University of Pardubice
Faculty of Arts and Philosophy

Cockney Dialect and Slang in Selected British Films and TV Series

Aneta Vtípilová

Bachelor Thesis

2017

Univerzita Pardubice
Fakulta filozofická
Akademický rok: **2015/2016**

ZADÁNÍ BAKALÁŘSKÉ PRÁCE

(PROJEKTU, UMĚLECKÉHO DÍLA, UMĚLECKÉHO VÝKONU)

Jméno a příjmení:	**Aneta Vtípilová**
Osobní číslo:	**H13131**
Studijní program:	**B7310 Filologie**
Studijní obor:	**Anglický jazyk pro odbornou praxi**
Název tématu:	**Cockney dialekt a slang ve vybraných britských filmech a seriálech**
Zadávající katedra:	**Katedra anglistiky a amerikanistiky**

Zásady pro vypracování:

Cílem bakalářské práce je zmapovat výskyt a užití Cockney dialektu ve vybraných britských filmech a seriálech. Studentka nejprve na základě studia odborné lingvistické literatury, zejména z oblasti lexikologie, sémantiky a sociolingvistiky, vymezí pojem Cockney dialekt, popíše jeho historický vývoj a užití z hlediska sociolingvistického. Dále se bude věnovat především oblasti slovní zásoby a tzv. rýmovanému slangu, který se v tomto dialektu typicky objevuje. Následně provede analýzu vybraných britských filmů a seriálů s cílem porovnat a podrobně prostudovat kontexty, ve kterých se výrazy zkoumaného dialektu vyskytují. Na závěr práce objasní užití jazykových prostředků Cockney dialektu s ohledem na situační kontext a jejich interpretace z pohledu diváka.

Rozsah grafických prací:

Rozsah pracovní zprávy:

Forma zpracování bakalářské práce: **tištěná/elektronická**

Seznam odborné literatury:

Ashby, Justin and Andrew Higson. 2000. British Cinema, Past and Present. London: Routledge.
Ayto, John. 2003. Oxford Rhyming Slang. Oxford: Oxford University Press.
Bauer, Laurie. 1983. English Word Formation. Cambridge: Cambridge University Press.
Chambers, J.K., Peter Trudgill and Natalie Schilling-Estes. 2004. The Handbook of Language Variation and Change. Oxford: Blackwell.
Hudson, Richard A. 1993. Sociolinguistics. Cambridge: Cambridge University Press.
Hughes, Arthur, Peter Trudgill, and Dominic J.L. Watt. 2013. English Accent and Dialects. London: Routledge.
Katamba, Francis. 2005. English Words: Structure, History, Usage. London: Routledge.
Lyons, John. 1977. Semantics, Volume 1. London: Cambridge University Press.
Wright, Peter. 1981. Cockney Dialect and Slang. London: Batsford.

Vedoucí bakalářské práce: **PhDr. Petra Huschová, Ph.D.**
Katedra anglistiky a amerikanistiky

Datum zadání bakalářské práce: **30. dubna 2016**
Termín odevzdání bakalářské práce: **31. března 2017**

L.S.

prof. PhDr. Karel Rýdl, CSc.
děkan

doc. Šárka Bubíková, Ph.D.
vedoucí katedry

V Pardubicích dne 30. listopadu 2016

Prohlašuji:

Tuto práci jsem vypracovala samostatně. Veškeré literární prameny a informace, které jsem v práci využila, jsou uvedeny v seznamu použité literatury.

Byla jsem seznámena s tím, že se na moji práci vztahují práva a povinnosti vyplývající ze zákona č. 121/2000 Sb., autorský zákon, zejména se skutečností, že Univerzita Pardubice má právo na uzavření licenční smlouvy o užití této práce jako školního díla podle § 60 odst. 1 autorského zákona, a s tím, že pokud dojde k užití této práce mnou nebo bude poskytnuta licence o užití jinému subjektu, je Univerzita Pardubice oprávněna ode mne požadovat přiměřený příspěvek na úhradu nákladů, které na vytvoření díla vynaložila, a to podle okolností až do jejich skutečné výše.

Souhlasím s prezenčním zpřístupněním své práce v Univerzitní knihovně.

V Pardubicích dne 31. 3. 2017

Aneta Vtípilová

Acknowledgement

I would like to express my gratitude to my supervisor PhDr. Petra Huschová, Ph.D. for her valuable advice and guidance.

Annotation

This thesis is devoted to the lexico-semantic features of Cockney dialect and slang in selected British films and TV series. The theoretical part focuses on the description of Cockney dialect and slang in general and it thoroughly describes three main lexico-semantic features of Cockney, namely general vocabulary of Cockney slang, rhyming slang and back slang. The analytical part studies the meanings, usage and connotations of the aforementioned features in regard to the situational context of the films and TV series.

Keywords

Cockney, dialect, slang, rhyming slang, meaning, connotation

Anotace

Tato bakalářská práce je věnována lexiko-sémantickým znakům Cockney dialektu a slangu ve vybraných britských filmech a televizních seriálech. Teoretická část se zaměřuje na popis Cockney dialektu a slangu v obecné rovině a podrobně popisuje tři hlavní lexiko-sémantické znaky Cockney dialektu, konkrétně obecnou slovní zásobu Cockney slangu, rýmovaný slang a zadní slang. Analytická část zkoumá významy, použití a konotace již zmíněných znaků s ohledem na situační kontext filmů a televizních seriálů.

Klíčová slova

Cockney, dialekt, slang, rýmovaný slang, význam, konotace

Table of Contents

List of Tables and Graphs

Introduction

This bachelor thesis focuses on the lexico-semantic features of Cockney dialect and slang in selected British films, namely *Lock, Stock and Two Smoking Barrels* and *Cockneys vs Zombies*, and TV series *Only Fools and Horses* and *Porridge*. The aim of the thesis is to analyse the meanings and connotations of the found occurrences of lexico-semantic features in the aforementioned films and TV series.

The thesis is divided into two sections, theoretical and analytical. The theoretical section contains four main chapters. In the first chapter, the key terms *dialect* and *slang* are explained generally and in relation to Cockney dialect and slang. The second chapter deals with the etymology of the term *Cockney* and its connection to London's East End. Furthermore, the usage of Cockney dialect and slang is introduced from a sociolinguistic perspective. Lastly, the composition and language sources of Cockney dialect and slang are described in this chapter.

The third chapter focuses on the fundamental part of this thesis which are the lexico-semantic features of Cockney dialect and slang. This chapter is divided into three subchapters. Each of them deals with one lexico-semantic feature. The first one describes general vocabulary of Cockney slang and it is divided thematically into the subgroups. The second subchapter describes history, structure and usage of rhyming slang as the invention of Cockney dialect and the third defines back slang.

The last chapter of the theoretical part briefly discusses different approaches to Cockney dialect in the past and present. It mainly compares viewpoints of three main authors used for this bachelor thesis, William Matthews (*Cockney Dialect, Past and Present*, 1972), Peter Wright (*Cockney Dialect and Slang*, 1981) and John Ayto (*The Oxford Dictionary of Rhyming slang*, 2003).

The analytical part analyses the occurrences of the lexico-semantic features, which are described in the theoretical part, following the scripts of the researched films and TV series. The analysis concentrates on the meanings and connotations of the found examples in the films and TV series. It also discusses possible reasons for usage of the various slang expressions and it generalises a perception of the audience.

1. Dialect and Slang

The aim of the introductory chapter is to define the terms *dialect* and *slang,* as they are crucial for this bachelor thesis and for Cockney itself because both, *dialect* and *slang*, are parts of Cockney. At first, each term is defined generally and after that the relation to Cockney is explained at the end of each subchapter.

1.1. Dialect

A dialect, in other words a language variety, could be simply explained as the way a speaker speaks (Trudgill 1999, 2). Nevertheless, language varieties are "distinguished from each other by differences of grammar (morphology and syntax) and vocabulary (lexis)." (Hughes, Trudgill and Watt 2013)

Firstly, it is important to explain the difference between the terms *dialect* and *language*. Hudson suggests that a language is larger than a dialect because if a variety of language is called a dialect it means that it is not prestigious and cannot be regarded as a language. Thus, applying this strategy, Standard English should not be regarded as a dialect because it is the most prestigious variety of language and it is used in formal writings (Hudson 1993, 32). On the other hand, some dialectologists refer to Standard English as a dialect. Standard English is a variety of the language that differs from other varieties in its grammar and it itself has several different forms, such as American Standard English, Scottish Standard English, etc. Standard English was adopted as a model dialect, it is taught at school and it is used by educated people throughout Great Britain (Hughes, et al 2013, 13).

Nevertheless, as Trudgill states in *The Dialects of England,* most people do not speak Standard English. However, most native speakers of English use some variety of "Mainstream Dialect". The "Mainstream Modern Nonstandard Dialects" differ from Standard English and from each other. On the other hand, "Traditional Dialects", which cover the types of dialects most people imagine under the term dialect itself, are spoken by a minority of the English-speaking population living in the country, for example in the rural areas of Northumberland, Durham, Cumbria, and other counties (Trudgill 1999, 5-6).

A narrower division of the dialects of England is based on regional and social differences. Regional differences between dialects are determined by origin of speakers. However, boundaries between regional dialects in England are unclear and they "certainly do not coincide with counties" (Trudgill 1999, 6). Moreover, not everybody could be told where they come from according to the dialect they speak. Because as people climb a social ladder during their

life, their language is losing its regional features (Hughes, et al 2013, 16). This is also connected with a social dialect and an aspect of social class as it can change throughout one's life. Dialectologists also take gender and age into consideration when discussing the term social dialect (Hudson 1993, 42). Thus, as regional and social features of people might change throughout their life, their dialect can change too.

Cockney dialect is one of the language variants of the English language. It differs from the model dialect, Standard English, with pronunciation, grammar and vocabulary. Furthermore, it is regionally and socially distinguished since it is primarily spoken in London's East End by members of working class (Wright 1981, 11-12).

1.2. Slang

The term *slang* describes a variety of language which includes informal vocabulary. Slang vocabulary is created by trends in society and it usually lasts for a limited amount of time (Katamba 2005, 169). Slang words usually have figurative meanings which are known only by a particular group of speakers of specific slang (Reves 1926, 216). Slang is not restricted to one social class, but it is formerly used in colloquial speech (Partridge 1970, 4). Furthermore, it does not accept formal grammatical rules and formal language (Spolsky, 1998, 35).

Partridge (1970, 5) discusses Alfredo Niceforo's research in which he discovers that a specific work group of people usually uses specific vocabulary. Such vocabulary could be full of new words or already fixed expressions used in a different meaning. This special vocabulary becomes real slang after it is applied outside the specialized group. Therefore, slang words either stay in a particular group of speakers, disappear, or they are adapted by speakers of other language varieties. For example, as Katamba suggests, everyday language of African American slang has penetrated other varieties of English mainly through music, for example *funk* (a type of music resembling jazz, blues, etc.) (Katamba 2005, 169).

Moreover, an approach to slang words differs throughout time. At first, a word could be regarded as slang of a low or even vulgar meaning. However, as people adjust to using the word, the perception and meaning of the word could be slightly changed and the word is no longer considered as a "low" item of vocabulary. On the contrary, it could even become a part of Standard English. This is often the case of idioms. For example, the phrase *at fault* originally meant "a dog losing his scent during hunting". This phrase became a part of Standard English with a different meaning, which is "a person who is to be blamed for doing something wrong" (Partridge 1970, 11).

Furthermore, Partridge states reasons why any kind of slang is used. Some of the reasons could be an urge to enrich the vocabulary, to be creative and avoid using clichés, ease the situation in serious conversations and in social intercourse and to create a secret language that belongs to and is understood only in a particular group, for example, among children in kindergarten, criminals, prisoners or two best friends (Partridge 1970, 6-7).

Regarding the role of slang in Cockney, slang is an essential part of this dialect including rhyming slang functioning as a secret language (Britannica Academic, s.v. "Cockney"). In the following chapter, the term Cockney is explained from different perspectives in more detail, including Cockney dialect and slang.

2. Cockney

The term Cockney is discussed from different perspectives in this chapter. Firstly, its etymological origin is defined regarding the term Cockney meaning a person. Secondly, Cockney dialect and slang is introduced and the composition of Cockney slang is described.

2.1. Cockney as a Person

The origin of the term *Cockney* comes from a Middle English word *cokeney*, in other words meaning *cock's egg*. Its literal meaning was a misshapen egg, figuratively it was used for anything odd (Wright 1981, 11). Consequently, the word *Cockney* used to be regarded as an unkind term. As Wright (1981, 12) found in Pierce Egan's writing *Life in London* from 1821 and in H. C. Wyld's *Universal English Dictionary*, the term *Cockney* was used for illiterate people of London coming from humble origins with lots of self-conceit and with an arrogant and vulgar approach. Nowadays, the term *Cockney* refers to the natives of London, especially natives of East End. The precise location of Cockneys is described in the following quotation.

> Cockney is best defined as a person born within hearing distance of the church bells of St. Mary-le-Bow, Cheapside, in the City of London. It has been estimated that, prior to the noise of traffic, the sound of the Bow Bells reached about 6 miles (10 km) to the east, 5 miles (8 km) to the north, 4 miles (6 km) to the west, and 3 miles (5 km) to the south. (Britannica Academic, s.v. "Cockney")

However, the term *Cockney* not only gives a name to "someone born within the sound of the bells of Bow Bells" (Wright 1981, 11), but also to the traditional London dialect called Cockney. It is spoken in the area described above and in Whitechapel, Islington, Wapping and other districts of London (Wright 1981, 11).

2.2. Cockney Dialect and Slang

According to Wright (1981, 12), different layers of Cockney dialect exist. They are based on the level of education of a speaker, which is often defined by a social class. The dialect of Cockney is traditionally spoken by working class people. However, even an originally-born Cockney person with a higher level of education and thus not belonging to the working-class environment speaks Cockney dialect, even though with a limited usage of slang words. Language of these people could be more affected by Standard English but they could still be regarded as Cockneys. Wright quotes Julian Franklyn's *The Cockney* (1981, 12) to support this

idea in which the author divides a level of Cockney dialect speakers into two categories "light Cockney of the Cockney clerk" and "the deep Cockney of the coster[1]".

Furthermore, Matthews (1972, 150-151) supports this division by commenting on a living situation of a Cockney. Cockney people express themselves using Cockney slang when they live in poverty. Through Cockney slang they can express their unhappiness and a difficult life situation cheerfully. Moreover, Cockneys who are situated in better work positions and they are financially secure do not use Cockney slang so extensively.

Conclusively, the characteristic vocabulary of Cockney is slang, however, "it is not easy to tell what is characteristic Cockney slang" (Matthews 1972, 106). Therefore, the following subchapter deals with the origin of Cockney slang to explain the composition of Cockney vocabulary.

2.3. Origins of Cockney Slang Vocabulary

Cockney slang has its foundations in modified Standard English, but also in a remarkable mixture of slang words of various origins (Wright 1981, 29). Essentially, Cockney slang consists of the same borrowed words as Standard English does. Many words come from Scandinavian languages (*leg, sky*). Some also come from French and Latin (*joke*), Dutch (*sketch*), Spanish (*potatoes*) and others. Surprisingly, the words of Romany origin also occur in Cockney dialect, for example *cock* (*friend*) or *cosh* (*to stick*). Some words originally coming from technical language, such as *biro* (*ball-point pen*), also found their place in Cockney (Wright 1981, 25).

In addition to the previous examples, Wright specifies five main sources for Cockney slang which distinguish Cockney from other dialects. Firstly, a great popularity of boxing matches in 1930's in London brought the words like a *bread-basket* for *stomach* and a *kisser* for *mouth*. Secondly, the army enriched Cockney slang considerably, especially during the First World War, with words like *blotto* (*drunk*) or *scrounge* (*to steal*). The third source for Cockney slang is nautical slang as docks are situated in East End. The phrases, coming from speech of sailors, are, for example, *swing the lead* which means *give a false impression* or *rope in* meaning *to include* (Wright 1981, 87 – 88).

[1] Coster = Costermonger = (= people who used to sell fruit and vegetables on the streets)

The fourth source of Cockney slang is of a very high significance. It is secret slang of thieves and prison speech, so called *cant*. Even though some of the words came to Cockney through criminals, they became a part of common colloquial speech (Matthews 1972, 146). Numerous variants for the verb to *steal* were created, for example *to nick, lift, pinch,* etc. (Wright 1981, 88). Other words which originally come from cant are *crease* (*kill*), *die* (*croak*) or *split* (*betray*) (Matthews 1972, 146).

The last, fifth source is based on the American variant of English. Hollywood films provided a great influence on the British variant of English, including Cockney dialect. The slang coming from the USA was usually popular among teenagers, like the words *phoney crook* (*false villain*) or *poor sucker* (*dupe*) (Wright 1981, 88).

Cockney slang has a very wide range of borrowed vocabulary from different languages, other slangs, classes and groups, but it is also full of its own inventions (Matthews 1972, 146), such as rhyming slang, which is described in the following chapter dealing with the lexico-semantic features of Cockney dialect and slang.

3. Lexico-semantic Features of Cockney Dialect and Slang

This chapter deals with the lexico-semantic features of Cockney dialect and slang. The following subchapters therefore describe the meanings and usage of general slang words and phrases used in Cockney dialect and lexical rarities, namely rhyming slang and back slang, which belong to Cockney dialect.

3.1. General Vocabulary

The term "general vocabulary", which is used in Wright's *Cockney Dialect and Slang*, covers slang words and phrases which are commonly used in Cockney dialect. The terms of general vocabulary are often borrowed from other slangs and modified Standard English, as explained in the previous chapter 2.3.

The thematic division of general vocabulary of Cockney slang into seven main groups comes from Wright's *Cockney Dialect and Slang* and its fourth chapter "Ordinary Slang". All the following themes are connected to ordinary life since Cockney speakers use alternative slang words from Standard English for the objects they encounter every day. Matthews also suggests (1972, 145) that the words belonging to the following groups are of a very old origin, which is one of the most remarkable features about Cockney slang. As it has already been mentioned (see 1.2. Slang), slang words do not usually survive for a long time being mostly fashion words. However, some of the words in the following groups come from the 16th century and they are still used since they refer to ordinary objects and common human titles.

3.1.1. Money

Cockney slang consists of many expressions that relate to money, as Cockneys' poverty and difficult life situation (see 2.2.) might force them to discuss finances quite often. Slang alternatives exist for the general Standard English term *money*, but also for different banknotes and amounts of money. One of the terms for money is *lolly* or *kelt*. The common terms for a pound are a *quid* or a *nicker*. A *fiver* is a note of five pounds and a *monkey* is a note of twenty-five pounds. However, the word *monkey* is also used for five hundred pounds which might cause some confusion if the context is not clear (Wright 1981, 89).

3.1.2. Human Body

Cockney slang contains a large range of expressions for different, mostly basic, body parts. Sometimes one body part could have several names in Cockney. One of the reasons for using a slang alternative for a body part in Cockney dialect could be a threat thus some most negative connotations with body parts refer to minor face body parts (Wright 1981, 36).

For example, in a sentence "*I'll smash yer gob."* (= *I'll smash your mouth.*) or "*I'll bust yer conk."* (*I'll hit your nose.*) (Wright 1981, 36). A vast range of expressions is used for a *head*, for example a *napper, noddle* or *chump* or for *hands*, for example *paws, flippers* or *mawlies* (Wright 1981, 90).

3.1.3. People

Slang words related to people either refer to general terms, or they consist of a vast range of expressions with negative connotations which are often connected with one's foolishness, madness, or drunkenness (Wright 1981, 91). One of the general terms, is the slang word for a person *geezer*, which is often used for a *strange person* (Wright 1981, 91), but more translations into English might be found. Matthews introduces the expression *geezer* as one of the exclusive terms of Cockney dialect but translates it as an *old person* (Matthews 1972, 152). Another term describing a *person* is a *bloke* (Wright 1981, 91). Furthermore, the word *pal*, originating from Romany language, is often used for a *friend*. However, highly negative words for people prevail. For example, the nouns *prat*, *twit*, or *git* are all equivalents for foolish people. The difference between them is in their intensity of abuse. The expression *git* is the strongest of them. The equivalents for drunk are, for example, *dippy* (*slightly drunk*) *blotto* or *sozzled* (Wright 1981, 91).

Furthermore, this theme is also connected to nicknaming. The origin of Cockney's nicknames is in calling costermongers by nicknames instead of by their real names. The nicknames were usually created according to costermongers' appearance, characters, objects of their trade, etc. For example, a costermonger called *The Toff* wore fashionable clothes or *Pineapple Jack* sold pineapples (Wright 1981, 30). Nowadays the nicknames are usually centred around "some personal characteristics or incident of Cockney's schooldays" (Wright, 31), for example *Ginger* for a red-haired person or ironic nicknames like "*Lofty* for a tiny person and *Tich* for a tall one" (Wright 1981, 31).

3.1.4. Workplace

Naturally, a lot of Cockney slang concentrates around workplace. Wright calls the workplace "the greatest breeding-ground of slang" in general. It is featured with slang terms for different occupations but also with expressions connected to working overtime or finishing at one's job. For example, the words *coppah, fuzz*, or a *pig* stand for a policeman (Wright 1981, 31). A shortening of words is also employed, as Cockneys call a *dustbin man* a *dusty* or *bricklayers* are called *brickies* (Wright 198, 32).

The expressions for working overtime are distinguished according to the type of a work or a sphere of business. For example, *moonlighting* was used for doing unofficial extra work usually at night, *the lump* is used in the building industry and *skimming* is used in bakery (Wright 1981, 70). For handing a notice at work, the slang expression to be *packed in* is used. For being dismissed the expressions used in Cockney slang could be *get the boot, get his card, get the sack*, etc. (Wright 1981, 72).

3.1.5. House

Furthermore, Cockney speakers also use slang expressions for their home. They not only use a special term for home itself, but the sections of a Cockney house obtained special names too. For example, an alternative word for a *dwelling* is a *joint* having been borrowed from American English (Wright 1981, 92). Furthermore, *windows* are called *winders*, a *kitchen* might be called a *scullery* and a *pantry* is called a *larder* (Wright 1981, 67-68). Wright suggests that East Enders housewives were very particular about having their houses clean because they did not want to be called a *frut* (*slattern*) and have a *frutty* (*untidy*) house (Wright 1981, 67).

3.1.6. Clothing

As with the previous slang themes, Cockney alternatives for clothing also stand for general terms for clothes but also for minor items of clothing. For example, clothes is *dunnage* (Matthews 1972, 138). Trousers are called a *pair of strides* and a shirt is a *flag*. A shorter form of *spectacles* is employed with the slang term *specs* (Wright 1981, 92-93).

3.1.7. Food and Drink

Cockney alternatives in this theme are usually connected with general expressions of food and drink. Their meanings differ according to the situation they are used in. For example, the general term for *meal* is *nosh*, which could be used when suggesting someone to go for a snack, for example *"Let's go for a nosh-up."* (Wright 1981, 63). Another general term, *grub*, could be also used in the utterance that one can hear in the pub *Grub up!* (*The meal is ready.*) (Wright 1981, 66). The word *relish* is used for a meal of a special taste or purpose (Wright 1981, 64). *Beer* also obtained more alternatives in Cockney. It can be *booze, bivvy* or also *wallop*. The last one is supposed to echo "the sound of the beer splashing down one's throat" (Wright 1981, 93).

3.1.8. Swearing

Cockney slang could be also distinguished by swearwords "without which Londoner's remarks on any subject are seldom completed," (Bolton 1895, 226) and "some people put coarse-sounding terms into every two or three words they say" (Wright 1981, 51). An excessive use of swearwords could be explained by an urge of Cockney speakers to add an emphasis when they

express their opinions (Matthews 1972, 155). This feature of Cockney dialect belongs to the expressive function of language, therefore the most frequent coarse word *bloody* functions as an expletive attributive, for example "*It's a bloody shame."* (Wright 1981, 51). Cockneys also use milder swear words which consist of the word *god* in different modified ways, for example *Cor Blimey* (*God blind me*) or *Gock* (God) (Wright 1981, 53).

In summary, the slang words which belong to general vocabulary of Cockney dialect are used not only as alternatives to Standard English vocabulary, but also to express one's attitude and opinion. As it has been described above, for example in the theme II. Human Body or III. People, Cockney slang might use more expressions for one item, however, with different connotations. Connotations usually differ in the intensity of a negative meaning or in the situational context. This aspect does not apply only to the general slang vocabulary of Cockney but also to other lexico-semantic features, namely rhyming slang and back slang which are described in the following subchapters.

3.2. Rhyming Slang

Rhyming slang started in the first half of the 19th century. It arose through the secret language of thieves in London's East End who needed a language code that the police did not understand (Wright 1981, 94). According to Wright (1981, 95), thieves took the language over from gangs of Cockney navvies who used rhyming slang to confuse rival Irish construction gangs.

Costermongers were those who started spreading rhyming slang as one of the first users, but sporting journals and music hall songs introduced rhyming slang to a much wider public (Wright 1981, 95). London rhyming slang diverged to other British cities which created their own examples of rhyming slang. The increased popularity of rhyming slang was attributed to the British Army during the First World War. Rhyming slang could be also heard in the USA and Australia (Wright 1981, 96).

Rhyming slang is very inventive and it covers a poetic but also a group solidarity function. The principle of Cockney rhyming slang is that "the speaker decides what he or she wants to say using the words of Standard English and replaces the key lexical items with words that rhyme with it" (Katamba 2005, 170). To put it differently, as Ayto quotes John Camden Hotten's *The Slang Dictionary*, the word which speaker wants to keep secret is substituted with the words which rhyme with it (Ayto 2003, vii). The connection between the word which is kept secret and the rhyme is only that "the secret word" and "the rhyming slang" rhyme, for

example in the rhyme *Mutt and Jeff*. This rhyming slang is based on two cartoon characters and means *deaf* (Ayto 2003, 40). Even though "the majority (of rhymes) exploit established collocations (e.g. *brown bread = dead*), new combinations are not ruled out (e.g. *lion's lair = chair*)" (Ayto 2003, xiv). However, the most memorable rhyming slang consists of the rhymes which implicate a provocative meaning, trying to refer to social stereotypes, such as *trouble and strife* meaning *wife, Gawd forbids* meaning *kid*s (Wright 1981, 97).

Moreover, several ways are possible in constituting rhyming slang phrases. The first one is "a binomial phrase joined by *and*" (Ayto 2003, xiii), as in *bacon and eggs* (*legs*). Sometimes it could be joined by *of*, as in *field of wheat* (*street*) (Ayto 2003, xiv). However, some of them are compounds consisting of: a) noun + noun (*boat race = face*, *daisy roots = boots*); b) possessive noun + noun (*butcher's hook = look*); c) adjective + noun (*charming wife = knife*) (Ayto 2003, xiv). Some rhyming slang compounds could be written as one word (*hearthrug = mug*) or with a hyphen (*jelly-bone = telephone*) (Ayto 2003, xv). Two-part phrases could also consist of proper names which can include geographical names, for example *River Lea* (= *tea*); names of products, for example *Mars bar* (= *scar*); names of relatives, for example *Auntie Nellie* (= *belly*); invented personal names, for example *Dicky Lee* (*tea*), etc. (Ayto 2003, xiv). The last way of constituting rhymes is by using an entire clause. A clause usually consists of three or four words, for example *kiss me hardy* meaning *Bacardi* or *sit beside her* meaning *spider* (Ayto 2003, xv).

Rhyming slang usually consists of two or three words. However, it is often shortened only to one word. The first word is always kept in an abbreviated form, for example *china* (from rhyming slang *china plate*, meaning *mate*) (Partridge 1970, 276). Shortened forms of rhyming slang are used because some of the rhyming slang phrases are too long and they "are subject to a similar sort of morphological economizing as produced, for instance, *chimp* for *chimpanzee*" (Ayto 2003, xvi).

Moreover, the vocabulary of rhyming slang is not stable and it changes through time. It consists of three categories, as Ayto states. The first is termed "classic rhyming slang". This group includes chronically known examples of rhyming slang like *apples and pears* (*stairs*) or *tea leaf* (*thief*). The second category of rhyming slang, "middle group", consists of items which are still a part of the living language but in a restricted way. They are currently used but some of them only in a specific environment, e.g. in bingo rhyming slang. The meanings of these words are widely understood, for example *Mince pies* (*eyes*). Finally, the third group, consisting

of "coinages", has arisen in the twentieth century and it consists of new rhyming slang words and phrases. The rhyme is sometimes based on the name of a celebrity (Ayto 2003, ix-xi). These are called ephemeral rhymes, meaning they last only for a short time – only for the period a well-known person is considered to be important, for example *Al Pacino* means *cappuccino* (Katamba 2005, 170-171). However, one should not try to find a connection between a celebrity's name and the objects because the meaning "they represent is usually a matter of pure chance" (Wright 1981, 101).

Nowadays, rhyming slang is a "mixture of old and new, with some of the old favourites like *plates of meat* or (already mentioned) *apples and pears*" (Wright 1981, 97). It is primarily used in informal situations between people who know the slang well (Wright 1981, 101).

3.3. Back Slang

Back slang is another type of a coded language used in Cockney dialect. It started to be used among fish sellers in Billingsgate's fish market in East End (Wright 1981, 111).

The general principle of back slang is spelling words backwards with some adaptation of pronunciation. The pronunciation could be adapted particularly in words which could be only hardly pronounced when told backwards. For example, the word *half* is *flach* because in back slang - *ch* stands at the end of the word instead of only *-h*. Otherwise, *-h* in the final position could not be pronounced clearly (Partridge 1970, 276).

Back slang is further divided into two groups. Firstly, partial back slang "where the word's first letter is put after the rest of the word and an extra syllable added, so that, adding for instance -ay, *Watch!* Sounds lake *Otchway*" (Wright 1981, 110). Secondly, full back slang is when the words are said back to front without any additional syllables, for example *yob* stands for boy and *talf* stand for flat (Wright 1981, 111).

Furthermore, numbers, especially low numbers, are often used in back slang, for example *eno* stands for *one*, *owt* stands for *two*, *eerht* stands for *three*, and so on (Wright 1981, 111). Matthews states (1972, 152) that numbers said backwards are also used by East End card players, but back slang in general is the most common among butchers and other "dealers of raw food" (Matthews 1972, 152).

4. The Social Perception of Cockney Dialect in the Past and Present

Opposed opinions emerged on the perception of Cockney dialect. As Wright suggests (1981, 142) people from West End regarded Cockney to be a harsh language which no one can understand. Matthews supports this argument in the preface of his *Cockney Past and Present* in which he asserts his own experience. Being a Cockney person himself, he was told by teachers at school that Cockney dialect "was vulgar, something to discard in favour of Standard English" (Matthews 1972, vii). He also knew that if he wanted to study at university he had to suppress his Cockney dialect (Matthews 1972, vii). On the contrary, Wright quotes Edwin Pugh's work *Harry the Cockney* from 1912 in which Mr Pugh stated that a Cockney speaker is a witty person who constantly enriches English with new phrases and slang words (Wright 1981, 144).

Matthews is also quite sceptic about the future of Cockney dialect, as music halls, which used to be a great help for spreading Cockney dialect, have been replaced with television, and markets with costermongers do not exist in such a wide spectrum as they used to (Matthews 1972, ix). However, the pessimistic approach could be ease by the fact that television, on the contrary, replaced the spreading role of music halls. Cockney dialect is captured in many TV series, such as *Minder* and *Only Fools and Horses* and in some films as *The Limey* and *Lock, Stock and Two Smoking Barrels*. These TV series and films use many examples of rhyming slang which, therefore, become "at least the passive vocabulary of British English speakers of all regions and classes" (Ayto 2003, i).

To demonstrate the influence of television and cinema on the spreading of Cockney dialect, the analysis is mapping the occurrences of general slang vocabulary, rhyming slang and back slang and studies their meanings, usage and connotations in the films *Lock, Stock and Two Smoking Barrels*, *Cockneys vs. Zombies* and the TV series *Only Fools and Horses* and *Porridge*.

5. Analysis

The analytical part is introduced by brief descriptions of the films and TV series which are used for mapping Cockney dialect and slang in this thesis. Furthermore, the corpus, which contains relevant utterances of the films and TV series, is also described in this introductory part of the analysis.

Firstly, the film *Lock, Stock and Two Smoking Barrels (LSTSB)*, directed by Guy Ritchie in 1998, is categorized as an underclass film (Ashby and Higson, eds. 2000, 275), as its plot is compiled of a wide range of criminal activities, including frauds, gambling, burgling, and others. The film depicts London's criminal underworld. The main plot unfolds a story of a group of criminals who find themselves in huge debt after losing money in a card game to a prominent gambler. They have seven days to gather a half a million pounds. Even though the main theme of the film is based on various criminal activities and physical violence, including murders, it is rather classified as a comedy than a thriller (Rogerebert 1999).

The second film, *Cockneys vs Zombies* (*CvsZ*), directed by Matthias Hoene in 2012, is a horror comedy. Two young Cockney criminals, Terry and Andy, decide to rob a bank to save the Bow Bells Care Home where their grandfather Ray lives. However, a zombie epidemic has just spread around East End and main heroes are not only trying to save their grandfather's care home but also their lives from zombies (Telegraph 2012).

Two episodes of the first seasons of each comedy TV series, *Only Fools and Horses* (*OFH*) and *Porridge* are used for the analysis too. The first mentioned, *Only Fools and Horses*, was created by John Sullivan in 1981 and it is set in London. The main characters are two brothers, Del Boy and Rodney Trotter, whose living is to sell goods on the black market. They encounter different kinds of swindlers and other criminals (British Comedy Guide 2017). The sitcom *Porridge*, created by Dick Clement in 1973, follows the lives of prison inmates, with the main character, a Londoner, Fletcher. The prisoners in TV series serve their sentences for various frauds and thefts (British Comedy Guide 2017).

As it is evident from the descriptions of the above films and TV series, the common theme of all of them is a criminal activity, as the characters of the films and TV series relate to different kinds of crimes. Moreover, the films and TV series have been chosen intentionally for the analysis of this thesis, as the characters speak Cockney dialect and use Cockney slang extensively. This could be attributed to the life situation of the characters. The ones who use the slang in the widest range come from a working class, they live in relative poverty and their

main income is from their criminal activities. The second common feature is that *LSTSB, CvsZ* and the TV series *OFH* are set in London, which is a city where Cockney dialect is primarily spoken (see 2.1). Furthermore, London's criminal underworld is depicted in them. As for *CvsZ*, the area of East End is also one of the themes of the film referring to the pride of born East Enders. The characters in *Porridge* are not Londoners in most cases, since they come from various parts of Great Britain. However, Cockney slang vocabulary still occurs in this TV series due to the character Fletcher who comes from London. Moreover, prison slang, which is a part of Cockney dialect (see 2.3.), also occurs.

The scripts of the films and TV series are studied for the usage, meanings and connotations of general vocabulary of Cockney slang, rhyming slang and back slang. However, the third mentioned, back slang, have not been found in any of the studied scripts. The reason for the missing back slang occurrences might be that back slang is mostly used mainly among tradesmen and butchers (see 3.3.).

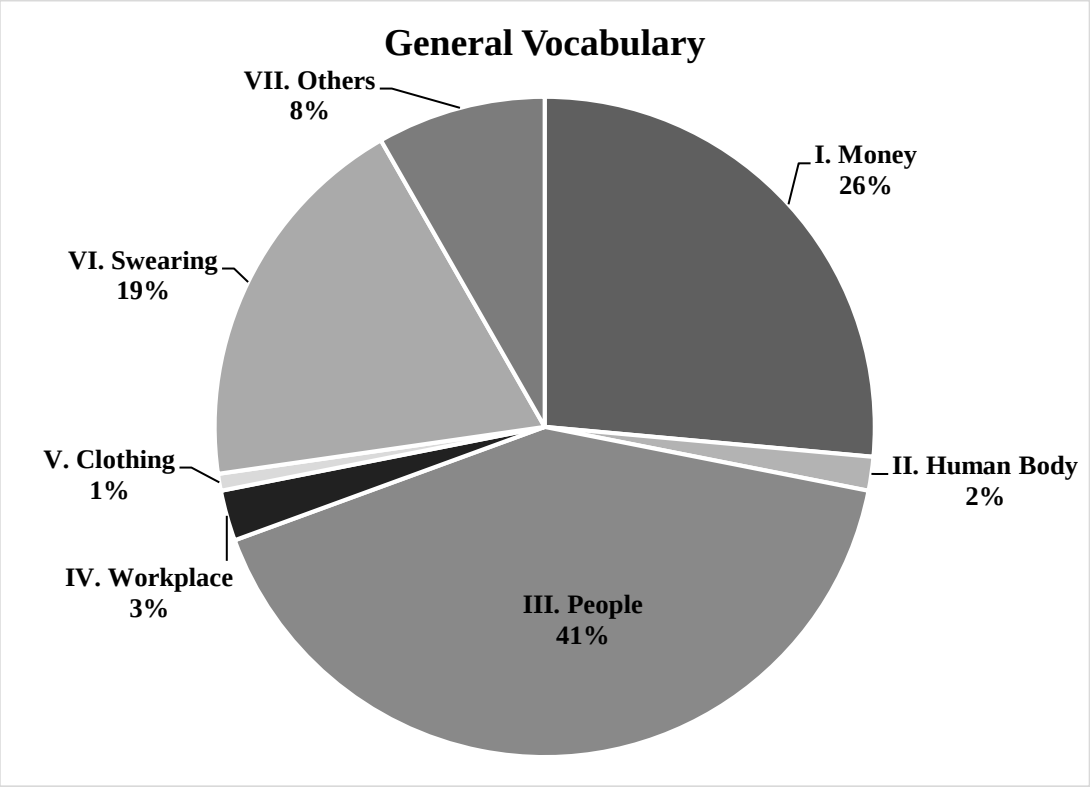
The corpus and analysis are therefore divided into two main categories, General Vocabulary and Rhyming slang. The whole corpus contains 141 occurrences. Concerning all the categories in the following chapters of the analysis, an occurrence of a slang word or rhyming slang is in bold in every utterance with a standard English alternative in italics in the brackets. Standard English alternatives are missing only in the categories in which it was not possible to give a proper alternative. The reference to the location of corpus, the abbreviation for the film and the occurrence number in the corpus are written after every analysed utterance in the analysis.

5.1. General Vocabulary

General Vocabulary consist of 121 occurrences out of the whole corpus. It is consisted of five categories which relate to the main themes (see Graph 1). The themes include money, human body, people, workplace and swearing and they relate to the division of the themes in the theoretical part. The themes mentioned in the theoretical part, "House" and "Food and drink", are not included in the corpus, as no occurrences of slang terms have been found of these themes. Lastly, the additional sixth subcategory called "Others" consists of slang words which do not belong thematically to any of the earlier mentioned categories.

The percental distribution of individual subcategories found in the corpus in the category of General Vocabulary could be seen in Graph 1. The individual subcategories are described further in the text.

Graph 1 General Vocabulary



5.1.1. Money

The first theme concentrates on the usage of slang words in a financial sphere. It is the second most common theme (see Graph 1). The most frequent occurrence is found in the film *LSTSB.* Twenty-three slang words related to money occur in this film, in contrast to six in the TV series *OFH* and three in *CvsZ.* The reason for the highest occurrence of money related slang words in the film *LSTSB* could be explained by the fundamental motive of the film, since the main characters gamble, they are in debt owing to that and they have to steal money to repay the debt. Thus, the whole plot of this film revolves around money.

The characters usually use general terms for denoting British currency, pound sterling. The term *quid*, which is referred to be a part of British slang (Online Etymology Dictionary, s.v. "quid") but it is also often used by Cockney speakers instead of the word *pound* (see 3.1.), is used fifteen times in the researched scripts.

Even though the word *quid* is countable, it does not form a regular plural form with adding -s (1), (2), (3). It is used both with large (2) and small amounts of money (3). Furthermore, the word *quid* is predominantly applied with specific amounts of money in 12 out of 15 occurrences in the researched sample, the all remaining occurrences consists of the determiner "a few".

(1) The storyteller: Ed can hustle a few **quid** (*pounds*) here and there. (App., LSTSB, 4)

(2) Terry: You want more?! There's two and a half million **quid** (*pounds*) outside! (App., CvsZ, 2)

(3) Del: What do you expect for 25 **quid** (*pounds*)? (App., OFH, 30)

The second term for the word *pound* is *nicker*. It occurs only in three utterances overall. It is either used in a singular form without a specific amount (4) or in a plural form with a specific amount (5), however, it does not form a plural form with adding -s either.

(4) Del: They never ask you if you still respect them in the morning and they'll always lend you a **nicker** (*pound*) for petrol! (App., OFAH, 27)

(5) Tom: That is 900 **nicker** (*pounds*) in any shop you're lucky enough to find one in and you're complaining. (App. LSTSB, 5)

Consequently, the word *quid* is considerably more frequent in the researched sample than the word nicker. As it is stated on the website World Wide Words in the article "Money matters" (1998), the word *nicker* is more attached to London than the word *quid*. Nevertheless, a *nicker* "has become less common recently", and instead of that, the word *quid* is more likely to be used as the slang alternative for the word *pound*.

The more specific slang word – *grand* – is used as the alternative for *thousand*. The word *grand* occurs thirteen times in the researched scripts. It originated from American slang (Online Etymology Dictionary, s.v. "grand") proving the fact that Cockney dialect borrows slang words from the American variant of slang. (see 2.3.) Furthermore, it is commonly used in colloquial British English (Cambridge Dictionary, s.v. "grand") and Cockney dialect integrated it into its commonly used money related expressions (Wright 1981, 89).

Example 6 shows the slang word *grand* to be used with a specific amount of money. It does not form a plural with adding -s. Furthermore, it is used together with the Standard English variant *pound*. Bacon counts the finances he and his gang have together, therefore he multiplies

twenty-five thousand pounds with four and he summaries that it is one hundred pounds exactly. The reason for him to use the word *pound* at the end of the sentence might be that the slang term *quid* is used only with a specific amount or with a determiner, as seen above. He might also want to properly summarise their financial situation. Therefore, the Standard English variant of the word *pound* has an emphasizing function for him.

(6) Bacon: There's 25 from me, Tom, Soap and yourself. It's a 100 **grand** (*thousand*) to the pound. (App., LSTSB, 8,)

Moreover, the term *key* occurs together with the word *grand* (7). It does not refer to money, however, it expresses the unit of mass – *kilogram*. It is originally an American slang term (Dalzell and Victor 2013, 1315). Therefore, the meaning of the slang expressions in the following sentence is: *three and a half thousand for a kilo*. The character referred to a kilogram of marijuana when speaking to his drug dealer, thus he used the informal way of expressing himself.

(7) Rory Breaker: I'll take it off him for three and a half **grand** (*thousand*) a **key** (*kilo).* (App., LSTSB, 21)

The only alternative occurring in the corpus which refers to even more specific amount of money than thousand, is for *five hundred* (8). Even though the word *monkey* also means a banknote worth of twenty-five pounds (see 3.1.), the context in here indicates the character's amazement of one's relative wealth. Therefore, the word *monkey* cannot be translated as a twenty-five-pound banknote in here.

(8) Little Chris: He's not poor! He's got over a **monkey** (*five hundred pounds*), and that's just in his wallet! (App., LSTSB, 11)

To summarize the usage of money related expressions in the researched sample, the most frequent word is *quid* (15 occurrences), the second is *grand* (13 occurrences), the third is the word *nicker* (3 occurrences) and the last *monkey* (1 occurrence). The frequent usage of the word *quid* could be classified, according to the researched sample, as a common general slang term used in informal conversations, usually accompanied with a specific amount of money and substituting the word *nicker*. The word *grand* and *monkey* represent the more specific terms used for money.

5.1.2. Human Body

Even though Wright marks the theme of human body as one of the richest sources for Cockney Dialect (Wright, 1981, 89), only one slang expression is found in the researched scripts of the films and TV series. The slang expression *claret* occurs in two utterances in the film *LSTSB.* However, it does not refer to basic body parts as they are described in 3.1.

The slang word *claret* belongs to Cockney dialect as it is stated on the webpage Cockney Rhyming Slang: London's famous secret language (2007). According to *The New Partridge Dictionary of Slang and Unconventional English* (2013, 484), the word *claret* originated in a visual connection of a special type of red wine to *blood.* Furthermore, Online Etymology Dictionary (s.v. "claret") attributes the origin of the slang alternative to boxing slang, which is one of the main sources of Cockney dialect (see 2.3).

Firstly, the word c*laret* (9) is used by one of the main characters when stealing a van with bags full of money and a traffic warden who was unconscious after having been knocked out by villains of another gang. Therefore, the situational context is informal and the character opted for the informal alternative of the word to express himself more vehemently. Secondly, the term *claret* (10) also refers to the upcoming danger of a fight, therefore, the Standard English alternative could be: *Rory knows blood could be spilled* (Diverbo 2012).

(9) Bacon: He's got **claret** (*blood*) coming out of him somewhere. (App., LSTSB, 34)

(10) The barman: Rory knows **claret** (*blood*) is imminent, but he doesn't want to miss the end of the game. (App., LSTSB, 33)

Due to the limited amount of human body related slang words in the researched scripts, the summary of usage of these terms does not correlate with the description of the human body related terms in 3.1, since the word *claret* does not refer to a basic body part. However, in the above-mentioned examples (9 and 10) the word *claret* is used either in a literal way of referring straightforward to visible human blood (9) or figuratively referring to the possible fight (10).

5.1.3. People

The slang related to people is the most extensive subcategory in the corpus. The terms include 50 occurrences in the category of general vocabulary. Twenty-four people related slang terms have been found in the script of *CvsZ*, ten in the script of *LSTSB*, twelve are in *OFH* and four are included in *Porridge*.

The slang expressions related to people differ in their meanings, connotations and functions, therefore, the analysis for the people related slang is divided into three groups. The first consists of the terms which are used for addressing people. The second group features the terms used for describing and the third group consists of the nicknames.

I. Functioning as an address

Approximately a half of the expressions of people related slang terms, with twenty-four occurrences, function as an address. One of the terms functioning as an address is the word *mate*. It originated from nautical slang (Wright 1981, 88) which is one of the source languages for Cockney dialect (see 2.3.). It is also a common term in the informal English language (Dalzell and Victor 2006, 1273). Furthermore, the word *mate* is the most frequent term for people related slang with seventeen occurrences in the corpus together with a descriptive function.

The word *mate* can be used in polite connotations when addressing someone as one's friend. In the first example (11), Andy addresses his brother Terry as a *mate* using it as a common address between them. Another example (12) is notable, as Ray is approximately seventy years old and he addresses his contemporary as a *mate*. This refers to the fact that the slang salutation is not restricted only to youngsters. Although Ray and Hamish come from East End, thus they might be used to using such slang terms.

(11) Andy: **Mate** (*friend*), he's the man for the job. (App., CvsZ, 40)

(12) Ray: Hamish, come on, **mate** (*friend*), hurry! (App., CvsZ, 57)

In contrast, the word *mate* might sound disrespectful when a wrong person is addressed. Terry calls an old pensioner in his grandfather's care home a *mate* (13), however, the pensioner Darryl, is offended by it (14).

(13) Terry: Just what you see, **mate** (*friend*). (App., CvsZ, 41)

(14) Daryl: **Mate** (*friend*)? Are you being disrespectful, son? Terry: No, Darryl. Darryl: Mr. Cooper is what you call me. (App., CvsZ, 42)

Another example (15) shows that the word *mate* does not necessarily refer to a strictly friendly relationship with someone. As Andy, right after robbing a bank, addresses his hostage as a *mate*, even though he has met him few hours ago.

(15) Andy: **Mate** (*friend*), you might want to turn around. There's a couple of zombies creeping up behind ya. (App., CvsZ, 53)

The term *mate*, as an address, is used once in the corpus with a premodifier (16). The purpose of the premodifier *old* is to show Del's affection to Spiros. It also partially functions as an apologise because he is shouting on Rodney during the telephone conversation with Spiros.

(16) Del: Now shut up, will you! No, no, not you Spiros, no, no me old **mate** (*friend*). (App., OFH, 69)

The word *pal*, whose Standard English alternative is *friend* (see 3.1.), is used three times as an address, also referring to a polite connotation, even though *The New Partridge Dictionary of Slang* (2006, 1438) indicates quite a common sarcastic use of this slang word.

Example 17 shows quite a sycophantic way of addressing someone, as Del wants to obtain a piece of useful information for him from a person who might be his friend, but Del probably does not speak with him on daily basis. Furthermore, the modifier *old* also indicates a certain unnecessary reassuring of a recipient of having known him for a long time, to persuade him to reveal Del the information.

(17) Del: Yeah. Em, by the way Dougie, old **pal** (*friend*), what were you selling them for? (App., OFH, 71)

The next term which is used for an address, however, of a negative connotation, is the term of the second total highest occurrence in the category for people. The word *muppet* was created by an American artist Jim Henson and it gives a name to *The Muppet Show* and its furry puppets (Dalzell and Victor 2006, 1341). However, the meaning changed into a slang expression standing for a foolish or incapable person. Moreover, the word *muppet* is often used in the British informal spoken vocabulary (Dalzell and Victor 2006, 1341). Since Cockney dialect is consisted of an extensive number of people related words with negative connotations (see 3.1.) and words of American origin (see 2.3.), the word *muppet* could be integrated into Cockney terms as well.

To demonstrate the usage of the word *muppe*t as an address, Terry addresses the hostages as *muppets* (18), even though he does not know any of their mental or physical capabilities. Therefore, the word *muppet* is used as an unnecessary scolding term in this example.

(18) Terry: All right, Andy, Katy, grab the bags! You two **muppets** (*fools*), in there! (App., CvsZ, 50)

Furthermore, the word *muppet* is accompanied with the premodifier of a vulgar meaning (19). Therefore, the negative meaning of the noun is intensified with the vulgarism to emphasize the urgency of an address.

(19) Mental Mickey: Fine, come on then, you fucking **muppet** (*fool*)! (App., CvsZ, 51)

Next, the offensive terms *prat* and *git* used for addressing people in the researched scripts, are also used in Cockney dialect (see 3.1.). These terms are mentioned by Wright as common insults in Cockney dialect (1981, 91).

Firstly, the word *prat*, which is used only once in the corpus, is translated as a *fool* into Standard English (Dalzell and Victor 2013, 1772). Furthermore, it is accompanied by a premodifier *dozy* (20), which is an informal expression for a synonymous word *stupid*. Therefore, the word *prat*, meaning itself a stupid person, is intensified by the premodifier. Consequently, the reason for using these expressions might be scolding, as Bacon does not agree with the actions of the person he is talking to.

(20) Bacon: Have you forgotten those guns, you **dozy prat** (*stupid fool*)? (App., LSTSB, 68)

Secondly, the term *git* stands for an annoying person and it might be translated as a *bastard* (Collins Dictionary, s.v. “git”). The word is accompanied with the negative premodifiers in the all occurrences in the corpus, as for example in the following sentence (21). Del uses the word *git* as a direct address with the adjectives of negative connotations referring to his younger brother Rodney. Even though he uses the informal slang expression *git*, he accompanies it with the Standard English adjectives, as Del usually inclines to speak in a more cultivated way to differ from others.

(21) Del: I don’t want your gratitude, ungrateful little **git** (*bastard*)! (App., OFH, 74)

The last expression which is used for addressing someone is the word *tart* (22). It refers to an *effeminate man* (Dalzell and Victor 2013, 2225). It is accompanied by the premodifier *soppy*

(22) to emphasize the meaning of one's weakness. Therefore, the purpose of the noun phrase is to emphasize the previous command and to imply the urgency of being silent and not to complain about it.

(22) Ray: Oh, shut up! You soppy **tart** (*girl = weak man*). (App., CvsZ, 52)

To summarize the means of addressing via people related slang words used in Cockney dialect and the usage of premodifiers with them, Table 1 is used for a complete overview. The commonest term is the word *mate*. It is used twelve times for addressing in the researched scripts, only once with the premodifier. The premodifier *old* refers to know someone for a long time (16). The word *mate* could be translated into the Standard English alternative *friend*. Therefore, it is used in polite connotations, lacking a negative meaning. Although it might be misused when a wrong person is addressed by this term (13). Another positive expression referring to the word *friend* is *pal*. It is used only three times as an address, once with the premodifier *old*. Therefore, the connotation is similar to the word *mate*, although the term *pal* is not so flexible in its use.

Table 1 Addressing

ADDRESSING		
Slang terms	PREMODIFIER	NO PREMODIFIER
mate	1 (old)	11
pal	1 (old)	2
muppet	1 (fucking)	3
git	2 (ungrateful little/moaning)	0
prat	1 (dozy)	0
tart	1 (soppy)	1

Nevertheless, the rest of the terms for addressing are used as insults and they are often accompanied with negative premodifiers. To demonstrate, the word *muppet* meaning itself a *fool* is used with the vulgar premodifier (19) to emphasize the offensive meaning. Similarly, the word *tart* denoting an *effeminate weak man* is accompanied with the premodifier *soppy* (22) which emphasizes the meaning of the noun. Lastly, the word *git* is used with the descriptive negative premodifiers referring to one's specific negative features to accompany the noun.

In summary, the most frequent term *mate* is commonly used as an address and it has a positive meaning. However, the negative slang terms used for addressing and functioning as

insults are also common. Furthermore, they are often accompanied with negative premodifiers to emphasize the slang nouns.

II. Functioning as a description

The previous examples have illustrated slang terms often used in Cockney dialect which function as an address in the researched scripts. However, some of the previously analysed terms are also used for describing people's features or qualities. Therefore, they are analysed in the various utterances with the describing function in this category. Furthermore, some slang terms which are not used as an address in the researched scripts, but are used for a description, are also analysed in this category. The terms functioning as a description consists of twenty-three occurrences.

The most general term used for a description is the word *geezer* meaning *person* or *old man* (see 3.1.). It is frequently used in Cockney dialect (see 3.1.), furthermore, the word originated from "an obsolete variant of Cockney quiser" (Online Etymology Dictionary, s. v. "geezer"). In the researched scripts, the word occurs four times.

In the following example (23), Dog, the boss of one of the gangs in *LSTSB*, asks his subordinate about a group of criminals he does not know at all, therefore, he refers to them as *geezers.*

(23) Dog: So you know these **geezers** (*people*) well? (App., LSTSB, 64)

The connotation of the word *geezer* mildly differs in the following sentence (24) from the previous example. Plank wants to highlight he might be dangerous, therefore he refers to himself being a real man by using a slang term *geezer*. Furthermore, the subsequent sentence, used in the same Plank's monologue in the film (25), also refers to Plank's opponents contrastively, as he calls them *faggots*. Matthews (1972, 153) translates this words as *fools* and refers to it as one of "most familiar slang terms rarely used by except Cockney." Moreover, the modifier *gutless* indicates the incapability of Plank's opponents in fighting as Plank thinks they are cowards.

(24) Plank: Even if they could, they'd be too shit scared – I'm a **geezer** (*man*). (App., LSTSB, 65)

(25) Plank: They got no muscle - gutless **faggots** (*fools*). (App., LSTSB, 66)

The word *geezer* is also used as a possessive noun in the corpus (26). In the following example, a thief Davey, refers to Mental Mickey's cruelty to other people. He uses a slang term *geezer* and means an unknown man.

(26) Davey: I heard he pulled a **geezer's** (*man's*) spine out and wore it as a belt. (App., CvsZ, 46)

The next general term is *bloke* meaning a *person* (see 3.1.). According to Online Etymology Dictionary (s.v. "bloke"), the precise meaning is *fellow* and it belongs to London slang. It is used only in the script of the TV series *Porridge* by the main character and also a Londoner, Fletcher. Fletcher means his fellow-prisoners when he is calling them *blokes* (27).

(27) Fletcher: **Blokes** (*fellows*) here are always betting. (App., Porridge, 83)

The word *mate* also occurs in the utterances in which it functions as a description. For example, it could be used to indicate the state among people (28). The character comments on the relationship between Eddie and his friends using a premodifier emphasizing their inseparability.

(28) Barry the Baptist: He's got adhesive **mates** (*friends*). I mean, they're like brothers. (App., LSTSB, 60)

Furthermore, as Wright states (1981, 69) "the Cockney works with his mates." Thus, the word could be translated into Standard English as a *colleague* (29).

(29) Worker 1: My **mate** (*colleague*) was on a site last year, said they found a load of Roman coins that was worth tons. (App., CvsZ, 35)

The word *pal* is also used as a part of description. The term directly refers to Terry's grandad's friends (30). No sarcastic remark is hidden in this utterance since the film shows the friendly relationships among inhabitants of Bow Bells Care Home.

(30) Terry: We're gonna save granddad and his **pals** (*friends*), alright? (App., CvsZ, 56)

Before the terms referring to the offensive meanings are analysed, the word *nipper* standing for a *child* (31) should be commented on first. Matthews (1972, 136) translates this term as a *costermonger's boy*, which gives a meaning to a small boy helping to costermongers whose impact on Cockney dialect is undeniable (see 3.1. and 3.2.). Del might use this term to emphasize his brother defencelessness in the age of six.

(31) Del: Let me remind you Rodney that you were a six-year old little **nipper** (*child*) when God smiled on Mum and made her die! (App., OFH, 73)

One of the offensive words used for description is *muppet*, which has also been used as an address. The gambler Harry wants to hire two burglars for a job of stealing antique guns, thus the premodifier implicates he wants to hire people who will be at least a little bit capable of doing this job (32).

(32) Harry: I don't want to know who you use, as long as they're not complete **muppets** (*fools*). (App., LSTSB, 61)

Furthermore, the word *muppet* is used with a determiner *a bit of* (33), referring to the fact that a recipient's mental capacity is *a bit* challenged. Another purpose is to insult a recipient, as the character Mental Mickey does not mince words when expressing his opinions about others.

(33) Mental Mickey: I heard you're a bit of a **muppet** (*idiot*). (App., CvsZ, 47)

The expression *tart*, already analysed as an address previously, was originally used only as an "affectionate word for a young woman" (Wright 1981, 33), but later it evolved into the expression for a *promiscuous woman* (Dalzell and Victor 2013, 2225) also with another meaning of an *effeminate man* which has been analysed previously. Nevertheless, only one example (34) in the corpus is used to describe a woman by this word. The slang term has a negative connotation, as Del, referring to his brother's girlfriend, describe her appearance pejoratively. Furthermore, the premodifier *little* is used to emphasize a girl's insignificance.

(34) Del: And just because some little **tart** (*girl of loose morals*) with fat thighs gives you the elbow, you're in a fit of destruction. (App., OFH, 77)

Next, the expression g*it*, already analysed previously as an address, also occurs in the corpus functioning as a description (35). It is accompanied by the negative informal adjective *jammy* referring to someone with undeserved luck (Collins dictionary, s.v. "jammy"). Terry uses these expressions to highlight the fact that he must solve all his brother's troubles.

(35) Terry: Yeah, you say that 'cause you're a jammy **git** (*lucky bastard*). (App., OFH, 38)

The rest of the terms related to people occur in a very small number in the researched scripts and they have not occurred in an addressing function, therefore, they have not been analysed previously yet.

Firstly, the term which neither Wright nor Matthews mentioned in their works, but its origin is of prison slang, is *div*, standing for a stupid person (Collins dictionary, s.v. "div"). As it has been mentioned in the chapter 2.3., Cockney has borrowed a wide range of words from prison slang. Thus the word *div* could be also regarded as a part of Cockney slang. It is used once in the film *CvsZ* (36). Katy has chosen this expression to call Mental Mickey and Davey this way, because she does not want to leave her cousins, Terry and Andy, alone when robbing the bank with the people she does not trust. Furthermore, since she is one of the burglars the word of a prison slang origin might be convenient for her.

(36) Katy: I ain't leaving you two alone with these **divs** (*fools*). (App., CvsZ, 48)

Another expression with a negative connotation is the word *duffer*. According to Matthews (1972, 136), this word means a *fool.* As stated in Online Etymology Dictionary (s.v. "duffer"), one of the origins of this slang word might be thieves' slang. It is used in one example (37) in the corpus. Furthermore, the slang word *duffer*, as the head of noun phrase, is accompanied by two premodifiers. The whole noun phrase therefore ridicules and insults Del's grandfather.

(37) Del: It has got an electronic brain, but it didn't know it was gonna have the misfortune to fall into the hands of a soppy old **duffer** (*foo*l) who wants to play draughts on it, did it? (App., OFH, 76)

The only slang expression in the corpus used as an adjective and also mentioned by one of the main authors, is *daft*. It is used for someone "with limited brain matter, always doing foolish things" (Wright 1981, 36). Therefore, it might be translated simply as *stupid*. It occurs twice in the researched scripts. The first example (38), shows Andy comforting his fatally injured friend Davey not to panic, even though Andy knows his friend will not survive.

(38) Andy: No, no, don't be **daft** (*stupid*). You're good as gold, mate. (App., CvsZ, 54)

The second example (39), shows the word *daft* to be used sarcastically, since Del was so *daft* to steal the good he is talking about via the telephone with his friend. Furthermore, a slang verb *to nick*, meaning *steal*, is used in this utterance (see 7. Others).

(39) Del: What, what was wrong with them then? Oh yeah! Oh I see, yeah, yeah, I mean who'd be **daft** (*stupid*) enough to nick them, eh? (App., OFH, 72)

To summarize the people related slang terms functioning as descriptions and the usage of premodifiers with them, Table 2 (p. 38) is used for a complete overview.

The occurrences of the individual terms are not as frequent as in the group functioning as an address, however, a wider range of the slang terms occurs. Firstly, the general terms *geezer* and *bloke* have been analysed. The word *geezer* is used twice without a premodifier referring to unknown people (23) or to the meaning of being a real man (24). It is used only once with a premodifier *fat* which refers to the physical appearance of a character. Moreover, the word *geezer* is also used as a possessive noun twice, referring to the possession of the body parts in both cases. A slightly more specific meaning has the word *bloke* (27). The next terms, *mate* and *pal*, mostly lack the modifiers, except the one occurrence of the premodifier *adhesive* in front of the word *mate*, referring to the friends' inseparability figuratively. Nevertheless, the word *mate* is not as frequent for describing function as it is for addressing. A wide range of the offensive terms is also represented. To demonstrate, the word *muppet* once accompanied with a premodifier *not complete*, or the word *duffer* accompanied with two premodifiers *soppy* and *old* to denote a negative and insulting meaning. Furthermore, the only adjective, *daft*, commonly used in Cockney dialect, is also used for describing people's qualities.

In summary, the terms with general but also specific meanings occur. Furthermore, the premodifiers accompany the slang nouns. They often have negative connotations when they are used together with an offensive word. Their purpose is either to describe physical features and negative qualities or to emphasize the negative meaning of the slang noun.

Table 2 Describing

DESCRIBING*		
Slang terms	PREMODIFIER	NO PREMODIFIER
geezer	1 (fat)	2
faggot	1 (gutless)	0
bloke	0	2
mate	2 (gangster, adhesive)	2
pal	0	2
nipper	1 (a six-year old little)	0
muppet	1 (not complete)	1
tart	1 (little)	0
git	1 (jammy)	0
div	0	1
duffer	1 (soppy old)	0
*geezer's	possessive pronoun - 2	
*daft	adjective - 2	

III. Nicknames

The last subcategory of the people related slang words consists of nicknames. The common usage of nicknames in Cockney dialect has been described in 3.1.

Firstly, the nickname *tubby Tommy* is used in the film *Lock, Stock and Two Smoking Barrels* (40). The adjective *tubby* is used for a plump person and the diminutive *Tommy* is used for the name *Tom*. However, the nickname (40) is used in an ironic manner, which is also a feature of Cockney dialect (see 3.1.), since Tom is skinny. Therefore, the reason for Nick to choose this variant was to tease Tom.

(40) Nick: You stand to make a lot of money, **tubby Tommy**? (App., LSTSB, 67)

Lastly, the nickname *Sonny Jim* is used in its full form in *Porridge* (41) and in its short form in *LSTSB* (42). *Sonny Jim* might be an alternative to *Sunny Jim*, which mentions Wright (1981, 31) as one of the nicknames commonly used in Cockney dialect. It is a form of addressing a young boy, especially when scolding him (Longman dictionary, s.v. "Sunny Jim").

In the first example (41), Fletcher defends himself when his cellmate, Godber, criticizes him for not being successful in persuading a prison doctor to prescribe him special shoes.

(41) Fletcher: All right, **Sonny Jim**! Lose a few! Lose a few! (App., Porridge, 81)

The second example (42) shows a short version of the nickname used by a security guard in front of the club where Eddy is supposed to enter for a gambling game. The utterance also consists of a vulgar modifier, which shows a speaker's annoyance and disrespect to Eddy. Thus the address *sonny* is used in a negative context.

(42) Security guard: Hold on to your fucking tongue and I'll hold on to my patience, OK, **sonny**? (App., LSTSB, 62)

In summary, the slang words related to people featuring Cockney dialect and slang found in the researched scripts are divided into three subcategories. Three of the terms relate to the subcategory of nicknames, but the majority belongs to the other ones. Twenty-four occurrences function as an address and twenty-three function as a description. The occurrence of the premodifiers has been also a part of the analysis, since they often accompany the slang terms related to people.

Firstly, the commonest term *mate* used for addressing occupies around 32% in the whole category of people related terms. Furthermore, the term *pal* shares a similar Standard English meaning with the word *mate*. These terms are both used in positive connotations in the corpus. Furthermore, they are twice accompanied with the same premodifier *old* referring to know someone for a long time (also see Table 1). The words used for addressing but of a negative connotation refer to insults. They occupy only nine occurrences in the addressing function, nevertheless, they show that an insult is often accompanied with a negative premodifier to emphasize the offensive function of the term. To demonstrate, some premodifiers describe the unappealing qualities of a character as in *an ungrateful little git* (21) or the premodifier includes a similar meaning as an insult, for example *a soppy tart* (22).

Secondly, the words used for a description consist of general terms, for example the word *geezer*. This word is also used as a possessive pronoun in the corpus. The noun *mate* also functions as a description in the corpus, however, it occurs only four times. A wide range of terms consist of the negatively connotated words, some of them also occurring in the subcategory for addressing. The premodifiers are also used with the terms for description. Their purpose was to emphasize the negative terms, as for example in *a soppy old duffer* (37). Lastly, three words used as nicknames, for example *tubby Tommy* (40), proves the fact, described in the theoretical part (see 3.1.), of a common usage of nicknames. All the nicknames

in the scripts of the films and TV series are used for a purpose of teasing someone or showing him a certain degree of disrespect.

In summary, the commonest term is *mate* functioning as an address. Furthermore, the characters in the films and TV series also express their opinions about others frankly when they address or describe someone. Therefore, they often express themselves through negative slang terms which mostly function as insults and to which the characters often add negative premodifiers to emphasize the insults.

5.1.4. Workplace

Even though Wright describes the workplace as one of the richest source for any slang (see 3.1.), only two slang words occur in three utterances of the researched scripts.

The first expression is the word *cozzer* standing for a police officer. It is used in two utterances in *LSTSB*. According to *The New Partridge Dictionary* (2006, 561), the word *cozzer* originated by a "confusion of Hebrew *chazar* (*pig*) and *copper* (*police officer*)." Wright mentions both terms used in Cockney as terms for a *police officer*. The word *copper* is used in traditional Cockney (1981, 31) and the word *pig* is also an alternative to a police officer (1981, 32). In the first sentence (43), a criminal refers to policemen as *cozzers*, therefore, the slang term of criminals' enemies is used in the convenient environment.

(43) Dog's accomplice: He was gonna call the **cozzers** (*police*). (App., LSTSB, 87)

The second term is *guv* (44) which originated as a short form for a governor (Wright 1981, 40) and it is used in Cockney dialect for addressing a superior person. Kenny asks Barry the Baptist for whom they are supposed to steal the antique guns. As Wright states (1981, 46), this term is rather polite, however, it might have "slightly ironic air" because a Cockney person does not respect authorities very much.

(44) Kenny: So who's the **guv** (*boss*)? (App., CvsZ, 86)

The reason for a small amount of the workplace related slang terms could be that the characters from the films and TV series are not associated with any proper occupation or workplace, therefore, they do not tend to use work related slang words.

5.1.5. Clothing

The clothing related slang words are almost missing, as for a probable reason of the characters not having a necessity to deal with their appearance. Therefore, only one example (45) occurs in the film *CvsZ*. A short form for *spectacles – specs* – is used in one utterance. This short form is used in informal language but also by Cockney speakers as a part of general vocabulary for Cockney dialect (see 3.1.).

(45) Emma: I've got the one with the **specs** (*spectacles*). (App., CvsZ, 88)

The character in the above example (45) belongs to one of the hostages of Terry and Andy and their gang. She uses the term *specs* as a distinguishing feature for one of the zombies who she wants to destroy.

5.1.6. Swearing

Swearing belongs to the common features of Cockney dialect (see 3.1.). Twenty-three occurrences of various swear words, which differ with their intensity of vulgarity, are in the researched scripts. Six of them belong to the film *CvsZ*, four of them belong to the film *LSTSB*, eight of them belong to the TV series *OFH* and five occurrences belong to the TV series *Porridge*.

The commonest term in this category is the word *bloody*, which is used nine times. According to Wright (1981, 51), "bloody is supposed to be shortening of the old Christian oath *By our lady!*" but it has lost its former meaning and it is now used as a coarse word. It is used as an expletive attributive to emphasize the meaning of the subsequent word, therefore all the examples in the corpus would be still meaningful without the word *bloody*. Furthermore, it is either used in the form of an adjective (46 and 47) or adverb (48).

In the first sentence (46) Bacon adds the intensifier *bloody* before the noun *locks* to emphasize the obstacle his gang of burglars will not be able to overcome. Furthermore, this utterance is also put into the humorous context as Bacon is selling the stolen goods to people on the streets and he admits he might have stolen the goods.

(46) Bacon: My own you'd better buy them, these are not stolen − they just haven't been paid for, and we can't get them again, they've changed the **bloody** locks. (App., LSTSB, 95)

In the next example (47), the word *bloody* is also used before a noun. Del uses it in the address to all young people, even though he mostly refers to his brother Rodney, who is afraid of going to the bar on his own. Therefore, Del uses the intensifier *bloody* to emphasize the dependence of Rodney on Del.

(47) Del: You **bloody** kids! They can't even enjoy themselves today, can they, eh! (App., OFH, 103)

The word *bloody* is used as an adverb in the following sentence (48). Ray, Terry's and Andy's grandfather, is frustrated by his physical incapability of fighting zombies. He adds an emphasis on the adjective *useless*, which it is negative itself. Furthermore, he also explains in the subsequent sentence the reason for being *useless.*

(48) Ray: I'm **bloody** useless. I can't do anything. (App., CvsZ, 93)

The modified variant of the word *bloody* is the word *bleeding* (Wright 1981, 51), which is used three times. It is also used as an intensifier and it functions as an adjective in the corpus. For example, Ray emphasizes the urgency of locking the doors to prevent zombies from entering the house (49), thus he uses an intensifier before the word *doors*.

(49) Ray: Let's lock the **bleeding** doors! (App., CvsZ, 90)

Another way of emphasizing the utterance is the usage of phrase *bloody hell*, which occurs twice in the corpus. Firstly, the worker expresses his astonishment when entering an underground graveyard from which the zombie epidemy spreads later. The phrase is used at the beginning of the utterance (50) and in the middle of the sentence (51), in which the character expresses his astonishment and a possible disgust of seeing the zombies for the first time.

(50) Worker 2: **Bloody hell**. It's a graveyard. (App., CvsZ, 89)

(51) Darryl: Look, what the **bloody hell** are they? (App., CvsZ, 92)

The milder expressions used for swearing in the corpus refer to *god*. Firstly, the word *Gawd* is used three times in the corpus. All the occurrences have been found in *Porridge* in the utterances all said by the main character Fletcher. This shows the word *Gawd* as an exclusive word of Fletcher. The word *Gawd* is a "phonetic spelling of Cockney pronunciation, subsequently treated as almost euphemistic" (The New Partridge Dictionary, 965). The word *Gawd* is pronounced [gɔːd] in contrast to the Standard English variant without a prolonged vowel [gɒd].

The word *Gawd* is used after the exclamation *oh* (52) as an exclamation to express astonishment, also partially used in a humorous way, as Fletcher is being sarcastic in this context.

(52) Fletcher: Oh, **Gawd** (*God*)! You are in trouble, aren't you? (App., Porridge, 108)

Furthermore, the word *Gawd* is used in the phrase *for Gawd's sake* (53) through which Fletcher expresses his annoyance with Godber's slow-wittedness of Fletcher's intention to organize a gambling game in the prison.

(53) Fletcher: For **Gawd's** (*God's*) sake, Godber, a flutter, a gamble. (App., Porridge, 110)

Another phrase including a modified variant for *god* is *Cor Blimey*, which means *God blind me* (Wright 1981, 53). However, it could also be used separately, either with *Cor* or *blimey*. The whole phrase *Cor Blimey* does not occur in the corpus but the separate parts do. Both *Cor* and *blimey* occur twice.

Firstly, the interjection *Cor* is used at the beginning of the sentence (54) to express Del's astonishment, even though it is expressed quite sarcastically since he also uses the idiomatic phrase in the same sentence. Del, therefore, pretends to be surprised that his brother knows any women at all.

(54) Del: Oh, you know some women do you? **Cor**, that's a turn up for the book! (App. OFH, 101)

The interjection *blimey* is used at the beginning of the sentence (55) to express Del's annoyance with Rodney's behaviour. It is also used in a sarcastic sense, as Rodney has been gradually buying his girlfriend parts of a police uniform and Del mocks him for that. Furthermore, a slang noun phrase for a police car - *panda car* - is also used in the utterance, which strengthens Del's sarcastic approach to the issue.

(55) Del: **Blimey**, you were lucky she gave you the elbow when she did, those Panda cars cost a bomb you know. (App., OFH, 104)

Lastly, the expression *Gordon Bennet* is used twice in the corpus. According to *The New Partridge Dictionary* (2006, 1031), it might be an alteration of *Cor Blimey*. It is used as a mild expletive.

Firstly, Darryl expresses his surprise and fear when he sees zombies for the first time (56). The phrase in the second sentence (57) is also used to express one's astonishment, but the character also emphasizes his shock of having been hurt by using at first the Standard English variant *Jesus Christ* and then *Gordon Bennet*.

(56) Darryl: **Gordon Bennett** (*God blind me*)! There's tons of the bastards! (App., CvsZ, 94)

(57) Mick: He's fucking nearly chopped my arm off. Jesus Christ. **Gordon Bennett** (*God blind me*). (App., LSTSB, 98)

In summary, even though the group of swear words consists of twenty-three examples, their usage is not as frequent as it is described in the theoretical part (see 3.1.), but it proves the fact that the word *bloody* is the commonest. The milder expressions referring to the word *god* have also proved themselves to be used quite frequently in the corpus, but still they are not overused. The swear words *bloody* and *bleeding* function as expletive attributives and the milder expressions like *Cor* and *Blimey* function as interjections. All the swear words are used in the corpus when a character is either upset, annoyed, sarcastic or wants to emphasize an important part of his speech.

5.1.7. Others

The last group of the slang terms consists of the words which do not belong thematically into the previous groups. It is comprised of ten occurrences overall.

Firstly, the commonest word in the corpus is the verb *to nick* occurring six times. It means *to steal* and it originated from thieves' slang (see 2.3.). It is used as a transitive verb. Andy uses the informal verb *to nick* (58) when he explains to the hostage why he and Terry are not in possession of any money, thus he uses an informal variant of the verb *to steal*.

(58) Andy: And then someone broke into our flat and **nicked** (*stole*) it. (App., CvsZ, 113)

The word *nick* can also function as a noun in the meaning of *prison* (Dalzell and Victor 2006, 1366). It is used twice and only in the TV series *Porridge* by the main character Fletcher (59). He does not use the Standard English alternative since he, as a criminal, does not respect an institution of prison.

(59) Ives: Gambling, in here? Fletcher: It's the same in any **nick** (*prison*), it's the question of integrity, where there's a will, there's a way. (App., Porridge, 120)

The next two expressions referring to a *prison* are also included in Fletcher's utterances. The first of them is the slang term *stir* (Matthews 1972, 139) and the second is the term *porridge* (Wright 1981, 101). The word *stir* (60) is used with the informal slang word for people *blokes*, therefore a noun phrase *blokes in stir* refers to prisoners.

(60) Fletcher: Blokes in **stir** (*prison*), you see, they will bet on anything − two flies crawling up a wall, the numbers of the hymns in the chapel, two flies crawling down a wall. (App., Porridge, 121)

The word *porridge* occurs in the phrase *do your porridge* (61), which means *serve your sentence*. Fletcher uses this phrase to summarise a prisoner's life.

(61) Fletcher: Just keep your nose clean, bide your time, and **do your porridge** (*serve your sentence*), alright? (App., Porridge, 119)

As it is evident, the group of the words which have not belonged into any of the previous thematic groups relate with its origin and meaning to the criminal environment. These expressions are all used by the characters who actively pursue various criminal activities or who are serving their sentence.

5.1.8. Summary of General Vocabulary

This category consists of an extensive amount of slang words, which are often used in Cockney dialect. However, majority of them is also commonly used in the informal English language (for example *quid, grand, mate,* etc.). Still, Cockney dialect can be distinguished by the usage of these words.

The most extensive is the group of people related slang terms. This group contains various ways of addressing people but also the terms used for describing one's qualities. For example, the term *mate* is frequently used for addressing and the offensive words used as insults, functioning as an address or description, are also very common in Cockney. The insults might be used for scolding, but also for threating or expressing one's annoyance, often accompanied with negative premodifiers.

The group with the second greatest number of representatives contains slang terms for money. The general terms and the terms with a more specific meaning occur, however, the most common is the term *quid* which is used as an informal way to express a *pound.* The money related slang terms are used by the characters who have a special approach to finances, as their main income is from a criminal activity. Therefore, they choose an informal and, for them, a familiar way, of expressing themselves.

The third commonest group is the category of swear words. The coarse words like *bloody* and *bleeding* are involved as intensifiers in the utterances used for emphasizing either nouns or adjectives. The milder swear words as *Cor*, *Blimey*, *Gordon Bennet* and a modification for god, *Gawd,* are used extensively as well. In many cases, they are used in a sarcastic situational context but their purpose is also to express one's astonishment or shock.

The category including human body related slang with only one word, *claret,* is used in two utterances. Furthermore, the workplace related slang words are also limited, containing the slang word for a *policeman* and a *boss*, both with slightly negative connotations showing a disrespect of Cockneys to authorities.

The unclassified slang terms, included in "Others", are all connected to thieves' and prison slang. Therefore, most of them are used by the main character of *Porridge*, a prisoner Fletcher, to show his disrespect to legal authorities.

Lastly, the categories "House" and "Food and drink" which were described in the theoretical part were missing in the corpus. No slang words related to these topics have been found in the researched scripts. The reason for that might be a lack of homely atmosphere in both films and TV series.

To summarize the main usage of general vocabulary of Cockney dialect, the slang expressions are used in informal conversations, often with emphasizing or expletive purposes. The frequent use of offensive words related to people and swearwords in the corpus also add to an expressive function of general vocabulary of Cockney. The slang vocabulary creates an authentic atmosphere of London's criminal underworld and the audience can easily distinguish the social background of the characters in the films *Cockneys vs Zombies*, *Lock, Stock and Two Smoking Barrels* and the TV series *Only Fools and Horses* and *Porridge*.

5.2. Rhyming Slang

The characteristic feature of Cockney dialect is rhyming slang (see 3.2.). However, the whole corpus includes only 20 occurrences of rhyming slang. The film *Cockneys vs Zombies* consists of seven, the film *Lock, Stock and Two Smoking Barrels* includes twelve and *Only Fools and Horses* includes only one occurrence. *Porridge* does not include any rhyming slang due to the limited sample of this TV series. However, another reason might be that it is not set in London and it includes only one London character.

Nevertheless, the chapter analysing rhyming slang is divided into two groups according to the structure of rhyming slang. Therefore, one-word rhyming slang and two-word rhyming slang is discussed in the following subchapters. Due to the uniqueness of the rhyming slang occurrences, the individual words and phrases are analysed chronologically as they have occurred in the scripts.

5.2.1. One-word Rhyming Slang

Nine occurrences of one-word rhyming slang have been found in the scripts of the researched films and TV series.

The film *Cockneys vs Zombies* consists of only one occurrence of one-word rhyming slang, however, the usage of rhyming slang in the following example (62) is very exceptional. The term *Trafalgars*, originally coming from two-word rhyming slang *Trafalgar Square*, means chair (Ayto 2003, 176). However, the character, an old pensioner in Bow Bells Care Home, confuses and misapplies the principles of rhyming slang. He develops the meaning of the word he has originally meant with the usage of other rhymes. Due to the confusion of the principles of rhyming slang, the individual occurrences in this utterance have not been counted into the overall amount of rhyming slang in the corpus and the whole utterance is therefore counted for one occurrence only.

(62) Eric: Yeah, but there's only one of them, and there's a lot of **Trafalgars** out there! Darryl: Eric, Eric, what is a **Trafalgar**? Eric: **Trafalgar** is a zombie. It's rhyming slang innit? Darryl: How is it? Eric: Well, **Trafalgar Square**; **fox and hare**; **hairy Greek**; **five-day week**; **weak and feeble**; **pins and needles**; **needle and stitch**; **Abercrombie and Fitch**, **Abercrombie**... **Zombie**! (App., CvsZ, 122)

The first occurrence of one-word rhyming slang in the film *LSTSB*, is the word *alans.* According to Ayto (2003, 206), the full form of rhyming slang is *Alan Whicker,* who was a former British reporter. Therefore, it belongs to the group of rhyming slang for which a name

of a famous person is used (see 3.2.). However, the short form of this rhyming slang is more often. Moreover, it is used only in the plural form with -s at the end. Its meaning is *knickers*. Thus, the aim in the utterance in which the word is used (63), is to ridicule the recipient and to pacify him, as Nick had some disagreements with Tom about buying some stolen goods.

(63) Nick the Greek: All right, all right, keep your **alans** (*knickers*) on. (App., LSTSB, 123)

In the following sentence (64), Eddy uses a nickname *Bubble*. It often occurs in a short form which originates from *bubble and squeak,* which means *Greek* (Ayto 2003, 68). Nick is of a Greek origin, and the characters mostly call him *Nick the Greek*. However, in this case Eddy substituted the name of the origin with a short form of rhyming slang. It is also one of the features of Cockney dialect, as Cockneys tend to nick-name others according to their characteristic personal features (see 3.1.). Nevertheless, the reason for Eddy to use a rhyming slang variant in this example might also be a secret aim of this utterance, as he is sharing a plan with his accomplices.

(64) Eddy: In the meantime, Tom, you talk to Nick the **Bubble** (*Greek*) about shifting the weed. (App., LSTSB, 124)

In the subsequent sentences (65-67), the character of barman shows a remarkable frequent usage of rhyming slang in his short monologue. One-word, as well as, two-word rhyming slang occurs in his speech. The one-word rhyming slang is discussed at first, for two-word rhyming slang occurrences see 5.2.2.

Firstly, the word *north* (65), which is shortened from *north and south*, means *mouth*. The short form is more frequent (Ayto 2003, 18). The noun is also modified with a possessive slang noun *geezer*, which has been analysed in the sentences in 5.1.3.

(65) The barman: The fat geezer's **north** (*mouth*) opens. (App., LSTSB, 125)

The following example (66) shows one-word rhyming slang *Aristotle*. Its original full form was *Arry Stottle*. However, later it formed a name of a Greek philosopher. The meaning of the rhyme is *bottle* (Ayto 2003, 177-178).

(66) The barman: He then orders an **Aristotle** (*bottle*) of the most ping-pong tiddly in the nuclear sub and switches back to his footer. (App., LSTSB, 126)

Lastly, the word *tiddly* (67), shortened from *tiddlywink*, stands for *drink*. It usually refers to spirits (Ayto 2003, 149).

(67) The barman: He then orders an Aristotle of the most ping-pong **tiddly** (*drink*) in the nuclear sub and switches back to his footer. (App., LSTSB, 127)

The reason for a London barman to use rhyming slang so frequently might be his East Ender origin and his skills of storytelling. If he does not come from East End, he might have heard the pub visitors to use rhyming slang and he might have learnt it from them. Nevertheless, an extensive usage of rhyming slang is probably embodied in his idiolect.

The last one-word rhyming slang in the script of *LSTSB* is a *raspberry*, shortened from a *raspberry tart* (= *fart*) (Ayto 2003, 48). However, in the phrase *blowing a raspberry* (68) the meaning is figurative. It is used in the idiomatic phrase which means "to make a sputtering noise by pressing the tongue and lips together" (The Free Dictionary, s.v. "blow a raspberry"). The phrase is, therefore, used for expressing mockery. In this context, Tom is afraid of being mocked if he uses the antique guns in the assault he is planning with his accomplices.

(68) Tom: I don't wanna blow the arse out of this country grounded, but I don't want anyone blowing a **raspberry** (*fart*) either. (App., LSTSB, 128)

Lastly, the word *berk* means *fool* (69). It is a shortened form from the original rhyming slang *Berkeley Hunt*. The original form has been forgotten and it is not used anymore. On the contrary, its short form has become widely used (Ayto 2003, 91). Del uses the term to scold his brother Rodney. Furthermore, he repeats Rodney's utterance at the beginning and adds a sarcastic remark.

(69) Del: It looked alright from the outside! That's what the Christians said about the coliseum, you **berk** (*fool*)! (App., OFH, 129)

5.2.2. Two-word Rhyming Slang

The more extensive group of rhyming slang in the corpus is that which consists its full form. In the case of the researched scripts, the full form is consisted of two-part phrases, including binomial phrases connected with *and*. Two-word rhyming slang consists of twelve occurrences overall - the film *CvsZ* includes six as well as the film *LSTSB.*

The first two-word rhyming slang consists of a chronically known example – *apples and pears* (see 3.2.), however, it is used by the character Eric (70), who misuses rhyming slang.

Therefore, even though a binomial *apples and pears* contains a clear meaning for *stairs*, he misinterprets the meaning with applying his own principle of using rhyming slang. With the usage of already existing rhyming slang he develops the word he originally meant. This utterance is therefore also counted for one occurrence as in previous Eric's utterance (62).

(70) Eric: But go on, hurry up! Me stomach thinks me **apples and pears** being cut. Terry: Your "stairs" are being cut? Eric: No, me **apples and pears**; me throat. Terry: **Apples and pears** means stairs. Darryl: Take no notice of him, he gets everything boxed up. Eric: **Apples and pears;** cares**. Cares and woes**; nose. **Nose in me boat** (*boat=boat race=face*); throat. (App., CvsZ, 130)

The only rhyming slang functioning as a verb occurring in the corpus is *half-inch* (71). It is an alternative for a colloquial verb *to pinch* and it is a part of the British English colloquial language (Ayto 2003, 111). Mental Mickey uses it when highlighting the fact of what he and his gang have just accomplished referring to the bank robbery. The slang word *quid* (see 5.1.1.) also occurs in the utterance. Therefore, the whole sentence is said in a very informal manner and context.

(71) Mental Mickey: We just **half-inched** (*pinched*) 2 million quid. (App., CvsZ, 131)

In the following sentence (72), the rhyming slang *Mutt'n'Jeff* (see 3.2.) is used, however, its Standard English alternative is said at once. The scene in which this utterance is said is quite dramatic because Ray tries to rescue his defenceless deaf friend Hamish, who is also a pensioner, from approaching zombies about which Hamish has no inkling. Therefore, the rhyming slang is used to emphasize the fact of Hamish being *deaf*.

(72) Ray: He's **Mutt'n'Jeff**, deaf as a fucking post! (App., CvsZ, 132)

In the next sentence (73), Eric applies his own principles again. However, for this time it is not explained what exactly he means by *trouble and strife*, which originally means *wife* (see 3.2.). Naturally, one of the possibilities is that he refers to his wheelchair as his *wife*, because he spends all his time on it. Nonetheless, in the case of this character, it is more probable that *trouble and strife* is a cipher for a different meaning.

(73) Ray: Eric, gonna have to borrow your wheels, mate. Eric: Oh, be careful! You're gonna break me **trouble and strife** (*wife*)! (App., CvsZ, 133)

The character Ray appears to be quite an active user of rhyming slang (as in 72). The following examples (74 and 75) also belong to his utterances. His prompt rhyming slang remarks could be explained by the fact that he is a proud East Ender, therefore he is not afraid of using rhyming slang in his speech.

The example (74) contains the compound *tin bath* which means *laugh* (Dalzell and Victor 2006, 783). The verb phrase in which it is used corresponds with the Standard English variant *having a laugh*. The subsequent sentence in the script (75) contains *Raspberry Ripple* which means a *cripple* (Ayto 2003, 60). Both sentences are said when Terry and Andy come to save their grandfather and his friends from the house which is surrounded by zombies. Ray uses rhyming slang for the key elements of his speech because it is natural for him and he wants to emphasize the urgency of the situation. Furthermore, in the second sentence (75), the rhyming slang might be a euphemism, as Ray does not want to humiliate his friend Eric who is disabled. Moreover, Ray's main purpose might be to emphasize the fact that they cannot escape from the house via the fire escape due to his friend's disabilities.

(74) Ray: You're having a **tin bath** (*laugh*), ain't you? (App., CvsZ, 134)

(75) Ray: Eric is a **Raspberry Ripple** (*cripple*). (App., CvsZ, 135)

The barman, whose frequent usage of one-word rhyming slang has been already analysed in the previous subchapter, also uses two-word rhyming slang in his speech. The occurrences are analysed in the examples 76-79.

Firstly, the compound with a possessive noun *bird's nest* occurs (76). It means a *chest* which "suggests a hairy masculinity" (Ayto 2003, 23). Another example (77) consists of the compound *jam rolls*, which stands for *arseholes* (Dalzell and Victor 2003, 1088) referring, in this context, to the men who are eager to begin a fight. In the example n. 78, the rhyme *ping-pong* stands for an adjective *strong* (Cockney Rhyming slang 2000). It functions as a premodifier to the one-word rhyming slang *tiddly* (see 5.2.1.). It is also accompanied with the determiner the most, which refers to the superlative form. Lastly, in the same utterance, the compound *nuclear sub* means *pub* (Ayto 2003, 151). Therefore, the person, about whom the barman talks, wants to order the strongest drink they have in the pub.

(76) The barman: He throws a flaming match into his **bird's nest** (*chest*). (App., LSTSB, 136)

(77) The barman: So calm as a coma, picks up the fire extinguisher, walks straight past the **jam rolls** (*arseholes*) who were ready for action and plonks it outside the entrance. (App., LSTSB, 137)

(78) The barman: He then orders an Aristotle of **the most ping-pong** (*strongest*) tiddly in the nuclear sub and switches back to his footer. (App., LSTSB, 138)

(79) The barman: He then orders an Aristotle of the most ping-pong tiddly in the **nuclear sub** (*pub*) and switches back to his footer. (App., LSTSB, 139)

Consequently, in the whole speech of the barman, eight rhymes appear, including one-word rhyming slang. The possible reasons for the barman using rhyming slang so extensively have been already described in 5.2.1.

The last two occurrences belong to the utterances of Rory Breaker, who is respected by other characters in the film *Lock, Stock and Two Smoking Barrels* as a head of one of the gangs and the main buyer of the marijuana in the area. The first example (80) includes the compound *Chevy Chase*. It refers to a *face*. It is used to warn Nick the Greek that his face might get hurt, therefore, the main aim is an emphasis and a threat.

(80) Rory Breaker: I know you couldn't have known my position, 'cause you're not that stupid that if you did, you wouldn't have turned up here scratching your arse, with that "what's going on here" look slapped all over your **Chevy Chase** (*face*). (App., LSTSB, 140)

The second example (81) includes the full form of the rhyme which has been discussed in the previously mentioned example (64). Rory calls Nick by binomial *Bubble and Squeak* referring to Nick's *Greek* origin. Also, the aim is to show a certain disrespect to Nick because Rory Breaker wants to emphasize his superiority.

(81) Rory Breaker: I'll kill you. Now, Mr **Bubble and Squeak** (*Greek*), you may enlighten me. (App., LSTSB, 141)

5.2.3. Summary of Rhyming Slang

The category of rhyming slang consists of only 14% occurrences of the whole corpus. However, it must be conceded, that the previous category of general vocabulary consisted of more universal and flexible words. Thus, the rhyming slang could not be compared to the usage of the general slang vocabulary of Cockney dialect. Furthermore, rhyming slang is usually used among people who know the slang well (see 3.2.), therefore, the majority of characters in the films and TV series probably do not belong to the group of active users of rhyming slang.

The category of rhyming slang is divided into two parts, one-word rhyming slang and two-word rhyming slang. Firstly, the group of one-word rhyming slang consists of the terms which originate from two-word rhyming slang, as for example the term *north* (65) or *alans* (63) but their short forms are more frequently used. However, some terms are used only as one-word rhyming slang, for example *Aristotle* (66) or *berk* (69). Furthermore, the term *berk* integrated into the colloquial English and its original rhyming slang form is not used anymore.

Secondly, two-word rhyming slang consists of the terms whose shortened form is also possible, but its full form is used for a greater emphasis, for example *Bubble and Squeak* (81). However, the majority of the words are not possible to be used in their short forms, for example, the term with a possessive noun *bird's nest* (76) or a chronically known example *Mutt'n' Jeff* (72). Furthermore, the only verb in the corpus of rhyming slang origin is *half-inch* (71). This verb integrated into the colloquial English as the word *berk*.

Moreover, the themes of rhyming slang (see Table 3) are similar to the ones described in general vocabulary. Firstly, the category standing for people consists of the terms referring to the national origin of one character. The rest of the terms in the people related rhyming slang have an insulting function. Secondly, the words describing the human body parts and the terms describing health conditions and human sounds are used. The third group related to clothing terms consists only of one word, which is, however, used in a figurative meaning in the script. Furthermore, the words for drinking and visiting pub also occur all of them in the speech of the barman who describes activities of the pub visitor.

The group of others consists of the terms whose thematic meaning is not as important as their function or uniqueness. For example, the one-word rhyming slang *raspberry* is a part of the idiomatic phrase and the word *ping-pong* contains too general meaning to be classified thematically. Lastly, due to the misused rhyming slang principle by the character Eric, the rest of the words cannot be classified as their meaning is misinterpreted by him.

Table 3 Rhyming Slang – Themes

Rhyming Slang − Themes		
Themes	Number	Examples
People	4	the Bubble, Mr Bubble and Squeak, berk, jam rolls
Human Body/Health	6	north, Chevy Chase, Mutt'n'Jeff, bird's nest, tin bath, Raspberry Ripple
Clothing	1	alans
Drinking	3	Aristotle, tiddly, nuclear sub
Others	3	(blow) a raspberry (idiom), half-inch (verb), ping-pong (strong/a general meaning)
Misused rhyming slang/Eric	3 (utterances)	Trafalgars, apples and pears, trouble and strife

Moreover, the characters use rhyming slang for emphasizing the key elements of their speech. The characters either highlight the urgency of the situation (see 72) or use rhyming slang as a way of ridiculing or threating the recipient (81 and 80). In the case of the barman's speech, the rhyming slang terms are used as story-telling supplements, furthermore, the extensive use of rhyming slang might be a part of his idiolect.

Most characters apply the principles of rhyming slang well, although, one character, Eric, misuses the principles of rhyming slang. However, when he explains his method of creating rhyming slang, he also reveals more rhymes to the audience. Since the meanings of these words are set, his credit for spreading rhyming slang might be still valid.

Although the sample of only two episodes of each TV series does not provide a needed representative of rhyming slang occurrences, a wide spectrum of rhyming slang in the films *Cockneys vs Zombies* and *Lock, Stock and Two Smoking Barrels* ensures understanding the reason why the rhyming slang is used. The examples of rhyming slang include the terms which even British audience might not understand. Because of that the life and stereotypes of born East Enders and members of London's criminal underworld is depicted thoroughly and naturally. However, the fact that both films are comedies should also be taken into consideration, as a more humorous and overstated perspective might be applied on the usage of rhyming slang in these films. Nevertheless, these films help to spread and preserve this lexical rarity of English language and educate younger generations in their passive knowledge of Cockney rhyming slang.

Conclusion

The aim of this thesis was to map the lexico-semantic features of Cockney dialect and slang in selected British films and TV series. The films, namely *Cockneys vs Zombies* and *Lock, Stock and Two Smoking Barrels* and TV series, *Only Fools and Horses* and *Porridge,* were chosen intentionally, thus the characters who speak Cockney dialect would appear in them. The three main lexico-semantic features of the dialect were described in the theoretical part, namely general vocabulary of Cockney dialect and slang, rhyming slang and back slang.

The first chapter of the theoretical part dealt with the general definitions of the terms *dialect* and *slang*. The dialect was defined as a language variety distinguished by differences in grammar and vocabulary with the reference to the regional and social features of Cockney dialect. The slang was defined as a language variety consisting of informal language. In the reference to Cockney, Cockney's characteristic vocabulary was defined to be slang.

The second chapter dealt with the general term Cockney and was described from the etymological perspective. Furthermore, the term's development to the name of the inhabitant of London's East End was explained. Moreover, two types of Cockney dialect, "light" and "deep" Cockney, were distinguished with highlighting the social differences of the speakers of Cockney dialect and the incentives of the speakers to express themselves in Cockney dialect. The last part of the second chapter dealt with the origins of Cockney since general vocabulary of Cockney dialect is built from the borrowed words of all sources, mainly other slangs (for example nautical or thieves' slang).

The third chapter focused on the fundamental part of the thesis which are the lexico-semantic features of Cockney dialect. The first was general vocabulary. It was divided into further groups according to their themes, such as money, human body, people, etc., These themes referred to the slang words used in an ordinary life of a Cockney speaker, also noting the frequent usage of nicknames for people and swear words. The second feature concerned rhyming slang. The brief history and spread of rhyming slang was described, but the substantial part discussed the structure and meanings of rhyming slang. The last part of the third chapter dealt with history, structure and usage of back slang.

The fourth chapter referred to the social perception of Cockney dialect in the past and present. It was explained that the means of spreading Cockney dialect changed from musical halls to TV series and films. This, as one of the motives of the thesis, was discussed in the analysis.

The analytical part of the thesis dealt with the individual occurrences of Cockney lexico-semantic features in the films and TV series and their meanings and connotations were analysed. The examples of general vocabulary and rhyming slang were collected into the corpus. The corpus included 141 occurrences – 121 occurrences of general vocabulary and 20 of rhyming slang. No occurrences of back slang were found in the scripts of the films and TV series. This could reflect the fact mentioned in the theoretical part that back slang is used chiefly among tradesmen and butchers.

Firstly, the general vocabulary occupied 86 % of the corpus since the usage of the slang words for ordinary expressions is logically far more common than rhyming slang. The category of general vocabulary was divided thematically in the analysis. The themes correlated with the theoretical part, apart from the missing groups of the "House" and "Food and drink". The group with the most frequent occurrences was for the people related expressions which were used as an address or description including offensive words and negative premodifiers. The second most common group consisted of money related slang terms with the highest occurrence of the general terms referring to the British currency. The third most frequent terms related to swearwords as Cockney speakers tend to use expletive intensifiers in their speech. The occurrences in the rest of the groups, namely human body, workplace, clothing and the group of others, represented only 13% of the category of general vocabulary.

Secondly, the category of rhyming slang occupied 14%. Due to the limited sample of the selected TV series, as only two episodes of each were researched, only one occurrence of rhyming slang was found in the TV series *Only Fools and Horses*. However, rhyming slang mostly appeared in the films. Nevertheless, the variety of expressions consisted in the category of rhyming slang enabled a detailed analysis of every expression used in the researched scripts.

The category of rhyming slang was divided into two subgroups. The first one, one-word rhyming slang, consisted of the words which originate from the full structure of rhyming slang. These words are either usually used in their short form, or their full form is no longer used or even sometimes forgotten. The second subgroup, two-word rhyming slang, consisted of binomials or noun phrases. Their short form was either not possible due to their structure, for example presence of a possessive noun, or the full form was used for a greater emphasis. Furthermore, the themes of rhyming slang were similar to the ones used in the category of general vocabulary. Moreover, the characters' intentions of using rhyming slang differed. The most of the characters used rhyming slang for adding an emphasis on their utterance.

Furthermore, the misapplication of the rhyming slang principles also appeared in the researched scripts but with an instant explanation. Nevertheless, a very frequent occurrence of rhyming slang in one character's monologue also occurred, substituting almost every word of Standard English with rhyming slang.

To summarize the usage of general vocabulary and rhyming slang in selected British films and TV series, both lexico-semantic features of Cockney dialect and slang are used to depict the atmosphere of London's criminal underworld with different kinds of criminals and the stereotypes of the area of East End with born East Enders. Moreover, the films and TV series show the slang words and rhyming slang as a natural part of the speech of characters. Furthermore, some examples of the slang words and rhyming slang might not be understood even by British English native speakers since not only chronically known or widely understood terms are used. Because of that, the speech of the characters is credible and natural corresponding to the characters' background and their current life situation. Therefore, the slang words belonging to the general vocabulary of Cockney dialect are shown in their natural environment. Moreover, the films help to spread rhyming slang and the passive knowledge of this lexico-semantic feature of Cockney dialect and slang to the general public.

Resumé

Tato bakalářská práce se zabývá používáním Cockney dialektu a slangu ve vybraných britských filmech a seriálech. Práce se zaměřuje na lexikálně-sémantické znaky tohoto dialektu, jejich užití, význam a konotace. Do hloubky tedy studuje obecnou slangovou slovní zásobu Cockney dialektu, rýmovaný slang a zadní slang. Pro analýzu výskytů Cockney dialektu jsou vybrány záměrně filmy a seriály, ve kterých se tento dialekt hojně vyskytuje. Jsou jimi filmy *Sbal prachy a vypadni* (*Lock, Stock and Two Smoking Barrels*), *Zevláci vs. Zombíci* (*Cockneys vs Zombies*) a televizní seriály *Only Fools and Horses* a *Porridge*.

Bakalářská práce je rozdělena na dvě hlavní části, teoretickou a analytickou. První kapitola teoretické části zkoumá rozdíl mezi klíčovými termíny této práce, *dialektem* a *slangem*. Dialekt je definován jako jazyková varianta, která se odlišuje od jiných jazykových variant slovní zásobou a gramatickou strukturou. Dále je zkoumán rozdíl mezi pojmy jazyk a dialekt, s ohledem na to, že je standardní angličtina některými jazykovědci pokládaná za jazyk, či jako další jazyková varianta. Na základě použitých zdrojů se autor této práce přiklání k názoru, že standardní angličtina je jedním z dialektů anglického jazyka, který je však pokládán za modelový. Dále jsou také definovány pojmy regionální a sociální dialekt. Cockney dialekt je totiž vymezený regionálně, ale i sociálně. Hlavní oblastí výskytu je Londýn, potažmo londýnský East End, a vyskytuje se převážně mezi pracující třídou. Druhý termín *slang* je definován jako souhrn neformální hovorové slovní zásoby. Je vysvětleno, jak slang vzniká, zaniká a také důvody, proč dochází ke vzniku slangu. Tento termín je důležitý pro Cockney, jelikož základní slovní zásobou Cockney dialektu je právě slang.

Druhá kapitola teoretické části se soustřeďuje na termín Cockney, který zkoumá z etymologického hlediska. Dále je definován termín Cockney ve spojitosti s obyvateli londýnského East Endu společně s přesným určením Cockney obyvatel ze zeměpisného hlediska. Poté se práce zabývá samotným Cockney dialektem a slangem a popisuje společenské aspekty tohoto dialektu. Vymezuje stupně Cockney dialektu mezi jeho mluvčími a soustřeďuje se na společenskou a ekonomickou situaci. Zhoršená životní úroveň obyvatel East Endu vede totiž k tomu, že ekonomicky slabší mluvčí Cockney používají více slangových výrazů než ti, kteří jsou společensky a ekonomicky postaveni výše. Dále se v této části udávají zdroje základní slovní zásoby Cockney dialektu. Patří mezi ně podobná vypůjčená slovní zásoba ze stejných jazyků jako ve standardní angličtině, např. z francouzštiny. Daleko důležitějšími zdroji jsou však uváděny jiné slangy, např. námořnický, vězeňský, zločinecký atd.

Třetí kapitola se zabývá lexiko-sémantickými znaky Cockney dialektu. Jako první znak je popsána obecná slovní zásoba Cockney dialektu, která pochází z neformální britské angličtiny a různých slangů. Obecná slovní zásoba je rozdělena do tematických podskupin podle britského autora Petera Wrighta, který stejně tak dělí obecnou slovní zásobu Cockney dialektu ve své knize *Cockney Dialect and Slang*. Témata se týkají běžného života. Jsou jimi např. peníze, lidské tělo, lidé, jídlo a nápoje atd. Každé téma je stručně charakterizováno a obsahuje několik výstižných slangových výrazů. Druhý popisovaný znak je rýmovaný slang, který je zároveň hlavním znakem Cockney dialektu. Spočívá v tom, že slovo, které chce mluvčí říci nahradí slovy, které se rýmují s myšleným slovem. Tato část obsahuje stručnou historii tohoto slangu, jehož hlavními aktéry byli zločinci londýnského podsvětí. Dále se tato část zabývá vznikem, strukturou a významy rýmovaného slangu, přičemž udává příklady potřebné k ilustraci vysvětlované problematiky. Posledním lexiko-sémantickým znakem popisovaným v této kapitole je tzv. zadní slang, jehož principem je říkat slova pozpátku. Jeho historie, struktura a použití jsou též vysvětleny.

Poslední kapitola v teoretické části se zabývá vnímáním Cockney dialektu v minulosti a současnosti. V rozporu jsou dva názory. Jedním z nich je, že Cockney dialekt upadá, protože jeho hlavní zdroj šíření, jímž byl kabaret, vymizel. Druhý názor toto rozporuje tím, že kabaret nahradila televize a současná kinematografie. Tím je možné navázat na téma této bakalářské práce, vzhledem k tomu, že analyzuje výskyty Cockney dialektu právě ve filmech a televizních seriálech.

Druhá část bakalářské práce se zabývá analýzou výskytů Cockney dialektu a slangu v již zmíněných filmů a seriálů. Metodou výzkumu jsou korpusová data, jejichž obsahem jsou výskyty obecné slovní zásoby Cockney dialektu a rýmovaného slangu. Korpus obsahuje celkem 141 výskytů. Obecná slovní zásoba pokrývá 121 a rýmovaný slang 20 výskytů. Výskyty zadního slangu nejsou v korpusu obsaženy, protože se ve filmech a seriálech nenacházejí. Důvodem může být, že zadní slang se používá jen za specifických okolností. Výskyty byly nalezeny ve scénářích filmů a seriálů a do korpusu jsou zaváděny v celém výroku, který je nutný pro pochopení kontextu.

Obecná slovní zásoba Cockney dialektu zaujímá 86 % výskytů celého korpusu. Jednotlivé výskyty jsou rozděleny do tematických podkategorií, které korespondují s teoretickou částí, tzn. peníze, lidské tělo, lidé, pracovní prostředí, oblečení a klení. Dvě skupiny, které byly popsány v teoretické části, „Domov“ a „Jídlo a nápoje“, v korpusu chybí. Skupina navíc, která

se objevuje v analýze, je skupina „Jiné“. Ta se skládá z výrazů, které byly tematicky nezařaditelné do předešlých skupin.

Skupina s největším počtem výskytů obecné slovní zásoby je kategorie týkající se lidí. Vzhledem k velkému počtu výskytů v tomto tématu, které pokrývá 41 % v celé kategorii obecné slovní zásoby, je toto téma rozděleno do tří podskupin podle funkcí výrazů. Dvacet čtyři výrazů slouží pro oslovení a dvacet tři pro popis. Pouze tři výrazy slouží jako přezdívky. Mezi prvními dvěma skupinami se objevují univerzální pozitivně konotované termíny. Častými však jsou i negativní výrazy a urážlivá slova sloužící pro oslovování a popis lidí. Urážlivá slova také obsahují negativní rozvíjející větné členy, které slouží pro větší důraz.

Druhou nejčastější skupinou je téma týkající se peněz. Obsahuje třicet dva výskytů a převažují v ní výrazy označující britskou národní měnu libru, ale i malý počet výrazů, které označují specifičtější množství peněz. Vzhledem k tomu, že postavy často konverzují o financích, které jsou hlavním tématem filmu *Sbal prachy a vypadni*, a zároveň se pohybují mezi kriminálními živly, používají spíše neformální slangové termíny pro popis své finanční situace.

Třetí nejčastější skupina s dvaceti třemi výskyty obsahuje výrazy pro klení, které je možné rozdělit na hrubější a jemnější výrazy. Hrubé výrazy obsahují sprostá slova, která jsou použita ve formě přívlastku jako přídavné jméno nebo příslovce, a slouží pro zdůraznění podstatného či přídavného jména. Mezi jemnější výrazy patří různě pozměněné varianty slova *bůh*. Všechny výrazy pro klení jsou používány pro vyjádření údivu, sarkasmu, frustrace či vzteku.

Témata zahrnující lidské tělo, pracoviště a oblečení jsou zastoupeny od jednoho do tří výskytů, proto nelze tento vzorek objektivně posuzovat. Poslední skupina, do které patří tematicky nezařaditelné výskyty, zahrnuje slangové termíny obsahující slova z vězeňského a zločineckého slangu, např. různé varianty termínu *vězení*.

Druhá a poslední hlavní kategorie obsahuje výskyty rýmovaného slangu, který zahrnoval 14 % celého korpusu. Všechny výskyty se objevují po jednom, tudíž každý výskyt je interpretován. Rýmovaný slang je navíc rozdělen do dvou podskupin podle struktury termínu, tedy na jednoslovný a dvouslovný rýmovaný slang. Jednoslovný rýmovaný slang obsahuje výrazy, které pocházejí z víceslovného rýmovaného slangu. Důvodem pro jejich zkrácenou formu může být to, že jsou v této formě častější, nebo se ve víceslovné formě vůbec nepoužívají. Ve druhé podskupině je dvouslovná, tedy plná struktura rýmovaného slangu často použita pro větší důraz, nebo z důvodu lepšího porozumění.

Témata rýmovaného slangu jsou podobná těm z kategorie obecné slovní zásoby, tedy zahrnující termíny pro lidi, lidské tělo atd. Rýmovaný slang používají jen některé postavy ve filmech, často domorodci z East Endu. Důvodem je povětšinou zdůraznění určité části výroku. Některé termíny rýmovaného slangu slouží jako výhrůžka či přezdívka. Rýmovaný slang se ve větším množství pohybuje pouze ve zkoumaných filmech. V seriálech, až na jeden výskyt, rýmovaný slang zcela chybí. To může být přičítáno nedostatečnému vzorku zkoumaných scénářů. Nicméně, rýmovaný slang ve filmech se objevuje v jednotlivých výrocích spíše sporadicky. Vyskytuje se však i jeden monolog čítající vysoký počet rýmovaného slangu za sebou, kde je podstatná část hlavních větných členů nahrazena rýmovaným slangem. Valná většina postav respektuje principy rýmovaného slangu, ale objevuje se i případ, kdy jsou principy rýmovaného slangu použity špatným způsobem.

Obecná slovní zásoba Cockney dialektu a rýmovaný slang použitý ve zkoumaných britských filmech a seriálech ukazuje prostředky dorozumívání londýnského kriminálního podsvětí a zprostředkovává tak pohled na přirozené používání Cockney slangu. Ačkoli jsou všechny zkoumané filmy a seriály laděny do komediálního charakteru a musí se vnímat s nadhledem, ukázka rýmovaného slangu je jedinečná v tom, že ho postavy používají přirozeně v konverzaci. Rýmovaný slang není omezen jen na chronicky známé příklady, jako *apples and pears*, což může způsobit to, že některým termínům nemusí porozumět ani rodilý Brit. Ukázky složitějšího rýmovaného slangu, ale i obecná slangová slovní zásoba, však přidávají na důvěryhodnosti filmů a seriálů. Divák se tedy prostřednictvím těchto lexikálně-sémantických znaků Cockney dialektu může přenést do londýnského podsvětí a londýnského East Endu se všemi jeho stereotypy. Zároveň výskyty rýmovaného slangu pomáhají k šíření této lexikální rarity a jeho přítomnost tak přispívá k pasivní znalosti rýmovaného slangu u široké veřejnosti.

Bibliography

Ashby, Justin and Higson, Andrew. 2000. British Cinema, Past and Present. London: Routledge.

Ayto, John. 2003. The Oxford Dictionary of Rhyming Slang. Oxford: Oxford University Press.

Dalzell, Tom and Victor, Terry, eds. 2013. The New Partridge Dictionary of Slang and Unconventional English. Second Edition.

https://books.google.cz/books?id=bbcBCgAAQBAJ&dq=the+new+partridge+dictionary+of+slang+and+unconventional+english&hl=cs&source=gbs_navlinks_s

Dalzell, Tom and Victor, Terry, eds. 2006. The New Partridge Dictionary of Slang and Unconventional English, Volume II: J-Z.

https://books.google.cz/books?id=mAdUqLrKw4YC&hl=cs&source=gbs_navlinks_s

Egan, Pierce. 1821. Life in London. London: Sherwood, Neely and Jones.

Franklyn, Julian. 1953. The Cockney: A Survey of London Life and Language. London: Andre Deutsch.

Hotten, John Camden. 1865. The Slang Dictionary. London: J.C. Hotten.

Hudson, Richard A. 1993. Sociolinguistics, 2nd ed. Cambridge: Cambridge University Press.

Hughes, Arthur, Trudgill, Peter and Watt, Dominic J.L. 2013. English Accents and Dialects. London: Routledge.

Katamba, Francis. 2005. English Words: Structure, History, Usage, 2nd ed. London: Routledge.

Matthews, William. 1972. Cockney Past and Present: A Short History of the Dialect of London. London: Routledge.

Partridge, Eric. 1970. Slang To-Day and Yesterday. London: Routledge & Kegan Paul.

Pugh, Edwin. 1912. Harry the Cockney. London: T. Werner Laurie.

Spolsky, Bernard. 1998. Sociolinguistics. Oxford: Oxford University Press.

Trudgill, Peter. 1999. The Dialects of England, 2nd ed. Oxford: Blackwell publishers.

Wright, Peter. 1981. Cockney Dialect and Slang. London: Batsford.

Wyld, Henry Cecil. 1932. The Universal Dictionary of the English Language. London: Routledge.

Articles:

Bolton, Reginald Pelham. 1895. "The Cockney and His Dialect." The Journal of American Folklore 8, no. 30: 222-29. Accessed October 29, 2016. doi:10.2307/534097.

Britannica Academic, s.v. "Cockney," accessed March 26, 2017, http://academic.eb.com/levels/collegiate/article/Cockney/623465.

Reves, Haviland Ferguson. 1926. "What Is Slang?: A Survey of Opinion." American Speech 1, no. 4: 216-20. Accessed March 21, 2017. doi:10.2307/452521.

Websites:

British Comedy Guide. 2017. “Only Fools and Horses.” Accessed March 26. https://www.comedy.co.uk/tv/only_fools_and_horses/about/

British Comedy Guide. 2017. “Porridge (1973).” Accessed March 26. https://www.comedy.co.uk/tv/porridge/

Cockney Rhyming Slang: London's Famous Secret Language. 2007. "Claret." Last modified June 21. http://www.cockneyrhymingslang.co.uk/slang/claret

Cockney Rhyming Slang: London's Famous Secret Language. 2000. "Ping-pong." Last modified April 21. http://www.cockneyrhymingslang.co.uk/slang/ping_pong

Diverbo. 2012. "Cockney English Cinema: Lock, Stock and Two Smoking Barrels." Last modified August 8. http://www.diverbo.es/es/blog/cockney-english-cinema-lock-stock-two-smoking-barrels/

Rogerebert. 1999. "Lock, Stock and Two Smoking Barrels. Last modified March 12. http://www.rogerebert.com/reviews/lock-stock-and-two-smoking-barrels-1999

The Telegraph. 2012. "Cockneys vs Zombies: Review." Last modified August 30. http://www.telegraph.co.uk/culture/film/filmreviews/9509469/Cockneys-Vs-Zombies-review.html

World Wide Words. 1998. "Money Matters." Last modified Dec. 27. http://www.worldwidewords.org/articles/money.htm

Online Dictionaries:

Online Etymology Dictionary. http://www.etymonline.com/

Cambridge Dictionary. http://dictionary.cambridge.org/

Collins Dictionary. https://www.collinsdictionary.com/

Longman Dictionary. http://www.ldoceonline.com/

The Free Dictionary. http://www.thefreedictionary.com/

Scripts of the Films and TV series:

Cockneys vs Zombies.

http://www.springfieldspringfield.co.uk/movie_script.php?movie=cockneys-vs-zombies

Lock, Stock and Two Smoking Barrels.

http://www.springfieldspringfield.co.uk/movie_script.php?movie=lock-stock-and-two-smoking-barrels

Only Fools and Horses, season 1, episode 1.

http://www.springfieldspringfield.co.uk/view_episode_scripts.php?tv-show=only-fools-and-horses-1981&episode=s01e01

Only Fools and Horses, season 1, episode 2.

http://www.springfieldspringfield.co.uk/view_episode_scripts.php?tv-show=only-fools-and-horses-1981&episode=s01e02

Porridge, season 1, episode 1.

http://www.springfieldspringfield.co.uk/view_episode_scripts.php?tv-show=porridge-1973&episode=s01e01

Porridge, season 1, episode 2.

http://www.springfieldspringfield.co.uk/view_episode_scripts.php?tv-show=porridge-1973&episode=s01e02

Appendix

Corpus data

The corpus is divided into two main categories, General Vocabulary and Rhyming slang. The two categories are further divided into the subcategories. The utterances in the subcategories are ordered according to the occurrence in the scripts of the films and TV series. The occurrence of the slang word or phrase is in bold with the Standard English alternative in brackets, apart from phrases which were not found appropriate or possible to give Standard English alternatives.

I. General Vocabulary

i. Money

Cockneys vs Zombies

1) Terry: Look for about ten grey security bags, should be a cut of hundred **grand** (*thousand*) in there easy.
2) Terry: You want more?! There's two and a half million **quid** (*pounds*) outside!
3) Mental Mickey: We just half-inched 2 million **quid** (*pounds*).

Lock, Stock and Two Smoking Barrels

4) The storyteller: Ed can hustle a few **quid** (*pounds*) here and there.
5) Tom: That is 900 **nicker** (*pounds*) in any shop you're lucky enough to find one in and you're complaining.
6) Tom: That's my 25 **grand** (*thousand*).
7) The story teller: The amount of money involved has to be 100 **grand** (*thousand*) upwards and there's no shortage of punters.
8) Bacon: There's 25 from me, Tom, Soap and yourself. It's a 100 **grand** (*thousand*) to the pound.
9) Tom: So a reasonable return should be in the reason of 120 **grand** (*thousand*).
10) Tom: As for 25 **grand** (*thousand*) invested, going on previous experience.
11) Little Chris: He's not poor! He's got over a **monkey** (*five hundred pounds*), and that's just in his wallet!
12) Harry: Where did he get a hundred **grand** (*thousand*)?
13) Harry: But I'm not paying a quarter of a million **quid** (*pounds*) for them. If you know what I mean, Barry.

14) Kenny: You gonna put your stocking on, or what? Gary: I spent 120 **quid** (*pounds*) on my hair. If you think I'm pulling a stocking over, you're very much mistaken.
15) Eddy: Ten **grand** (*thousand*), blind.
16) A gambler: Twenty **grand** (*thousand*), open.
17) Eddie: I need two hundred and fifty **grand** (*thousand*).
18) Harry: No, you need five hundred **grand** (*thousand*) to see me.
19) Bacon: The odds are 100-1. All is we need is five **grand** (*thousand*).
20) Tom: You take that 25 **quid** (*pounds*), you stick it in the bank until it clears.
21) Rory Breaker: I'll take it off him for three and a half **grand** (*thousand*) a **key** (*kilo*).
22) Tom: I'd take a pain in the arse for half a million **quid** (*pounds*).
23) Harry: I'll bet you do. I got half a million **nicker** (*pounds*) sitting here, which means some poor sod doesn't.
24) Chris: We made a few **quid** (*pounds*) out of that one.
25) Dog: Made a few **quid** (*pounds*), did you?
26) Tom: They costed 700 **quid** (*pounds*).

Only Fools and Horses

Episode 1

27) Del: They never ask you if you still respect them in the morning and they'll always lend you a **nicker** (*pound*) for petrol!
28) Rodney: 200 **quid** (*pounds*) down the Swanee eh -well, in this case the Thames!

Episode II

29) Boycie: Well what do you want for 50 **quid** (*pounds*)?
30) Del: What do you expect for 25 **quid** (*pounds*)?
31) Del: Seven **quid** (*pounds*), blimey I can get that for three quid where I come from.
32) Del: Seven quid blimey I can get that for three **quid** (*pounds*) where I come from.

ii. Human Body

33) The barman: Rory knows **claret** (*blood*) is imminent, but he doesn't want to miss the end of the game.
34) Bacon: He's got **claret** (*blood*) coming out of him somewhere.

iii. People

Cockneys vs Zombies

35) Worker 1: My **mate** (*colleague*) was on a site last year, said they found a load of Roman coins that was worth tons.
36) Worker 2: It's not fucking Roman, you **muppet** (*fool*)!
37) Terry: Where the fuck did you get it, **mate** (*friend*)?
38) Terry: Yeah, you say that 'cause you're a **jammy git** (*lucky bastard*).
39) Mental Mickey: Beautiful motor this is, gents. Terry and Andy: Oh, cheers, **mate** (*friend*), yeah. It's a nice one, yeah, yeah...
40) Andy: **Mate** (*friend*), he's the man for the job.
41) Terry: Just what you see, **mate** (*friend*).
42) Daryl: **Mate** (*friend*)? Are you being disrespectful, son? Terry: No, Darryl. Darryl: Mr. Cooper is what you call me.
43) Darryl: I could have you killed. Peggy: All your gangster **mates** (*colleagues*) are dead.
44) Andy: You really think we can do this? Terry: Ain't got a choice, **mate** (*friend*).
45) Davey: Yeah, yeah, just keeping a low profile. We ain't done anything yet, **mate** (*friend*).
46) Davey: I heard he pulled a **geezer's** (*man's*) spine out and wore it as a belt.
47) Mental Mickey: I heard you're a bit of a **muppet** (*idiot*).
48) Katy: I ain't leaving you two alone with these **divs** (*fools*).
49) Mental Mickey: Stay calm then, you **muppet** (*fool*).
50) Terry: All right, Andy, Katy, grab the bags! You two **muppets** (*fools*), in there!
51) Mental Mickey: Fine, come on then, you fucking **muppet**(*fool*)!
52) Ray: Oh, shut up! You soppy **tart** (*girl = weak man*).
53) Andy: **Mate** *(friend*), you might want to turn around. There's a couple of zombies creeping up behind ya.
54) Andy: No, no, don't be **daft** (*stupid*). You're good as gold, mate.
55) Andy: No, no, don't be daft**.** You're good as gold, **mate** (*friend*).
56) Terry: We're gonna save granddad and his **pals** (*friends*), alright?
57) Ray: Hamish, come on, **mate** (*friend*), hurry!
58) Ray: Eric, gonna have to borrow your wheels, **mate** (*friend*). Eric: Oh, be careful! You're gonna break me trouble and strife!

Lock, Stock and Two Smoking Barrels

59) Tom: What are you talking about? I'm bloody skinny, **pal** (*friend*).
60) Barry the Baptist: He's got adhesive **mates** (*friends*). I mean, they're like brothers.
61) Harry: I don't want to know who you use, as long as they're not complete **muppets** (*fools*).
62) Security guard: Hold on to your fuckin' tongue and I'll hold on to my patience, OK, **sonny**?
63) The barman: The fat **geezer**'**s** (*man's*) north opens
64) Dog: So you know these **geezers** (*people*) well?
65) Plank: Even if they could, they'd be too shit scared – I'm a **geezer** (*man*).
66) Plank: They got no muscle − gutless **faggots** (*fools*).
67) Nick: You stand to make a lot of money, **tubby Tommy**?
68) Bacon: Have you forgotten those guns, you **dozy prat** (*stupid fool*)?

Only Fools and Horses

Episode I

69) Del: Now shut up will you! No, no, not you Spiros, no, no me old **mate** (*friend*).
70) Del (on the phone): Hello Dougie? Del Boy! How's your luck **pal** (*friend*)?
71) Del: Yeah. Em, by the way Dougie, old **pal** (*friend*), what were you selling them for?
72) Del: What, what was wrong with them then? Oh yeah! Oh I see, yeah, yeah, I mean who'd be **daft** (*stupid*) enough to nick them, eh?
73) Del: Let me remind you Rodney that you were a six-year old little **nipper** (*child*) when God smiled on Mum and made her die!
74) Del: I don't want your gratitude, ungrateful little **git** (*bastard*)!
75) Del (on the phone): No, no, I wouldn't do that to a **mate** (*friend*), now would I, eh?
76) Del (to his grandad): It has got an electronic brain, but it didn't know it was gonna have the misfortune to fall into the hands of a soppy old **duffer** (*fool*) who wants to play draughts on it, did it?

Episode II

77) Del (about Rodney's girlfriend Monica): And just because some little **tart** (*girl of loose morals*) with fat thighs gives you the elbow, you're in a fit of destruction.

78) *Del:* No, forget it Boycie. I mean if you can't do a **pal** (*friend*) a favour without expecting something in return!
79) Del (to Rodney): Oh shut up you **tart** (*girl = weak man*)!
80) Rodney (to Del): Is that a promise, you moaning **git** (*bastard*)?

Porridge

Episode I

81) Fletcher: All right, **Sonny Jim**! Lose a few! Lose a few!
82) Fletcher: Nothing wrong with education, **mate** (*friend*).

Episode II

83) Fletcher: **Blokes** (*fellows*) here are always betting.
84) Fletcher: **Blokes** (*fellows*) in stir, you see, they will bet on anything - two flies crawling up a wall, the numbers of the hymns in the chapel, two flies crawling down a wall.

iv. Workplace

Lock, Stock and two Smoking Barrels

85) Eddy: Bacon? **Cozzers** (*police*)!
86) Kenny: So who's the **guv** (*boss*)?
87) Dog's accomplice: He was gonna call the **cozzers** (*police*).

v. Clothing

88) Emma: I've got the one with the **specs** (*spectacles*).

vi. Swearing

Cockneys vs Zombies

89) Worker 2: **Bloody hell.** It's a graveyard.
90) Ray: Let's lock the **bleeding** doors!
91) Darryl: Just bash the **bloody** doors down.
92) Darryl: Look, what the **bloody hell** are they?
93) Ray: I'm **bloody** useless. I can't do anything.
94) Darryl: **Gordon Bennett** (*God blind me*)! There's tons of the bastards!

Lock, Stock and Two Smoking Barrels

95) Bacon: My own you'd better buy them, these are not stolen − they just haven't been paid for, and we can't get them again, they've changed the **bloody** locks.
96) Tom: What are you talking about? I'm **bloody** skinny, pal.
97) Dog: Jesus, Plank! Couldn't you get smokeless cartridges? I can't see a **bloody** thing!
98) Mick: He's fucking nearly chopped my arm off. Jesus Christ. **Gordon Bennett** (*God blind me*).

Only Fools and Horses

Episode I

99) Del: Well, there you are grandad, a lot of people told me I was a right dipstick to make my brother partner in the business, but this only goes to prove how **bloody** right they were.
100) Del: And having paid the two hundred pounds my financial adviser then advised me to chuck the **bleeding** lot in the river!

Episode II

101) Del: Oh you know some women do you? **Cor**, that's a turn up for the book!
102) Del: A two-week trail separation? **Cor**, come on, you've only known her for two weeks!
103) Del: You **bloody** kids! They can't even enjoy themselves today can they, eh!
104) Del: **Blimey**, you were lucky she gave you the elbow when she did, those Panda cars cost a bomb you know.
105) Del: Seven quid, **blimey**, I can get that for three quid where I come from.
106) Del: Don't play **bloody** word games with me, Rodney!

Porridge

Episode I

107) Fletcher: It's only news and kids' stuff innit! If you like Z-Cars, forget it! You'll have to get your kicks from the Wombles of **bleeding** Wimbledon!
108) Fletcher: Oh, **Gawd** (*God*)! You are in trouble, aren't you?

Episode II

109) Fletcher: All right? Oh**, Gawd** (*God*), sorry.
110) Fletcher: For **Gawd's** (*God's)* sake, Godber, a flutter, a gamble.
111) Fletcher: Ah, here's my **bloody** polish.

vii. Others

Cockneys vs Zombies

112) Worker 1.: We can't **nick** (*steal*) stuff from a graveyard. Can we?
113) Andy: And then someone broke into our flat and **nicked** (*stole*) it.

Lock, Stock and Two Smoking Barrels

114) Eddy: We wait till it sounds out the right time, then we**,** jack-in-the-box, look nasty and stuff, cocoon them in gaffer tape, **nick** (*steal*) their van, swap the gear into the new van and bring it all back here.
115) Godber: What do you play for? Big stakes? Fletcher: Yeah, If we can **nick** (*steal*) any out of the meat safe.

Only Fools and Horses

Episode I

116) Del: 25 of them **nicked** (*stole*) from his shop last week!
117) Del: What, what was wrong with them then? Oh yeah! Oh I see, yeah, yeah, I mean who'd be daft enough to **nick** (*steal*) them eh?

Porridge

Episode I

118) Fletcher: A load of public schoolboys all digging little tunnels and playing leapfrog over each other! No, this is a **nick** (*prison*).
119) Fletcher: Just keep your nose clean, bide your time, and **do your porridge** (*serve your sentence*), alright?

Episode II

120) Ives: Gambling, in here? Fletcher: It's the same in any **nick** (*prison*), it's the question of integrity, where there's a will, there's a way.
121) Fletcher: Blokes in **stir** (*prison*), you see, they will bet on anything − two flies crawling up a wall, the numbers of the hymns in the chapel, two flies crawling down a wall.

II. Rhyming Slang

i. One-word rhyming slang

Cockneys vs Zombies

122) Eric: Yeah, but there's only one of them, and there's a lot of **Trafalgars** out there! Darryl: Eric, Eric, what is a **Trafalgar**? Eric: **Trafalgar** is a zombie. It's rhyming slang innit? Darryl: How is it? Eric: Well, **Trafalgar Square**; **fox and hare**; **hairy Greek; five-day week**; **weak and feeble**; **pins and needles**; **needle and stitch; Abercrombie and Fitch Abercrombie**... Zombie!

Lock, Stock and Two Smoking Barrels

123) Nick the Greek: All right, all right, keep your **alans** (*knickers*) on.
124) Eddy: In the meantime, Tom, you talk to Nick the **Bubble** (*Greek*) about shifting the weed.
125) The barman: The fat geezer's **north** (*mouth*) opens
126) The barman: He then orders an **Aristotle** (*bottle*) of the most ping-pong tiddly in the nuclear sub and switches back to his footer.
127) The barman: He then orders an Aristotle of the most ping-pong **tiddly** (*drink*) in the nuclear sub and switches back to his footer.
128) Tom: I don't wanna blow the arse out of this country grounded, but I don't want anyone blowing a **raspberry** (*fart*) either.

Only Fools and Horses
Episode 2

129) Del: It looked alright from the outside! That's what the Christians said about the coliseum, you **berk** (*fool*)!

ii. Two-word rhyming slang

Cockneys vs Zombies

130) Eric: But go on, hurry up! Me stomach thinks me **apples and pears** being cut. Terry: Your stairs are being cut? Eric: No, me **apples and pears**; me throat. Terry: **Apples and pears** means stairs. Darryl: Take no notice of him, he gets everything boxed up. Eric: **Apples and pears**; cares. **Cares and woes**; nose. **Nose in me boat** (boat=boat race=face); throat.
131) Mental Mickey: We just **half-inched** (*pinched*) 2 million quid.
132) Ray: He's **Mutt'n'Jeff**, deaf as a fucking post!
133) Ray: Eric, gonna have to borrow your wheels, mate. Eric: Oh, be careful! You're gonna break me **trouble and strife** (*wife?*)!
134) Ray: You're having a **tin bath** (*laugh*), ain't you?
135) Ray: Eric is a **Raspberry Ripple** (*cripple*).

Lock, Stock and Two Smoking Barrels

136) The barman: He throws a flaming match into his **bird's nest** (*chest*).
137) A barman: So calm as a coma, picks up the fire extinguisher, walks straight past the **jam rolls** (*arseholes*) who were ready for action and plonks it outside the entrance.
138) The barman: He then orders an Aristotle of the most ping-pong tiddly in the **nuclear sub** (*pub*) and switches back to his footer.
139) The barman: He then orders an Aristotle of **the most ping-pong** (*strongest*) tiddly in the nuclear sub and switches back to his footer.
140) Rory Breaker: I know you couldn't have known my position, 'cause you're not that stupid that if you did, you wouldn't have turned up here scratching your arse, with that "what's going on here" look slapped all over your **Chevy Chase** (*face*).
141) Rory Breaker: I'll kill you. Now, Mr **Bubble and Squeak** (*Greek*), you may enlighten me.