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**Contrasting the Pronunciation of Centring Diphthongs in AVCamE
and AVNigE: The Case of the NEAR, SQUARE and CURE Vowels**



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Contrasting the Pronunciation of Centring Diphthongs in AVCamE and AVNigE: The Case of the NEAR, SQUARE and CURE Vowels

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Abstract

Purpose: This paper seeks to contrastively describe the pronunciation of three RP diphthongs; the NEAR, SQUARE and CURE vowels, in the speech of Cameroon English and Nigerian English speakers as depicted in audio-visual materials (movies, sermons and music).

Methodology: Data for the study constitute a collection of excerpts from 150 audio-visual materials (movies, songs and sermons) all produced/ recorded in Nigeria or Cameroon from 2010 to date. Out of the 150 audio-visual materials, 75 were Cameroonian and 75 were Nigerian. The data were analysed mainly qualitatively using two theories, namely, Descriptive Linguistics and the Accommodation Theory.

Findings: Despite the manifold similarities between Audio-visual CamE and NigE, there are remarked diphthongal differences between the two national varieties of English. Some of the differences include the pronunciation of the NEAR vowel as NigE /iɛ/ contrary to CamE /ɛ/; the pronunciation of the SQUARE vowel by NigE speakers as /ia/ against CamE /ɛ/ and the realisation of the CURE vowel as NigE /u/ as opposed to CamE /ɪʊ/, just to name a few.

Unique Contribution to Theory, Practice and Policy: The paper shades light to the areas that could cause intelligibility problems between CamE and NigE speakers and concludes by recommending that the area of differences between NigE and CamE should be studied and treated as free variation while the abounding similarities are used to synchronize / merge the two varieties to derive the features of West African English for international use.

Keywords: *Pronunciation, Diphthongs, Audio-Visual, Cameroon English, Nigerian English*

1. Introduction

Thought history, the functions and domains of use of English in Cameroon and Nigeria are quite similar as English is essentially a Second Language used as a medium of exchange as well as a language of official dealings/ communication, trade and international relations (Ufomata, 1996; Nanfah, 2006; Taiwo, 2009). In both countries, English cohabits with hundreds of other languages amongst which are Nigerian/Cameroonian indigenous languages and pidgins (Taiwo, 2009; Nanfah, 2006). Due to the sociolinguistic context within which English exists in these two countries, the language is bound to take upon shapes and forms which inculcate the cultural and pluralinguistic situations of Cameroon and Nigeria (Mbufong, 2013; Baghana et al., 2020). In Nigeria, the indoglossic language policy creates a stiff competition between some major Nigerian languages as Igbo, Yoruba, Hausa and English language (Nanfah, 2006; Danladi, 2013) whereas the official bilingualism policy in Cameroon makes French to be in stiff competition with English (Kouega, 2005). Above all, the reality of the dominance of Pidgin English both in Cameroon and Nigeria, particularly in informal and intimate contexts (Blench & Dendo, 2005; Kouega, 2005), obliges a vast majority of English users in both countries to incorporate several linguistic aspects of pidgin in English. Thus, the interactions between English, pidgins and Cameroon/ Nigerian indigenous languages have led to the indigenisation of English in the Cameroon/ Nigerian context that has earned the appellation, Nigerian English (henceforth NigE) and Cameroon English (henceforth CamE). Despite the phonological similarities between these two Englishes, there are remarked pronunciation differences between them in real-life as well as in audio-visuals. The proliferation of Nollywood and Collywood audio-visuals have promoted the spread of typical NigE features in CamE and the features of CamE in NigE. It is within this context that this paper seeks to describe the pronunciation differences between CamE and NigE as far as the realisation of the NEAR, SQUARE and CURE vowels are concerned, especially as depicted in movies, audio-visual sermons and music. In the paper audio-visual NigE (also AVNigE) is perceived to be made up of four subvarieties; AVNigE I, AVNigE II, AVNigE III and AVNigE IV which are the basilectal, mainstream, RPrised and Americanised varieties, respectively. Similarly, this paper views audio-visual CamE (also AVCamE) as divisible into five subvarieties – the basilectal, mainstream, RPrised, Americanised and Fenchified varieties of English, respectively. All these subvarieties are derived based on the sociolinguistic peculiarity of each of these countries (Danladi, 2013; Ketcha, 2018).

2. Literature Review

Despite the existence of several works on the phonological, morphological, semantic and pragmatic character of CamE / NigE at individual level, not much exists on CamE and NigE compared or on aspects of audio-visual CamE and NigE.

As far as comparing real-life NigE and CamE is concerned, Simo Bobda (2007) focused on the segmental and lexical stress features between CamE and NigE and concluded that they are very similar. He provides example such as *fat/fart*, *pastor/ status*, *robe/division* pronounced as

/fat/, /pastə/, /stetəs/, /rɒp/, and /dɪvɪʃən/ respectively. For lexical stress, Simo Bobda (2007) provides examples as 'colleague, 'matrass and 'education which all pronounced in CamE and NigE as col'league, mat'trass and edu'cation respectively. Simo Bobda (2007) focused on similarities whereas this present paper focuses on diphthongal differences. In the same light, Tchoupo (2023) did a comparison of CamE and NigE grammars and pointed out that there are principally similarities in the indigenisation processes. Some of the processes he named include pluralisation of some uncountable nouns, mass nouns and proper nouns, the use of resumptive pronouns, the dropping or substitution of prepositions, question and clause formation. Again, this work is remarked different from this paper which treats diphthongal differences rather than grammatical similarities.

As concerns audio-visually, Liadi and Omobowale (2011) tackled the multilingual character of Nigerian English and revealed that its diverse nature has the potential to attract youths of different ethnic groups, social class, educational level etc into its fold. They argue that the blend of Afrobeats, hip hop and rap further contribute to the increased consumption of Nigerian pop music. Agbo (2009) had done a study in which he described artists' skilful use of language alternation strategies to enhance the aesthetic and rhetorical qualities of their music. He revealed in his study that the language alternation patterns involve major Nigerian languages and English. Still concerning audio-visual NigE, Ketcha (2015) described the phonostylistic techniques of end rhyme creation in the English spoken in Nigerian pop music. In the paper, he identified phonological processes such as monophthongisation of RP diphthongs/ triphthongs, consonant devoicing or deletion and code-mixing/ code-switching which Nigerian pop musicians use to create end rhyme in their lyrics. Ketcha (2021) also discussed the hybridisation of English in Nigerian audio-visual materials; pointing out that speakers, due to styles in pronunciation, end up producing hypercorrect forms that are typically a blend of RP, NigE and General American English.

As far as CamE audio-visual English is concerned, Ketcha (2018) identified five CamE audio-lects in Cameroon audio-visual materials, namely, the Pidginised/ Indigenised Variety (AVCamE I), Mainstream Variety (AVCamE II), Near-RP Variety (AVCamE III), Americanised Variety (AVCamE IV) and Frenchised Variety (AVCamE V). In this paper, he stated that CamE speakers in the audio-visually have the tendency to accent switch in order to suit specific roles in movies or a genre of music such as rap or indigenous songs. In the same line, Tanda and Ketcha (2023), analysed the lyrics of 30 hit song lyrics of Anglophone pop music artists and described them to be essentially multilingual with code-switching / code-mixing patterns that are typically bilingual, trilingual, quadrilingual and penta-lingual. Although Agbo (2009), Liadi and Owobowale (2011), Ketcha (2015), Ketcha (2018), Ketcha (2021) and Tanda and Ketcha (2023) are on either NigE or CamE audio-visual varieties of English, none of these sources compares audio-visual CamE and NigE, making the sources different from this current paper which seeks to

describe the pronunciation differences between CamE and NigE regarding the NEAR, SQUARE and CURE vowels.

3. Methodology

Data for this study constitute a corpus garnered from 150 audio-visual materials (movies, sermons, comedy, songs); 75 from Cameroon and 75 from Nigeria. All the audio-visual materials are movies, sermons and songs produced from 2010 to present. The utterances gleaned from these audio-visual materials are from 160 actors/actresses/ singers and preachers; 80 from Cameroon and 80 from Nigeria. Of the 80 respondents from Nigerian audio-visual materials, 40 are male and 40 are female. Similarly for the Cameroonian audio-visual respondents, 40 are male and 40 are female.

To collect data for this paper, the 150 audio-visual materials were keenly watched and listened to and relevant excerpts/ utterances were gleaned, grouped and transcribed, mostly using the 10L phonetic transcription system. Summarily, the data were collected through the following four steps:

1. Listening and / or watching the entire audio-visual piece (movie, sermon, comedy or song) in order to grasp the story, the song or the content of the stand-up comedy.
2. Identifying speakers mainly by merging the cast and the roles of the characters in movies or video musicals. During this stage, just the names of the selected characters from the cast were written down and their roles noted.
3. Tracking characters while identifying the phonological features of the different lects – AVNigE 1, 2, 3 and 4 in their speech and matching them with role-played.
4. Extracting the utterances and phonologically transcribing them in the four Nigerian audio-lects, as produced by the characters, singers or comedians.

The qualitative method and two theories, Descriptive Linguistics and Phonostylistics, were mostly used for analysis of the data for this paper. The 10 L phonetic transcription and Wells' (1982) lexical sets were also used. Crystal (2008, p. 460) defines Phonostylistics as “the expressive or aesthetic function of sounds”. Thus, Phonostylistics suits with deliberate accent-switching by characters, musicians, comedians or tele-evangelists in Nigerian and Cameroonian audio-visual materials to suit a movie role, a stage performance or an illustration in a sermon, these being key in this paper. Of course, Descriptive Linguistics seeks to portray linguistic data the way it is and not the way it should be (Crystal, 2008). This paper is about the pronunciation of three RP diphthongs; the NEAR, SQUARE and CURE vowels, in the English speech of speakers in Cameroon and Nigerian audio-visual materials.

4. Findings

Characteristically, RP diphthongs are either restructured or monophthongised to form CamE/ NigE diphthongs (Mesthrie & Bhatt, 2003; Simo Bobda, 2008, Ufomata, 1996). Though the diphthongal peculiarity of CamE and NigE, as depicted in audio-visuals, is largely attributed to such linguistic factors as graphology, language interference and analogy, this paper demonstrates that style also contributes to the divergent rendering of these diphthongs (the NEAR, SQUARE and CURE).

4.1 The NEAR Vowel

Though the pronunciation of the NEAR and SQUARE vowels in AVCamE and AVNigE proves a number of similarities (for example /ɪə/ is pronounced /ia/ and /iə/ in both AVCamE and AVNigE) between the two national audio-visual varieties of English, there are remarked differences in the realisation of the NEAR and SQUARE in these audio-visual Englishes.

The first noticeable difference between AVCamE and AVNigE at this level is that in some *ea* and *ere* words, several speakers of the latter (mostly those who speak AVNigE III / IV) still render /ɪə/ as /ɛ/ in words wherein speakers of the former replace /ɪə/ with /iɛ/ (Kouega, 1999; Ketcha, 2021). The following words are examples:

Words	RP	AVCamE	AVNigE
immediately	/ɪmɪdɪətli/	/imidiɛtli/	/imidɛtli/
sincere	/sɪnsɪə/	/sɪnsiɛ/	/sɪnsɛ/
here, hear	/hɪə/	/hiɛ/	/hɛ/
dear	/dɪə/	/diɛ/	/dɛ/
hereby	/hɪəbaɪ/	/hiɛbaɪ/	/hɛbaɪ/
mere	/mɪə/	/miɛ/	/mɛ/
severe	/sɪvɪə/	/siviɛ/	/sivɛ/

As demonstrated by the words above, /ɪə/ is rendered /ɛ/ in some ANigE III / IV words whereas it is realized as /iɛ/ across the board in AVCamE. As mentioned already, this realization is typically the feature of Near-RP or Americanized AVNigE and, therefore, it is a hypercorrection production. Such a style-born hypercorrection is used mostly by young female NigE III / IV characters who often play the role of fashionable and trendy girls. These mostly feature in city films rather than in village films. In AVCamE II, however, CAS 2 realized *dear* /dɪə/ as the AVNigE III / IV /dɛ/ suggesting that she is influenced by the style of Nigerian actresses. This should therefore be considered a Nigerianism in AVCamE.

The second difference is that several AVNigE speakers tend to realize /ɪə/ as /iɛ/ against AVCamE /iɛ/ (Ufomata, 1996; Simo Bobda and Mbangwana, 2008). This rendering is mostly heard in the speech of those who can be placed between AVNigE I and AVNigE II. It seems that such speakers often tense the /ɛ/ of NigE /iɛ/ to end up with /ie/. Given that this occurrence is often

in all words where the NEAR vowel can be rendered as /iɛ/ in AVNigE II, one can conclude that there is a sort of free variation between /iɛ/ and /ie/ in AVNigE. The rendering of /ɪə/ as /ie/ can be considered as a lower mesolectal form of /iɛ/ which comes in through E-tensing (Simo Bobda & Mbangwana, 2008). Despite this, /ie/ can be considered as a stylistic variant of the acrolectal speakers who consciously strive to realize the NEAR as /ɪə/ and not as a monophthong, /ɛ/. In AVCamE, the NEAR vowel is /iɛ/ or /ɛ/ across the board. To illustrate this difference, the following words are examples:

Table 2: Pronunciation of RP /ɪə/ as AVNigE /ie/ and AVCamE /iɛ/

Words	RP transcription	AVCamE	AVNigE
Immediately	/ɪmɪdɪətli/	/imidiɛtli/	/imidietli/
appear	/əpɪə/	/apiɛ/	/apie/
dear	/dɪə/	/diɛ/	/die/
hear	/hɪə/	/hiɛ/	/hie/
year	/jɪə/	/jiɛ/	/jie/
beer	/bɪə/	/biɛ/	/bie/
mere	/mɪə/	/miɛ/	/mie/
here	/hɪə/	/hiɛ/	/hie/
jeer	/dʒɪə/	/dʒiɛ/	/dʒie/

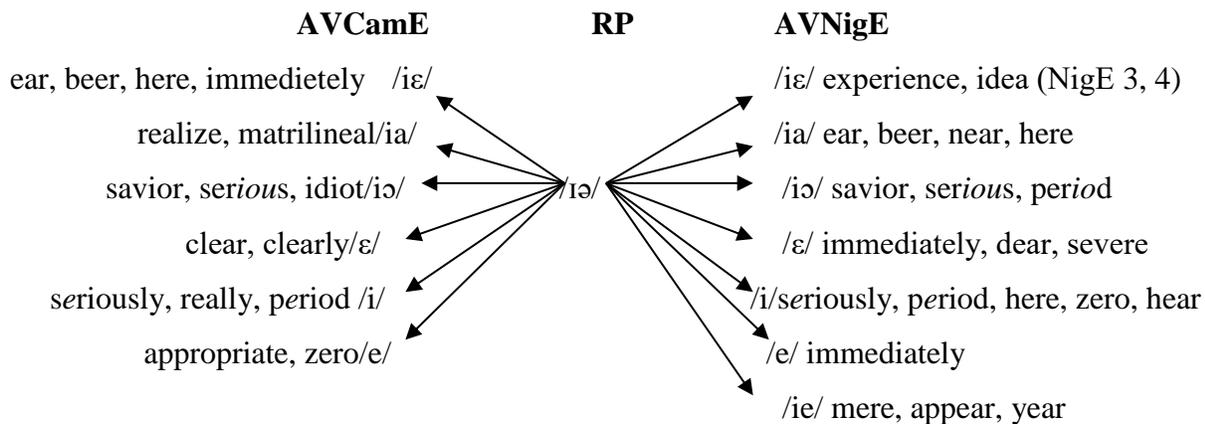
Though AVCamE and AVNigE speakers render the NEAR vowel as /ia/, they differ in that the former realize /ɪə/ as /ia/, mostly in a limited stock of words spelled with *ia*. Nevertheless, speakers of the latter replace /ɪə/ as /ia/, at all word positions, in a large number of words spelled with *ea* and *eer*. The first set of words below demonstrates that /ɪə/ is rendered /ia/ in AVNigE *ea* words whereas it is /iɛ/ in AVCamE:

Table 3: The Pronunciation of /ɪə/ as AVCamE /iɛ/ and AVNigE /ia/

Words	RP transcription	AVCamE	AVNigE
ear	/ɪə/	/iɛ/	/ia/
earmark	/ɪəmɑk/	/iɛmɑk/	/iamɑk/
beard	/bɪəd/	/biɛd/	/biad/
fearful	/fɪəfl/	/fiɛfl/	/fiaful/
spearhead	/spɪəhɛd/	/spiɛhɛt/	/spiahɛt/
fear	/fɪə/	/fiɛ/	/fia/
idea	/aɪdɪə/	/aidiɛ/	/aidia/
beer	/bɪə/	/biɛ/	/bia/
sincere	/sɪnsɪə/	/sɪnsiɛ/	/sɪnsia/
cheer	/tʃɪə/	/tʃiɛ/	/tʃia/
jeer	/jɪə/	/dʒiɛ/	/dʒia/

The first two words above prove that the NEAR vowel is, at word-initial position, respectively rendered as /ia/ and /iɛ/ in words spelled with *ea*. The next three words show that this phenomenon occurs word-medially whereas the last three words illustrate the difference word-finally. NAS 17 and NAS 14 as opposed to CAS 30 and CAS 31 exemplify this difference. In words spelled with *ee*, /iə/ is respectively rendered /ia/ and /iɛ/ in AVNigE and AVCamE (e.g. NAS 71 and NAS 60). This difference is illustrated mostly by mainstream speakers of the two varieties. Mesthrie and Bhatt (2008) with Gut (2008) also noticed these realisations separately in each real-life variety. Meanwhile, this contrast was repeatedly heard as in the utterances of Nigerian Audio-visual Speaker (henceforth NAS) 59, NAS 64, NAS 69, NAS 1, NAS 21, NAS 59 and Cameroon Audio-visual Speaker (henceforth CAS) 3, CAS 12, CAS 13, CAS 16, CAS 21.

Lastly and interestingly, the NEAR vowel is monophthongised to /e/ in AVCamE and AVNigE but the distribution is different. While a few AVNigE speakers realize /iɛ/ as /e/ in words as *immed[e]tely* (NAS 12), most AVCamE speakers realize it as *immed[iɛ]tly* (Simo Bobda and Mbangwana, 2008). This difference is again upheld by E-tensing in the former variety and it appears that this is possible wherever /ɛ/ can replace /iə/ in AVNigE. Nevertheless, some AVCamE speakers realized /iə/ as /e/ whereas AVNigE speakers articulated it as /i/. This difference is in words such as *zero* /ziɪrəʊ/ and *material* /mətɪəriəl/ respectively rendered as /zero/ and /ziro/ with /matɪrial/ and /material/ in AVCamE and AVNigE (CAS 31, 91, 42). The different renderings of RP /iə/ in AVCamE and AVNigE can be diagrammatically presented as follows:



This illustration above shows that /iə/ is articulated as /iɛ, ia, iə, ɛ, i, e/ in AVCamE and AVNigE. Nonetheless, it also shows that /iə/ is additionally articulated as /ie/ in AVNigE (as a lesser alternate to /ia/) whereas it is still /iɛ/ in AVCamE. The diagram thus reveals that it is only the realization of /iə/ as /ie/ that occurs in AVNigE but does not in AVCamE. However, though there is /iɛ/ in both varieties, it is used in all varieties of AVCamE but mostly used by AVNigE speakers of the sophisticated varieties. Similarly, though there is /ia/ in both national varieties, it is more

frequent in AVNigE than in AVCamE as it is the main substitute for speakers of the basilectal and mesolectal varieties in *ea*, *ere*, *ee*, *ia* orthographies whereas it is often in *ia* grapheme of AVCamE. The diagram also reveals that, though there is /ɛ/ for /ɪə/ in both national AV Englishes, /ɛ/ occurs only in *clear* words for AVCamE while it is more frequent in AVNigE as it shows up in several words of the acrolect. Yet again, /ɪə/ is rendered /i/ in both varieties, as a result of no Pre-R breaking, but /i/ is more occurring in AVNigE due to Americanization. As further illustrated by the diagram above, /ɪə/ is rendered /e/ in *zero* words in AVCamE but rendered /i/ in AVNigE. On the contrary, /e/ occurs as the tense /ɛ/ for /ɪə/.

4.2 The SQUARE Vowel

Despite the similarities existing in the pronunciation of the SQUARE vowel, /ɛə/, in AVCamE and AVNigE as /ia, iɛ, ie, ɛ, e, a /, there are noticeable differences in the contexts and frequency of realisation of the SQUARE in these audio-visual varieties.

First, in AVNigE, the SQUARE vowel is realized as /ia/ in many words with *are*, *air*, *ere*, and *eir* graphemes whereas (with the exception of *their*, *theirs*) it is often /ɛ/ in AVCamE. This is also the case in real-life CamE and NigE as pointed out by Gut (2008) and Simo Bobda (2008). In words spelled with *are*, *ear* and *ere*, this phenomenon occurs mostly at word-medial and word-final positions (NAS 2, 59, 59, 61, 71, 85, 4, 12, 18, 28, 64 contrasted to CAS 54, 29, 54, 34, 7, 8, 9, 24, 13). At word-medial and word-final positions, the following words exemplify the renderings of /ɛə/ as /ia/ and /iɛ/ respectively in AVCamE and AVNigE in *are* words:

Words	RP transcription	AVCamE	AVNigE
careful	/kɛəfl/	/kɛful/	/kiaful/
daring	/dɛəriŋ/	/dɛriŋ/	/diarin/
care	/kɛə/	/kɛ/	/kia/
warfare	/wɔfɛə/	/wɔfɛ/	/wɔfia/
spare	/spɛə/	/spɛ/	/spia/
wear, were	/wɛə/	/wɛ/	/wia/
somewhere	/sʌmwɛə/	/sɔmwɛ/	/sɔmwia/
therefore	/ðɛəfɔ/	/dɛfɔ/	/diafɔ/

In NAs and CAs the renderings of the SQUARE as /ia/ and /ɛ/, respectively, in *are*, *ear* and *ere* graphemes cut across the board though it is dominant in the mainstream varieties. These renderings are thus most present in comedies and films with rural settings. It is also common in the speech of people associated with the low and the poor in big cities.

The second difference between AVCamE and AVNigE is that speakers of the former realize /ɛə/ as /ia/ in *air* words whereas speakers in the latter variety replace the sound with /iɛ/. This phenomenon is at word-medial and word-final positions in a some words, mostly those of the same lexeme as *chair* (see NAS 18, 28 versus CAS 31, 70). The following words are aimed at

illustrating that / $\epsilon\partial$ / is / ia / in AVNigE but is / ie / in AVCamE when orthographically *air* mostly at word-medial position:

Table 5: Difference between AVCamE and AVNigE in the rendering of RP / $\epsilon\partial$ /

words	RP transcription	AVCamE	AVNigE
chair	/tʃ $\epsilon\partial$ /	/tʃie/	/tʃia/
chairman	/tʃ $\epsilon\partial$ mən/	/tʃiemən/	/tʃiamən/
chairperson	/tʃ $\epsilon\partial$ pɜːsn/	/tʃiepɜːsən/	/tʃiapɜːsən/
chairmanship	/tʃ $\epsilon\partial$ mənʃɪp/	/tʃiemənʃɪp/	/tʃiamənʃɪp/
millionaire	/mɪlɪən $\epsilon\partial$ /	/mɪlɪonie/	/mɪlɪonia/
brigadier	/brɪgədi $\epsilon\partial$ /	/brigadie/	/brigadia/

The words above show that *air* and *aire* words are realized with / ia / in AVNigE but are realized with / ie / in AVCamE at word-medial and word-final positions.

Third, AVNigE speakers realize the SQUARE vowel as / ie / in words wherein AVCamE speakers render the vowel as / ϵ /. This rendering, I noticed, is mostly in the *ere* orthography and it is a speech characteristic of speakers of the lower acrolect (NAS 60, 64, 14, 83, 7 for AVNigE as opposed to CAS1, 2, 3, 34, 5, 3 for AVCamE). The following words illustrate the finding:

Table 6: Difference between AVCamE and AVNigE in the rendering of RP / $\epsilon\partial$ /

Words	RP	AVCamE	AVNigE
were	/w $\epsilon\partial$ /	/w ϵ /	/wie/
there	/ð $\epsilon\partial$ /	/d ϵ /	/di ϵ /
where	/w $\epsilon\partial$ /	/w ϵ /	/wie/
anywhere	/ ϵ niw $\epsilon\partial$ /	/ ϵ niw ϵ /	/ ϵ niwie/
everywhere	/ ϵ vriw $\epsilon\partial$ /	/ ϵ vriw ϵ /	/ ϵ vriwie/

Fourth, AVCamE and AVNigE differ in the realization of / $\epsilon\partial$ / in that in the latter variety, the vowel is realized as / ie / when it is yet monophthongised to / ϵ / in the former variety. This singularity is mostly in words where the SQUARE vowel is orthographically *a* and *ea* in a pre-R position. NAS 53, 59, 61, 63 contrasted to CAS 8, 9, 24, 20, 23, 36, 66, 46, 67 etc severally exhibited this difference. Being a word-medial and word-final positions occurrence, the words below illustrate this point:

Table 7: Difference between AVCamE and AVNigE in the rendering of RP / $\epsilon\partial$ /

Words	RP transcription	AVCamE	AVNigE
compare	/kəmpe $\epsilon\partial$ /	/kəmpe/	/kəmpie
beware	/biw $\epsilon\partial$ /	/biw ϵ /	/biwie/
prepare	/pripe $\epsilon\partial$ /	/pripe/	/pripie/
parent	/peərənt/	/peren(t)/	/pierɛn(t)/
wear	/w $\epsilon\partial$ /	/w ϵ /	/wie/

Again, AVCamE and AVNigE differ in that while several NigE I/II speakers realize /ɛə/ as /a/ in some *are* and *air* words whereas CamE speakers still articulate it as /ɛ/. This phenomenon is heard mostly at word-medial and word-final positions (NAS 4, 6, 7, 63 as against CAS 20, 23 portrayed this difference). The following words are examples:

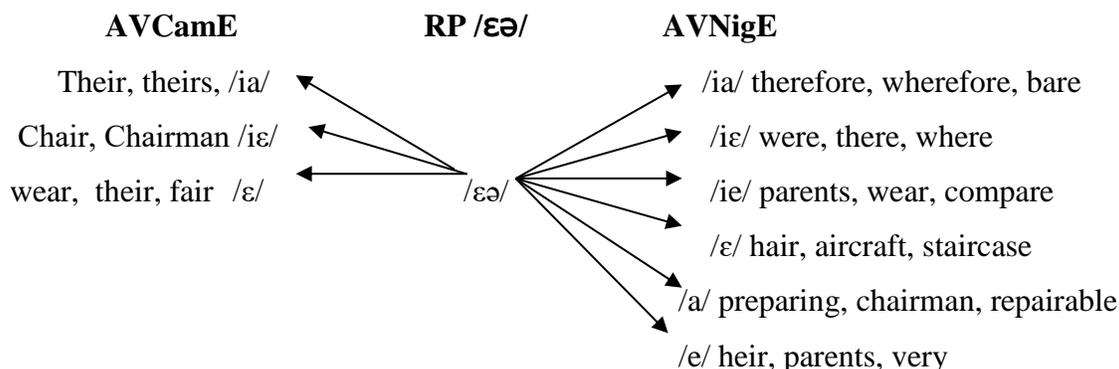
Words	RP transcription	AVCamE	AVNigE
Preparing	/pɹɪpɛəriŋ/	/pɹɪpəriŋ/	/pɹɪparɪn/
Chairman	/tʃɛəmən/	/tʃiɛman/	/tʃaman/
chairmanship	/tʃɛəmənʃɪp/	/tʃiɛmanʃɪp/	/tʃamanʃɪp/
Repairable	/rɪpɛərəbl/	/rɪpɛrɛbəl/	/rɪparebul/

The realization of /ɛə/ as AVNigE /a/ mostly occurs in the basilectal and lower mesolectal varieties of AVNigE; it is mostly heard in the lower AVNigE II which is highly influenced by NigE I and NigPE.

Although AVNigE speakers both render the SQUARE vowel as /e/, as a tense form of /ɛ/ which is a principal substitute for /ɛə/, the phenomenon is more in AVNigE. This is because, in addition to words such as *parliament*[e]rian, *mal*[e]ria, some AVNigE speakers additionally realize /ɛə/ in words such as *p*[e]rents. Although Simo Bobda (2008) explains that this occurrence in CamE as a result of E-Tensing, it is also because of analogy with the FACE vowel words which they realize with /e/. As illustrated by NAS 3, 30, 44, 54, 30, 3, 4, 17 of Appendix I and CAS 38, 39, 36, 66, 20 of Appendix I, the following words are examples:

Words	RP	AVCamE	AVNigE
Aircraft	/ɛə/	/ɛ/	/e/
Parents	/pɛərənts/	/pɛrɛnts/	/perɛnts/
Grandparent	/grændpɛərənt/	/granpɛrɛnts/	/granperɛnt/
Very	/vɛəri/	/vɛri/	/veri/
Aircraft	/ɛəkɹaft/	/ɛkɹaf/	/ekɹaf/

Despite the differences above, AVCamE and AVNigE speakers are similar in that speakers of the two varieties articulate /ɛə/ as /ia/ in *their* /ðɛə/ and *theirs* /ðɛəz/ which are all /dia/ and /dias/ in both varieties. The renderings of /ɛə/, in AVCamE and AVNigE, can be diagrammatically realized as follows:



The diagram above summarizes the renderings of RP /ɛə/ in AVCamE and AVNigE. It shows that /ɛə/ becomes /ia/, /iɛ/ and /ɛ/ in both varieties but also shows that, in addition, /ɛə/ is articulated as /ie/, /a/ and /e/ in AVNigE alone. The diagram also shows that where a surrogate appears in both varieties, the distribution is different.

4.3 The CURE Vowel

Commenting on the pronunciation of the CURE diphthong in World Englishes, Mesthrie and Bhatt (2008 p. 124) hold that “there is a great array of variation”. Nevertheless, /ʊə/ is generally rendered /ua, ɔ, u/ in AVNigE and AVCamE. It is additionally /o/ and /uɔ/ in AVCamE. The rendering of /ʊə/ in these two neighbouring AV varieties of English are mostly determined by orthography or analogy. Although these renderings suggest that the Englishes are similar, there are differences in distribution and frequency of occurrence.

The first point of difference between AVCamE and AVNigE is that speakers of the latter monophthongise /ʊə/ to /u/, in some words, whereas those of the former monophthongise the diphthong as /ɔ/. Since there is a post /p/ yod deletion in most varieties of AVNigE, some speakers vocalize the yod and then monophthongise the CURE vowel so that they end up with /iɔ/ for /juə/. Meanwhile, AVCamE speakers maintain the yod but substitute the CURE diphthong with /u/ thus yielding /ju/. In some cases, AVCamE speakers vocalize the yod but still substitute RP /ʊə/ with /u/. This combination thus yields /iu/. This difference was noticed in some words spelled with *ure* or *ur*, mostly words that have *pure* as their base. This difference is in a few words in a post yod position (e.g. this was noticed in the speech of NAS 60, 91 as opposed to CAS 17). The following words illustrate this difference:

Words	RP transcription	AVCamE	AVNigE
pure	/pjʊə/	/pju, piu/	/piɔ/
purity	/pjʊərəti/	/pjuriti, piuriti/	/piɔriti/
purify	/pjʊərəfai/	/pjurifai, piu-/	/piɔrifai/
repurify	/ripjʊərəfai/	/ripjurifai, -piu-/	/ripiɔrifai/
purification	/pjʊərəfikeɪʃn/	/pjurifikeʃn, -piu -/	/piɔrifikeʃn/

Though most AVNigE speakers realize *sure* /ʃʊə/ as /ʃɔ/, some speakers such as NAS 60 realized it as /ʃiɔ/. This occurrence is certainly analogical; *sure* is on analogy with *pure* in AVNigE.

The second difference between AVCamE and AVNigE is that, in the latter, /ʊə/ is monophthongised to /ɔ/ whereas in the former it is restructured to /uɔ/ or /wɔ/. This phenomenon is mostly noticed in words that have *poor* as their base (NAS 7, 2, 4, 26 contrasted to CAS 8 as regards this rendering). The following examples validate this assertion:

words	RP transcription	AVCamE	AVNigE
poor	/pʊə/	/puɔ, pwɔ/	/pɔ/
poorly	/pʊəli/	/puɔli, pwɔli/	/pɔli/
poorhouse	/pʊəhaʊz/	/puɔhaus/	/pɔhaus/
poorness	/pʊənis/	/puɔnes/	/pɔnes/

As demonstrated by the examples above, AVCamE and AVNigE speakers differ in the realization of /ʊə/ vowel in *oor* grapheme. Although AVCamE speakers otherwise render /ʊə/ as /ɔ/, they differ from AVNigE speakers in that the AVNigE speakers extend their realization of /ʊə/ as /ɔ/ in words with *oor* grapheme whereas AVCamE speakers realize /uɔ/ or /wɔ/.

Another salient difference between these two AV varieties is that the AVCamE speakers render /ʊə/ as /ɔ/ whereas AVNigE speakers realize it as /u/ or /ɔ/. Those who have this rendering are mostly mainstream speakers or those of the basilect (this was noticed in NAS 31,14, 28, 35 etc unlike CAS 80, 2, 79). This difference can be illustrated as follows:

words	RP transcription	AVCamE	AVNigE
tourist	/tʊərɪst/	/tɔrist/	/tu:rist/
security	/sɪkjʊərɪti/	/sɪkjɔriti/	/sekuriti/
tour	/tʊə/	/tɔ/	/tu/
secure	/sɪkjʊə/	/sɪkjɔ/	/sekiu/
cure	/kjʊə/	/kjɔ/	/kiu/

Yet another interesting point of difference between AVCamE and AVNigE, as far as the renderings of /ʊə/ is concerned, is that /ʊə/ is mostly realized as /u/ in the latter while it is /o, ɔ/ in AVCamE (NAS 36 and NAS 51 contrasted to CAS 51). This occurs just in a limited number of words of the same lexeme with *euro*. This happens with the words built on *Euro* as exemplified by the following words:

Table 13: Difference between AVCamE and AVNigE in the rendering of RP /ʊə/

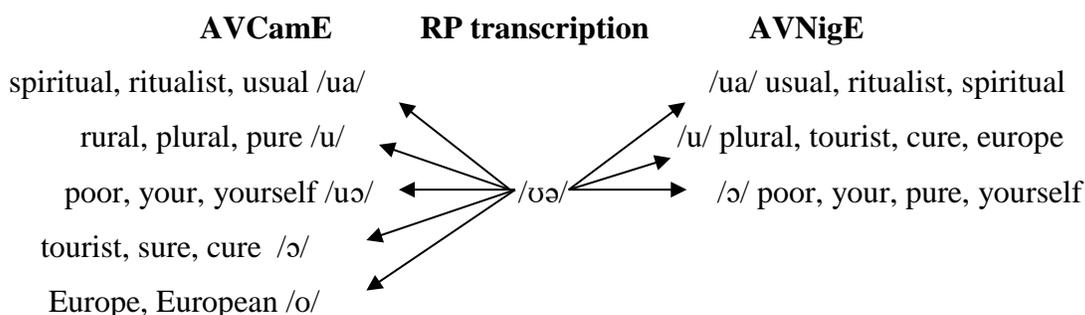
Words	RP transcription	AVCamE	AVNigE
euro	/jʊərəʊ/	/joro/	/juro/
europe	/jʊərəp/	/jorop/	/jurop/
european	/jʊərəpiən/	/joropian/	/juropian/
eurocentric	/jʊərəʊsentrik/	/jorosentrik/	/jorosentərik/
euroland	/jʊərəʊlənd/	/jorolan/	/jurozon/
eurozone	/jʊərəʊzəʊn/	/jorozon/	/jurozon/
europeanize	/jʊərəpiənaɪz/	/joropian/	/juropian/
eurocrat	/jʊərəkræt/	/jorokrat/	/jurokrat/

Lastly, these two AV Englishes differ in that AVCamE speakers continue to use /ua/ or /uə/ for /ʊə/ whereas AVNigE speakers mostly substitute it with /ɔ/ or /uɔ/. This rendering is mostly in a few pronouns wherein /ʊə/ is orthographically represented by *our*. See NAS 1, 2, 24, 59, 3, 12 as against CAS 5, 7, 8, 61, 21, 23, 9, 20. The following four words illustrate this:

Table 14: Difference between AVCamE and AVNigE in the rendering of RP /ʊə/

Words	RP	AVCamE	AVNigE
yourself	/jʊəsɛlf/	/juasɛf, juəsɛf /	/jɔsɛf, juəsɛf/
yours	/jʊəz/	/juas, juəs/	/jɔs, juəs/
your	/jʊə/	/jua, juə/	/jɔ, juə/
you're	/jʊə/	/jua, juə/	/jɔ, juə/

As revealed by the foregoing paragraphs and tables, AVCamE and AVNigE have similar renderings but they differ in the distribution of these substitute sounds. The following diagram illustrates the realizations of /ʊə/ in AVCamE and AVNigE:



This diagram shows that the CURE vowel is /ua, u, ə/ in these two national varieties but it also shows that the vowel is additionally /o/ and /uə/ in AVCamE. Despite the rendering of /ʊə/ as /ua, u, ə/ in these two AV varieties, the diagram, like in the paragraphs above, show that there are differences in distribution and frequency of occurrence. For example, more AVNigE speakers realize /ʊə/ as /u/ than AVCamE speakers. In NAs and CAs, these differences are mostly noticed when the mainstream or basilectal varieties are juxtaposed. Meanwhile, in the acrolectal AV

varieties, the rendering of /ʊə/ as /u/ can be attributed to the influence of GenAm which is the main English of Hollywood stars, the principal inspirers of most Nollywood stars.

5. Conclusion

This paper sought to identify, describe and explain the key differences as far as the realisation of RP diphthongs are concerned. The discussions on diphthongal peculiarities between CamE and NigE were limited to the pronunciation of the NEAR, SQUARE and CURE vowels, as depicted in the English speech of tele-evangelists, movies, songs and stand-up comedy. Apart from interlingual and interlingual factors, the diphthongal differences between these two AV varieties have, in this paper, been related to extralinguistic factors pronunciation styles to suit roleplay, desired comedy effect, sermon or music genre. The findings show that more differences abound at the basilectal and lower mesolectal levels whereas the acrolectal varieties differ mostly in the frequency of use of these features. It has been demonstrated, for example that, some speakers of AVNigE III realize /ɪə/ as /ɛ/ such that /hɛ/ is heard for /hɪə/ while AVCamE speakers realize /hiɛ/ *hear / here*. In terms of frequency of occurrence of sounds, /ɛ/, /a/ and /ɔ:/ are the vowels that are most used by AVCamE speakers to replace RP diphthongs or to form some CamE diphthongal structures that often substitute RP diphthongs. In AVNigE, it appears that the most frequently occurring sounds for AVNigE diphthongs are /ia/, /iɛ/, /ie/ and /u/ whereas in AVCamE, the most occurring are /ɛ/, /iɛ/ and /io/ for the NEAR, SQUARE and CURE vowels. The crucial implication is that the audio-visual varieties keep feeding the real-life varieties as some speakers, especially young people, keep emulating, consciously or unconsciously, speakers' features they consider trendy or effective in particular contexts. This tends to favour the spread of hypercorrections, idiosyncrasies accents which are otherwise good for performance. The paper recommends that the areas of differences between AVCamE and AVNigE as concerns the pronunciation of RP diphthongs be studied and treated as free variation while focus is on harmonising the two national audio-visual Englishes for international use, especially as they are mostly mutually intelligible.

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