

A note on MPF pronunciation: ‘multicultural Paris French’

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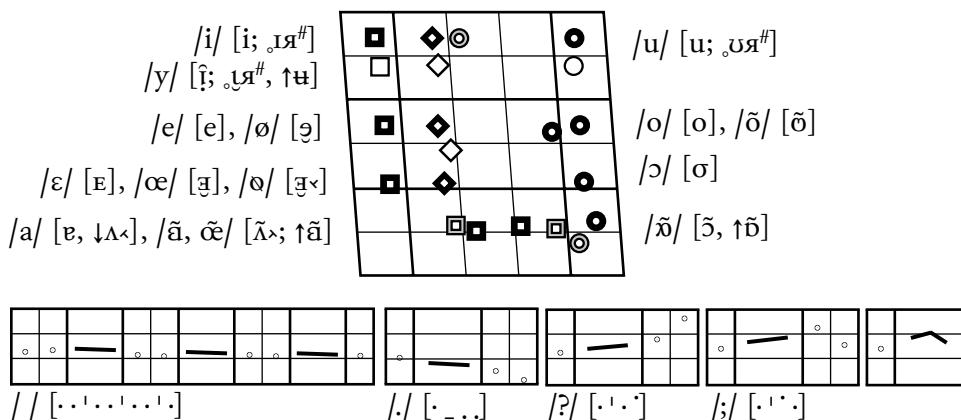
We prefer to call *multicultural* Parisian French (following the footsteps of multicultural London English) the accent commonly referred to in France as *accent de la cité* or *accent de banlieue* (the latter term is even riskier, because it can be confused with the Parisian popular accent, more typical of older working-class ‘white’ people).

This accent, emerged in the late 20th century (around the late 80’s, so one can quite easily find early 50-ish people who use it). It is influenced both by the French learners’ pronunciation that one can find in Paris and by the Parisian popular accent, as well.

It’s not restricted to just sons of immigrants; in fact, many younger French citizens by descent can also have it; however, it’s often associated with the working class, and, is rather stigmatized.

As for the *vowels*, a typical characteristic is that /a/ [ə] can have [↓ʌ], not only for /ɑ/, but also when in contact with consonants with a back component, ie /k, g; ʁ; w/. Other vowels are typical, too: for instance, /ɛ, œ, ɔ/ [ɛ, ɔ̃, ɔ̄] are all higher than in international or neutral French; the back rounded ones are all fully back (/u, o, ɔ/ [u, o, ɔ̄]), and, more peculiarly, the front-central rounded ones are all half-rounded: /y, ø, œ̄/ [ī, ɔ̄, ɔ̄̄] (including milder /y/ [↑u] and unstressed /ø/ [ɔ̄̄]). All the high vowels, when unstressed, can have lower taxophones before postnuclear (ie preconsonantal) /ə/: /i, y, u/ [ī, ɔ̄, ɔ̄̄].

The nasalized vowels show a very peculiar quite back /ã, œ̄/ (merged) [ã̄] (against mediatic [ã̄] and popular Parisian [ã̄]); higher and backer /õ/ [ɔ̄̄], fronter



/õ/ [õ]. Also shown in the vocogram, are two milder variants: /ã, œ/ [ã], /œ/ [œ].

As for the *consonants*, we find quite evident palatalized taxophones for /t, d/ and /k, g/ followed by /i, y/ [ts, dz], [kç, gç]; /ʃ, ʒ/ are [ʃ, ʒ], while /χ/ is [χV, Vχ#].

The *intonation* patterns, shown in the tonograms, are particularly different from the most typical French ones, generally with no different interrogative protune, and with a peculiar rising-falling suspensive tune, /;/ [· · ·], also shown in a special tonogram for the pretonic and (typically monosyllabic) tonic syllables, by means of an adequately fused tone mark.