinand de Saussure reflected on language's mutable quality: "Time changes all things; there is no reason why language should escape this universal law" (1916, p. 112). This fluctuating nature alters all 5 basic components of language, including phonology.

A clear example of phonological language change can be perceived nowadays when looking at the different varieties of English around the globe. Although there are many causes for the appearance of these varieties, their explanation is mainly rooted on socioeconomic changes such as the arrival of the colonists to the Americas and the rise of the British Empire. However, there are other socioeconomic conditions that may cause language change that do not necessarily involve colonization or migration. Language can also vary depending on social status, and it can be a way to define one's identity. Sociolinguist Labov (1963) describes this in his study on the social motivations of language change, where the fishermen in Martha's Vineyard (MA) centralized certain sounds to distinguish themselves from the summer tourists visiting the island.

A similar process went on with the accents dealt with in this project. Both these accents emerged in Great Britain due to social status matters. RP as a way for the aristocrats and the newly rich bourgeoisie to separate themselves from the colonial subjects and industry workers; and SSB as a way for Britons to distance themselves from the perceived injustice of social privilege (Lindsey, 2019).

As described by Lindsey (2019), RP emerged from upper class speakers in the London area at the beginning of the nineteenth century and was perceived by upper class speakers all over the country as a model. Social rank was essential in the way people were perceived in society, every aspect of oneself had to reflect that rank and language played a great part in it. Acquiring the manners of those on top was the aim of the newly rich to conceal their regional and social markers.

This situation was heavily influenced by the Industrial Revolution and the strict social constructions of Victorian society. Individuals who had been newly enriched by the industry found themselves around aristocrats in 'high-class ambiances' and not being socially acknowledged as part of the group.

With time, however, RP stopped being restricted to these environments. First, it extended to the school as a result of the British ruling class living overseas in the empire. The children of these powerful individuals stayed in boarding schools where they were taught the manners of high-class society (Lindsey, 2019). And with the arrival of the twentieth century, the birth of the radio brought educated individuals (usually speakers of RP due to its influence in public schools) to workplaces in the BBC.

King Charles was born in the late 40's and, by then, the BBC English had spread through all social classes and regions across Britain. Charles, however, was not born in an ordinary family, and was more heavily influenced by this speech due to his condition of 'heir apparent' to the throne.

By the time that Charles was a teenager, the 'swinging 60's' movement struck the UK. Teenagers across the country listened to the Beatles and their 'Americanized' accent (Trudgill, 1997), and social tensions arose amongst the ordinary people. Political scandals

abounded and the social perception of the upper classes changed from an idea of superiority and authority to an idea of unfairness, which was fueled by the new freedom in the media to attack and denounce the power figures (Lindsey, 2019). The 60's were also marked by the *Labour* party taking office after 13 years of conservative leadership. The new Prime Minister, Harold Wilson, moved away from the stereotypical Eton educated Prime Minister: Besides the social reforms that came with his leadership, Wilson never changed his Yorkshire accent. The number of public figures like him, coming from humble origins and different social backgrounds, has been increasing until the present day, which has resulted in the fading of the once prestigious RP. SSB, however, has similar origins to RP, since it is still considered the stereotypical upper and middle classes accent from the country's southern area.

When William was born in the first half of the 80's, Britain had changed drastically and that included the monarchy. The introduction of Princess Diana to the Royal Family modified its perception forever, as a young and humanitarian figure had never been seen before in an institution perceived as ancient and outdated. Diana was not only the 'Princess of the People' but also a much younger mother than her husband. Her speech did not resemble Charles' since she was born in the 60's and in a lower rank family, which let her experience life in a more ordinary manner. Although Diana's accent was never described as SSB, Lohr (1992) described its 'cockney-like' features in a New York Times article and noticed differences between her accent and Charles'.

It is easy to assume that William, being of such a high rank in the Royal Family, should have acquired an RP accent due to his closeness to older institution members. The reality is that the influence of his mother's speech and his time at boarding schools made him acquire the SSB accent. There is not much factual certainty that Charles was not as

involved as Diana in the upbringing of their children, but some sources close to the family state that Diana took motherhood very seriously and that she tried to make sure that her sons' childhood was as normal as possible. As parents or caretakers are the main reference for the acquisition of the L1 in infants, it is plausible that William's exposure to RP was not as predominant.

2.2. Phonological Features

The academic community has much to be grateful to Geoff Lindsey when it comes to the existence of a comprehensive description of SSB. What can be considered his *magnum opus*, *English After RP: Standard British Pronunciation Today* (2019), is comparable to A. C. Gimson's work on RP.

Gimson updated Daniel Jones' work on RP in 1962, making his work the reference for RP for the 50 years to come. Gimson's work, however, is now becoming outdated. Lindsey has taken up the responsibility for updating the description of the middle-to-upper class accent and has created his own transcription system to do so based on the IPA (International Phonetic Alphabet) symbols.

The following section contains a summary of Lindsey's findings in his 2019 book on how RP has transformed into SSB in terms of vowel, diphthong, and consonant sounds, as well as further detailing. The features described here will be the basis for the analysis of William and Charles' speech.

The Anti-clockwise Vowel Shift

In his study, Lindsey found a common thread amongst all vowel shifts. There seems to have been an anti-clockwise shift. This means that, when looking at the vowels in the vowel quadrilateral, the shifts of the RP vowels into the SSB vowels draw a line that follows the movement of clock hands going backwards.

This shift consists of: First, the open and open-mid back vowels having raised; second, the close and close-mid back vowels having centralized; third, the close and close-mid front vowels having lowered; and finally, the open-mid and open front having either lowered or backed (*figure A*).

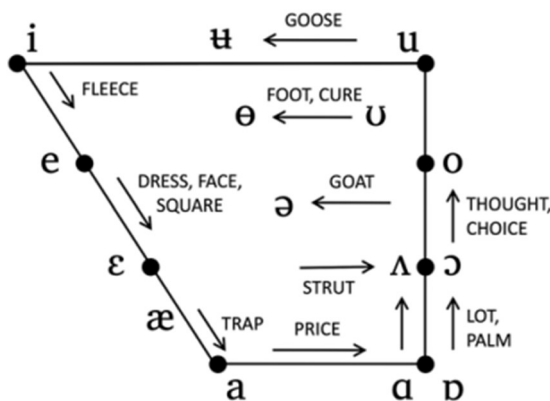


Figure A.

Retrieved from:

<https://dokumen.pub/english-after-rp-standard-british-pronunciation-today-1st-ed-978-3-030-04356-8-978-3-030-04357-5.html>

Front Vowels: Fleece /i:/ < /ɪj/

According to Lindsey, Henry Sweet used the term ‘semi diphthongs’ to describe certain long vowels with a falling nature. This nature translates to the appearance of a glide –/j/ sound in this case– at the end of these vowels’ utterance. The vowel in ‘Fleece’

is an example of it. However, this vowel has suffered further changes, since it is now “slightly more open in quality”. This means that the front close unrounded vowel described by Gimson has lowered and become a near-close front unrounded vowel (see *APPENDIX 1: LIST OF FIGURES*, Figure 1 for a graphic representation).

This type of vowel is most diphthongal in their nature when they appear stressed at the end of a phrase, but the articulation of the glide is generally more relaxed.

Front Vowels: Kit /ɪ/

The near-close front unrounded vowel /ɪ/ has not suffered many changes in terms of quality, however, it has in terms of the distribution of appearance amongst words.

In SSB, this vowel only occurs in front of consonants, as in /'kɪt/. In RP, however, it was used (1) immediately before a vowel; (2) at the end of words; and (3) as the end point of the diphthongs /eɪ/, /aɪ/ and /ɔɪ/. These three contexts translated in the /ɪ/ vowel being allowed to appear before other vowels, in SSB this is not possible.

In contexts (1) and (2), SSB speakers use the previously described long vowel /ɪj/. This tensing process is commonly named ‘happy tensing’, since ‘happy’ is a common English word containing this vowel.

In weak syllables and before a consonant, this vowel may be interchangeable with schwa for SSB speakers.

Front Vowels: Dress /e/ < /ɛ/

The close-mid unrounded vowel /e/ has apparently lowered to the open-mid unrounded vowel /ɛ/ in all contexts where it used to appear (see *APPENDIX 1: LIST OF FIGURES*, Figure 2 for a graphic representation).

Front Vowels: Trap /æ/ < /a/

The near-open front unrounded vowel /æ/ has also lowered and become an open front unrounded vowel /a/. However, the tongue advancement of /a/ is fronter than the traditional IPA /a/ (see *APPENDIX 1: LIST OF FIGURES*, Figure 3 for a graphic representation).

When it comes to the contexts where these vowels appear, there are certain aspects to consider. First, the contrast between the vowel in ‘Trap’ and the vowel in ‘Palm’ is made in both RP and SSB. However, Lindsey states that words like *bath*, *after*, *ask* and *answer* are variable in SSB. These used to be pronounced exclusively with the vowel of ‘Palm’ (/ɑː/ in both RP and SSB) in a process known as ‘Bath-broadening’ in the following contexts (with a few exceptions): (1) before the voiceless fricatives /θ/, /f/ and /s/; and (2) before a nasal followed by a consonant.

In SSB this ‘Bath-broadening’ has relaxed and both the ‘Palm’ vowel (/ɑː/ in SSB) and the ‘Trap’ vowel (/a/ in SSB) can be heard in contexts (1) and (2).

Back Vowels: Palm /ɑː/

The open back unrounded vowel /ɑ/ has not suffered any noticeable changes but is now pronounced with a slightly higher tongue position than the traditional IPA /ɑ/. See *Front Vowels: Trap /æ/ < /a/* for further details on the contexts where it might appear.

Back Vowels: Lot /ɒ/ < /ɔ/

The open back rounded vowel /ɒ/ has undergone a process of raising and become the open-mid back rounded vowel /ɔ/. This /ɔ/ is not to be confused with the RP /ɔː/ as in

‘Thought’, since it is the short vowel in the IPA (see *APPENDIX 1: LIST OF FIGURES*, Figures 4 and 5 for a graphic representation).

Lindsey also states that the distribution of the sound amongst words has also changed. SSB speakers now utter /ɔ/ in contexts where RP speakers pronounced either (1) /ɔ:/ or (2) /əʊ/ (in this case, the second vowel in the diphthong remains unchanged).

Context (1) is characterized by /l/ followed by a consonant /t/, /s/ or /d/, whilst context (2) is characterized by words with a syllable-final dark l [ɫ].

Back Vowels: Strut /ʌ/

The open-mid back unrounded vowel, although symbolized with /ʌ/ in Gimson’s RP, had a pronunciation nearer to /a/ according to Henry Sweet. Speakers of SSB, however, pronounce a true /ʌ/.

Nevertheless, the ‘Strut’ vowel remains to be very variable amongst speakers and is not a clear reference point.

Back Vowels: Thought /ɔ:/ < /o/

The open-mid back rounded vowel /ɔ:/ of RP has raised and become the close-mid back rounded vowel /o/ (see *APPENDIX 1: LIST OF FIGURES*, Figure 5 for a graphic representation).

The SSB vowel, furthermore, is common in many contexts and causes a few vowel mergers: (1) The first vowel merger occurs with the vowels in ‘North’ and ‘Force’. The vowel in ‘North’ is the same as in ‘Thought’, and in RP contrasted with the diphthong in ‘Force’ –which was /əʊ/ as rhoticity in RP was substituted with schwa in certain contexts–

. The monophthongization of the centring diphthongs that will appear further on in this section, has resulted in words like ‘saw’ and ‘sore’ becoming homophones.

(2) Some younger speakers may merge /o/ with the vowel in ‘Goose’ in a process of backing. This can also happen with the backing of the ‘Foot’ vowel.

Back Vowels: Foot /ʊ/ < /ə/

The near-close near-back rounded vowel /ʊ/ in RP is centralized (or fronted) turning into the close-mid central rounded vowel /ə/ (the ‘barred o’ typical of French *je*) in SSB (see *APPENDIX 1: LIST OF FIGURES*, Figure 6 for a graphic representation).

However, when followed by a dark l [ɫ], the vowel is backed becoming either /ʊ/ or /o/, which make it similar to its RP version.

Back Vowels: Goose /u:/ < /ɯw/

The close back rounded vowel in ‘Goose’ is similar to the front vowel in ‘Fleece’ in that it is also a ‘semi diphthong’. In this case, the glide at the end of the vowel’s utterance is /w/. The vowel has too shifted and is more central now, having become the close-mid central rounded vowel /ɯ/ (see *APPENDIX 1: LIST OF FIGURES*, Figure 7 for a graphic representation). However, the RP pronunciation remains before dark [ɫ].

Diphthongs: Closing diphthongs

The closing diphthongs in Gimson’s RP were: /eɪ/, /aɪ/, /ɔɪ/, /aʊ/ and /əʊ/. These diphthongs are characterized by their lax endings, which are outdated now due to the prohibitive nature of /ɪ/ and /ʊ/ at the end of words as previously described.

SSB modernized closing diphthongs as well, taking the ‘semi-diphthongs’ into consideration: /ɪj/ as in ‘Fleece’, /ɛj/ as in ‘Face’, /ɑj/ as in ‘Price’, /ɔj/ as in ‘Choice’,

/aw/ as in ‘Mouth’, /əw/ as in ‘Goat’ and /ɜw/ as in ‘Goose’. The addition of the ‘semi-diphthongs’ is due to the fact that the vowels in ‘Fleece’ and ‘Goose’ have long been considered diphthongs even if they were transcribed with a long vowel. The length of those vowels also provides them with a ‘glide’ sound at the end of their production. The specific vowels in ‘mouth’ and ‘price’ are transcribed with the same initial vowel but the ‘mouth’ vowel begins in a more open position and the ‘price’ vowel in a more backed position.

Lindsey recognizes all these vowels as a ‘natural class’, since they all share the following same features: (1) They can undergo the process of smoothing, which consists in removing the second vowel in the diphthong when it is followed by a schwa (‘Tower’ as /taə/). (2) They are prone to be shortened before voiceless consonants. (3) They cannot appear before linking /r/. And (4) they are the only vowels that can be followed by another vowel.

Lindsey’s decision to transcribe these diphthongs with glides is based on features (3) and (4). The fact that a following consonant is avoided but a following vowel is not, might bring to the conclusion that the second part of the diphthong is a consonant, since consonant clusters are more difficult to pronounce.

The starting vowels in the diphthongs have also shifted from RP. They have gone through processes of lowering (/ɪj/and /ɛj/), backing (/ɑj/), raising (/oj/), fronting /aw/ and centralization /ɜw/ (see *APPENDIX 1: LIST OF FIGURES*, Figures 8-14 for a graphic representation).

The process of smoothing in context (1), has slightly transformed in SSB. Speakers of SSB not only remove the second vowel in the diphthong, but also

monophthongize the ‘diphthong + schwa’ sequence, converting it into a long vowel (‘Tower’ as /ta:/:). This is specially common before dark /l/ and linking /r/.

Diphthongs: Centring Diphthongs

The centring diphthongs in Gimson’s RP were: /ɪə/, /eə/, /ɔə/, /ʊə/. These arose with the loss of rhoticity, when the schwa took the place of that lost /r/.

Speakers of SSB have completely lost the schwa in a process of monophthongization and lengthening. Some of the initial vowels have shifted as well.

/ɔə/and/ ʊə/ as in ‘Force’ and ‘Cure’ have merged with the ‘Thought’ vowel /o:/. The ‘Cure’ vowel has also suffered recent shifts that are not completely established yet such as /ə:/ and /ɜ:/. /ɪə/ as in ‘Near’ suffered a first shift where it became like the ‘Fleece’ vowel /ij/, and a second shift where a smoothing process made it become /ɪ:/. The first vowel in /eə/ as in ‘Square’ underwent a process of fronting to become /ɛ:/. (See *APPENDIX 1: LIST OF FIGURES*, Figures 15-18 for a graphic representation).

Consonants: Aspiration, Affrication and Ejectives

In RP, aspiration of voiceless glottal stops /p/, /t/ and /k/ was weak and restricted to stressed syllables. SSB has stronger aspiration in these contexts as well as longer voice onset time when uttering /p/, /t/ and /k/ in weak syllables, which may contribute to the aspiration of some weak syllables.

There is a context, however, where /p/, /t/ and /k/ are never aspirated. When the voiceless glottal stops are preceded by a fricative in the same word.

The aspiration of /t/ is particular in that it creates a friction named ‘affrication’ [tʰ]. The resulting sound is similar to the voiceless affricate /tʃ/. This phenomenon is common in both weak and strong syllables.

When /p/, /t/, and /k/ are situated in word-final position, they are articulated as the ejectives [pʰ], [tʰ] and [kʰ]. This is caused by the articulation of a glottal stop during the closing of the mouth, which results in a strong and sharp sound similar to a ‘click’. This is increasingly common in SSB but never was a feature of RP.

Consonants: Yod Coalescence

In RP, the consonant clusters /tj/ and /dj/ were commonly articulated in words like ‘situation’. This phenomenon is still common in strong syllables, but SSB speakers have shown a tendency to articulate these sounds as the affricates tʃ/ and /dʒ/ in mostly weak syllables. This process is known as ‘yod /j/ coalescence’ or palatalization.

RP also formed other consonant clusters such as /sj/ and /zj/. These have become simplified in SSB: (1) /sj/ is simplified to /s/ at the beginning of a word; (2) both /sj/ and /zj/ coalesce into the postalveolar fricatives /ʃ/ and /ʒ/ at the beginning of a word.

Consonants: Postalveolar Affricates /tʃ/ and /dʒ/ + [ɹ] Clusters

RP speakers uttered combinations of the alveolar stops /t/ and /d/ with the postalveolar approximant [ɹ] resulting in backed alveolar stops [tɹ] and [dɹ], which consist in the retraction of the tongue when articulating the stops. The articulation of the following [ɹ] produced an affricate-like sound with the tongue tip curled up. Nonetheless, RP did not allow the combination of postalveolar [ɹ] with postalveolar affricates /tʃ/ and /dʒ/.

SSB does allow the combination of these sounds as they are easier to produce because of being all-postalveolar clusters. Because of this, the alveolar + postalveolar clusters commonly used in RP are disappearing.

Consonants: Epenthetic Stops

SSB creates epenthetic stops between nasal consonants and fricatives. These stops are caused during the change between the articulation of /n/ to /s/. During this period, two stages need to happen. The first is the change of airflow from nasal to oral; the second, is a brief stop in the airflow. These two events need to occur almost simultaneously, but if the second occurs late, a plosive is articulated. The plosive tends to be alveolar /t/ but can also be velar /k/ or bilabial /p/.

This mainly occurs if the fricative after the nasal is voiceless but can also take place at the beginning of a stressed syllable. Some speakers make a categorical use of epenthesis, and do not utter a fricative followed by a nasal unless a stressed vowel is in between.

Consonants: Syllabic Consonants

When /l/ and /n/ are preceded by an alveolar plosive that is released laterally or nasally respectively instead of at the alveolar ridge, they become syllabic [l̩] and [n̩]. This was very common in RP but is becoming replaced with the normal release of the plosive followed by schwa and /l/ or /n/. This is more common in specific words like 'Italy'.

Consonants: Glottal Stops and /t/ Voicing

The appearance of the glottal stop in SSB speech is evidence of the influence that 'Cockney English' has over the general population. It was perceived as improper by RP

speakers, but it is now frequent to replace /t/ with [ʔ] at the end of a syllable amongst speakers of SSB.

The contexts in which it is articulated are the following: (1) Commonly inside of a word before a consonant; (2) commonly at the end of a word before a consonant (but less standard); (3) inside of a word before an unstressed vowel (not standard); and (4) increasingly used at the end of a word before a vowel.

When a glottal stop is not uttered, the /t/ is voiced using the alveolar flap [ɾ]. This is not as common as the glottal stop, but it is frequent with certain words like ‘British’ and at the end of short words like ‘but’.

Consonants: /l/ Vocalization

Some speakers of SSB replace the /l/ sound with a vowel-like sound if no vowel follows it. This feature arose from the restriction of /r/ to only pre-vocalic contexts in the non-rhotic varieties of English. This restriction extended to /l/ as it is also a liquid.

Cockney speakers use /l/ before vowels but in post-vocalic contexts they utter a sound similar to /ʊ/ or /w/. This has extended to SSB due to the aforementioned Cockney influence on this variety.

However, this is not yet standard and most public figures retain the dark [ɫ] pronunciation.

Consonants: ‘g’ and /h/ Dropping

‘G-dropping’ refers to the pronunciation of the ‘-ing’ ending as /ɪn/ instead of /ɪŋ/, as /ŋ/ symbolizes the velar nasal produced when pronouncing the consonant cluster ‘ng’.

/h/ dropping refers to the disappearance of /h/ in stressed syllables. Although common in many varieties, these phenomena are not yet standard. /ɪn/ is more commonly heard than /h/ dropping, however, /h/ dropping is standard when weak words starting in /h/ are connected to the word that precedes it ('Give him' as /'gɪvɪm/).

Consonants: Replacement of /θ/ and /ð/ with /f/ and /v/

Although it is not yet an established feature of SSB, the replacement of the dental fricatives /θ/ and /ð/ for the labiodental fricatives /f/ and /v/ respectively is becoming more common amongst younger speakers. This phenomenon is called 'th fronting' as the dental fricatives are represented with the 'th' cluster in spelling.

Lindsey suggests that this might be caused by the articulation of the dental fricatives being more complex to pronounce.

Connected speech: Linking /r/

There is a very common phenomenon in many varieties of British English known as 'intrusive /r/'. This 'intrusion' is caused due to the restriction of /r/ in many varieties of British English. (1) /r/ is avoided in post-vocalic contexts ('Car' as /'kɑ:/), however, (2) it is pronounced in pre-vocalic contexts even across words ('Star in the sky' as /'stɑ:r ɪn ðə 'skaɪ/). When /r/ is avoided in context (1), the resulting word ends with a long vowel even if the spelling still retains the 'r'. Many other English words finish with a long vowel, even when an 'r' is not in the spelling. This causes a generalization of context (2), as all words ending with long vowels regardless of whether or not they have an /r/ in the spelling include a linking /r/ in pre-vocalic contexts ('Vanilla ice cream' /və'nɪlər 'ɑ:jskri:m). This was stigmatized in RP although uttered by many. SSB speakers commonly use it and it is no longer condemned to do so.

This linking /r/ can appear after all vowels except the closing diphthongs /ɪj/, /ɛj/ /ɑj/, /oj/, /aw/, /əw/, /ɰw/.

Connected speech: Glottal Stops

Glottal stops are also used as a way to emphasize certain words. This happens when uttering a vowel that is at the beginning of a word. This phenomenon is known as ‘hard attack’. The emphatic use of hard attack was sometimes used in RP and still used in SSB. However, SSB has extended its use into a new context.

Words in a sequence are normally uttered without pauses amongst them (‘I am’ pronounced somewhat like /ɑj'am/). However, sometimes ‘hard attack’ is used in connected speech to create a separation between words, even if there is no particular intention of emphasizing them. This is more common before stressed words and the strong versions of function words, especially in contexts where the speaker needs to be clear such as a speech. Lindsey suggests that the use of ‘hard attack’ in this context is more related to phonological strength and no longer linked to the semantic importance of the emphasized words.

The preposition ‘to’ and the determiner ‘the’ and ‘a’ are particular in their use when it comes to ‘hard attack’. These words change depending on emphasis and context. If the words are emphasized or found before a vowel they become: (1) /'təw /, /'ðɪj/ and /ən/. If they are not emphasized or before a vowel they become: (2) /tə/, /ðə/ and /ə/. Some SSB speakers use the context (2) versions of the words before vowels but with ‘hard attack’, but this is still not widespread.

Summary: See *APPENDIX 2: TABLES*, Tables 1-4 for a condensed summary of this section.

3. Research Objectives

The aim of this study is to compare the RP and SSB varieties taking the speech of HRH William, the Prince of Wales and HM the King, Charles III as reference, focusing on the phonological features of their speech. The main objectives and subobjectives of this project are:

To categorize the consonant and vowel changes from RP to SSB and show how these have taken place. And, secondarily, to describe these changes.

To exemplify each change with excerpts of speech production by King Charles and Prince William. And, secondarily, to create a battery of transcribed words uttered by each of the participants.

And, finally, to identify differences and/or similarities amongst the 'Homage of Royal Blood' versions delivered by King Charles, Prince William, and Josh O'Connor.

4. Method

This study follows a qualitative and comparative research design based on two data collection methods: The setting of a theoretical framework and participant observation. This approach has been chosen to successfully fulfill the main purpose of this project, which is to compare two varieties of British English: RP and its modern version, SSB. This involves the study of the main features of each variety as well as the observation of these features in the participants' speech. The results of this type of data cannot be quantified and therefore a qualitative research design is more appropriate.

4.1. Participants and Setting

As previously stated, one of the two data collection methods in this project is participant observation. This study focuses on two main participants: HRH William, The Prince of Wales and HM The King, Charles III. They are both two of today's most prominent public figures in the UK and each of them is representative of one of the two varieties of English studied in this project. The analysis of their speech provides this study with the exemplification and assertion of the materials in the theoretical background.

The speech of a third participant is also analyzed. The individual is a 30-year-old actor named Josh O'Connor, who plays the role of young Charles in Netflix's TV series *The Crown*. He was born and raised in southern England and is an SSB speaker, but during the series he imitates Charles' RP accent. His simulated RP is compared to Charles' and to William's SSB.

4.2. Data Collection Instruments

As this study has a descriptive approach, the source of the data has not suffered any changes in variables nor similar interventions made by the researcher. It is not

experimentation what is intended to be made with the data, but thorough analysis. Each kind of data requires an appropriate collection instrument to be obtained, and in the case of this study, the instruments used have been mainly reading and listening.

Concerning the data in the theoretical framework, the instrument employed to extract it has been the reading of Geoff Lindsey's book: *English after RP, Standard British Pronunciation today*. The data obtained is mainly secondary since it has not been collected first-hand due to the constraints mentioned in the *Limitations and Further Research* section.

Concerning the data in the 'Results and Discussion' section, the instrument employed has been the listening of both YouTube videos and an excerpt of Netflix's TV series *The Crown*. The videos feature public interviews and speeches given by the two main participants as well as the 'Homage of Royal Blood' uttered by Prince William in King Charles' coronation in 2023; by Charles in his investiture as Prince of Wales in 1969; and by Josh O'Connor interpreting Charles in *The Crown*. The data obtained is primary since it has been exclusively extracted by the researcher.

4.3. Data Analysis

The procedure to analyze the data has been specific to every section of this study itself. The secondary data obtained with the reading of Geoff Lindsey's book requires a different type of analysis to the primary data obtained with the listening of the videos; and each analysis has certain particularities related to the specific purpose of each section.

The data obtained with Geoff Lindsey's book is crucial for the theoretical framework of this study. Without that data, the analysis of the videos would not have had a solid basis from which to work with. The challenge of this specific section has been to

ensure that the data on the features of each variety of English is displayed in a clear and concise manner. Geoff Lindsey's book, however, has many particularities which have made it particularly challenging to organize the data. It is a book mainly designed for leisure reading and aimed at an audience of teachers of English as a foreign language and phonetics enthusiasts. This causes the format of the book not to be consistent in certain aspects, as it does not prioritize a traditionally academic display of the data. For example, an anti-clockwise vowel shift is described but each vowel shift is not always categorized in terms of closeness or frontness. The information is clear, but it is simply difficult to rapidly consult it when needed as what is prioritized is not the rigorous categorization of each sound, but the evidence that there has indeed been a shift with respect to RP.

What has been done to display the data in a more convenient manner, is the elaboration of tables and images summarizing and categorizing the features of each sound, focusing on their closeness or frontness when it comes to vowels and diphthongs, and manner of articulation and airflow when it comes to consonants.

The tables that feature the vowels and diphthongs show the sound common in RP; the process that they went through to shift; the SSB sound that resulted from the shift; some specific features of the SSB sound (when needed); and a reference word.

The tables that feature the consonants show the phonetic phenomenon that is to be referred to; the frequency of appearance in RP; the frequency of appearance in SSB; and a reference word.

A brief but more extensive explanation on each vowel, diphthong, consonant and connected speech shift is also added for detailing purposes. This information, however, is

not inside the tables as their purpose is to synthesize Lindsey's work as much as possible so that the relevant parts for this study are highlighted and become more easily accessible.

With regards to the images exemplifying each vowel and diphthong shift, they feature a vowel quadrilateral where the RP sounds are represented in black and the SSB sounds are represented in blue. This addition provides the study with a more visual representation of each shift, making the anti-clockwise vowel shift more noticeable. This was lacking in Lindsey's book, as there is only one quadrilateral image where all the vowel shifts are shown jointly. The diphthong shifts are not once graphically represented in Lindsey's book.

The data obtained from the analysis of the videos is the source of primary data in this study. It is the analysis of the speech of these individuals what exemplifies the findings in Lindsey's book. The method, however, has not been the same throughout this section as it is divided into two subsections.

The analysis of the YouTube videos has followed a procedure consisting of the non-phonetic transcription of all the videos and the sifting of the text obtained from the transcription. The sifting involves the careful examination of the text to determine which words are susceptible of containing the sounds needed to exemplify each relevant vowel, diphthong, and consonant for this study. These words are relistened in isolation to determine their suitability and phonemically or phonetically transcribed. The words retrieved from William's speech are compared to the words retrieved from Charles' speech to showcase the differences in their speech. This type of procedure not only exemplifies each sound shift present in the theoretical background, but also provides the reader with a battery of transcribed words that represent each of the English varieties.

The side-to-side comparative analysis of the ‘Homage of Royal Blood’ uttered by the three participants of this study also followed a particular procedure. In this case, no specific words have been looked for since the goal is to analyze and transcribe the text as a whole to showcase the appearance of the features in natural connected speech. The text is almost the same in terms of content, only a few words change from one version to the other, which makes the side-to-side comparison ideal. The appearance of Josh O’Connor in this section showcases how the RP features are reinterpreted by an SSB speaker. As an actor, O’Connor was prepared by a dialect coach to be able to reproduce the sounds of RP, which made his accent a fabricated idea of how RP might sound like mixed with features of the variety he speaks. This contrasts with the RP uttered by Charles and the SSB uttered by William.

With regards to the phonetic transcription system, the words for RP were transcribed using Gimson’s system. The words for SSB were transcribed using the system that Geoff Lindsey uses in his book. This system was created by Lindsey himself and the linguist Péter Szigetvári, and its symbols can be found at the online searchable dictionary CUBE (Current British English). Some words have been phonemically transcribed (in between slashes), since the relevant sound in them is not an allophone. Words that exemplify allophonic sounds are phonetically transcribed (in between square brackets).

5. Speech Analysis Results and Discussion

See the *APPENDIX 3 Videos 1-7* and the *List of Videos* section to find the transcription and link of the videos mentioned in this section.

The reference words in the *APPENDIX 2 Tables 1-2* will be used to refer to particular vowel and diphthong sounds.

5.1. Vowels

Tables 1-4: Front vowels

| Table 1: /i:/ < /ɪj/ | |
|---|--|
| Charles | William |
| ‘meeting’ /'mɪjtɪŋ/ (Video 1, 0:35) | ‘believes’ /bə'li:vz/ (Video 3, 1:49) |
| ‘lead’ /'li:d/ (Video 4, 7:20) | ‘leadership’ /'li:dəʃɪp/ (Video 3, 0:56) |
| ‘overseas’ /,əʊvə'si:z/ (Video 4, 7:38) | ‘sees’ /'si:z/ (Video 3, 2:22) |

In this case, Charles’ and William’s speech is very similar, as it was only the transcription system and not the vowel quality that drastically changed. However, William is especially prone to ‘mumbling’, “a relaxed way of articulating” (Lindsey, 2022) that consists of rapid speech where syllables may be missed. The diphthong in ‘fleece’ is monophthongized in rapid speech, which can be heard in ‘leadership’ and ‘sees’ due to William’s mumbling.

| Table 2: /ɪ/ </ ɪ/ or /ɪj/ | |
|--------------------------------------|--|
| Charles | William |
| ‘family’ /'fæmɪli/ (Video 4, 2:37) | ‘offensive’ /ə'fensɪv/ (Video 2, 1:51) |
| ‘deeply’ /'di:pli/ (Video 4, 4:26) | ‘victory’ /'vɪktəri/ (Video 2, 2:03) |

These examples show that the vowel in ‘Kit’ remains the same inside of a word but has decisively shifted at the end of a word because of ‘happy tensing’. William never pronounces /i:/ at the end of a word, whilst Charles retains the RP feature. However, some

common words in Charles' speech have already started to shift as can be heard in 'any' (Table 3).

| Table 3: /e/ < /ɛ/ | |
|-------------------------------------|------------------------------------|
| Charles | William |
| 'any' /'enɪj/ (Video 4, 0:20) | 'any' /'ɛnɪj/ (Video 3, 3:11) |
| 'best' /'bɛst/ (Video 4, 2:48) | 'best' /'bɛst/ (Video 2, 2:10) |
| 'service' /'seɪvɪs/ (Video 4, 2:13) | 'service' /'sɛvɪs/ (Video 3, 0:35) |

This table shows how the new use of /ɛ/ in words like 'dress' is completely established in William's speech and increasingly present in Charles'.

| Table 4: /æ/ < /ɑ/ | |
|-------------------------------------|---|
| Charles | William |
| 'after' /'ɑ:ftə/ (Video 1, 6:56) | 'after' /'ɑ:ftə/ (Video 2, 2:08) |
| 'bands' /'bændz/ (Video 1, 2:33) | 'command' /kə'mænd/ (Video 2, 2:34) |
| 'sadness' /'sædnɪs/ (Video 4, 2:07) | 'thankfully' /'θʌŋkfʊlɪj/ (Video 2, 1:44) |

This table shows how the shift of the vowel in 'trap' is completely established in William's speech but remains unchanged in most of Charles' utterances. In the case of 'after', one of the words that can contain either /æ/ or /ɑ/, both William and Charles retain the typical RP 'bath-broadened' vowel.

Tables 5-9: Back and Central vowels

| Table 5: /ɒ/ < /ɔ/ | |
|--------------------------------|--------------------------------|
| Charles | William |
| 'lot' /'lɒt/ (Video 1, 0:46) | 'lot' /'lɒt/ (Video 3, 3:31) |
| 'long' /'lɒŋ/ (Video 4, 1:32) | 'long' /'lɒŋ/ (Video 3, 2:31) |
| 'want' /'wɒnt/ (Video 4, 8:34) | 'want' /'wɒnt/ (Video 3, 3:48) |

This table shows how the vowel in 'lot' still has not changed into its newer version in most of Charles's utterances whilst it is completely established in William's speech.

| Table 6: /ʌ/ or /a/ < /ʌ/ | |
|---------------------------------------|--------------------------------------|
| Charles | William |
| ‘must’ /'mʌst/ (Video 4, 4:06) | ‘summer’ /'sʌmə/ (Video 2, 1:55) |
| ‘mother’ /'mʌðə/ (Video 4, 0:10) | ‘young’ /'jʌŋ/ (Video 3, 6:46) |
| ‘cultures’ /'kʌltʃəz/ (Video 4, 3:35) | ‘hundred’ /'hʌndrəd/ (Video 2, 3:48) |

This table shows how the vowel in ‘strut’ remains the same in SSB. Henry Sweet’s description of the vowel as being closer to /a/ cannot be heard in Charles’ speech.

| Table 7: /ɔ:/ < /o/ | |
|-------------------------------|------------------------------------|
| Charles | William |
| ‘all’ /'o:l/ (Video 1,0:57) | ‘all’ /'o:l/ (Video 2, 4:37) |
| ‘saw’ /'so:/ (Video 4, 2:14) | ‘August’ /'o:gəst/ (Video 2, 2:29) |

This table shows how the shift from /ɔ:/ to /o/ in words like ‘thought’ is not yet noticeable in neither Charles nor William.

| Table 8: /ʊ/ < /ə/ | |
|---------------------------------------|---------------------------------------|
| Charles | William |
| ‘good’ /'gʊd/ (Video 1, 2:25) | ‘Would’ (strong) /'wʊd/ (Video 2, 01) |
| ‘football’ /'fʊtbɔ:l/ (Video 1, 5:02) | ‘look’ /'lʊk/ (Video 3, 2:31) |

This table shows how the shift from /ʊ/ to /ə/ in words like ‘foot’ is not yet noticeable in neither Charles nor William. These two sounds, however, are very similar to each other as /ə/ is only slightly lowered. This makes it particularly challenging to discern them in rapid speech. In Charles’ utterance of the word ‘good’, for example, the sound is unnoticeable due to ‘mumbling’.

| Table 9: /u:/ < /ʊw/ | |
|---|-------------------------------------|
| Charles | William |
| ‘too’ /'tʊw/ (Video 1, 6:38) | ‘too’ /'tʊw/ (Video 3, 1:49) |
| ‘New’ /'nɟʊw/ (Video 1, 1:26) | ‘renew’ /'rɪnɟʊw/ (Video 2, 4:10) |
| ‘continue’ /kən'tɪnɟʊw/ (Video 4, 7:18) | ‘values’ /'vælɟʊwz/ (Video 3, 2:40) |

This table shows how the vowel in ‘goose’ has already shifted in Charles’ speech and is established in William’s speech. The final glide is particularly noticeable in the word ‘too’.

5.2. Diphthongs

Table 10: Closing Diphthongs

| Diphthong | Charles | William |
|-----------|---------------------------------------|---|
| /eɪ/</ɛj/ | ‘ways’ /'weɪ/ (Video 1, 0:34) | ‘way’ /'weɪj/ (Video 3, 2:18) |
| | ‘aim’ /'eɪm/ (Video 1, 0:41) | ‘space’ /'speɪjs/ (Video 3, 6:09) |
| /aɪ/</ɑj/ | ‘rely’ /rɪ'laɪ/ (Video 4, 6:28) | ‘my’ /'maɪ/ (Video 3, 39) |
| | ‘society’ /sə'saɪəti/ (Video 4, 3:33) | ‘delighted’ /də'laɪtɪd/ (Video 2, 0:19) |
| /ɔɪ/</ɔj/ | ‘joy’ /'dʒɔɪ/ (Video 4, 2:03) | ‘join’ /'dʒɔɪn/ (Video 2, 0:21) |
| | ‘loyal’ /'lɔɪəl/ (Video 4, 6:11) | ‘royal’ /'rɔɪəw/ (Video 3, 6:00) |
| /aʊ/</aw/ | ‘thousand’ /'θaʊzənd/ (Video 1, 1:16) | ‘now’ /'naʊ/ (Video 3, 6:08) |
| | ‘pounds’ /'paʊndz/ (Video 1, 1:16) | ‘around’ /ə'raʊnd/ (Video 3, 1:56) |
| /əʊ/</əw/ | ‘grown’ /'grəʊn/ (Video 1, 1:03) | ‘grow’ /'grəʊn/ (Video 3, 1:10) |
| | ‘own’ /'əʊn/ (Video 4, 4:24) | ‘own’ /'əʊn/ (Video 3, 1:52) |

This table shows how most of the closing diphthongs have shifted in William’s speech but remain the same in Charles’. /eɪ/ is still very noticeable in Charles’ speech, as well as /ɔɪ/. This is particularly noticeable when compared to William’s utterance of the words ‘way’ and ‘join’, especially during the first vowel in the diphthong. The diphthong in ‘price’ is still decidedly RP in Charles’ speech but has not yet completely shifted in William’s. Although the initial sound in Charles’ ‘thousand’ and William’s ‘now’ is

similar, the final sound has shifted in William’s speech and become more tense. The only diphthong that has already completely shifted in both William and Charles’ speech is the one in ‘goat’, as its ending is noticeably tenser.

Table 11: Centring Diphthongs

| Diphthong | Charles | William |
|------------------------------------|---|--|
| /ɪə/ </ɪ:/ | ‘appear’ /ə'piə/ (Video 1, 1:56) | ‘near’ /'niə/ (Video 1, 5:56) |
| | ‘years’ /'jɪəz/ (Video 1, 0:32) | ‘years’ /'jɪ:z/ (Video 2, 4:22) |
| /eə/ </ɛ:/ | ‘were’ /'we:/ (Video 1, 3:23) | ‘early’ /'eəlɪj/ (Video 3, 3:33) |
| | ‘bear’ /'beə/ (Video 4, 7:05) | ‘there’s’ /'ðɛ:z/ (Video 3, 2:28) |
| /ɔə/ </ɔ:/ | ‘more’ /'mɔ:/ (Video 4, 8:19) | ‘more’ /'mɔ:/ (Video 3, 1:39) |
| | ‘short’ /'ʃɔ:t/ (Video 4, 1:32) | ‘war’ /'wɔ:/ (Video 2, 0:34) |
| /ʊə/ </ɔ:/, /ə:/ or /u:/ | ‘insecure’ /,ɪnsɪ'kjʊ:/ (Video 1, 2:03) | ‘eventually’ /ɪvɛntʃu:lɪj/ (Video 2, 2:02) |

This table shows how the shifts in the centring diphthongs are not yet consistent in neither William’s nor Charles’ speech. The diphthong in ‘near’ is generally RP in Charles’ speech and has not yet completely shifted in William’s. The diphthong in ‘square’ has not completely shifted in either of the two participants, but it has shifted in commonly recurring words like ‘were’ and ‘there’. The diphthong in ‘force’ seems to be in a process of shifting. The initial quality remains the same in all Charles’ utterances, but the second vowel is disappearing. As for William, some words are in process of shifting and some others have already shifted to its SSB equivalent. The ‘cure’ diphthong was not commonly uttered in the recordings used in this study, but it has shifted in both William and Charles’s speech in the examples found.

5.3. Consonants

Table 12: Consonants

| Phenomenon | Charles | William |
|--|--|--|
| 1. Aspiration, Affrication and Ejectives | ‘think’ /'θɪŋ/ (Video 1, 4:15) | ‘think’ /['θɪŋk'] (Video 3, 0:32) |
| | ‘duty’ [ˈdʒʊwtʰɪj] (Video 4, 1:51) | ‘duty’ [ˈdʒʊwtʰɪj] (Video 3, 3:05) |
| | ‘people’ [ˈpʰɪjɪpʰɪ] (Video 4, 2:49) | ‘people’ [ˈpʰɪjɪpʰɪ] (Video 3, 4:44) |
| 2. Yod Coalescence | ‘during’ /'dʒʊrɪŋ/ (Video 4, 7:06) | ‘during’ /'dʒʊrɪŋ/ (Video 2, 1:30) |
| | ‘issues’ /'ɪʃjʊwz/ (Video 4, 5:47) | ‘usually’ /'jʊwʒəwɪj/ (Video 1, 4:31) |
| 3. Postalveolar Affricates /tʃ/ and /dʒ/ + [ɹ] Clusters | ‘transformed’ /'tʃrɑnsfo:md/ (Video 1, 2:13) | ‘transport’ /'tʃrɑnspo:t/ (Video 3, 6:04) |
| | ‘draw’ /'dʒrɔ:/ (Video 4, 8:00) | ‘hundred’ /'hʌndʒrəd/ (Video 2, 3:48) |
| 4. Epenthetic Stops | ‘transformed’ /'tʃrɑnsfo:md/ (Video 1, 2:13) | ‘tolerance’ [ˈtɪlərənts] (Video 3, 0:37) |
| | ‘sincere’ /sɪn'sɪə/ (Video 4, 8:10) | ‘offensive’ /ə'fensɪv/ (Video 2, 1:34) |
| 5. Syllabic Consonants | ‘vital’ /'vaɪtəl/ (Video 4, 7:27) | ‘guidance’ [ˈgɑɪdn̩s] (Video 3, 1:56) |
| | ‘important’ [ɪm'pɪ:nt̩] (Video 4, 5:52) | ‘important’ [ɪm'pɪ:nt̩] (Video 3, 3:05) |
| 6. Glottal Stops and /t/ Voicing | ‘football’ [ˈfʊtbɔ:ɪ] (Video 1, 5:01) | ‘get plenty’ [ˈgɛt ˈplɛnt̩sɪj] (Video 3, 4:24) |
| | ‘that all’ [ðæt̩ 'o:l̩] (Video 4, 0:52) | ‘British’ /'brɪtɪʃ/ (Video 2, 1:22) |
| 7. /l/ Vocalization | ‘build’ /'bɪld/ (Video 4, 7:36) | ‘usually’ /'jʊwʒəwɪj/ (Video 1, 4:31) |
| | ‘helping’ /'hɛlpɪŋ/ (Video 4, 7:22) | ‘children’ /'tʃɪldrən/ (Video 3, 4:43) |
| 8. ‘g’ and /h/ Dropping | ‘darling’ /'dɑ:lɪŋ/ (Video 4, 8:26) | ‘something’ /'sʌmθɪŋ/ (Video 3, 3:37) |
| | ‘her’ /'hɜ:/ (Video 4, 0:06) | ‘here’ /'hɪə/ (Video 2, 2:26) |
| 9. Replacement of /θ/ and /ð/ with /f/ and /v/ | ‘thought’ /'θo:t/ (Video 1, 7:02) | ‘things’ /'θɪŋz/ (Video 1, 4:31) |
| | ‘others’ /'ʌðəz/ (Video 4, 4:36) | ‘others’ /'ʌðəz/ (Video 3, 0:40) |

This table shows contexts where the consonant changes from RP to SSB are present in William and Charles' speech.

In phenomenon 1, 3 words can be observed in both Charles' and William's columns. The first word shows a context where an ejective can appear, and it is present only in William's speech. It is not present in all William's utterances where it can occur, but it is common in his speech. The second word shows a context where affrication can occur, and it is present and very common in the speech of both Charles and William. The third word shows a context where aspiration can occur. The typical aspiration of /p/ in strong syllables is present in both participants. The aspiration of /p/ in weak syllables typical of SSB is only present in William's speech.

Phenomenon 2 shows words where 'yod coalescence' can occur. It is present and very common in William's speech. As for Charles's speech, 'yod coalescence' is already present in many words but some others like 'issues' still retain the typical RP /sj/.

Phenomenon 3 shows contexts where the postalveolar affricates /tʃ/ and /dʒ/ can form clusters with /r/. This was not typical of RP but has now been acquired by Charles and William in all the contexts where it can occur.

Phenomenon 4 shows contexts where epenthetic stops can be made. These are common in SSB and appear recurrently in William's utterances. Charles, in contrast, does not generally utter them.

Phenomenon 5 shows words where consonants can become syllabic. This is present in both participants' speech, but only occasionally.

Phenomenon 6 shows contexts where glottal stops can replace /t/. This is present in both participants' speech, but only occasionally. When it does not occur, William utters a /t/ whilst 't-voicing' sometimes occurs in Charles' speech as, for example, in 'that all'.

Phenomenon 7 shows words where /l/ can be vocalized. There were no utterances made by Charles where this could be heard, whilst it occurs occasionally in William's speech.

Phenomenon 8 shows one word in each column where /g/ dropping can occur, and one word in each column where /h/ dropping can occur. /g/ dropping is more likely to be heard in William's speech. /h/ dropping, however, is not common in neither of the participant's speech, even when the context specially allows it (in short words).

Phenomenon 9 shows contexts where the dental fricatives can be replaced by /f/ and /v/. The results show that this does not occur in neither of the participants' speech.

5.4. 'Homage of Royal Blood'

The following section shows the results of the comparative study made taking as reference the utterance of the 'Homage of Royal Blood' made by Charles, William and Josh O'Connor. This pledge is made by the Prince of Wales to the King in ceremonies such as coronations and investitures. The words in it can be slightly altered depending on the occasion but the pledge remains recognizable as a set of words. It has been uttered by the three participants in three different occasions, which makes the following side-to side comparison possible.

Video 5. William's Pledge in Charles' Coronation (1:44-1:55)

['ɑj , 'wɪljəm , 'pɪns əv 'weɪlɪz , 'pleɪdʒ məj 'lo:ltʃɪ tʃə 'jʊw , ənd 'feɪθ ənd 'tʃrʊwθ ɑj wɪw
'beɪr 'ʌntʃə jə , əz jə 'lɪdʒ 'mæn əv 'laɪf ən 'lɪm , sə 'help 'mɪj 'gʊdʒ]

Video 6. Charles' Pledge to the Queen in his Prince of Wales Investiture (6:20-6:36)

['aɪ , 'tʃɑ:ltz , 'pɪns əv 'weɪlɪz , du bɪ'kɪŋm jə li:z 'mæn əv 'laɪf ənd 'lɪm 'ænd əv 'eəθli
'wɔ:ʃɪpʒ , ənd 'feɪθ ənd 'tʃrʊwθ aɪ wɪt 'beər 'ʌntʃə 'dɪj , tʃə 'lɪv ənd 'dɑɪ ə'geɪnst ɔt 'mænər
əv 'fəʊks]

Video 7. Josh O'Connor's representation of Charles' Investiture in 'The Crown' (0:12-0:38)

[aɪ , 'tʃɑ:ltz , 'pɪns əv 'weɪlɪz , du bɪ'kɪŋm jə 'li:z 'mæn əv 'laɪf ənd 'lɪm , ənd əv 'e:θli
'wɔ:ʃɪpʒ , ənd 'feɪθ ənd 'tʃrʊwθ aɪ wɪt 'beər 'ʌntʃə 'dɪj , tʃə 'lɪv ənd 'dɑɪ ə'geɪnst ɔt 'mænər
əv fəʊks]

The pledge starts with the personal pronoun 'I', that is uttered using the diphthong /aɪ/ in RP and /ɑj/ in SSB. The use of the diphthong here is representative of the difference in the two accents: William utters /ɑj/ whilst Charles and O'Connor playing Charles utter /aɪ/.

The next words which deserve mentioning are 'prince' and 'pledge'. All of them contain an aspirated /p/. The aspiration, however, is very weak and almost unnoticeable in all of the cases. This is a common feature of RP, which is quite unusual in William's speech (see *Consonants* section), however, the presence of this feature in his utterance of this pledge might be due to the formality of the circumstances and the iconic nature of the words in the pledge. He may have heard these words uttered by RP speakers many times

before, which may have caused him to reproduce those sounds. This theory is reinforced by the lack of the utterance of an ‘epenthetic stop’ in the word ‘prince’, which would have been uttered in other circumstances as they are common in William’s speech.

A word that only William utters is ‘loyalty’, which shows the ‘smoothing’ process of SSB, consisting of the replacement of the diphthong /oɪ/ + schwa for a long /o:./.

The word ‘faith’ is uttered with the RP diphthong /eɪ/ in all cases including William’s. This might be due to the reason given above as well.

The unstressed auxiliary ‘will’ is uttered with the typical RP dark [ɪ], whilst it is vocalized in William’s pledge. He replaces the /l/ for a noticeable /w/ sound.

The linking /r/ in the sequence of words ‘bear unto’ is produced with the typical postalveolar affricate [ɹ] in William’s and O’Connor’s version of the pledge, but with an alveolar flap [r] in Charles’ speech. This is unusual in him and may be a feature influenced by the time he spent in Wales prior to his investiture as Prince of Wales.

The pronunciation of ‘liege’ is also particular in William’s Speech. It is a word coming from old French that refers to a lord in the feudal system and it is pronounced with a voiced postalveolar fricative /ʒ/. Charles and O’Connor keep the original French pronunciation whilst William pronounces it with the postalveolar affricate /dʒ/. This does not appear in Lindsey’s book, but may be due to the tendency of SSB to shift certain sounds into the affricate sounds (‘yod coalescence’ and formation of clusters with /r/).

The affrication of /t/, typical of SSB, is heard in all the versions of the pledge.

The pronunciation of ‘earthly worship’ is almost completely faithful to RP’s typical features in O’Connor’s version. ‘worship’ is uttered with the RP centring diphthong /ɔə/

in both Charles' and O'Connor's pledges, but the word 'earthly' is pronounced with the SSB /ɛ:/ in O'Connor's version. However, this is the only 'error' that O'Connor makes when imitating RP's stereotypical features.

The pronunciation of 'against' and 'manner' is representative of RP in both O'Connor's and Charles' pledges. They both utter the diphthong /eɪ/ and the vowel /æ/.

Finally, William's utterance of the word 'God' is typical of RP, since he uses the vowel /ɒ/.

6. Conclusion

With the data obtained with the speech analysis, the following conclusions have been reached.

Firstly, that the speech produced by William and Charles is indeed representative of SSB and RP respectively but with some nuances. The description of SSB made by Geoff Lindsey represents all the features that may be heard in speakers of this variety of English, however, not all speakers will show them in every utterance they make. William's particular idiolect is composed primarily of SSB, but some RP features still remain. Charles' particular idiolect is composed primarily of RP but with many features of SSB as well. With the analysis of the 'Homage of Royal Blood', it was noticed that Charles' speech in 1969 contained more features of RP than his speech now.

Secondly, that Josh O'Connor's imitation of Charles' RP is more faithful to RP's typical features than initially thought. This is due to the imitative nature of his work as an actor. William and Charles' accents are influenced by their context, whilst an imitation can be free of the turbulence that context can create. The comparison of his pledge with Charles' has helped the study to reach the conclusion that Charles's RP is not as pure as previously thought.

The objectives of categorization of the sounds and their exemplification have been fully met as well.

Hence, it seems that Charles' and William's speech will continue to shift to SSB throughout the rest of their lives.

7. Limitations and Further Research

Despite the many findings obtained in this study, some limitations have been encountered with.

The main limitation has been the impossibility of performing fieldwork. To add primary data to the theoretical framework, recordings of participants from around southern England would have been needed. With these recordings, the addition of other main features of SSB as well as other findings would have been possible.

Another limitation has been the lack of various data sources to complete the theoretical framework. Although Geoff Lindsey's work is brilliant, the lack of information on SSB because of the study of this variety being so recent has made it impossible to contrast his data with other sources.

When it comes to the videos that are analyzed in this study, it was particularly difficult to find the historical recording of Charles' 'Homage of Royal Blood' in 1969 since many of the recordings had BBC commentators speaking over Charles' speech. The videos were also limited since there was no time to listen to all the speeches and interviews ever given by the participants.

It is important to consider that all the analysis of the videos was done with the naked ear and without the help of a spectrogram. This made it challenging to discern certain sounds and to ensure that each sound heard was not part of a predisposition to hear it. The source could not be altered either, which makes it more difficult to find certain sounds since there is a limited number of recordings that can be used.

Some features of SSB were not found in William's speech, as many of the features described by Lindsey are still not used in general terms. Some features of RP were not

found in Charles' either. A future study that involves both William and Charles' idiolects and how they have changed over time could be a good way to offer a better explanation to the lack of certain features in their speech.

The data regarding intonation and stress had to be left out for space constraints, which could be a topic for further research.

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APPENDICES

APPENDIX 1: FIGURES

Figure 1.

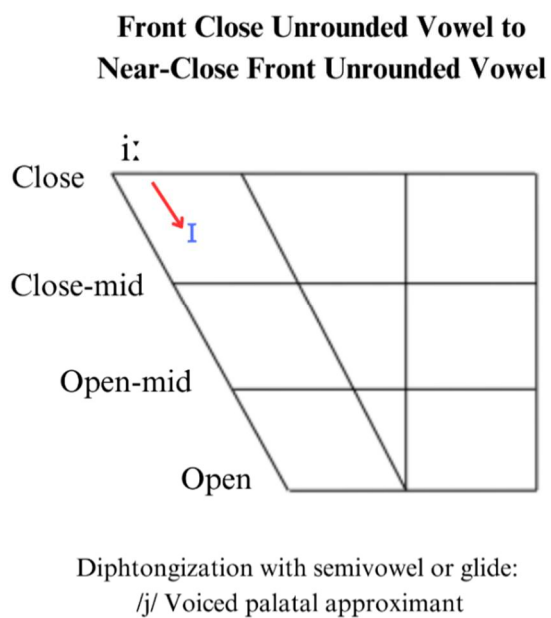


Figure 2.

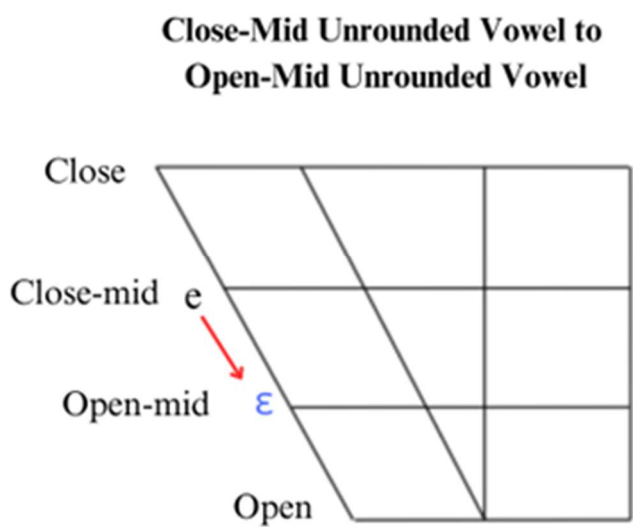


Figure 3.

**Near-Open Front Unrounded Vowel to
Open Front Unrounded Vowel**

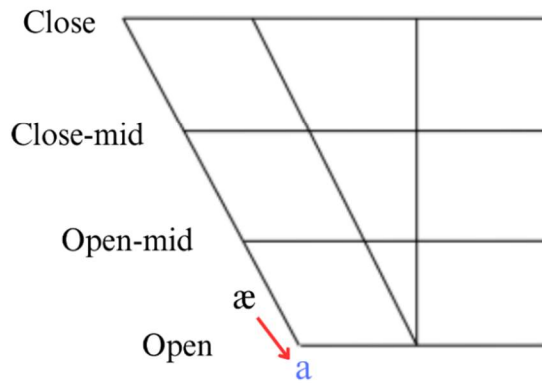


Figure 4.

**Open Back Rounded Vowel to
Open-Mid Back Rounded Vowel**

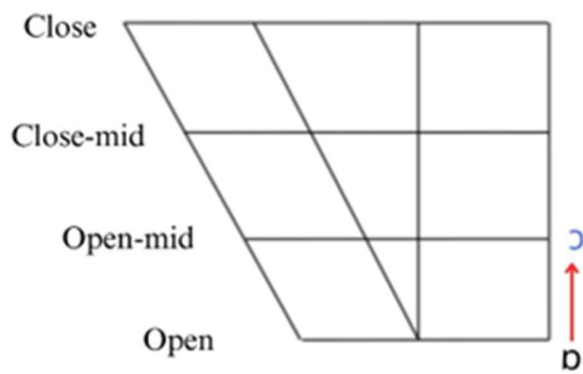


Figure 5.

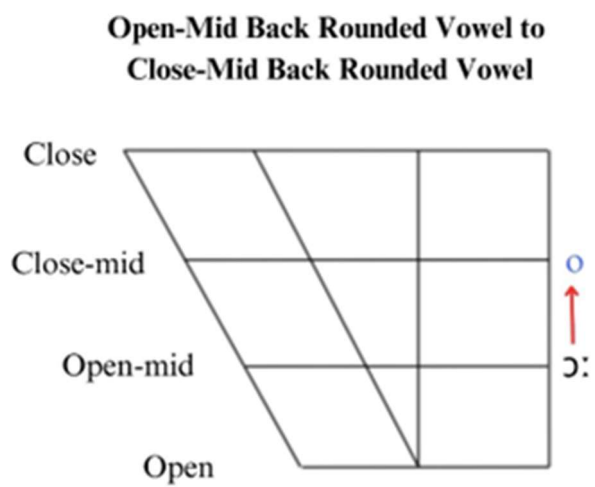


Figure 6.

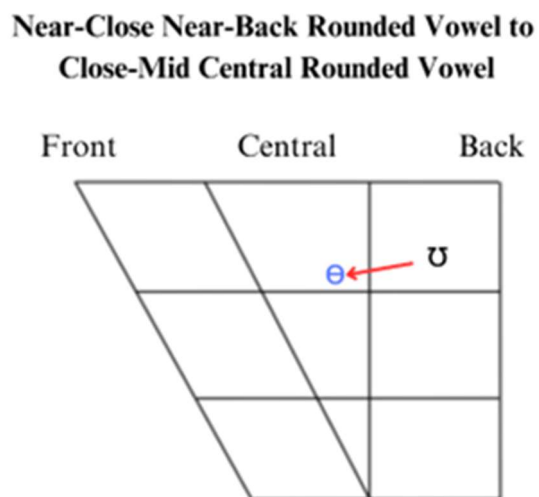
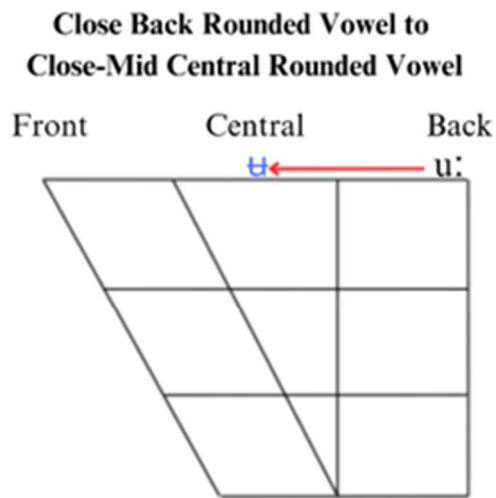
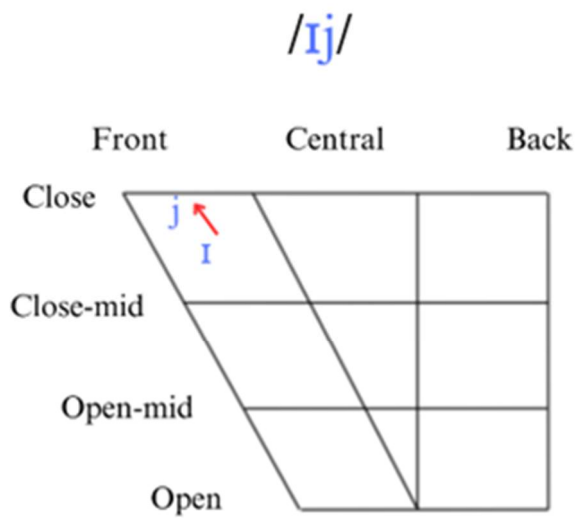


Figure 7.



Diphthongization with semivowel or glide:
/w/ Voiced labial-velar approximant

Figure 8.



Near-Close Front Unrounded Vowel
Diphthongization with semivowel or glide:
/j/ Voiced palatal approximant

Figure 9.

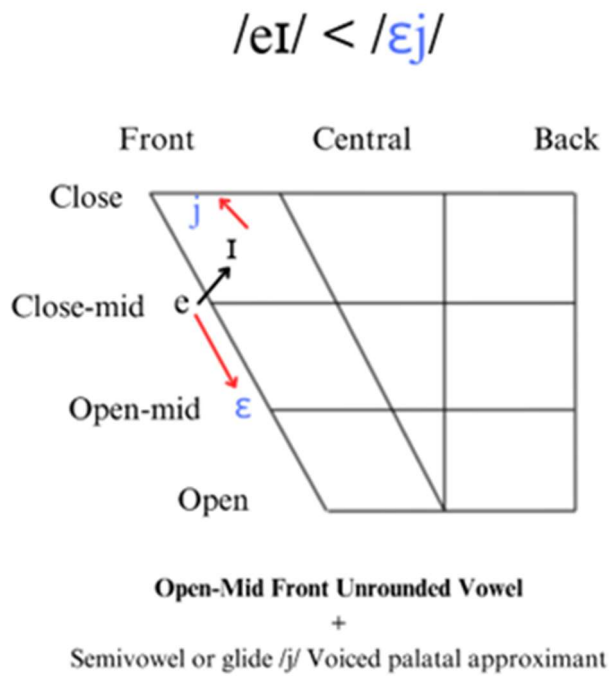


Figure 10.

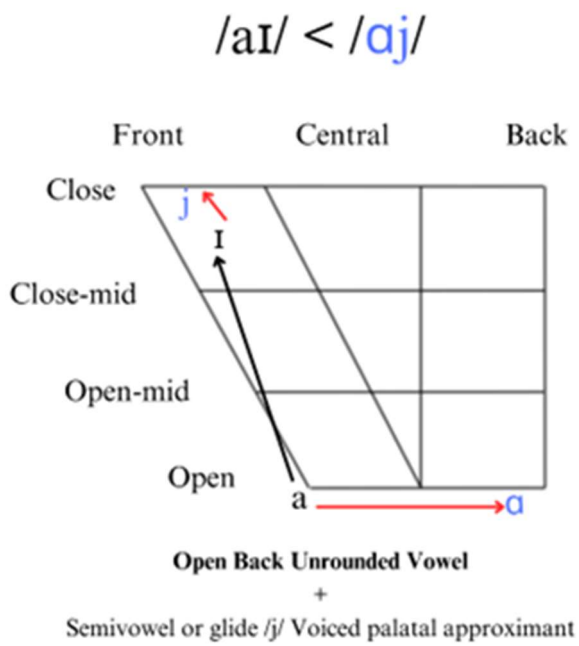


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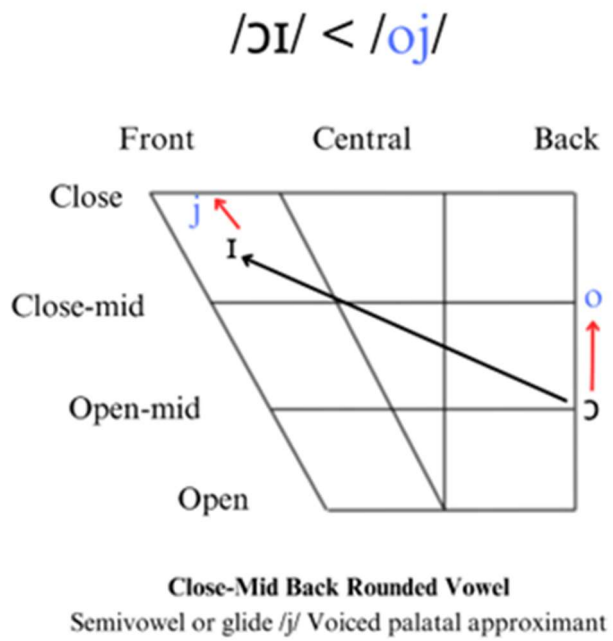


Figure 12.

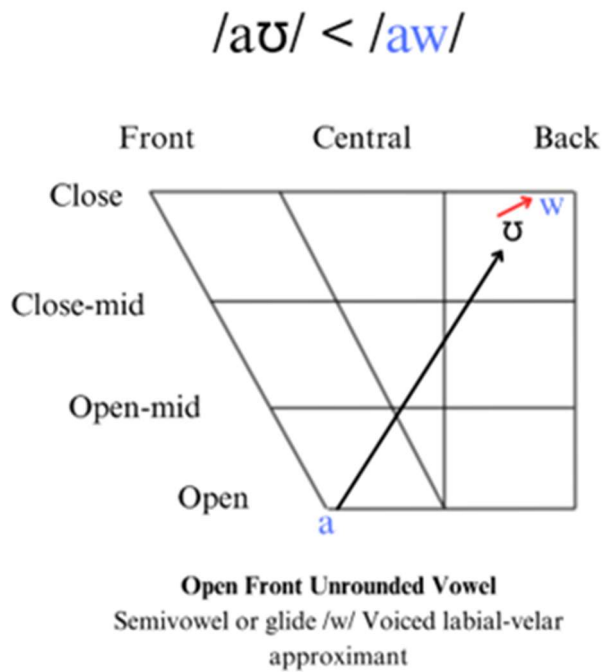


Figure 13.

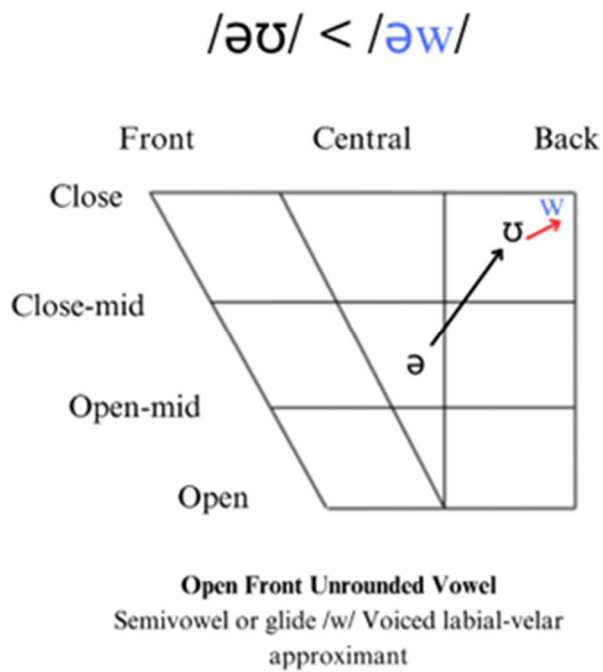


Figure 14.

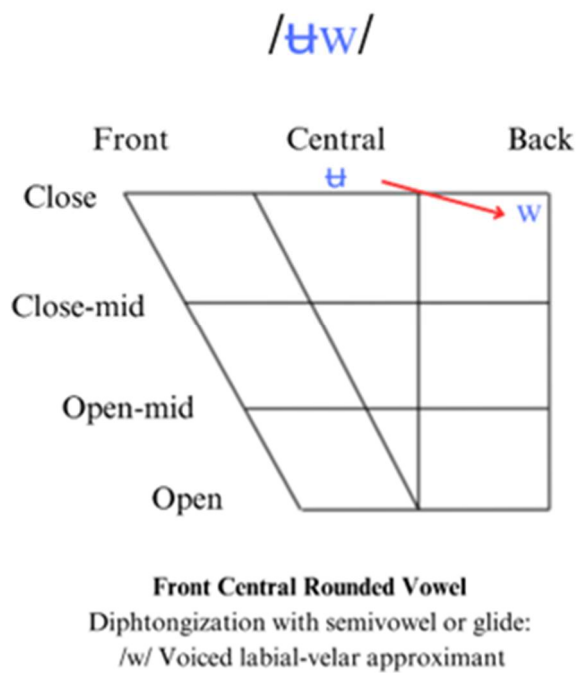


Figure 15.

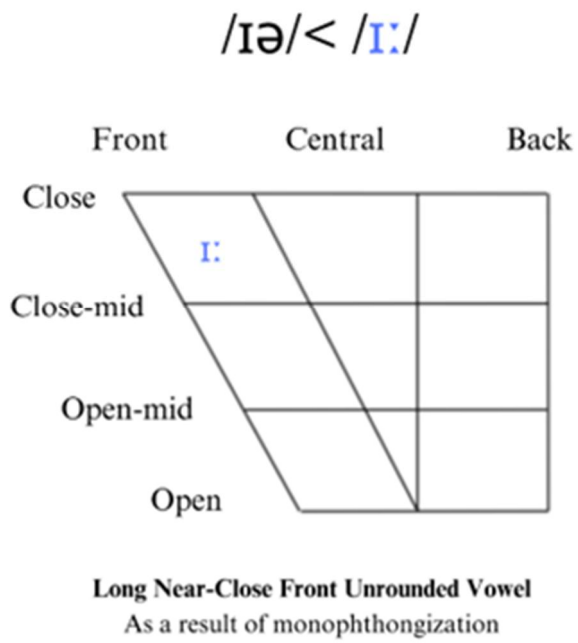


Figure 16.

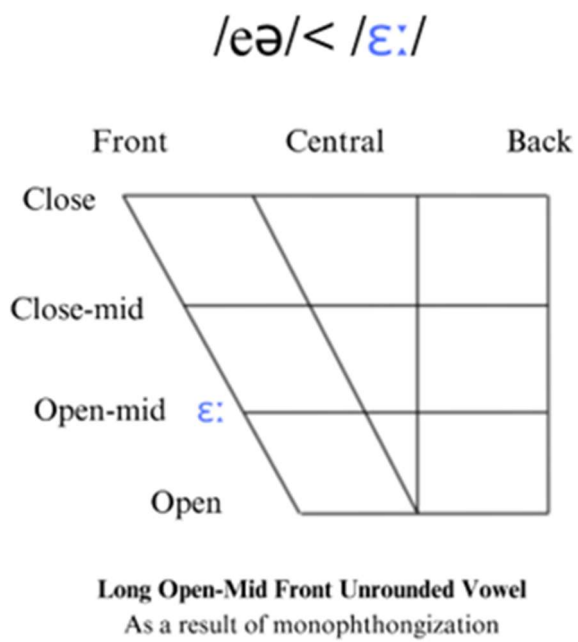


Figure 17.

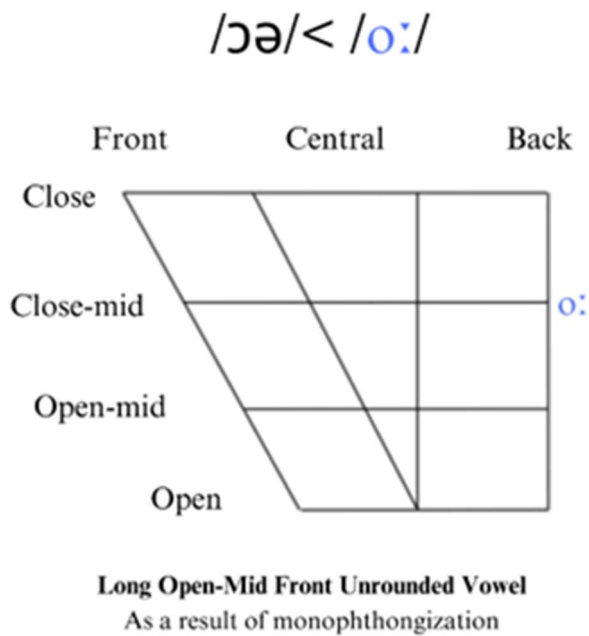
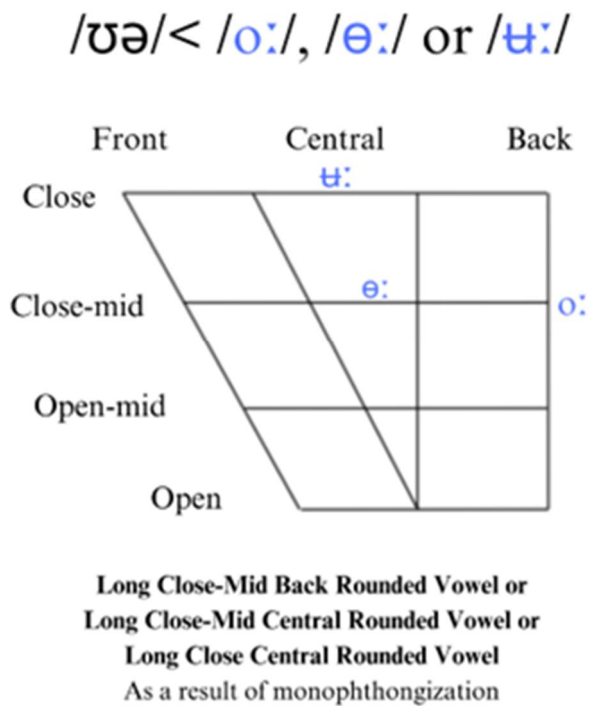


Figure 18.



APPENDIX 2: TABLES

Table 1.

| Class by parameter | RP vowel (Gimson) | Process | SSB Vowel (Lindsey) | Specific features | Reference word |
|---------------------------|--------------------------|------------------------------|----------------------------|---|---------------------------|
| Front vowels | /i:/ | Diphthongization Lowering | /ij/ | Diphthongization except in rapid speech. (Already existed in RP but Gimson's transcription did not show it) | Fleece |
| | /ɪ/ | - | /ɪ/ or /ij/ | 'happy tensing' (/ij/) word-finally and immediately before a vowel | Kit |
| | /e/ | Lowering | /ɛ/ | - | Dress |
| | /æ/ | Lowering | /a/ | Slightly raised in comparison with other languages. | Trap |
| Back and central vowels | /ɑ:/ | - | /ɑ:/ | Slightly raised Variable | Palm |
| | /ɒ/ | Raising | /ɔ/ | - | Lot |
| | /ʌ/ /a/ (Sweet) | - | /ʌ/ | Slightly lowered and backed. Variable | Strut |
| | /ɔ:/ | Raising | /o/ | Blurs distinction between reference words. | Thought North Force |
| | /ʊ/ | Centralization | /ə/, /ʊ/, /o/ | Backing before [ɪ] | Foot |
| | /u:/ | Centralization | /ʊw/ | Diphthongization and Backing before [ɪ] | Goose |

Table 2.

| Classification | RP (Gimson) | SSB Diphthongs (Lindsey) | Process | Reference word |
|------------------------|----------------|--------------------------------|-------------------------------|----------------|
| Closing diphthongs | /i:/ | /ɪj/ | Lowering and gliding | Fleece |
| | /eɪ/ | /ɛj/ | Lowering and tensing | Face |
| | /aɪ/ | /ɑj/ | Backing and tensing | Price |
| | /ɔɪ/ | /ɔj/ | Raising and tensing | Choice |
| | /aʊ/ | /aʊ/ | Fronting and tensing | Mouth |
| | /əʊ/ | /əʊ/ | Tensing | Goat |
| | /u:/ | /ʊw/ | Centralization and gliding | Goose |
| Centring diphthongs | /ɪə/ | /ɪ:/ | Monophthongization | Near |
| | /eə/ | /ɛ:/ | Monophthongization | Square |
| | /ɔə/ | /ɔ:/ | Monophthongization | Force |
| | /ʊə/ | /ʊ:/, /e:/ or /ɜ:/ | Monophthongization | Cure |

Table 3.

| Phenomenon | RP | SSB | Reference word |
|---|--|--|-------------------|
| Aspiration of Bilabial and Velar Voiceless Plosive Consonants: [p ^h] and [k ^h] | Only in stressed syllables | General except after fricatives in the same morpheme. | Please |
| Affrication of Alveolar Voiceless Plosive: [tʃ] | Not frequent | Common in both stressed and unstressed syllables. | Take |
| Ejective articulation of Voiceless Plosive Consonants in Final Position: [pʰ], [tʰ] and [kʰ] | Not present | Occasionally Common at the end of a phrase. | Week |
| Yod coalescence (palatalization) of clusters formed by plosive alveolar consonants + yod: /tj/ and /dj/ into affricates /tʃ/ and /dʒ/ | Clusters /tj/ and /dj/ (except in some words) | Affricates commonly in weak syllables and occasionally in strong syllables. | Situation Dual |
| Clusters formed by sibilant alveolar consonants + yod: /sj/ and /zj/ | Clusters /sj/ and /zj/ | Beginning of a word: /sj/ into /s/ Non-initially: Occasional coalescence into /ʃ/ and /ʒ/ | Suit |

| | | | |
|---|---|--|---------------------------|
| Formation of clusters with postalveolar affricates /tʃ/ and /dʒ/ + postalveolar affricate [ɹ] | Clusters with postalveolar /r/ only allowed with backed alveolar stops: [tɹ] [dɹ] | Commonly used: disappearance of all preexisting alveolar + postalveolar clusters. | Trend |
| Creation of epenthetic stops between nasal consonants and fricatives | Not frequent | Commonly used if the fricative is voiceless. Occasionally used when the fricative appears at the beginning of a stressed syllable. Categorical use by some speakers. | Prince |
| Syllabic [l] and [ŋ] | Frequent | Normally released plosives preceded by schwa /ə/ + /l/ and /n/ | Little Certain |
| Glottal stops [ʔ] as an allophone of /t/ before a consonant | Not present | Commonly used. | Football Great Britain |
| /t/ voicing: [ɾ] | Not present | Common in some words. | British Pretty |
| /l/ vocalization | Not present: Dark pronunciation [ɫ] | Increasingly used except before a vowel. | Film Bell |
| /g/ dropping in final -ing and /h/ dropping in stressed syllables | Not present | /g/ dropping is commonly used and /h/ dropping is only common in unstressed syllables. | Singing Hello He |
| Replacement of /θ/ and /ð/ with /f/ and /v/ respectively | Not present | Occasionally | Through Another |

Table 4.

| Example | RP | SSB | Reference phrase |
|--|---|--|-------------------------|
| Intrusive linking /r/ after all vowels except closing diphthongs and schwa | Present but condemned and avoided. | Present | Vanilla/r/ Ice Cream |
| Glottal stops [ʔ]: 'hard attack' | Present to emphasize words starting with a vowel. | Present to separate words in connected speech. | I [ʔ]am |

APPENDIX 3: TRANSCRIBED VIDEOS

Video 1.

I-Your Royal Highness congratulations on 30 years of the Prince's Trust

CH-You're very kind, thank you very much (VERY UNSTRESSED)

I-Tell us how...

CH- (interrupts) I Can't believe it is 30 years doing it...

I-(interrupts) 30 years!

CH-It is rather worrying. I'm still alive!

I-Tell us about the different ways that Trust supports young people all over the UK

0:30

CH- Well, as I say, over 30 years, I mean, I tried to find ways, you know? Meeting the particular needs and challenges that people face and we really aim to try and bring out people's best talents and potential because (like) a lot of people, you know, that the talent is buried and has never been brought out and everybody has something, I think, and it's just that business of giving them self-confidence and and self-esteem. So all it is, I think, is an investment in...in the future. It's grown and grown now, so 66.000 businesses we started in the last 20-something years. There was (VERY UNSTRESSED) one the other day...

I-yeah

1:11

CH-...who we started 20 years ago exactly in 1986 and they started with a thousand pounds in their grandmother's attic...

I-really?

CH-...and they're now turning over 30 million pounds, yeah, and they've got offices, you know? in Los Angeles, in New York and...

I-Brilliant!

CH-they are fantastic! it's called attic! I'm very proud of that.

I-yeah! you must be!

I-(you) know the media nowadays often tends to demonize young people and you know with terms like hoodies and and thugs and things like that, I mean, they're all myths that the Trust try to dispel and try and give young people back their self-esteem

1:49

CH-Exactly! But I mean, again, it's very easy isn't it to create stereotypes. I just know that there are a lot of people who appear like that but underneath it all are actually uncertain and unsure of themselves and perhaps insecure...As I say, all it needs, a lot of the time, is to is to provide them with motivation and and self-esteem!

I-yeah!

CH-And suddenly they they are transformed!

I-How important are William and Harry of keeping you in touch with what's relevant today and what's in fashion...

2:20

CH-I'm sure they think they're very important (laughs), yeah, I do! I mean, they are very good at keeping me in touch with what's going on a bit. And particularly on sort of (VERY UNSTRESSED) the music front and things like that. I can't keep up with all the different new bands and everything else that pop up on the scene.

W-one you did this was on PJ Duncan, they were very...

I-they were...certainly were brilliant! We had a very brief music career a few years ago. Do you have quite similar music tastes, the two of you? Are you quite different in taste of music?

2:54

CH: Very very different...

W: We are quite similar! I'd say his is pretty shocking but apart from that we tend to like pretty much the same music.

CH: These two they play this stuff and I'm seeing them like (shakes head aggressively).

I: And you've had obviously quite a few over the years with the Spice Girls as well, they were great ambassadors for the trust.

3:21

CH: yeah they were terrific they really **were** and great fun anyway, you know?

I: Would you say you have any favorite ambassadors sir? (laughs)

CH: What can I say? (laughs)

CH: But I notice it because there's a lot of those who, you know, give up their time to help with the trust, and they do motivate and inspire

3:47

I: one of the bands that the trust did help was journey self. Did you see?

W: Yeah yeah I overheard (inaudible) I didn't watch that in particular in X Factor but I think Harry probably watched most of it already.

H: I saw a couple.

I: If it wasn't for the trust they were in debt they couldn't afford to to buy any more equipment but when they did when they when they got a grunt... and now I think their

album is out I think it's gone gold or platinum or something and you know if it wasn't for the trust those guys wouldn't be there so it's something to be proud of, isn't it?

4:15

CH: Well I think so and I hope we can go on doing that, you know? As I say, it is... it is a struggle raising all the money to do it...

I: You guys got the same sense of humor? Do you watch the same comedy programs?

4:28

W: yeah we tend to... almost the same sort of, you know, we like the same sort of things although there's usually an argument over the remote control at home about who watches what. That usually goes off quite a while.

H: 'Friends' is always a safe bet.

I: The trust is also linked very closely to sport and football in particular and you've spent your time going up and down the country and visiting football clubs. Could you tell us a couple of the schemes that the trust is involved with?

4:50

CH: We've got the Premier League and the Football Association who have been wonderful, again, and helped us most generously and you know I've been to Arsenal and Liverpool football clubs and they've been terrific in helping this whole scheme.

I: Harry you're an Arsenal fan if I'm correct?

H: It's true (they laugh). What is that supposed to mean?

I: (referring to William) And you are an Aston Villa fan?

W: I am indeed.

I: I mean I can understand Arsenal, but Aston Villa?

H: (Points finger at interviewers) Newcastle?!

W: Good point!

I: Why did you choose Aston Villa as a club to support?

5:29

W: It was the first team I went and watched **play**. A game against Bolton and I sort of decided that there we were close enough to Birmingham to allow me to support it.

I: And you're also president of the FA as well now.

W: Yeah, exactly yeah.

I: That's a great job!

W: That's great job yeah, loads of free tickets (laughs) but it's some nice roof it's a real privilege actually to be president of FA.

I: But the most important question will you get to hand over the FA Cup?

W: If they let me anywhere **near**, then yes.

I: That's the closest Aston Villa are going to get to it.

W: And Newcastle as well.

I: Now we know you three must be very competitive. You all play polo together, team Highgrove?

CH: Used to.

I: Used to play polo together?

6:13

W: We decided that the pressure of playing with his two sons was too much, we're too good. Gotta give it to someone.

I: Which one's the most competitive?

6:21

CH: They are very competitive, and I remember playing with them the last time I played with them in a tournament we really wanted to win and I get this stuff, don't shout you get me you silly old father, get on with it! You know? The usual thing but I was trying too hard, but I was trying too hard. I remember doing it. I had to turn the pony very fast to the next thing I mean I think that the pony came down inside. I must've landed absolutely smack on my head. It completely felled me and I ended up being taken to hospital, you know? Right, finally woke up, seemed long time after doing it and this person here he thought when I was lying on the ground that I was... he said Papa's just snoring. And there I was busily swallowing my tongue! Well, I didn't die! You imagine they try to kill me so they can profit my ponies?!

I: Do the tempers ever get a bit frayed?

W: Oh yeah very much so.

I: Oh, really?

7:22

W: Yeah, yeah definitely. We really were as a team because they're all sort of thinking roughly alike but when someone does something wrong there's two very stand faces looking you and then you get the 'bullock' afterwards.

CH: There is great fun being able to play with them, you know? Like that was the great thing, I did have some time playing with them.

H: I actually enjoyed it.

CH: I didn't quite have enough to make it a team.

I: Have you finished now?

CH: Well I have really. I just felt, you know? it's better to give up when you're still able to do it. But I shall miss it terribly because I loved having all that violent exercise.

I: Yes it's best to bow out at the top and leave them wanting more!

Video 2.

0:19

I am **delighted** to **join** you all today to mark this important centenary in this historic Cathedral of Amiens.

0:32

From the very start of the First World War, Amiens found itself at the heart of the conflict. For most of the **war**, it was just behind the Allied front lines, and military personnel soon became a familiar sight on its streets, around its shops, cafés and hotels. For thousands of servicemen, it became a home away from home.

1:05

Above all, Amiens was a city of connections. Its railway line was a **vital** link between Paris and the north. **Here**, the armies of France and the British Empire came together. It connected the Allies. **During** the defense of the city against the great German **offensive** in **April** 1918, shelling and bombing destroyed many of the buildings here. Thankfully, this great cathedral was spared significant damage.

1:51

In the **summer** of 1918, this was the springboard for the Allies' offensive which **would**, **eventually**, lead to victory on the Western Front. **After** French, American and British **forces** had turned the tide against the Germans in the Second Battle of the Marne, the scene was set for a truly **coordinated** Allied effort to strike back.

2:24

What began here on 8 **August** was truly a coalition operation under the strategic **command** of a great Frenchman, Marshal Foch; a **battle** in which the forces of many nations came

together to fight; in which aerial, mechanical and human courage and ingenuity combined with devastating results.

2:58

Amiens was symbolic of the entente cordiale, the co-operation without which victory was impossible. It is entirely fitting therefore, that today, that same international coalition has returned to Amiens with **our** former enemy, in peace and partnership.

3:21

It is fitting too that we come together here, in this magnificent Cathedral, which has such a profound connection to **all** those that served. After the war, a commemorative tablet was installed here by the Imperial War Graves Commission, 'In **sacred** memory of six **hundred** thousand men of the armies of Great Britain and Ireland who fell in France and Belgium during the Great War.' Memorial Tablets were subsequently installed by **other** nations to honor their fallen. And the Chapel of the Allies, where today we will **renew** the bonds forged during the War, is a lasting testament to the continuing relationship between those who served here a **hundred** years ago and the people of Amiens.

4:25

Today we return to learn more about the experience of those involved during the historic summer of 1918, to honor the fallen of all nations, to commemorate all those who participated in this great endeavor, and to celebrate the bonds of friendship which unite our nations.

Video 3.

0:00-6:58

0:00

I: You're a future monarch you've had a chance over more than 30 years now to observe our current monarch the Queen. What from the very particular perspective that you have, as a future king, what has impressed you most about her?

W: I think the Queen's duty and her service, tolerance, her commitment to others I think that's all being incredibly important to me and it's been a real sort of guiding example of just what a... sort of... a good monarch can be and it's been incredibly insightful for me growing up watching her leadership in that role.

I: So what in particular would you say you've learnt from her? From observing her.

W: I think just the qualities that are essential for somebody in a... in a leadership role I think it's important to grow into a particular role with the right characteristics and the right qualities and I think she's exemplified that in everything she's done.

1:22

I: And has she made a point of guiding in a sense instructing you as the future king about, as it were, that the art of monarchy has she sort of taken you aside on many occasions and done that?

W: She hasn't, no, she's more of a soft and... soft influencing modest kind of instruction. So, it's more guidance rather than instruction. She... I don't think she believes too heavily in instruction. She believes in finding your own path but with very good examples and guidance around you to support you and I think that's what she's found to be the most effective for herself as the fact that she has been able to over the... since 1952, the many years understand how best to... How best she can make an effect with her role, and I think

it's all about finding your way with the right people, the right supports, close family around you to guide you. And I think she sees that more important than instructing.

I: And taking you a very long-term view of things.

W: I think I think there's an element of, you know, there is a long-term view to look at. It's not so short-term as much as in politics. It is more seeing a vision and having a role. And it's about representing the timeless values. I think it's very important, it's um... You've got to mix the traditional with the modern and I think that's something she's done extremely well.

2:49

I: You've referred already to her sense of duty to the conspicuous devotion to duty that she's displayed over these decades. To what extent would you say that you share that degree of devotion to royal duty?

W: I think royal duty is extremely important. I think it's um... it's part of the part of fabric of what the royal family and any future monarch has and it's something that is very important and I take duty very seriously and I take my responsibilities very seriously. It's about finding your own way at the right time and if you're not careful duty can sort of weigh you down an awful lot at a very early age and I think you've got to develop into the duty role. It's something that I take very seriously, but with my family and with my role, for instance, I think there's a number of things I've got and my fingers in many pies at the moment that I want to keep an eye on. And that will change as life goes on and I'll take more.

3:52

I: You know why I'm asking you this? It's because there is an impression in some quarters that you are in some way a slightly reluctant royal: You will have seen or I'm sure people

will have told you about some of the stories, some of the headlines in recent weeks and months. "Work shy William" I think some of them have said. Now there's also been criticism of the Duchess of similar vein. How do you respond to that? Do you regard that criticism that impression as being a fair one?

4:23

W: I... to be honest I'm going to **get plenty** of criticism over my lifetime and it's something that I don't completely **ignore** but it's not something I take you know completely to heart. I'm concentrating very much on my roles of father and the new father. And I take my duties and my responsibilities to my family very seriously and I want to bring my **children** up and... as good **people** with, you know? The idea of service and duty to others very important but if I can't give my time to my children as well then worry about their future plus the...serving the community with the air ambulance. I very... I find the ambulance role very important to me. It's serving the community working **alongside** extremely good professionals in the medical profession and then there's my role responsibilities which I still keep going, which...When the Queen decides that she's going to hand **down** more responsibilities I'll be the first person to accept them.

5:20

I: But clearly from what you're saying, this division of your life into these three components: the Royal duty, air ambulance pilot and your family...Clearly that's very important to you. Now, I wonder whether that division into these three parts...The fact that then you are not fully engaged at the moment in royal responsibilities does that have the fully agreement and endorsement of your grandmother? Your father?

5:47

W: Absolutely my grandmother, my father, are a **hundred** and fifty percent supportive behind everything I'm doing. And Harry and Katherine. They very much understand, you know, whilst my grandmother is still extremely active at the **helm** of the royal family, it's the monarch. My father is incredibly busy with this **transport** activities and other responsibilities... There's the time **now**, and the **space** to explore other means of doing a worthwhile job and for me the 'Aramis' is an incredibly important part. It's not going to last forever but I think it's important.

6:20

I: So I think you're saying that they, having experienced royal duty from such a young age: the Queen from 25, your father from even younger. Of course that they recognize the importance for you to be partially exempted from that degree of royal duty at a very young age.

6:40

W: No I don't think it's that, I think it's more that they understand is the flexibility right now whilst I'm still relatively **young** and they're still very active. There's an order of succession and I'm at the bottom at the moment. So there is the time and space and future to take on more.

Video 4.

I speak to you today with feelings of profound **sorrow**. Throughout her life, Her Majesty The Queen – my beloved **Mother** – was an inspiration and example to me and to all my family, and we owe her the most heartfelt debt any family can owe to their mother; for her love, affection, guidance, understanding and example.

0:30

Queen Elizabeth was a life well lived; a promise with destiny kept and she is mourned most deeply in her passing. That promise of lifelong service I renew to you all today.

0:50

Alongside the personal grief that all my family are feeling, we **also** share with so many of you in the United Kingdom, in all the countries where The Queen was Head of State, in the Commonwealth and across the world, a deep sense of gratitude for the more than 70 years in which my Mother, as Queen, served the **people** of so many nations.

1:18

In 1947, on her 21st birthday, she pledged in a **broadcast** from Cape **Town** to the Commonwealth to devote her life, whether it be short or long, to the service of her peoples.

1:37

That was more than a promise: it was a profound personal commitment which defined her whole life. She made sacrifices for **duty**.

1:53

Her dedication and devotion as Sovereign **never** wavered, through times of change and progress, through times of **joy** and celebration, and through times of sadness and loss.

2:13

In her life of service we **saw** that abiding love of tradition, together with that **fearless embrace** of progress, which make us great as Nations. The affection, admiration and respect she inspired became the hallmark of her reign.

2:37

And, as every member of my family can testify, she combined these qualities with warmth, humor and an unerring ability **always** to see the **best** in people. I pay tribute to my Mother's memory and I honor her life of service. I know that her death brings great sadness to so many of you and I share that sense of loss, beyond measure, with you **all**.

3:10

When The Queen came to the throne, Britain and the world were still coping with the privations and aftermath of the Second World War, and still living by the conventions of **earlier** times. In the course of the last 70 years we have seen our **society** become one of many cultures and many faiths.

3:40

The institutions of the State **have** changed in turn. But, through all changes and challenges, our nation and the wider family of Realms – of whose talents, traditions and achievements I am so inexpressibly proud – have prospered and flourished. Our values have remained, and **must** remain, constant. The role and the duties of Monarchy also remain, as does the Sovereign's particular relationship and responsibility towards the Church of England – the Church in which my **own faith** is so deeply rooted.

4:27

In that faith, and the values it inspires, I have been **brought** up to cherish a sense of duty to **others**, and to hold in the greatest respect the precious traditions, freedoms and responsibilities of our unique history and our system of parliamentary government. As

The Queen herself did with such unswerving devotion, I too now solemnly pledge myself, throughout the remaining time God grants me, to uphold the Constitutional principles at the heart of our nation.

5:09

And wherever you may live in the United Kingdom, or in the Realms and territories across the world, and whatever may be **your** background or beliefs, I shall endeavor to serve you with loyalty, respect and love, as I have throughout my life. My life will of course change as I take up my new responsibilities. It will no longer be **possible** for me to give so much of my time and energies to the charities and **issues** for which I care so deeply. But I know this important work will go on in the trusted hands of others.

5:57

This is also a time of change for my family. I count on the loving help of my darling wife, Camilla. In recognition of her own **loyal** public service since our marriage 17 years ago, she becomes my Queen Consort. I know she will bring to the demands of her new role the steadfast devotion to duty on which I have come to **rely** so much.

6:30

As my Heir, William now **assumes** the Scottish titles which have meant so much to me. He succeeds me as Duke of Cornwall and takes on the responsibilities for the Duchy of Cornwall which I have undertaken for more than five decades. Today, I am proud to create him Prince of Wales, Tywysog Cymru, the country whose title I have been so greatly privileged to bear **during** so much of my life and duty. With Catherine beside him, our new Prince and Princess of Wales will, I know, continue to inspire and **lead** our national conversations, **helping** to bring the marginal to the center ground where **vital** help can be given.

7:30

I want also to express my love for Harry and Meghan as they continue to **build** their lives overseas.

In a little over a week's time we will come together as a nation, as a Commonwealth and indeed a global community, to lay my beloved mother to rest. In our sorrow, let us remember and **draw** strength from the light of her example. On behalf of all my family, I can only offer the most sincere and heartfelt thanks for your condolences and support. They mean **more** to me than I can ever possibly express.

8:22

And to my **darling** Mama, as you begin your last great journey to **join** my dear late Papa, I **want** simply to say this: thank you. Thank you for your love and devotion to our family and to the family of nations you have served so diligently all these years. May 'flights of Angels sing thee to thy rest'

Video 5.

1:44-1:55

I, William, Prince of Wales, pledge my loyalty to you, and faith and truth I will bear unto you, as your liege man of life and limb, so help me God.

Video 6.

6:20-6:36

I, Charles, Prince of Wales, do become your liege man of life and limb and of earthly worship, and faith and truth I will bear unto thee, to live and die against all manner of folks.

Video 7.

40:14 - 40:40

I, Charles, Prince of Wales, do become your liege man of life and limb, and of earthly worship, and faith and truth I will bear unto thee, to live and die against all manner of folks.