

University of Zagreb

Faculty of Humanities and Social Sciences

Department of English

Academic Year 2018/2019

Linguistic Features of New Zealand English

in Movies

(Master's Thesis)

Student: Marija Klepo

Thesis Advisor: Professor Višnja Josipović Smojver

Sveučilište u Zagrebu

Filozofski fakultet

Odsjek za anglistiku

Akadska godina 2018./2019.

Jezična obilježja novozelandskoga engleskog

u filmovima

(Završni rad)

Student: Marija Klepo

Mentor: dr. sc. Višnja Josipović Smojver, red. prof.

## **Abstract**

This paper deals with the linguistic features of New Zealand English on different levels of linguistic analysis, based on the corpus of five movies. The most important features of NZE, as described in the literature on the subject, are summed up in the introductory theoretical part of the thesis. In the empirical part it is shown that apart from the well-known features found in the literature, there are also some others, noticed in the present corpus. In particular, some age-related differences were found, particularly those concerning the choice of British vs. American lexical items. However, generalisations of this kind would have to be based on more extensive research.

**Key words:** New Zealand English, movies, pronunciation, grammar, vocabulary, non-standard, peculiarity

## Table of Contents

1 Introduction .....	1
2 Phonetics and Phonology of New Zealand English.....	1
3 Morphology and Syntax of New Zealand English .....	3
4 Vocabulary of New Zealand English .....	5
4.1 Words from Maori.....	5
4.2 Words from Australian English.....	6
4.3 Words from British English and American English.....	7
4.4 Words from Other Languages .....	8
4.5 New Zealand English – a Variety in Shadow.....	8
5 New Zealand English in Movies .....	10
5.1 <i>Goodbye Pork Pie</i> (1981).....	10
5.2 <i>Heavenly Creatures</i> (1994) .....	12
5.3 <i>Whale Rider</i> (2002) .....	15
5.4 <i>Boy</i> (2010).....	18
5.5 <i>Hunt for the Wilderpeople</i> (2016) .....	21
6 Conclusion.....	24

## 1 Introduction

New Zealand English (short: NZE) is probably among the more interesting varieties of the English language. Its distinctiveness lies in the fact that it emerged under the influence of a contact between several other languages, but also some of the other varieties of English. In the theoretical part, this thesis will provide an overview of the most prominent linguistic features of NZE as well as the influences that have shaped this variety into its contemporary form. In the empirical part the features of the speech of the characters from the movies will be compared to the well-established descriptions. The movies chosen as representative for this purpose are: *Goodbye Pork Pie*, *Heavenly Creatures*, *Whale Rider*, *Boy* and *Hunt for the Wilderpeople*.

## 2 Phonetics and Phonology of New Zealand English

Some of the most obvious differences between NZE and Standard British English emerge in the pronunciation and vocabulary. So, the pronunciation of NZE is the first among the essential aspects to analyse. What distinguishes it from other varieties is the very peculiar pronunciation of certain vowels. In the description of the NZE vowel system, reference will be made to Wells' (1998) lexical sets. The analysis of the phonetic properties of NZE in this paper will be based on the comparison between the British pronunciation Standard, RP on the one hand and the New Zealand English pronunciation on the other. Only certain lexical sets will be used to compare the NZE vowels with the RP ones. Namely, in this comparison, an emphasis will be put on the vowels that greatly differ from the ones in the RP type of pronunciation, as defined by Wells (1998).

The NZE KIT vowel is a central one, and according to Bauer and Warren (2008: 47), it “provides one of the shibboleths for distinguishing between Australian and New Zealand speakers.” The next lexical set is DRESS, which also differs from its RP counterpart. Its pronunciation in NZE is very close, and it is another typical feature of this variety's pronunciation. The same applies to TRAP. In NZE, STRUT is “a near-open central-to-front vowel. The STRUT vowel may occur syllable-finally in expressions like *See ya!*” (Bauer and Warren 2008: 48). Furthermore, the lexical set FLEECE in the NZE variety “is usually slightly diphthongized. FLEECE and NEAR are [also] neutralized before an /l/, so *reel* and *real* are never distinct” (Bauer and Warren 2008: 49).

The following lexical sets can be grouped together in both RP and NZE. It is a group formed of lexical sets BATH, PALM and START. According to Melchers and Shaw (2011), this vowel in NZE is very front, which makes its pronunciation very different from the RP established description, but very similar to northern accents of England. These are not the only three lexical sets one can represent as a category. Namely, THOUGHT, NORTH and FORCE contain a common vowel as well. This is a very close vowel in the New Zealand variety. The NZE GOOSE and NURSE often share acoustic features, with GOOSE fronted to the point of central /ʉ/. (cf. Bauer and Warren 2008).

The lexical sets containing diphthongs also differ from the ones in RP. So, for example, FACE is more open than in RP. However, the most important difference between the RP and NZE pronunciation is the (almost) homophonous pronunciation of the NEAR and SQUARE diphthongs. The lexical sets NEAR and SQUARE in the New Zealand variety “are undergoing [a] merger, and many young speakers not only fail to distinguish the two in production, but also have difficulty perceiving the distinction” (Bauer and Warren 2008: 52). This feature, alongside the central KIT and close DRESS and TRAP vowels, could be considered as the most important diagnostics of NZE pronunciation. English in New Zealand is, as it is known, extremely similar to Australian English: “the most important differences seem actually to be lexical rather than phonological, the New Zealand vocabulary including inter alia several words of Maori origin” (Wells 1990: 605). However, what notably distinguishes the two varieties is the very central KIT vowel. This distinction is prominent in the phrase *fish and chips*: “New Zealanders are caricatured as saying *fish and chups* and Australians, *feesh and cheeps*” (Maclagan 2010: 155). What is more, NZE includes *The three bears* phenomenon – it “represents the increasing merging of beer, bear and bare” (Bardsley 2007: 195). This phenomenon can be related to the fact that NZE speakers tend not to differentiate between NEAR and SQUARE vowel pronunciation.

As for consonants, NZE is, notably, non-rhotic with the exception of the ‘Southland burr’. This phenomenon refers to the rhoticity of the Otago and Southland variety. It “is believed to result from Scottish influence, Otago being a Scottish settlement” (Wells 1990: 606). It is important to note that not all speakers of these areas have a rhotic pronunciation of English. The pronunciation is, of course, dependent upon the age of the speakers, so there is “considerable variation in the degrees of rhoticity ranging from nearly fully-rhotic speakers (especially older males from rural areas) to non-rhotic speakers” (Gordon and Maclagan 2008: 67). The most prominent difference between the consonantal systems of NZE and RP lies,

according to Bauer (1994: 389), in the fact that the pronunciation of /l/ is always much darker than in RP, and that it is also often vocalised in the syllable rhyme. Lastly, the pronunciation of NZE has, to some extent, been influenced by the American variety. Examples of this influence include words such as *vitamin*, *schedule*, *lieutenant*, and *dynasty*, which tend to be pronounced the same as in American English (cf. Bauer ib.).

Among prosodic features of the NZE pronunciation there is also the characteristic rising intonation, which can be associated with the Australian HRT (AQI). This phenomenon is “the high rising contour on declarative clauses, especially common in narratives and descriptions. It goes by various names, but more usually *High Rising Tone/ Terminal* and *Australian Question Intonation*” (Burrige 2010: 139). New Zealand English speakers tend to use the HRT, and according to Melchers and Shaw (2011: 112), this feature may even be considered to have originated from New Zealand rather than Australia.

### **3 Morphology and Syntax of New Zealand English**

Although NZE and Standard British English may seem to be identical at the level of their grammatical features, there are some differences here to be considered, too. The main difficulty in finding the differences between the varieties lies in the fact that these “differences are not categorical ones. It is usually the case that New Zealand English has the same constructions available as Standard English, but uses them slightly differently, giving preference to different options” (Bauer 1994: 399). Also, some peculiarities in grammatical use are common to most varieties, and accordingly, they can be expected in NZE as well.

Like other varieties of English, NZE also exhibits typical non-standard grammatical use. So, it is expected, for instance, to come across the “use of double comparison, double negatives, [a] confused use of the case forms of pronouns, especially under co-ordination, use of *done* and *seen* as past-tense forms, use of *there's* with a plural object, use of *was* with plural subjects” (Bauer 1994: 400). What distinguishes the morphological features of all varieties is the tendency to use specific constructions more often than others, or the tendency to attribute special meaning to them. An additional prominent feature of NZE speakers is the tendency towards the regularization of verbs. This habit is not as widespread as in American English, but is nonetheless worth looking into. So, both *proved* and *proven* are used in NZE and *gotten* can sometimes be heard in the spoken language (cf. Hundt et al. 2008: 307-310).

Correspondingly, the noun morphology, alongside the verb morphology, also reveals some peculiarities in usage. A particular interest pertains to the usage of the “s- and the *of-* genitive. Prototypical nouns, i.e. conscious, volitionally acting, animate creatures like *John* or *the dog*, are more likely to occur with the *s-*genitive than things or more abstract entities” (Hundt et al. 2008: 311). The American variety has had an influence in this area too. There is a tendency to use the *s-*genitive more, with the *of-*genitive increasingly being an exception rather than a dominant occurrence. This comparison of different effects of BrE and AmE suggests “the obvious conclusion that AmE is leading the change towards a greater use of inflected genitives with non-prototypical nouns. The younger colonial varieties are closer to BrE in this respect than to AmE” (Hundt et al. 2008: 312).

Distinctive features of the NZE grammatical usage also include: “a preference for *-ves* plurals with words like *hoof, roof, wharf*, rather than an *-fs* plural . . . [as well as] a preference for *didn't used to* rather than *used not to* . . . [and a preference] of singular concord with collective nouns” (Bauer 1994: 400). Much like in Australian English, NZE speakers are in the habit of using diminutives, or abbreviations in their everyday communication. They also show a tendency towards the use of continuous forms rather than simple ones, and often use the verb *have* redundantly. According to Maclagan (2010: 156), this particular usage can be visible in examples such as *If I had have put it away properly, I wouldn't be in this mess now*, and *Sanctions have been imposed by the UN thirteen years ago*. Lastly, the New Zealand variety exhibits changes in the transitivity of verbs. Bauer (1994: 400) exemplifies these changes with the following instances: *We farewelled the retiring professor, They protested the government's action*.

Among the non-standard grammatical use in NZE, there is also “the plural *yous: what are yous doing tomorrow?* and the use of *she* as a neutral pronoun: *she'll be right*, though this is usually in a few stereotyped phrases. The use of plural pronouns *they, them* as gender-neutral terms with singular nouns is increasing, in writing as well as speech” (Maclagan 2010: 157). The use of *she* as a neutral pronoun is another trait shared with Australian English. Alongside these distinctive features, there is also the “use of supporting *ones* after possessives and demonstratives: *We can use my ones* . . . [but also] the use of tag *eh?* probably to check comprehension” (Bauer 1994: 401). The tag *eh* could be considered as one of the more prominent features in everyday communication of NZE speakers, as well as the use of *she* as a neutral pronoun.



## 4 Vocabulary of New Zealand English

The major part of NZE vocabulary is “general to all varieties of English . . . [however there is a] small amount which does show a specific New Zealand (or, in many cases, a more general Australasian) flavour” (Bauer 1994: 401). In other words, NZE exhibits the same examples in its vocabulary as other varieties do, but it also contains a number of words largely influenced by other languages, since its territory has been in contact with Maori, Australian English, British and American English, but also with other Pacific languages.

### 4.1 Words from Maori

The most prominent influence stems from Maori (or Te Reo Maori). Maori, that is, “New Zealand Maori is a Polynesian language closely related to Cook Islands Maori, Tahitian and Hawaiian” (Bardsley 2007: 192). It is not always entirely apparent whether “a Maori word used in an English context is a word of New Zealand English, or whether it is a case of code-switching between English and Maori” (Bauer 1994: 402). The exchange between English and Maori in New Zealand is therefore by no means a simple one. This is partly because it is difficult to find English equivalents for some Maori words and they tend to be used in their original language. Therefore, many Pakehas (a term used to describe settlers of European descent) sometimes do not understand the Maori words used. The following tables will illustrate some of the most prominent and most widely-spread words from the Maori language used in New Zealand English. The translated meanings provided in brackets next to specific words are some of the possible meanings for these words, since in some cases, these words have multiple possible meanings they can carry, varying also in parts of speech (the same word sometimes carries different meanings when used as a verb than when used as a noun). Table 1 will provide an overview of the categories the words belong to, but also make it easier to find certain words.

Table 1: Maori Words in NZE

Category	Examples
<b>Maori words for plants</b> <sup>1</sup> – most of these words are commonly used and generally recognised, with the exception of <i>ti/ ti palm/ ti tree</i> , where the term <i>cabbage tree</i> is the favoured term. The less used terms of this list also include the words <i>raupo</i> and <i>piripiri</i> (the preferred term in this case being <i>biddy-bid(dy)</i> )	<i>kauri</i> , <i>pohutukawa</i> , <i>manuka /tea tree</i> , <i>rimu</i> (some identify it with <i>red pine</i> ), <i>kahikatea</i> , <i>white pine</i> , <i>ti/ ti palm/ ti tree/ cabbage tree</i> , <i>kowhai</i> , <i>matai /black pine</i> , <i>ngaio</i> , <i>ponga /punga</i> , <i>rata</i> , <i>tawa</i> , <i>totara</i> , <i>toitoe / toetoe</i> (pampas grass), <i>raupo</i> (bulrush), <i>kumara /kumera</i> , (sweet potato), <i>piripiri/ biddy-bid(dy)</i>
Category	Examples

<sup>1</sup> Bauer 1994: 402-403

<p><b>Maori words for animals</b><sup>2</sup> – among the enlisted terms, there are some used more often than others. These include <i>Maori rat</i>, <i>tuatara</i> (which is always used), <i>weta</i>, <i>huhu grub</i>, <i>katipo</i>, <i>pipi</i>, <i>kea</i>, <i>kiwi</i>, <i>moa</i>, <i>tui</i>, <i>takahe</i>, <i>pukeko</i> and so on. Some of the terms are rarely used due to either the preference for the English equivalent or the rareness of the animal itself.</p>	<p><i>pekapeka</i> (bat), <i>kuri/ gooree</i> (dog), <i>kiore/ Maori rat</i> (rat), <i>tuatara</i> (a lizard-like reptile), <i>weta</i>, <i>huhu grub</i>, <i>katipo</i> (poisonous spider), <i>kutu/ cooter/ cootie/ louse</i> (louse), <i>tarakihi/ terakihi</i>, <i>kahawai</i>, <i>warehou</i>, <i>hapuka/harbooker</i>, <i>kokopu/ cockabully</i>, <i>paua/ abalone</i>, <i>pipi</i>, <i>toheroa</i>, <i>koura/ crayfish/ rock lobster</i>, <i>kea</i>, <i>kiwi</i>, <i>moa</i>, <i>pukeko/ swamp hen</i>, <i>takahe/ notornis</i>, <i>tui/ parson bird</i>, <i>weka/ Maori hen/woodhen</i>, <i>kokako/wattle bird/native crow</i>, <i>bellbird/ makomako/ mocker/ mockie</i>, <i>fantail/ piwakawaka</i>, <i>kingfisher/ kotare</i>, <i>native pigeon/ wood pigeon/ kereru</i>, <i>kotuku/ white heron</i></p>
<p><b>Category</b></p>	<p><b>Examples</b></p>
<p><b>Other Maori words</b><sup>3</sup> – commonly used words in this category include examples such as <i>marae</i>, <i>waka</i>, <i>hui</i>, <i>tangi</i>, <i>hangi</i>, but also <i>pakeha</i>, <i>kuia</i>, <i>mana</i>, <i>tapu</i>, <i>kia ora</i>, <i>turanga</i>, <i>ka pai</i> and so on. Some words like <i>whare</i> were once used more frequently than they are today.</p>	<p><i>marae</i> (courtyard of a meeting house), <i>whare</i> (house), <i>waka</i> (canoe), <i>pa</i> (fortified village), <i>tiki/ hei tiki</i> (a good luck carving), <i>poi</i> (flax ball used in dancing), <i>mere</i> (war club), <i>putorino</i> (flute), <i>piupiu</i> (skirt made of dried flax), <i>hui</i> (meeting, gathering), <i>tangi</i> (funeral), <i>hangi</i> (earth oven, food prepared in it, feast), <i>hongiri</i> (to press noses in greeting), <i>powhiri</i> (ceremonial welcome onto a marae), <i>pakeha</i> (European), <i>wahine</i> (woman), <i>tohunga</i> (wise man, doctor), <i>kuia</i> (old woman, elder), <i>mokopuna</i> (grandchild, descendant), <i>rangatira</i> (chief), <i>rangatiratanga</i> (chieftainship), <i>taha Maori</i> (Maori way of doing things), <i>taonga</i> (treasure), <i>whanau</i> (extended family), <i>hapu</i> (subtribe), <i>iwi</i> (tribe), <i>mana</i> (prestige, power), <i>tapu</i> (sacred), <i>aroha</i> (love), <i>kia ora</i> (salutation), <i>taihoa</i> (wait!), <i>pakaru/ puckeroo</i> (broken), <i>pakihi</i> (open grass, barren land, business), <i>tomo</i> (arranged marriage), <i>mokihi</i> (a raft), <i>turanga</i> (stand, situation), <i>ka pai</i> (good, serves you right), <i>tino kino te pai</i> (excellent, too much), <i>waewae</i> (leg, foot, footprint, rough skate), <i>kaumatua</i> (elder), <i>whakapapa</i> (genealogy)</p>

## 4.2 Words from Australian English

The following variety which has exerted an influence on New Zealand English is Australian English. NZE has absorbed the informal occurrences and expressions from this variety. Bardsley (2007: 196) gives examples such as *rattle your dags* (hurry up) or *she'll be right* (it's OK). Examples of Australian vocabulary in NZE also include *cooee*: "originally an Australian aboriginal call, but is current in New Zealand both as a way of gaining attention and in the phrase *to be within cooee of*" (Bauer 1994: 408). As noted above, Australian English and NZE share a tendency to use diminutives or abbreviations, which make up a great deal of their vocabulary. Furthermore, the Australian and New Zealand variety share specific

<sup>2</sup> Bauer 1994: 403- 404

<sup>3</sup> Bardsley 2007: 193-200; Bauer 1994: 405-406; Maclagan 2010: 157; *Te Aka Online Maori Dictionary*

terms used in everyday communication and combine them into different expressions. The most important examples would of course be *the bush* and *mate*. The table below will enlist some other words shared between Australia and New Zealand.

Table 2: Australian Words in NZE

Category	Examples
Australian slang words shared with New Zealand English <sup>4</sup>	<i>beaut</i> , <i>bonzer</i> , <i>bosker</i> (good), <i>dag</i> (character), <i>drongo</i> (fool), <i>no-hoper</i> (helpless person), <i>nong</i> (fool), <i>off-sider</i> (companion, helper), <i>pongo</i> (Englishman), <i>sheila</i> (woman), <i>sickie</i> (day off sick), <i>(town)bike</i> (woman of easy virtue), <i>wowser</i> (spoilsport), <i>yacker</i> (work), <i>give something away</i> (to stop doing something), <i>to give someone heaps</i> (to give someone trouble), <i>open slather</i> (open to all comers), <i>big bikkies</i> (a great deal of money) <i>bikie</i> (biker), <i>bowser</i> (petrol pump), <i>cocky</i> (farmer), <i>compo</i> (social security), <i>freezing works</i> (meat processing plant), <i>kitchen tea</i> (party for a woman about to be married), <i>marching girl</i> (girl who takes part in displays of formation marching), <i>old identity</i> (local character), <i>pavlova</i> (meringue dessert), <i>pom(mie)</i> (English person), <i>sticky-beak</i> (to be curious), <i>wharfie</i> (docker)

### 4.3 Words from British English and American English

The New Zealand variety shows examples in vocabulary from both British and American English. So, for instance, words such as *bonnet/boot*, *muffler*, *truck*, *station wagon*, *lift/elevator*, *torch/flashlight*, *jersey/sweater/sweatshirt*, *fortnight*, *petrol* are all very common among NZE speakers (cf. Maclagan 2010: 157). Moreover, *curtains* and *drapes* are both used in NZE, though with a difference in context: “one would normally pull the *curtains*, but the shop might sell you *drapes*” (Maclagan 2010: 419). Correspondingly, NZE speakers do not only use terms incorporated from AmE or BrE, but they also modify their implications: NZE speakers take “words in use in British and other varieties of English and [give] them new senses or meanings. Examples are *berm* (a strip of grass between footpath and road), *paddock* (a fenced area of land) and *unit* (suburban train, [as well as] a small semi-detached house)” (Bardsley 2007: 193).

While NZE speakers tend to use the above British terms with altered meanings, there are some words stemming from the American variety, which tend to be used with their original connotations, that is, the meanings from their original variety. These include: “*collect call*,

<sup>4</sup> Bauer 1994: 409-410

*eraser, kerosene, movie, muffler (in a car), (potato) chip, (school) principal, stroller, truck*” (Bauer 1994: 419). The choice between either a British or an American word will be dependent upon the age of the speaker, with the terms from the American variety being preferable among younger speakers of NZE. This should not be too surprising considering the impact the American variety has had on all other varieties over the course of history due to the magnitude of its media industry.

#### 4.4 Words from Other Languages

Other languages, alongside the ones referred to above, have also influenced the New Zealand variety, though not to such an extent. So, for instance, words borrowed from Samoan include: “*afakasi* ‘half-caste’, *aiga* ‘family’, *faamafu* ‘home-brewed liquor’ and *faa-Samoa* ‘the Samoan way of life’, none of which is at all common except in discussion of things Samoan” (Bauer 1994: 406). Also, one can hear words like “*Palagi* (a white or non-Polynesian person), *lava-lava* (wrap-around skirt worn by both men and women), *taro* (used like potato) and *umu* (an earth oven like a Maori *hangi*) [which] are now well accepted into NZE and would not need to be glossed in a newspaper” (Maclagan 2010:161). Some examples from other languages such as French and Italian include “*petanque, bocce* and *boules*” (Bardsley 2007: 194), all meaning *bowling*.

#### 4.5 New Zealand English – a Variety in Shadow

Generally speaking, NZE does not differ from other varieties with respect to the lexis, since much of the NZE vocabulary is the same as in other varieties of English. However, there are some examples of specific lexical usages. Table 3 will be used to provide an overview of some of these specific lexical usages in NZE vocabulary. They will also categorize a selection of lexical items.

Table 3: Specific NZE Words

Category	Examples
<b>Lexical peculiarities in New Zealand English</b> <sup>5</sup>	<i>achievement standard</i> (a school qualification level), <i>sharemilking</i> (sharing of profit by a landowner and a dairy herd owner), <i>state house</i> (provided by the government at a low rental), <i>woolshed</i> (a sheep shearing shed), <i>All Black, Maoridom, Rogernomics</i> (an economic strategy developed by Finance Minister Roger Douglas), <i>WINZ</i> (Work and Income New Zealand), <i>DOC</i> (Department of Conservation), <i>Nat</i> (National Party), <i>tiki tour</i> (a sightseeing

<sup>5</sup> Bardsley 2007: 193-195; *Urban Dictionary Online*; *Cambridge Dictionary Online*

	drive), <i>office</i> (a ledge on a steep cliff face), <i>tight stocking</i> (a form of pasture management), <i>cobber</i> (friend), <i>offside</i> (assistant), <i>open space covenant</i> (a restricted use of land without bush), <i>insurance population</i> (a secondary population kept in case of disease), <i>paunch dump</i> (a waste collection area for animal entrails), <i>No.8</i> (the ability to fix things), <i>sheep's back</i> (living off the export of wool), <i>donkey's years</i> (a long time)
<b>Category</b>	<b>Examples</b>
<b>Words used almost exclusively in New Zealand English<sup>6</sup></b>	<i>accredit</i> (to pass someone for university entrance without making them take the examination), <i>bottle store</i> (shop where beer, wine and spirits are sold), <i>cattle stop</i> (cattle grid), <i>dark chocolate</i> (plain chocolate), <i>dome</i> (press-stud popper), <i>dosing strip</i> (place where dogs are treated for hydatids), <i>family benefit</i> (cash allowance paid to a mother for each dependent child), <i>gib(raltar) board</i> (plaster board), <i>government valuation</i> (officially determined value of land), <i>health stamp</i> (postage stamp, some of the revenue from the sale of which goes towards supporting health camps for children), <i>joint family home</i> (legal term), <i>lolly scramble</i> (throwing sweets in the air for children to scramble for them), <i>main trunk line</i> (the Wellington-Auckland railway line), <i>Plunket nurse</i> (children's district nurse), <i>primers</i> (first two years of primary school), <i>rail car</i> (passenger railway vehicle), <i>section</i> (building site, garden), <i>state house</i> (council house), <i>Taranaki gate</i> (makeshift gate), <i>tarseal</i> (asphalted road surface), <i>unit</i> (suburban train), <i>warrant of fitness</i> (official declaration of a vehicle's fitness to be on the road)
<b>Category</b>	<b>Examples</b>
<b>Everyday communication<sup>7</sup></b> : this is a list of some of the greetings, leave takings and other idiomatic expressions used by New Zealand English speakers in their everyday communication	<i>G'day/ Hello</i> (men/women), <i>Pleased to meet you</i> , <i>A box of birds/ a box of fluffy ducks/ okey doke/ kapai/ tino pai/ pretty good considering/sweet as</i> (positive responses), <i>fair to middling/ half-pai</i> (just OK), <i>not bad</i> (really good- litotes), <i>Fair go/ Dinkum/ You're kidding/ You're joking/ Blimey, Charlie/ Well, bugger me/ I'm gobsmacked/ Yeah, right/ Holy moley/ That'll be the day/ Bullshit/ What crap/ You could have knocked my socks off</i> (surprise), <i>et cetera/ you know/ and all that/ and stuff/ eh</i> (ending of a sentence), <i>flat out/ flat to the boards/ flat stick/ flat tack/ things are full on</i> (very busy), <i>rattle your dags</i> (hurry!), <i>she</i> (it), <i>she'll be right</i> (it will be alright), <i>she's right, mate</i> (thanking somebody), <i>chuck/ pack throw a mental spaz</i> (negative emotion), <i>do their nana/ do their scone/ drop their bundle/ have a blue</i> (or

<sup>6</sup> Bauer 1994: 410

<sup>7</sup> Bardsley 2007: 195-200

	<i>pink)fit/ pack a sad/ spit tacks (anger), cracked/ kicked the bucket/ they snuffed it/ croaked (somebody died), See you later/ Ka kite ano/ Catch you soon/ Hooray/ Cheerio</i>
<b>Category</b>	<b>Examples</b>
<b>Everyday life</b> <sup>8</sup> : this is a list of some of the lexical items used by New Zealand English speakers in their everyday life	<i>bash/ do/ get together/ leer up/ stir (gatherings), aftermatch function (all types of social gatherings from weddings to funerals), Come for dinner (main evening meal), tea/ supper (not common, have different meanings than in British English), singlet (vest, undershirt), dressing gown (bathrobe), pegs (pins), prams/ pushchairs, Enjoy (elliptic for Enjoy your meal), family bach/ crib (holiday home, summer house), This is my shout (I will buy the drinks), motorway (freeway), chemist shop (drugstore), car boot (trunk), car bonnet (hood), footpath (sidewalk), car park (parking lot), warrant of fitness (inspection certificate), pokie bar/ sports bar (gaming room), snarlers (sausages), savs and pavs (ordinary suppers, children's birthdays – saveloys and pavlovas)</i>

## 5 New Zealand English in Movies

The following descriptions will provide an overview of the linguistic features in some of the more prominent New Zealand movies<sup>9</sup>. The selected movies will range in the time of their making, topics they deal with, and the characters they feature.

### 5.1 Goodbye Pork Pie (1981)

This movie, as one of the New Zealand classics, does not altogether give an insight into the real and, one could say, most noticeable features of NZE. The dialect used in the movie is mostly influenced, and mostly sounds like, British English and Australian English, but there are some examples revealing its true heritage. This is not surprising, since none of the characters are Maori. The most important characters in the movie are John (abbreviated as J), Gerry Austin (GA), Shirl (Sh), Mulvaney (Mul), Sue and her sister, Leslie Morris (LM), a crazy man (CM), Annette Franklin (AF) and several policemen (P1, P2, P3, P4). The main characters (John, Gerry and Shirl) are young white people one could identify as the lower middle class.

<sup>8</sup> Bardsley 2007: 195-200

<sup>9</sup>Reference was made to *Te Aka Online Maori Dictionary, Cambridge Dictionary Online, Urban Dictionary Online*

The close pronunciation of the DRESS lexical set is one of the more noticeable linguistic aspects of NZE in this movie. Examples include the pronunciation of words such as *airport* as /'iəpɔ:t/ (Sue 00:02:20), *Leslie* as /'li:zli/ (GA 00:01:52), *rental* as /'rɪntəl/ (LM 00:10:30), *ten* as /tɪn/ (Mul 00:28:04), *wedding* as /'wɪdɪŋ/ (Sh 00:13:30). The verb *lend* is pronounced as /lɪnd/, while the adverb *never* sounds like /'nɪvə/ (Sh 00:20:26) and *Gerry* is pronounced as /'dʒɪri/ (GA/Sh 00:32:15/ 00:32:58). The word *theft* sounds like /θɪft/ (GA 00:29:48), *anyone* sounds like /'niwʌn/ (Sh 00:43:19), while the words *several*, *letter* and *leg* are pronounced as *siveral*, *litter* and *lig* - /'sɪvrəl/ (AF 00:49:36), /'lɪtə/ (P3 00:49:42) and /lɪg/ (P4 01:02:03; GA 01:02:10). The most common example of the closeness of this lexical set is the word *neck* that sounds rather like *nick* /nɪk/ (J 01:19:02). This feature appears also in the expression *let him through* which sounds like *lit* (/lɪt/) *him through* (Children 01:24:19).

The centrality of KIT is not as prominent as in some other movies in this research. There are very few words with the central KIT illustrating the New Zealand variety, which makes the dialect of the movie very similar to British, and more notably, Australian English. Examples of the central KIT vowel would be the verb *nick* that sounds like /nək/, the number *sixty* which sounds like /'sɛksti/ (Mul 00:28:15), *fifty* (/ 'fɛfti/) (Salesman 00:16:00) and the word *visitor* pronounced as /'vɪzətə/ (J 01:27:25). The pronunciation of the lexical set FLEECE is also somewhat centralized in this movie. Examples include the word *milk* pronounced as /mɛlk/ (J 00:53:20). The FLEECE vowel is on one occasion pronounced as FACE in the word *neat* (Sh 00:13:31). This diphthongization is comparable to the one in Cockney (cf. Wells 1989: 306-307). The diphthongs NEAR and SQUARE are truly indistinguishable in some cases – examples include the overlapping of *where* and *we're* (GA 01:00:17), and the pronunciation of *wear* as /wiə/ (P1 00:10:08). The STRUT vowel occurred syllable-finally in the expressions such as *Really good to see ya!* (Mul 00:25:06) and *You break them, I book ya!* (P3 00:49:30). The remainder of the examples includes the GOOSE vowel as a notably fronted vowel in the expression *too smart for your own good*, where *too* is pronounced as /tʊ/ (J 00:19:20). An example of the front START vowel, a feature shared with the northern English dialect would be the pronunciation of the word *car* (Sh 00:21:43; J 00:21:54). As for consonantal features, there are a few instances of an extremely dark /l/ in this movie. This is notable in the pronunciation of words such as *Invercargill* (J 00:08:16/ 00:10:23), *milk* (J 00:53:20), *Milkshake* (J 01:15:18), and *hell* (J 00:03:37).

The most prominent pragmatic feature of NZE in this movie is the use of tag *eh*. There are many instances of this usage in the movie, and some of them are enlisted here: *You wanna*

*rave, eh?* (GA 00:34:37); *Better catch up a bit, eh?* (00:51:11); *I just wanna help you, eh?* (CM 01:06:39). The *eh?* tag is usually characterized by a rising intonation with HRTs. In this particular context, the tag is used to keep and check the attention of different interlocutors.

The more notable instances of word formation include the use of diminutives (or abbreviations) – a tendency shared with Australian English. So, the characters use words such as *dunnie* (*dunny*) (GA 00:11:37) and *slaggie* (GA 00:45:52). Other examples of characteristic grammatical features include the use of *she* for a car – *Fill her up, thanks!* (J 00:15:10); *She'll pull like a schoolboy* (GA 00:47:00). On some accounts, one of the characters uses the term *bitch* (GA 01:04:03) for the car as well. Generally speaking, the same non-standard grammatical constructions recur in this movie. The more prominent feature of an informal speech style is the use of *have got* and *got* instead of *have*. For instance, one can hear examples such as *I got an account* (GA 00:14:54) instead of *I have an account* and *You got that kind of dough?* (GA 01:08:22). The rest of the non-standard language usage includes the use of same-polarity tag questions (*You're missing her, are you?* J 00:43:59), and the use of the word *pest* as a verb in *He won't be able to pest you now* (Sister 01:06:00). Also, there is an instance of the use of a shorter form of *isn't it – innit* (CM 01:06:27).

The examples illustrating the characteristic NZE vocabulary come from the varieties referred to above. Some of the examples from British English include: *motorway* (J 00:08:30), *petrol* (P2 00:12:40), *gear* (for stuff, J 00:19:35), *grubby* (unacceptable, Sh 00:20:48), *the lot* (GA 00:28:23), *a spot of paint* (GA 00:29:10), *carriage* (for a part of a train, J 00:32:31), *bonnet* (in a car, GA 01:08:03), *chap* (Sister 00:46:40), *windscreen wipers* (P3 00:49:02), *telly* (GA 00:54:07), *cone* (Father 00:55:17). Words borrowed from the American variety are as follows: *snotty* (rude, GA 00:01:13), *dope* (drugs, but also as a stupid person, GA 00:29:08; 00:29:22), *half-ass* (GA 00:34:35), *a busted leg* (GA 01:02:10). Terms from Australian English include the pervasive *mate* (GA 00:01:54), as well as the diminutives and abbreviations such as *dunny* (GA 00:11:37). Some of the more peculiar expressions that stood out were: *You crashed a red light, you goo* (J 00:30:02); *What's the rage?* (J 00:30:06); *We're gonna crap out!* (die, GA 00:57:47). In the movie, the characters use the very common New Zealand greeting *G'day!* (GA 00:37:34; J 00:55:07).

## 5.2 *Heavenly Creatures* (1994)

This movie, as well as the first one, is full of examples from British English in all linguistic categories. This is not surprising, given that the totality of the characters is non-



Maori. This movie is based on real events. Some of the most important characters in the movie are in fact British – they moved from England to New Zealand, so the presence of the New Zealand variety cannot be heard in the speech of most of the characters in the movie. The British characters include one of the main characters Juliet Hulme (JH), her mother (Hilda Hulme, JM) and father (Henry Hulme, JF). They could be considered as upper middle class, since her father is Rector at Canterbury College. The other main character of the movie is a girl from New Zealand, and pretty much the only character with a typical NZE pronunciation. Her name is Pauline Parker (PP), and her mother (PM) and father (PF) play important roles in the movie too. They are members of the lower middle class, and they run a boarding house in their home. Other characters include the boarders (B1, B2) and teachers (T1, T2). The narrator from the beginning of the movie speaks British English, as do almost all of the female teachers at the girls' school – the only teacher combining dialects is the young arts teacher – she pronounces the word-internal intrusive /r/ in *drawing* (T1 00:08:49), and her pronunciation of the word *pair* sounds like *peer* (T1 00:08:50) (an example of the NEAR and SQUARE merger).

There are many examples of the closeness of the DRESS lexical set in this movie. Examples include the following words: *record* (/ˈrɪkɔːd/, B1 00:10:44); *spent* (/spɪnt/, PP 00:13:40); *leg* (/lɪg/, PP 00:13:42); *heaven* as /ˈhɪvən/ (PP 00:21:59); *resolution* as /ˌrɪzəˈluːʃən/ (PP 00:24:33); the word *better* as /ˈbɪtə/ (PP 00:48:20). Other words in this category include nouns such as *possession* that sounds like /pəˈzɪʃən/ (PP 00:34:02), *bed* as /bɪd/ (B2 00:47:02), *death* as /dɪθ/ (PP 01:02:56), *lecture* which sounds like /ˈlɪktʃə/ (PP 00:49:35), *consent* as /kənˈsɪnt/ (PP 01:20:50), *tent* as /tɪnt/ (PP 01:37:47) and *bedroom* as /ˈbɪdruːm/ (PP 01:37:48). Other examples of a close DRESS vowel include words such as *ten* pronounced as /tɪn/ (PP 01:36:12), *terrible* as /ˈtɪrəbəl/ (PP 00:37:20), and the verb *enter* as /ˈɪntə/ (PP 00:40:09). In addition, *yesterday* sounds like /ˈjɪstədeɪ/ (PP 00:40:59), *clever* as /ˈklɪvə/ (PP 01:08:05), *Wendy* as /ˈwɪndi/ (PP 01:07:57), *depressing* as /dɪˈprɪsɪŋ/ (PP 01:17:03) and the like. *Yes* sounds like *yis* (PP 00:44:40/ 01:12:12). The *yes* is also slightly diphthongized, therefore further confirming the NZE /jɪəs/.

The pronunciation of the KIT vowel has a central quality in this movie too, even though it is mostly audible only in the speech of one character (Pauline). For instance, the word *fish* is pronounced as /fɪʃ/ (B1 00:10:50), *picture* is pronounced as /ˈpɪktʃə/ (PP 00:21:50), and *bliss* as /blɪs/ (PP 00:34:14). Besides, *him* is pronounced by the New Zealand character as /həm/ (PP 00:41:12), *silly* as /ˈsɛli/ (PP 00:45:45), *missing* as /ˈmɛsɪŋ/ (PP 01:07:03), while *livid*

sounds like /'ləvɪd/ (PP 01:13:11). Other examples include words such as *stick* (/stək/, PP 01:17:42), *remove* (/rə'mu:v/, PP 01:21:46), *hideous* (/ˈhɪdiəs/, PP 01:26:02), *swim* (/swəm/, PP 01:17:46) and *slippers* (/ˈslɪpəz/, PP 00:47:07). The KIT in this movie is not as central as in some other movies in this research, and there are fewer examples of this phenomenon than the previously discussed DRESS. Generally, the New Zealand accent in *Heavenly Creatures* is not as heavy as in some other movies under consideration.

There are a few notable instances of an extremely dark /l/ pronunciation that immediately come to focus. This can be heard in the pronunciation of *trouble* in *too much trouble* (PP 01:30:13), *middle* in *middle name* (PP 00:26:54) and the word *terrible* (PP 00:37:21). There are also a few examples of the NEAR and SQUARE merger in this movie. One of them was mentioned earlier (*pair* and *peer*). Another example can be found in *(un)fair* which sounds like *(un)fear* (PP 01:02:25), *hair* that is pronounced as *hear* (PP 01:11:53) and the word *care* (PP 01:04:28) pronounced with a NEAR diphthong (/ɪə/). Other peculiarities in pronunciation in this movie include the pronunciation of the word *murder*, which instead of being pronounced with the NURSE vowel in the first syllable, is on more than one occasion pronounced with the CHOICE vowel, sounding like /'mɔɪdə/ (JH 01:07:43; PP 01:30:48).

There are a few grammatical peculiarities in this movie, mostly related to the characteristic use of (case) pronouns and the use of tag *eh?* Cases in point are: *Got me self a pair of socks* (PF 00:23:54), *You better put me name down for an advanced copy* (PF 00:27:50), *It's a long time for your father and I to be apart* (JM 00:31:07), and *It's been causing her mother and I a lot of worry* (PF 01:22:42). The ever-present use of *have got* instead of *have* is also one of the distinctive grammatical features of the movie – *I've got scars* (JH 00:13:20); *I've got my board money* (B1 00:10:57); *He's got nowhere to convalesce* (JM 01:09:10).

The tag *eh?* is used in the following contexts: *Let's have them now, while they're fresh, eh Honora?* (PF 00:10:31), *We're pretty handy with the old model making too, eh?* (PF 00:27:05), and *He was spotted in the lingerie department, eh Wendy?* (PF 00:37:31). The tag in these contexts is possibly used to check the attention of other participants in a conversation, but also to acquire agreement from the interlocutors involved.

The vocabulary of the movie mostly consists of Standard British English words, as well as some informal dialectal expressions taken from British and American English. For instance, one can hear expressions such as *muck* (PP 00:13:51) – representing an unpleasant situation in

relation to somebody's poor health. Another instance of informal British English in this movie is the expression *a load of bunkum* (JH 00:21:56) and *Bugger off!* (JH 00:15:57). The character from New Zealand uses the word *picture* instead of *film* or *movie* in the sentence *I wish James Mason would do a religious picture* (PP 00:21:50).

Additionally, the family at one occasion eat *sausage rolls* (00:24:51) and *pikelets* (00:24:37), and they talk of using *plasticine* (PF 00:27:09) for the figurines they are making. In this movie, friends are called *chaps* (B2 00:44:39), but sometimes also *chums* (Priest 00:41:40). The sentence *Do you think bloody Bill is trying to get into her drawers?* is answered by a *Too right!* (absolutely, JH 01:10:14) – another non-standard expression from British English. There are some lexical peculiarities from Australian and New Zealand English in this movie too. These include the previously mentioned tag *eh?* and the omnipresent *mate* (PF 00:11:26).

### 5.3 *Whale Rider* (2002)

*Whale Rider* is a movie much more embedded into the true complex nature of NZE. This is not surprising, since the characters in the movie are Maori, and the topic is closely related to their culture, unlike in the previous two movies with no Maori characters and almost no words from Te Reo. The main characters in this movie are Paikea (PAI) – a little girl who lives with her grandfather (Koro, KO) – the chief of a Maori village, and her grandmother (Nanny Flowers, NF). An important role is also played by her father Porourangi (POR), uncle Rawiri (UR) and his girlfriend Shilo (SH), and Paikea's friend Hemi (HEM).

In this movie, like in others, one can hear the central pronunciation of the KIT vowel. Examples include the pronunciation of words such as *with* (/wəð/, PAI 00:02:42), *didn't* (/ˈdædənt/, PAI 00:03:32), *lives* (/lævz/, POR 00:20:34), *exist* (/ɪgˈzɪst/, POR 00:24:32), *him* (/həm/, UR 01:08:33), *this* (/ðəs/, HEM 00:38:56/ 00:47:28), *kitchen* (/ˈkɪtʃən/, NF 00:39:57), *a bit* (/bɪt/, Hemi's dad 00:48:58), *sick* (/sək/, NF 00:52:13), *swim* (/swəm/, a boy 00:54:36), *exhibition* (/ˌeksəˈbɪʃən/, POR 00:19:50), *different* (/ˈdɪfərənt/, PAI 00:11:27), and *stick* (/stɪk/, PAI 00:43:19). The closeness of DRESS is possibly the most important and representative parameter of NZE pronunciation in this movie, as it was in the previous one. There are many examples of this aspect of pronunciation. These include: *emptiness* (/ˈɪmptɪnəs/, PAI 00:01:08), *descendant* (/dɪˈsɪndənt/, PAI 00:01:58), *pretend* (/prɪˈtɪnd/, POR 00:04:44), *ready* (/ˈrɪdi/, POR 00:26:45; NF 01:03:45), *better* pronounced as *bitter* (/ˈbɪtə/, NF 00:07:13), while *protect* sounds like /prəˈtɪkt/ (PAI 00:09:07). Also, one can hear the close

pronunciation of this vowel in words such as *seven* (/ˈsɪvən/, PAI 00:09:33), *best* (/bɪst/, SH 00:12:00), *get* (/ɡɪt/, HEM 00:32:04), *spending* (/ˈspɛndɪŋ/, POR 00:13:29), *yet* (/jɪt/, KO 00:15:59), *anyway* (ˈɪniweɪ/, PAI 00:11:35), *pregnant* (/ˈprɪgnənt/, POR 00:20:20), *let* pronounced as *lit* (/lɪt/, POR 00:22:40; NF 00:41:33), *went* as /wɪnt/ (PAI 00:14:33), *everybody* as /ˈɪvrɪbɒdi/ (PAI 00:14:33). Additionally, *said* is pronounced as /sɪd/ (PAI 00:32:20/ 01:01:47), *guess* as /ɡɪs/ (NF 00:33:09), *then* as /ðɪn/ (HEM 00:38:16), *deaf* as /dɪf/ (NF 00:39:40), *special* as /ˈspɪʃəl/ (teacher 01:08:09), *neck* sounds like *nick* (UR 01:01:17) and so on.

Another vowel being closely pronounced by the characters in this movie is TRAP. Examples of this close pronunciation include: *that* (/ðɪt/, NF 00:06:33), *nanny* (/ˈnɪni/, PAI 00:52:36) and *had* as /hɪd/ (a boy 00:55:23). The typical NEAR and SQUARE merger appears in the movie's dialect as well. For example, the word *where* sounds like *we're* (KO 00:04:06), *fair* like *fear* (PAI 00:41:28) and the word *scared* (PAI 01:25:18) is pronounced with the NEAR diphthong. The verb *bearing* (PAI 00:09:07) in *child bearing properties* is pronounced with the NEAR diphthong from *beer*, thus proving the 'three bears theory' mentioned in the theoretical introduction. The extremely dark /l/ pronunciation finds its realization in words such as *well* in *as well* (UR 01:03:27), *people* (PAI 00:01:40), and *whale* (PAI 00:01:37/ 00:16:23).

Other instances of NZE pronunciation include the presence of the STRUT vowel syllable-finally in words such as *leader* (PAI 00:01:24), *my* (NF 01:24:00), *you* (POR 00:24:18) or *ancestor* (KO 00:17:25), and the merger of FACE and FLEECE in words such as *again* (KO 00:04:35) (though *again* is on some occasion pronounced with the American English DRESS – POR 00:24:57). Additionally, in some instances, the NURSE vowel is pronounced as a close and more front vowel in words such as *first* (KO 00:28:30) and *learning* (KO 00:35:40). The GOAT vowel almost sounds like CHOICE in *no* (PAI 00:43:51), while GOOSE and FOOT also sometimes sound relatively close and fronted ([u]) in examples such as *broom* (SH 00:44:02). The front START vowel comes to prominence in the pronunciation of *car* (PAI 00:30:02). Lastly, characters' dialect is characterized by HRTs, a trait shared with Australian English, and vowels in words such as *teeth* (KO 00:16:03), *first* (KO 00:28:30) and *shirts* (KO 00:46:24) have a notably short and lax quality.

There are very few informal grammatical features that can be identified in this context. They mostly include the use of *(have) got* for *have* in *At school we got to do a speech* (PAI

00:16:15), *She still got those things on her teeth?* (KO 00:16:03) and a characteristic use of tag questions in the following example: *You shouldn't be smoking. Trying to give up, aren't I?* (HEM 00:31:38). On one occasion one can hear the word *yous* used instead of *you* in *Yous coming to the concert?* (PAI 00:09:12).

The most prominent pragmatic features include the use of the tag *eh*, as illustrated in the following examples: *These important guys have to talk, eh?* (UR 00:12:33); *But I failed ya, eh dad?* (POR 00:22:33); *You can't just decide who those people are, just because you want them to, eh?* (POR 00:25:03); *'Cause I can't be what he wants, eh?* (POR 00:25:52); *He was real patient, eh?* (HEM 00:38:34); *Let's get it on then, eh?* (UR 00:43:56); *Rawiri reckons you're pretty brainy, eh?* (SH 00:58:27); *She's been gone quite a while, eh?* (SH 01:02:19). Even though mostly used to confirm somebody's attention and comprehension, the tag *eh* is sometimes also used to express a surprise, or better yet, to express a difficulty in understanding somebody's words (PAI 00:42:00).

What makes this movie special are numerous examples from Te Reo Maori. As previously mentioned, the characters in the movie are Maori people living in Whangara. Entire prayers (00:03:38; KO 00:05:53; KO 00:59:00; PAI 01:00:00; KO 01:16:15), chants (PAI 00:09:57; PAI/NF 00:33:44), and sayings (KO 00:17:08/ 00:53:54) are sung or spoken in Maori. Examples of Maori words include expressions such as *stupid old paka* (a silly old man, NF 00:06:50), *koro* (grandfather, PAI 00:07:27), while *Kia ora* (SH/POR 00:12:16; everybody 00:19:30) is a greeting commonly heard in the movie, and used by all the characters. In addition to that, one hears the words such as *waka* (canoe – PAI 00:14:24), *utu* (revenge, price, punishment – KO 00:36:12), *taiaha* (a long stick made of wood, used for fighting, KO 00:37:02), *ihi* (power, KO 00:46:06), *wehi* (fear, 00:46:13), *timata* (to begin, KO 00:46:45), *tapu* (sacred restriction that is not to be broken, taboo, KO 00:50:57), *marae* (a grass terrain, KO 00:50:59), *pawhati* (broken, KO 00:51:12), *rei puta* (the tooth of a whale, worn around the neck, PAI 01:01:14), *Hawaiki* (ancient homeland, 00:16:31), and *moko* (grandchild, NF 01:24:02).

Examples from other varieties include the American English (and informal) *bub* (NF 00:06:53/ 00:09:32), *bro* (UR 01:15:06), the Australian *mate* (UR 00:54:38), British English *smokes* for *cigarettes* (a lady 01:29:09) and *aye* for *yes* (UR 01:15:45). This movie also illustrates how the speakers of NZE use certain common words differently from speakers of other varieties. The most prominent examples are the use of the noun *stink* to express that

something was really bad – *It was stink anyway* (PAI 00:11:33); *Probably gonna be stink* (HEM 00:32:11) and the use of adjective *sweet* to express that somebody will be ok (out of danger): *She's been gone quite a while, eh? – Nah, she's sweet* (UR 01:02:22).

#### 5.4 *Boy* (2010)

The movie *Boy* is truly a movie rich in examples of characteristic NZE pronunciation and typical expressions. The movie features a range of characters from both Maori and non-Maori descent. Therefore, its vocabulary is very complex. The main characters are the Maori Boy (B), his father Alamein (A), and brother Rocky (R). Boy and Rocky are very young and they have a group of friends called Dallas (DA), Dynasty (DY), Murray (M), who are also Maori. Other important characters include Boy's Auntie Gracey (AG), his cousin Kelly (K), Alamein's former cellmates Chuppa (CH) and Juju (JJ), and some teachers (T1, T2). Chuppa and one of the teachers (T2) are non-Maori characters.

The KIT vowel in this movie is central even more prominently than in other movies. For example, the word *interesting* is pronounced as /'əntɪrəstɪŋ/ (B 00:01:37), *French kiss* sounds like *French* /kəs/ (DA 00:05:40), *dickhead* is pronounced as /'dæk.hed/ (B 00:08:19), and *this* can be heard as /ðəs/ (B 00:10:39). Other examples include words like *tennis* (/ˈtenəs, B 00:03:12), *kids* (/kəds/, A 00:31:37/00:35:02; B 00:52:55), *picture* (/ˈpæktʃə/, B 00:07:25), *little* (/ˈlɪtəl/, A 00:38:15), *finished* (/ˈfɪnɪʃt/, B 00:22:38), *busy* (/ˈbəzi/, B 00:03:41; A 00:22:52), *hickey* (/ˈhæk.i/, B 00:35:35), *sip* (/səp/, A 00:38:22), and *piss* in *piss off* (/pəs/, B 00:40:15/ 00:49:24), *typical* (/ˈtɪpəkəl/, B 00:21:13), *digging* (/dægɪŋ/, A 01:00:47), *nit* (/nət/, T1 00:06:55).

An important aspect of this movie's dialect is the typical close pronunciation of the DRESS and TRAP vowels. This close pronunciation can be heard in the following words: *many* (/ˈmni/, B 00:02:42), *treasure* (/ˈtrɪzə/, B 01:01:00), *potential* (/pəˈtɪʃənl/, T2 00:08:44; B 01:16:43), *fence* (/fɪns/, B 00:04:26), *egg* (/ɪg/, B 00:15:00), *handles* (/ˈhɪndəls/, CH 00:16:38), *then* (/ðɪn/, A 00:16:54), *present* (/ˈprɪzənt/, A 00:16:53), *ten* (/tɪn/, A 00:19:04), *member* (/ˈmɪmbə/, A 00:22:04), *left* (/lɪft/, B 00:25:34), *dead* (/dɪd/, R 00:27:36), *friends* (/frɪnds/, R 00:27:43), *steps* (/stɪps/, A 00:29:08), *reckon* (ˈrɪkən/, A 00:38:45), *fetch* (/fɪtʃ/, B 00:42:38), *expect* (/ɪkˈspɪkt/, B 00:44:07), *neck* (/nɪk/, A 01:00:36), *men* (/mɪn/, A 00:40:50) and others. Expressions such as *See ya!* (A 00:38:00) are pronounced with the STRUT vowel syllable-finally.

Other occurrences of special pronunciation features would be the pronunciation of *yeah* (B 00:52:24), and *hair(cut)* (B 00:46:05) with a NEAR vowel, as well as the NEAR and SQUARE merger in words such as *share* (A 00:18:40), *where* (A 00:30:51), *fair* (A 01:01:18). The pronunciation of the NURSE vowel is sometimes more close and front than in RP – for instance, in the word *were* (A 01:15:25; B 01:16:09). GOAT is also interesting in this movie – sometimes it is replaced by CHOICE, so that the words like *home* are pronounced with an /ɔɪ/ (DY 00:47:14; K 01:13:45), or with NURSE in words such as *romantic* (A 00:34:57). The front START can be heard in words such as *stars* (B 00:01:54) and *car* (M 00:24:13). Examples of an extremely dark /l/ pronunciation can be heard in words such as *Michael* (B 00:02:50), *milk* (K 00:17:31), *typical* (B 00:21:13), *muscle* (B 00:49:13), *kill* (CH 01:07:05), and *potential* (B 01:16:43). The intonation of the dialect in this movie is a rising one (with HRTs as a dominant feature) and some words tend to be pronounced rather shortly (*beach* – A 00:34:18). Lastly, the name *Dynasty* is pronounced with the American English pronunciation (B 00:02:54), and one can hear the word *drawing* pronounced with a word-internal intrusive /r/ on one occasion (R 00:10:35).

There are quite a few examples of non-standard grammar in this movie. For example, some characters use double negations in expressions such as *We don't know no one* (JJ 00:39:59). Also, one can notice a characteristic use of pronouns – *Maybe I should buy me a dolphin too* (A 00:30:25); *Him and this kid* (A 00:16:14); *Her and dad were always laughing* (B 00:20:07). In addition, *there's* is used with a plural object in sentences such as: *It's not really a gang, there's three of them* (K 00:31:19) or *There's none left, you got them all* (for jobs) (B 00:25:33). Singular concord with nouns in the plural can also be heard in this movie: *What's the Crazy Horses?* (B 00:21:59) or *What's those?* (B 00:22:14). Abbreviations and diminutives are common in this movie too. Examples include *commies* (communists, B 00:20:28), and *pokies* (poker machines, DY 00:46:32).

The use of *ain't* is common in this movie. Examples include *It ain't finished yet* (B 00:22:38); *She ain't gonna touch you looking like that* (A 00:35:37); *I ain't got time* (A 00:22:46); *I ain't allowed to get you pregnant* (B 00:43:03); *If you don't know it, you ain't got it* (B 01:03:40). Also, *(have) got* is used instead of *have* in examples such as *He thinks he's got powers* (B 00:02:13) and *These fellas all got magic powers* (R 00:10:13). On one occasion, in a sentence *Give us a go* (A 01:03:02), the *us* is used as *me*, much like in some parts of England and Scotland (cf. Hughes et al. 2005: 30). In this movie, *they/ them* is sometimes used rather than *those* in the following examples: *Go get them presents* (A 00:17:00), *One of*

*them true professionals* (B 01:19:14), *Don't expect me to take them kids* (A 00:47:55), and *All them commies got scared* (B 00:20:35). Additionally, Boy uses the word *yous* for *you* in the example *What are yous looking for?* (00:29:42).

Lastly, one can say that the tag *eh* is used extensively in this movie too. Some of the examples are as follows: *You French kiss all the girls, eh bro?* (DA 00:05:41); *Have a good holiday, eh?* (T2 00:09:02); *I don't like fighting, eh?* (B 00:12:37); *Not many people know that, eh?* (CH 00:16:35); *He's a warrior, eh?* (B 00:20:40); *He finally came home, eh?* (AG 00:25:13); *You find any more of this, you bring it straight to me, eh?* (A 00:30:55); *How many ice blocks can I get for five dollars, eh?* (B 00:52:11). Although the tag is mostly used to maintain the attention of listeners, there are other usages of *eh* the same as in the previous movie, expressing surprise (like in *Eh! Where are the doorknobs?* – K 00:59:39).

As previously stated, the vocabulary of this movie is very rich, as its influences range from British, American and Australian English, but also from Te Reo Maori. Words taken from Maori are *Kia ora* (B 00:01:33) as a common greeting, *mokos* (grandchildren, nanny 00:02:25), *tangi* (funeral, B 00:14:29), *paka* (bugger, A 01:02:39), *haka* (dance, B 00:20:33), *crayfish* (K 00:11:54), *koro* (grandfather, A 00:35:33), and *ariki* (high chief, B 00:39:04). Maori is also used in chants (prayers) before a meal (B 00:11:34), and the kindergarten teacher switches to it during her class (00:07:57). *Undies* and *the pokies* (poker machines) are regularly used. Words borrowed from American English include expressions such as *waste somebody* (kill somebody – B 00:04:34), but also words like *bro* (DA 00:05:32), *cell block* (Kingi 00:04:22), (school) *principal* (T1 00:07:35), *honky* (T2 00:08:23), *tuxedo* (B 00:37:04), and *dopehead* (DY 00:46:20), *primo* (Chardonnay 00:26:06).

Examples of the influence of British English include the use of *rubbish* (B 00:12:56) rather than *trash*, *fella* (R 00:10:13), and *googly eyes* (also used in American English – A 00:33:40). There is also the use of *heaps* as an adverb instead of *a lot* (like in *heaps of cool stuff* – B 00:20:19). Quite expectedly, the word *mate* from Australian English can often be heard (A 00:15:14/ 00:24:41). This movie proves the fact that the speakers of the New Zealand variety tend to use the expressions present in all other varieties in a more peculiar way. So, for example, one can hear the word *egg* (B 00:11:20/ 00:21:13/ 00:15:00/ 00:34:12) used extensively to describe a dumb person, and a commonly heard insult among all the characters in the movie. What is more, *stink* is used to describe something that does not work or is really bad – *My powers must be stink* (R 00:47:37), and an *ice block* (B 00:03:21) would



be an ice cream (shaped like an ice block). *Cheerio* (B/DA/DY 01:19:24) and *Ohaio* (00:39:34) can be heard as common greetings, and *Fa!* as an example of expressing surprise (M 00:23:57; B 00:45:18/ 00:53:33). The word *mean* (A 00:22:26/ 00:22:28/ 00:43:31) is often used to describe something really cool and amazing.

### 5.5 *Hunt for the Wilderpeople* (2016)

*Hunt for the Wilderpeople* is, like the previous movie, truly representative of the New Zealand variety. This movie also presents characters from Maori and non-Maori backgrounds, making it very diverse and interesting for a linguistic research. The main characters are Ricky Baker, a Maori foster child (RB), Hector Faulkner (HF) and Bella Faulkner (BF) (his foster parents and non-Maori), Paula Haul, a Maori woman who works for Child Welfare (PH), Andy, a Maori police officer (A), Psycho Sam (PS), a priest (P), Kahu (a Maori girl, K), her father TK (TK), and Hugh, a non-Maori character (H).

The very well-known central KIT in NZE is present in this movie too. *Ricky* is pronounced as /rəki/ (PH 00:02:44), and *spitting* sounds like /spətɪŋ/ (PH 00:03:29). Other instances include *piggy (back)* (/ˈpɛgi/, A 00:05:06), *silly* (/ˈsɛli/, BF 00:05:58), *kicks* (/kɛks/, RB 00:09:38), *did* (/dɛd/, RB 00:11:06), *before* (/bəˈfɔ:/, RB 00:11:17), *dinner* (/ˈdɛnə/, BF 00:14:31), *still* (/stɪl/, RB 00:35:12), *live* (/lɛv/, RB 00:22:02), *acid* (/ˈæsɛd/, RB 00:23:13), *kill* (/kɛl/, RB 00:27:58), *wildebeest* (/ˈwɛl.də.bi:st/, RB 00:37:43), *prickles* (/ˈprɛkəls/, RB 00:38:50; H 00:38:52), *dickhead* (/ˈdɛk.hed/, RB 00:40:10), *picture* (/ˈpɛk.tʃə/, K 00:52:53), *typical* (/ˈtɛpɛkəl/, PS 01:15:55), *kids* (/kɛds/, RB 01:17:45), and *stick* (/stɛk/) in *stick together* (RB 01:28:05).

DRESS and TRAP vowels are notably close in this movie, too. Typical words to prove that would be *yes* (/jɛs/, BF 00:02:37), *egg* (/ɛg/, PR 00:03:23), *definitely* (/ˈdɛfɪnətli/, PH 00:04:38), *Andy* (/ˈɛndi/, PH 00:04:50), *check (in)* (/tʃɛk/, PH 00:04:54), *let* in *let's go* (/lɛt/, PH 00:05:36), *Hec* (/hɛk/, BF 00:05:45), *bed* (/bɛd/, BF 00:07:35), *anyway* (/ˈɛniweɪ/, BF 00:07:30), *ever* (/ˈɛvə/, RB 00:11:16), *said* (/sɛd/, RB 00:11:23), *dead* (/dɛd/, RB 00:11:53), *express* (/ɛkˈsprɛs/, RB 00:12:21), *then* (/ðɛn/, BF 00:12:56), *defend* (/dɛˈfɛnd/, RB 00:13:16), *present* (/ˈprɛzɛnt/, BF 00:15:41), *best* (/bɛst/, RB 00:16:00/ 00:16:26), *get* (/gɛt/, P 00:18:31), *vegetables* (/vɛdʒtəbəls/, RB 00:18:57), *rest* (/rɛst/, RB 00:21:44), *collection* (/kɛˈlɪkʃən/, RB 00:21:51), *experiment* (/ɛkˈspɛrɪmɛnt/, RB 00:23:08), *happen* (/ˈhɛpən/, RB 00:42:55), *Sarah* (/ˈsɛrə/, PH 01:01:49), *insect* (/ˈɛnsɪkt/, RB 00:09:41), and others.

The NURSE vowel is fronted and close, especially in the words *work* (PH 00:04:03; K 00:53:06) and *alternative* (PH 00:04:11). The STRUT vowel is present syllable-finally in the sentences *Bella wanted ya* (HF 00:23:37), *They won't believe ya* (HF 00:42:26) and *That's how they get ya* (PS 01:16:07). NEAR and SQUARE are merged in this movie too, which can be noticed in verbs such as *spear* (pronounced with the NEAR vowel – PH 00:58:47), but also *pair* (RB 00:37:22), *fair* (RB 01:17:53), and the word *scared* (PH 00:47:50) pronounced with the NEAR vowel. There are several examples of a very dark /l/ in words such as *Wilderpeople* (RB 01:04:48), *wildebeest* (RB 00:37:43), *bottle* (RB 00:13:14), *prickles* (RB 00:38:50), *people* (RB 00:21:22), *ankle* (RB 00:30:31), *uncle* (RB 00:15:56/ 00:30:33), *real* (PH 00:31:54), *deal* (RB 01:02:15) and *typical* (PS 01:15:55). Generally analysed, characters speak with an intonation characterized by HRTs, just like in some other movies in the present thesis.

The *eh?* tag serves as a typical grammatical feature in this movie as well. The characters use it on several occasions: *Who ate the guy who ate all the pies, eh?* (BF 00:03:07); *You know what the alternative is, don't you, eh?* (PH 00:04:11); *Wow, the shocker, eh?* (PH 00:05:34); *You're like one of those people, who was, like, raised by like, wolves or something, eh?* (RB 00:29:14); *Jeez, eh?* (H 00:38:06); *Pretty majestic, eh?* (HF 00:45:50); *Might as well camp, eh?* (HF 00:47:05); *It's not enough, eh?* (HF 00:49:35); *You shut up, eh?* (TK 00:55:02); *So, she's been with us the whole time, eh?* (HF 01:10:09); *We'll hit off first thing in the morning, eh?* (HF 01:19:30); *Why can't they just eat grass and be horses, and leave it at that, eh?* (BF 00:13:51) The purpose of the tags in this movie could possibly be the acquisition of interlocutors' agreement, as well as a maintained attention during conversations.

Other grammatical features of the New Zealand variety in this movie include the use of *have got* rather than *have* (PS 01:18:34/ 01:19:56; PH 01:28:30; RB 01:34:38), and *been* instead of *went* in *I been to prison* (HF 00:42:09). There are several instances of metathesis as the verb *ask* is sometimes pronounced as *aks* in sentences such as *I'd have to aks uncle first* (RB 00:55:36) and *When they aks who did this, tell them it was the Wilderpeople!* (RB 01:04:45). Regularization of irregular verbs is not common, except in one instance, in which RB says that his uncle *teached* (00:55:46) him all of his skills. Singular concord with plural nouns is also one of the grammatical features in this movie, with the following examples: *We needs a couple more Maoris like you* (TK 00:55:00), *Where's your parents?* (RB 00:52:59). The use of *there's* with a plural object is visible in the following examples: *There's plenty to*

*eat if you know where to look* (HF 00:30:49), *there's heaps of room* (RB 01:33:03), and *There's plenty of ladies on the Internet* (RB 00:22:13).

As in other varieties, *like* is commonly used as a filler, especially in the sentence *You're like one of those people, who was, like, raised by like, wolves or something, eh?* (RB 00:29:14) and *That's, like an American thing* (A 01:28:53). The very distinguishable *she* used to describe a car is also present, as the characters state the following: *Does she even go?* (HF 01:20:32), and *She's a bit bumpy around here* (RB 01:21:24). Diminutives such as *hottie* (hot water bottle, BF 00:07:34), and *juvie* (juvenile prison, RB 00:42:43), *saussies* (sausages, BF 00:09:16) are very frequent in the movie. The characteristic non-standard use of pronouns can be heard in the sentence *I managed to save me a selfie* (TK 01:30:06) and the use of *us* for *me* in *Give us the gun, mate* (HF 01:08:05) (cf. Hughes et al. 2005: 30). The use of *ain't* appears only once in the sentence *This ain't no child foster kid* (PH 00:31:15) – an example that additionally illustrates the use of double negation. *Them* used for *those* with a verb in singular is used by Paula Haul in *Them clowns is about to get stingrayed* (00:59:25).

The vocabulary in this movie is as diverse as the characters in it. It ranges from British terms such as *fella* (H 00:38:57), *heaps* (in many expressions like *I hate you heaps*, RB 00:12:37; *Is that heaps*, RB 00:37:46; *I got heaps of them*, RB 00:12:27), *petal* (BF 00:07:12 – a way of expressing kindness to someone, being friendly to them), *bugger* (in expressions like *Bugger that!* (HF 00:43:04); *Bugger off!* (HF 01:14:25) or *My leg's buggered!* (HF 01:26:13), the exclamation *oi* (PH 01:01:08) and *petrol* (HF 01:22:15) are common, and the expression *guts for garters* (HF 01:35:57) can be heard on one occasion. Terms from American English include words such as *bro* (TK 00:54:06; K 00:52:52), *kicks* (RB 00:09:38), *Debbie Downer* (a person who makes everybody sad, RB 00:30:16), *homies* (RB 00:40:51), *juvie* (RB 00:42:43), *ten grand* (H 01:04:38), *dickhead* (RB 00:40:10), *a bunch of books* (BF 00:07:15), and *shank* (RB 01:32:20).

Australian terms include the previously mentioned diminutives like *hottie* (hot water bottle), but also *the bush* (BF 00:11:19) in many different expressions, like for example, *to go bush* (HF 00:22:32), or *bushman/ bushmen* (RB 00:55:50). *Mate* is rarely excluded from typical NZE usage, as is the case in this movie too – RB 00:35:21; HF 00:49:12/ 00:49:55/ 00:50:25. Furthermore, there is a reference to a popular Australian character (and a movie) – *Crocodile Dundee* (PH 00:05:01) and the term used for alcohol is chosen to be *methylated spirits* (BF 00:06:41). Maori terms used in the movie include examples such as a *huia* (a bird,

HF 00:49:00), and *reinga* (where somebody's spirit goes after they die, BF 00:11:42). As it was the case in the two previous movies, this movie also illustrates a peculiar use of some common English expressions. Again, the term *egg* is used as an insult in this movie too – *a real bad egg* (PH 00:03:23), and on one occasion, PH mentions a *full licence* (01:23:55). One can also hear *sweet as* (K 00:51:45) as a positive response to a *Can you radio on a chopper? Fa!* (TK 00:54:09) is used to express admiration, and *skux* (RB 01:05:50) is a term describing a gangster who has it all. Common greetings include *Cheer my bro!* (TK 00:54:51) – probably stemming from *Cheerio*, *Catch you up* (K/RB 00:58:00) and the very well known *G'day!* (HF 00:38:00). Also, on one occasion, *scroggin* (PH 01:02:04) is used to describe a mix of small foods such as fruits and nuts – a term also shared with the Australian variety.

## 6 Conclusion

To conclude, one can say that this overview of some of the more prominent New Zealand movies provides an illustration of a wide range of linguistic features of NZE. Throughout the corpus the phonological features of NZE, as established in the literature on the subject, are constantly present. What was also very prominent (especially in the last two movies), were the HRTs. However, all of these phonological features varied in the extent, in that the variety of the older two movies in most parts resembled the British and the Australian variety. Grammatical features pertaining to the non-standard grammatical usage were common to all movies, with the *tag eh?* and the use of diminutives (or abbreviations) probably being the most prominent. Many of the characters also used *she* for *it* and plural nouns with verbs in the singular.

The lexical level was the most complex one in this limited corpus. This is so, of course, due to the fact that the characters of the movies come from very different backgrounds. The first two movies were full of words common to all varieties, with the most influence stemming from British and American English, and none of them from Maori. The last three movies were played by both *pakehas* and Maori characters and they offered a wider range of lexical peculiarities. Some Maori terms listed in the introductory pages as the words used in everyday communication were used in these movies too. *Kia ora* as a greeting could be considered to be the term used more often than others, but *tangi*, *marae*, *koro* and *mokos* could be heard too. The most important Australian term in all of the movies would be the omnipresent *mate*, which was also predicted in the introduction.

There is a tendency by younger speakers of NZE to use American rather than British terms. However, this cannot be claimed with certainty, as there are also examples showing the contrary. Lastly, the New Zealand variety itself, as shown in this research, is characterized by a special use of certain commonly known terms. The most important examples of this usage in the present range of movies would be the term *egg* used to describe a stupid person, as well as positive responses and greetings such as *Sweet as* and *Cheerio*.

In short, this limited corpus of movies already offers a spectrum of different language usages in New Zealand. However, it would be interesting to see a research done on a larger corpus that would encompass more characters from all kinds of backgrounds. Also, it would be ideal to be able to conduct interviews among speakers in New Zealand to see if these linguistic features are truly present in their everyday communication, or whether they are merely a result of the creativity of the movies' creators. Surely, the native speakers of NZE would be able to tell whether movies truly are representative of their dialect, and whether they would change or add something to the findings of research done in this way.

## Works cited

- Bardsley, Dianne (2007). New Zealand or Aotearoa – Land of the Long White Cloud. Ronowicz, Eddie, and Colin Yallop, eds. *English: One Language, Different Cultures*. London, New York: Continuum, 175-218
- Bauer, Laurie (1994). English in New Zealand. Burchfield, Robert, ed. *The Cambridge History of the English Language: vol. 5: English in Britain and Overseas: Origins and Development*. Cambridge: Cambridge University Press, 382- 429
- Bauer, Laurie, and Paul Warren (2008). New Zealand English: Phonology. Burrige, Kate, and Bernd Kortmann, eds. *Varieties of English: The Pacific and Australasia*. Berlin, New York: Mouton de Gruyter, 39-63
- Boy*. Directed by Taika Waititi, performances by James Rolleston, Taika Waititi, and Te Aho Eketone-Whitu, Transmission Films, 2010.
- Burrige, Kate (2010). English in Australia. Kirkpatrick, Andy, ed. *The Routledge Handbook of World Englishes*. London, New York: Routledge Handbooks, 132-151
- Cambridge Dictionary*. Cambridge University Press, <https://dictionary.cambridge.org/>. Accessed 18 November 2018.
- Goodbye Pork Pie*. Directed by Geoff Murphy, performances by Tony Barry, Kelly Johnson, Claire Oberman, and Bruno Lawrence, 1981.
- Gordon, Elizabeth, and Margaret Maclagan (2008). Regional and Social Differences in New Zealand: Phonology. Burrige, Kate, and Bernd Kortmann, eds. *Varieties of English: The Pacific and Australasia*. Berlin, New York: Mouton de Gruyter, 64-76
- Heavenly Creatures*. Directed by Peter Jackson, performances by Melanie Lynskey, and Kate Winslet, Miramax Films, 1994.
- Hughes, Arthur, Peter Trudgill, and Dominic Watt (2005). *English Accents and Dialects. An Introduction to Social and Regional Varieties of English in the British Isles*. London: Hodder Arnold

- Hundt, Marianne, Jennifer Hay, and Elizabeth Gordon (2008). New Zealand English: Morphosyntax. Burrige, Kate, and Bernd Kortmann, eds. *Varieties of English: The Pacific and Australasia*. Berlin, New York: Mouton de Gruyter, 306-340
- Hunt for the Wilderpeople*. Directed by Taika Waititi, performances by Sam Neill, Julian Dennison, and Rachel House, Piki Films, Madman Entertainment, The Orchard, Vertigo Films, 2016.
- Maclagan, Margaret (2010). The English(es) of New Zealand. Kirkpatrick, Andy, ed. *The Routledge Handbook of World Englishes*. London, New York: Routledge Handbooks, 152- 164
- Melchers, Gunnel, and Philip Shaw (2011). *World Englishes*. London: Hodder Education Publishers
- Moorfield, John C. *Te Aka Online Maori Dictionary*. Pearson and Netvalue, 2003, <http://maoridictionary.co.nz/>. Accessed 18 November 2018.
- Urban Dictionary Online*. Urban Dictionary, 1999, <https://www.urbandictionary.com/>. Accessed 18 November 2018.
- Wells, John C. (1998). *Accents of English: 1: An Introduction*. Cambridge: Cambridge University Press
- Wells, John C. (1989). *Accents of English 2: The British Isles*. Cambridge: Cambridge University Press
- Wells, John C. (1990). *Accents of English: 3: Beyond the British Isles*. Cambridge: Cambridge University Press
- Whale Rider*. Directed by Niki Caro, performances by Keisha Castle-Hughes, Rawiri Paratene, and Vicky Haughton, Pandora Film, Newmarket Films, 2002.