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**УЧЕБНОЕ ПОСОБИЕ**

**по теоретической фонетике английского языка**

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Включает основные теоретические разделы и важнейшие вопросы курса теоретической фонетики английского языка. Пособие содержит лекционную часть, вопросы для контроля к семинарским занятиям, а также практические упражнения. В конце пособия представлен итоговый тест и глоссарий основных фонетических терминов.

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## Предисловие

В современных условиях, когда установились регулярные деловые, культурные, научные контакты наших специалистов с зарубежными партнерами, знание английского языка дает бесспорные преимущества – возможность адаптироваться в стремительно меняющемся под влиянием рыночной экономики обществе, реализовать свои способности в профессиональной сфере, глубже понимать мировые проблемы.

В способности адекватно избирать вариант языкового общения, соответствующий данной ситуации и намерениям говорящего, проявляется контактность человека.

Произношение является базовой характеристикой речи, основой для развития и совершенствования всех остальных навыков иноязычного говорения. Как отметил Л.В. Щерба: «... ошибки в произношении не лучше ошибок, например, в грамматическом роде имен существительных и т.п., а зачастую даже хуже их, так как мешают осуществлению основной цели языка – коммуникации, то есть взаимопониманию».

Искажения в звучании речи отвлекают слушающего от содержания высказывания, концентрируя его внимание на внешней, звуковой стороне речи; неправильное произношение раздражает собеседника, так как оно идет вразрез с его прогнозированием.

Можно предположить необходимость обязательной организации обучения иноязычному произношению. Известно, что произношение представляет собой сложное явление, обладающее акустической, моторной и смыслоразличительной сторонами, специфичными для каждого языка.

Данное учебное пособие предназначено для организации лекций, семинаров и самостоятельной работы бакалавров II курса по освоению дисциплины *Теоретическая фонетика английского языка*, обучающимся по направлению «Лингвистика».

Теоретическая фонетика английского языка органически связана с такими теоретическими курсами лингвистического цикла, как «Введение в языкознание», «Практическая фонетика», «Практика иноязычного общения».

Данный теоретический курс призван снабдить студентов знаниями о фонетической подсистеме английского языка, ее сегментной и супraseгментной составляющих, систематизировать полученные студентами сведения о фонетической системе английского языков и показать возможности применения полученных научных знаний в переводческой деятельности.

Основы теоретического курса составляет коммуникативный подход, который отвечает задачам живого человеческого общения и позволяет научить студентов использовать познания о тех или иных фонетических явлениях в различных коммуникативных целях. В центре внимания курса оказывается произносительная норма, тип английской речи, который должен быть принят за основу обучения филологов-англистов.

Целями курса теоретической фонетики английского языка являются обобщение и систематизация уже имеющихся у студентов знаний о фонетических явлениях, расширение их представлений о месте и роли фонетических средств в системе языка, о функционировании и коммуникативном потенциале фонетических средств, о взаимосвязи фонетического уровня языка с другими уровнями языковой системы.

Пособие состоит из восьми разделов. Каждый раздел содержит тезисное представление теоретического материала, терминологию по обсуждаемой проблеме, контрольные вопросы, практические задания. Представленный комплекс упражнений направлен на реализацию полученных теоретических знаний в практической области. При этом подчеркивается связь фонетики с другими подразделами лингвистической теории (лексикологией, грамматикой, стилистикой), а также осуществляется взаимосвязь

теоретической и практической фонетики. Упражнения составлены с учетом постепенного нарастания сложности.

В конце учебного пособия представлен глоссарий, который является полезным с прикладной точки зрения, так как содержит разъяснения важных терминов, без которых невозможно адекватное понимание многих фонетических явлений.

При составлении пособия учитывались требования, изложенные в программе по теоретическому курсу фонетики английского языка, у бакалавров должны сформироваться следующие профессиональные компетенции:

ОПК-1 способностью использовать понятийный аппарат философии, теоретической и прикладной лингвистики, переводоведения, лингводидактики и теории межкультурной коммуникации для решения профессиональных задач; ОПК-3 владением системой лингвистических знаний, включающей в себя знание основных фонетических, лексических, грамматических, словообразовательных явлений и закономерностей функционирования изучаемого иностранного языка, его функциональных разновидностей; ОПК-10 способностью использовать этикетные формулы в устной и письменной коммуникации; ОПК-12 способностью работать с различными носителями информации, распределенными базами данных и знаний, с глобальными компьютерными сетями; ПК-5 способностью критически анализировать учебный процесс и учебные материалы с точки зрения их эффективности; ПК-6 способностью эффективно строить учебный процесс, осуществляя педагогическую деятельность в образовательных организациях дошкольного, начального общего, основного общего, среднего общего и среднего профессионального образования, а также дополнительного лингвистического образования (включая дополнительное образование детей и взрослых и дополнительное профессиональное образование) в соответствии с задачами конкретного учебного курса и условиями обучения иностранным



языкам; ПК-20 владением методами формального и когнитивного моделирования естественного языка и методами создания метаязыков.

Процедура оценивания знаний, умений и навыков максимально приближена к условиям будущей профессиональной деятельности бакалавра. Сформировавшиеся в ходе освоения дисциплины навыки и умения проверяются и проявляются при выполнении практических заданий и контрольных работ. Поэтому сформированность той или иной компетенции напрямую соотносится с качеством выполняемых работ и заданий.

## **Section 1. Phonetics in the system of linguistics.**

- 1.1 Phonetics as the branch of linguistics.
- 1.2 Process of oral speech production.
- 1.3 Branches of Phonetics.
- 1.4 The components of the phonetic system of a language.
- 1.5 Segmental and suprasegmental phonetics.
- 1.6 Phonetics and phonology.
- 1.7 Methods of phonetics.
- 1.8 The importance of phonetics.

### **1.1 Phonetics as the branch of linguistics.**

The term Phonetics comes from the Greek word *fonetikos* and means “sound of voice”. It is an independent branch of linguistics like lexicology, grammar, stylistics and others. It is one of the oldest (it began to develop in the 19 century and it’s actually not new) branches of linguistics.

Neither linguistic theory nor linguistic practice can do without Phonetics. Phonetics is connected with linguistic and non-linguistic sciences: acoustics, physiology, psychology, logic and others. When we look at the parts of the body which are used in speaking, we make use of information from anatomy and physiology; the study of the transmission of speech sounds from speaker to hearer is related to acoustics, which is a branch of physics; when we look at how we hear and understand spoken messages, we are in the territory of other subjects including audiology (the study of hearing mechanism) and cognitive psychology (the study of how the brain receives and processes information).

It studies the spoken aspect of languages and its *subject* is therefore a scientific analysis of the entire system of oral means expressing thoughts and emotions of the speaker. In short it is concerned with human noises by which the thought is actualized. While Practical Phonetics studies the substance, the material form of phonetic

phenomena, Theoretical Phonetics is mainly concerned with the functioning of phonetic units in the language.

The great British scholar H. Sweet described phonetics as “the indispensable foundation” for the study of language and that view is as valid today as it was a hundred years ago.

Phonetics formulates the rules of pronunciation, rules of reading, sound interchange, word stress, sentence stress and intonation.

Rules of reading, intonation and sound interchange connect *Phonetics with Grammar*. The rules of reading are based on the relation of sounds to orthography: *dog – dogs /z/, start – starts /s/, CD – CDs /z/, create – creates /s/*.

Sound interchange displays the connection of phonetics with grammar.

In the example: *wolf-wolves, man-men, goose – geese* the interchange helps to distinguish the singular and plural forms of the words.

In the example: *sing-sang-sung, ring-rang-rung* vowel interchange can help to distinguish between the forms of the verb “to sing” and “to ring”.

In the following examples sound interchange helps to distinguish between: nouns and verbs: *bath – bathe*, adjectives and nouns: *hot – heat*, verbs and adjectives: *to moderate – moderate*.

*Intonation component* helps to single out the logical center of the sentence:

*I'd like a cup of herbal TEA.* (sounds like a simple request)

*I'd like a cup of HERBAL tea.* (not any other sort of tea)

*I'd like a CUP of herbal tea.* (not a mug)

The connection of *Phonetics and Lexicology* helps us to distinguish words one from another with the help of different sounds and stress position: *'object – to ob'ject, 'present – to pre'sent, 'suspect – to sus'pect, 'subject – to sub'ject*.

The connection of *Phonetics and Stylistics* is evident in onomatopoeia (sound imitation) and in alliteration (sound repetition).

Direct onomatopoeia –sounds, produced in nature.

Indirect onomatopoeia – to form the effect of imitation).

The examples of alliteration produce the effect of rhyme.

The relation between *Phonetics and Social Studies* should also be mentioned. Any language is not an isolated phenomenon, it is a part of society and a part of ourselves. No branch of linguistics can be studied without presupposing at least the study of other aspects of society. The way phonetics overlaps with other academic studies has become well appreciated over the last few years when we have witnessed the development of diachronic linguistics, comparative linguistics, anthropological linguistics, psycholinguistics, sociolinguistics and sociophonetics correspondingly.

*Sociolinguistics* is the study of language in relation to social factors, that is, social class, educational level and type of education, age, sex, ethnic origin. It may include the detailed study of interpersonal communication: Speech acts, Speech events, Sequencing of Utterances and also those variations in the language used by a group of people relating to social factors, that is a *Sociolect*.

He and I were going there (higher sociolect).

Im'n me was goin' there (lower sociolect).

*Sociophonetics* studies the ways in which pronunciation interacts with society. It is the study of the way in which phonetic structures change in response to different social functions. It is a component of Sociolinguistics.

Thus, the study of the production, perception and analysis of speech sounds is called *phonetics*.

## **1.2 Process of Oral Speech Production.**

Human speech is the result of a highly complicated series of events that can be divided into 6 stages: psychological, physiological, physical/acoustic, reception, transmission, linguistic interpretation. They are interconnected and constitute two parts of the speech act.

I. The first part of the speech act contains the stages made by the speaker. It includes the following:

1) the *psychological stage* concerns the formation of the concept in the brain of a speaker;

2) when the message is formed, it is transmitted along the nervous system to the speech organs which produce particular speech sounds within the *physiological stage*;

3) the movements of the speech apparatus disturb the air and produce sound waves during the *acoustic stage*.

II. The second part of the speech act includes the stages made by the listener, because any communication requires a listener as well as a speaker:

1) the sound waves are perceived by the listener's ear within the *reception stage*;

2) the spoken message is transmitted through the nervous system to the listener's brain during the *transmission stage*;

3) the information conveyed gets its *linguistic interpretation*.

The analysis of the process of oral speech production makes it possible to define four levels of speech production: articulatory, acoustic, auditory and functional. They are inseparable in the real process of communication. But each of them can be singled out in order to characterize different aspects of sound phenomena which in their turn are necessary to define the main branches of Phonetics: articulatory, acoustic, auditory and functional.

### **1.3 Branches of phonetics.**

There are several ways to define branches of phonetics.

I. According to the object of the study there are four branches of phonetics. They are interconnected, because the sound matter of a language is a unity of four aspects: articulatory, acoustic, auditory, and functional.

Describing how sounds are made is the business of *articulatory phonetics* which informs theories of speech production.

Making accurate descriptions of the production of speech sounds can sometimes be done from first principles – extrapolating from our knowledge of the articulatory organs and linking this to what we can see, hear and/or feel. Sometimes, though, we may rely on physical measurements of one sort or another in order to clarify or confirm what we suspect is happening. Articulatory phonetics is the most widespread type of phonetics taught, underpinning both other types (acoustic and auditory), and is studied not only by linguistics students but also by students of speech and language therapy, many language students as well as some medical students, voice students, drama students, and students of singing, to name but a few.

So, Articulatory Phonetics is concerned with the study description and classification of speech sounds from the point of view of their production.

*Acoustic Phonetics* studies the way in which the air vibrates between the speaker's mouth and the listener's ear. One aspect of the instrumental measurements we can make of speech sounds is related to physics and involves measuring sound waves – the invisible part of speech, the disturbances in the air between us that are caused by the actions of the speaker and which are picked up or heard by the ear of the listener. Acoustic measurements are often used to support articulatory and auditory judgements.

Acoustic measurements can be made fairly easily these days using a computer, microphone and freely downloadable software such as WASP or Praat. Such programs enable us to process recordings of speech and analyse the waveforms in great detail. The branch of phonetics that deals with the physical nature of speech sounds is called acoustic phonetics or the physics of speech.

Many specialisms require knowledge of acoustic phonetics, from psychology through speech therapy and pronunciation training, to forensics. Increasingly today, interactive displays based on speech waveform analysis are being used in the classroom by language teachers to assist in fine-tuning pronunciation of foreign learners of languages

(although, of course, all applications are also dependent on some knowledge of other types of phonetics as well).

Listening to speech sounds and thinking about exactly what they sound like is something many phoneticians do routinely as part of their work. It can be called *auditory phonetics* and it underpins much of practical phonetic training or eartraining. This is useful because it also serves to remind us that speech isn't just something we produce but also something we hear and pay attention to, listen to. So phonetics is interested just as much in how we hear or perceive what is said as in how we say it in the first place. Another dimension of auditory phonetics is the study of speech perception.

In a linguistics degree, students might expect to undertake auditory phonetics in the form of ear-training, alongside production practice, learning to identify and make all the sounds of the IPA chart for themselves. This is useful for linguistics fieldwork, speech therapy, accent coaching, language teaching, and so on. In a psychology degree or an audiology degree, ear-training as such has little direct relevance and students tend to study the hearing mechanism (audiologists) and effects of sounds on the brain (psychologists, neurologists, etc.); in such instances, it is the more theoretical dimension, the theory of speech perception, that is central.

*Functional Phonetics* studies the functional properties, the role played by speech sounds in the functioning of a language. This functional or social aspect of phonetic phenomena was first introduced in the works by I.A. Baudouin – de – Courtenay.

II. According to the sphere of application phonetics can be divided into General Phonetics and Special Phonetics.

*Special Phonetics* studies the sounds of one language of a certain period of time and *General Phonetics* studies the system of several languages. General Phonetics is based on the material provided by Special Phonetics.

According to the number of languages under study Special Phonetics is divided into Descriptive and Comparative phonetics.

*Descriptive Phonetics* studies the system of pronunciation and phonetic units of a single language. The aim of *Comparative Phonetics* is to study the correlation between phonetic systems of two or more languages.

III. According to the time characteristics of sound phenomena under study linguists distinguish between Historical and Contemporary phonetics. *Historical Phonetics* traces and establishes the successive changes in the phonetic system of a given language at different stages of its development. The aim of *Contemporary Phonetics* is to find and fix the peculiarities of speech sounds of the language at the present moment of its existence.

IV. According to the field of application and methods of investigation Phonetics is also divided into theoretical and practical.

*Practical Phonetics* studies the substance, the material form of phonetic phenomena with the help of different methods of phonetic analysis.

*Theoretical Phonetics* is mainly concerned with the functions of phonetic units in the language and uses methods of phonemic analysis.

All the branches of phonetics are closely connected with one another and study the language in a set of certain phonetic units arranged in an orderly way.

#### **1.4 The Components of the phonetic system of a language.**

The phonetic system of any language comprises 4 components: phonemic, syllabic, accentual and intonational.

The first is the *phonemic component*. It is the basic component represented by the system of segmental phonemes of a language existing in the material form of their allophones. It may have manifestations in:

- the system of phonemes as discrete isolated units;
- the distribution of allophones of different phonemes;
- the methods of joining speech sounds.



The second component is the *syllabic structure of words*. It has two manifestations which are inseparable from each other: syllable formation and syllable division.

The third component is the *accentual structure of words* when pronounced in isolation. Its main manifestations are:

- the acoustic nature of word stress;
- the stress position in disyllabic and polysyllabic words;
- the degrees of word stress.

The fourth component is the *intonational structure* of utterances with the following manifestations:

- the prosodic components of intonation;
- the structure of intonation patterns;
- the representation of patterns in intonation groups.

All the components of the phonetic system of the language constitute its pronunciation.

Therefore, the term “English Pronunciation” should include:

- the correct articulation of the English phonemes in words;
- the correct syllable division;
- the correct stressing of syllables in words and sentences;
- the correct English intonation in connected speech.

### **1.5 Segmental and suprasegmental phonetics.**

The phonetic system of a language is a set of units arranged in an orderly way to replace each other in a given framework. Phonetics in general is divided in two sub-systems: *segmental phonetics* which is concerned with minimal segments of speech and *suprasegmental phonetics* which deals with larger speech units. This term is used particularly by American linguists.

Segmental and suprasegmental components should also be taken into consideration.

Segmental units of phonetics include phonemes and their allophones as the representation of individual sounds. “Segment” – is a minimal unit in speech that is a phoneme (consonant or vowel).

Suprasegmental features as the name implies are features of speech, which generally apply to groups of segments or phonemes: syllables, words, phrases and texts.

Both segmental and suprasegmental units are used to form words, phrases and utterances in connected speech.

### **1.6 Phonetics and phonology.**

Phonetics is the comparatively straightforward business of describing the sounds that we use in speaking. When we talk about how phonemes function in language, and the relationships among the different phonemes - when, in other words, we study the abstract side of the sounds of language, we are studying a related but different subject that we call phonology.

Thus, we can not only act as describers and classifiers of the material form of the phonetic units. They are also interested in the way in which sound phenomena function in a particular language. The branch of phonetics that studies the linguistic function of consonants and vowels, word accent and other suprasegmental features is called *phonology*. If Phonetics deals with the physical reality of speech sounds, then Phonology, on the other hand, is primarily concerned with how we interpret and systematize sounds. It would be wrong to assume that Phonology is always monolingual. Much work in phonological study deals with generalizations concerning the organization and interpretation of sounds that might apply across different languages.

F. de Saussure was the first to point out the distinction between language and speech. He invented Trichotomy. He represented a special trend in linguistics called Trichotomy. Followers of trichotomy distinguish between the 3 following sciences: phonetics, phonology, historical phonology.

*Phonetics and phonology* differ in 3 main points:

1. Phonetics studies sounds as the articulatory and acoustic aspect. Phonology studies sounds as means of communication;

2. Phonetics is mainly concerned with the physiological and physical sides of speech sounds. Phonology is concerned with their social functions;

3. Phonetics is individual, unique. Phonology – is abstract and general.

To sum up, phonetics inputs to phonology. Phonology streamlines all the detailed phonetic data about the pronunciation of a language, grouping variants into phonemes (more abstract units that cause a change of meaning).

Only by studying both the phonetics and the phonology of English is it possible to acquire a full understanding of the use of sounds in English speech.

### **1.7 Methods of phonetics investigation.**

The methods of investigation used in Phonetics vary but there are 3 principle groups of methods: the direct observation method, the linguistic method and the experimental method.

The *direct observation method* comprises three important modes of phonetic analysis - by ear, by sight and by muscular sensation. Thus, the capability to distinguish the exact quality of sounds pronounced in various sound sequences or in isolation is known for the “phonetic ear”. “By sight” - means the use of the hand -mirror in order to observe the movements and positions of one’s own or other people’s speech organs. This method helps to distinguish the slightest variation in sound quality. This process can be combined, analyzing one’s own muscular sensation during articulation: lip movement, some tongue movement; combined with X-ray photography or X-ray cinematography etc. This method is mainly used in articulatory phonetics. The methods applied in auditory phonetics are those of experimental psychology.

The *linguistic method* investigates any concrete phonetic phenomenon (sound, stress, intonation). With the help of this method we determine the way in which these phonetic features are used in a language to convey a certain meaning. This method tries to interpret the

linguistic function of the phonetic phenomenon. The linguistic method is mainly used in Phonology and in General Phonetics.

The *experimental method* is based upon the use of special devices and instruments which allow various instrumental techniques. These techniques are:

- spectography – spectograph is an instrument used in acoustic phonetics. It gives a visual representation of a sound showing its component frequencies.

- palatography – here an articulation palate is used;

- laryngoscopy – here a laryngoscope is used;

- technique photography – cinematography and X-ray photography.

Special laboratory equipment helps to obtain the necessary data about acoustic properties of speech sounds. The use of such technical devices as spectograph, intonograph and other sound analyzing and sound synthesizing machines is generally combined with the method of direct observation and is applied in acoustic phonetics.

### **1.8 The importance of phonetics.**

In linguistics, function is usually understood to mean discriminatory function, that is, the role of the various elements of the language in the distinguishing of one sequence of sounds, such as a word or a sequence of words, from another of different meaning.

Though we consider the discriminatory function to be the main linguistic function of any phonetic unit we cannot ignore the other function of phonetic units, that is, their role in the formation of syllables, words, phrases and even texts. This functional or social aspect of phonetic phenomena was first introduced in the works by I.A. Baudouin-de-Courtenay. Later on N.S. Trubetskoy declared phonology to be a linguistic science limiting articulatory and acoustic phonetics to anatomy, physiology and acoustics only. This conception is shared by many foreign linguists who investigate the material form and the function of oral speech units separately. Russian linguists proceed from

the truly materialistic view that language being the man's medium of thought can exist only in the material form of speech sounds. That is why they consider phonology a branch of phonetics that investigates its most important social aspect.

Apart from its key position in any kind of scientific analysis of language phonetics plays an important part in various applications of linguistics.

Through study of the nature of language, especially of spoken language, valuable insights are gained into human psychology and into the functioning of man in society. That is why we dare say that phonetics has considerable social value.

A knowledge of the structure of sound systems, and of the articulatory and acoustic properties of the production of speech is indispensable in the teaching of foreign languages.

In our technological age phonetics has become important in a number of technological fields connected with communication. On the research side much present-day work in phonetics entails the use of apparatus, and is concerned with the basic characteristics of human speech. Much basic research is to be done with the phonetician working alongside the psychologist on auditory perception as such and on the perception of speech in particular.

For those who work in speech therapy, which handles pathological conditions of speech, phonetics forms an essential part of the professional training syllabus. Phonetics also enters into the training of teachers of the deaf and dumb people and can be of relevance to a number of medical and dental problems.

An understanding of phonetics has proved extremely useful in such varied spheres as the following: investigations in the historical aspects of languages, and in the field of dialectology; designing or improving systems of writing or spelling (orthographies for unwritten languages, shorthand, spelling reform), in questions involving the spelling or pronunciation of personal or place names or of words borrowed from other languages.

## **Practical Tasks**

**Give definitions of the following phonetic terms:** *phonetics, subject of phonetics, object of phonetics, onomatopoeia, alliteration, sociolinguistics, sociolect, sociophonetics, articulatory phonetics, acoustic phonetics, auditory phonetics, functional phonetics, comparative phonetics, descriptive phonetics, general phonetics, , special phonetics, historical phonetics, phonetics, phonology, practical phonetics, theoretical phonetics, segmental phonetics, suprasegmental phonetics, phonology, direct observation method, linguistic method, experimental method.*

## **Questions:**

1. What is phonetics? Identify the object and the subject of phonetics. What is meant by phonetics as a science?
2. Explain the connection of phonetics with non-linguistic sciences.
3. How is phonetics connected with other branches of linguistics?
4. Name the 6 stages of speech chain production. Comment on the peculiarities of the stages made on the part of the speaker. Comment on the peculiarities of the stages made on the part of the listener.
5. Characterize the 4 aspects of phonetics.
6. What are the branches of phonetics?
7. What are the components of the phonetic system of a language?
8. Name the segmental and suprasegmental elements.
9. What is phonology? How is it related to phonetics?
10. What are the methods and devices of phonetic investigation?

## **Control Tasks:**

1. How do you prove that phonetics is an independent science?
2. Give examples to prove the significance of phonetics.
3. Give examples to prove that phonetics is connected with other sciences.

## **Exercises:**

**1. Write the three forms of the verbs and transcribe them. Underline the interchanging vowel and consonant sounds. Prove that phonetics is connected with grammar.**

become, drive, kneel, shake, bite, feel, lean, shoot, build, find, leap, sink, catch, forgive, lie, spill, choose, grind, mean, swear, creep, hang, ride, throw, dig, hide, run, wind

**2. Write the plural forms of the nouns and transcribe them. State the connection of phonetics and grammar.**

girl, wife, month, leaf, cat, dog, mouse, book, box, goose, boy, tooth, woman, house, postman, army

**3. Read the following sentences. Prove that phonetics is connected with grammar through intonation.**

1) I'm a journalist. – You are a journalist? – I'm really a professional!

2) As a matter of fact, I find this subject quite interesting.

3) Morning came at last; the rain fell again, and the wind howled.

4) What's your opinion on this subject?

5) Betty went to school at 7.30. – Betty went to school? Oh, she went to school so early!

6) It is a nice country house, quite perfect and pretty, very small and plain, and well deserving a visit.

7) You see, I promised Ben to meet him.

8) He went by train and I went by bus, so he got there earlier and I saw more of the country.

9) Do you expect to stay here for a long time?

10) Poodle? What poodle? Oh, that little creature! Like it? It's yours!

**4. Transcribe the following words. Prove that phonetics is connected with lexicology.**

an abstract – to abstract; to exhibit – exhibition; an object – to object; to expect – expectation; a transfer – to transfer; to converse –

conversation; a present – to present; to transform – transformation; an advice – to advise

**5. Read the rhymes. What effect is achieved by the phenomena of rhythm, rhyme, and alliteration? Prove that phonetics is connected with stylistics.**

(a) Why do you cry, Willy,

Why do you cry?

Why, Willy? Why, Willy?

Why, Willy? Why?

Whenever we meet

There's a tear in your eye

Why, Willy? Why, Willy?

Why, Willy? Why?

(b) Hush, little baby, don't say a word,

Papa's going to buy you a mocking bird.

If the mocking bird doesn't sing,

Papa's going to buy you a diamond ring,

If the diamond ring turns to brass,

Papa's going to buy you a looking-glass.

If the looking glass gets broke,

Papa's going to buy you a billy-goat,

If that billy-goat runs away,

Papa's going to buy you another today.

**6. Read these rhymes. State what sounds are used to produce the effect of alliteration and for what purpose.**

(a) Peter Piper picked a peck of pickled peppers;

A peck of pickled peppers Peter Piper picked;

If Peter Piper picked a peck of pickled peppers,

Where's the peck of pickled peppers Peter Piper picked?

(b) A flea and a fly in a flue

Were caught so what could they do?

Said the fly, "Let us flee!"

"Let us fly", said the flea,



And they flew through a flaw in the flue.

(c) Oh, swing the king and swing the queen,

Oh, swing the king and swing the queen,

Oh, swing 'em round and round the green.

Oh, swing 'em round the green.

(d) A thatcher of Thatchwood

Went to Thatchet a-thatching.

Did the thatcher of Thatchwood

Go to Thatchet a-thatching?

If a thatcher of Thatchwood

Went to thatcher a thatching,

Where's the thatching the

Thatcher of Thatchwood has thatched?

**7. Here are some words which are often mispronounced.**

**Please, pronounce them correctly.**

apostrophe, catastrophe, cupboard, recipe, hiccough, sword,  
plough, muscle, interesting

**8. For each of the words a-j below, find the correct phonemic transcription in the list on the right. Write its number next to the word. The first one is done for you.**

- |                  |               |
|------------------|---------------|
| a. await .5.     | 1. kɹɪ 'eɪt ə |
|                  | 2. jet        |
| b. billow ....   | 3. 'b rɪndʒ   |
|                  | 4. ʃəʊz       |
| c. chose ....    | 5. ə 'weɪt    |
|                  | 6. dʒet       |
| d. creature .... | 7. bɪ 'ləʊ    |
|                  | 8. 'sɜ:ɔʒ ən  |
| e. drudge ....   | 9. ə 'reɪndʒ  |

	10. hɑ:t
f. hurt ....	11. drʌg
	12. 'bɪl əʊ
g. jet ....	13. rekt
	14. 'æv ɪd
h. orange ....	15. tʃɔɪz
	16. 'sɑ:dʒ ənt
i. sergeant ....	17. 'kri:tʃ ə
	18. drʌdʒ
j. wrecked ....	19. 'retʃ ɪd
	20. hɜ:t

**9. Underline the correct phonemic spelling to complete the sentence.**

**EXAMPLE** I don't like it mʌtʃ / mʌʃ.

- 1 He works at the ,dʒu:nɪ'vɜ:səti / ,ju:nɪ'vɜ:səti.
- 2 Are these shoes made of 'leθə / 'leðə?
- 3 He was involved in a car kræf / kræʒ.
- 4 She's a really good 'sɪndʒə / 'sɪŋə.
- 5 He's the one wearing ʒi:nz / dʒi:nz.
- 6 Don't wake her, she's 'sli:pɪŋ / 'sli:pɪn.
- 7 What do you θɪŋk / ðɪŋk of it?
- 8 It's even too hot in the feɪd / dʒeɪd.
- 9 You'll need a longer ruler to 'meʃə / 'meʒə them.
- 10 After a while I got ʒu:st / ju:st to it.
- 11 I can't ri:tʃ / ri:dʒ it.
- 12 It's a small town in the ,səʊθ'i:st / ,səʊtʃ'i:st.
- 13 What's on 'telɪvɪdʒən / 'telɪvɪʒən?
- 14 Have you met my 'brʌθə / 'brʌðə?

**10. Recite the poem.**

Leisure

By William Henry Davies

What is this life if, full of care,  
We have no time to stand and stare.  
No time to stand beneath the boughs  
And stare as long as sheep or cows.  
No time to see, when woods we pass,  
Where squirrels hide their nuts in grass.  
No time to see, in broad daylight,  
Streams full of stars, like skies at night.  
No time to turn at Beauty's glance,  
And watch her feet, how they can dance.  
No time to wait till her mouth can  
Enrich that smile her eyes began.  
A poor life this is if, full of care,  
We have no time to stand and stare.

## Section II. The Theory of a Phoneme

2.1 Phonemes and allophones.

2.2 Contrastive and complementary distribution. Free variations of a single phoneme.

2.3 Distinctive and non-distinctive features.

2.4 The trends of the theory of phonemes.

2.5 The phoneme theory in other countries.

2.6 Distribution of phonemes. The system of English phonemes.

### 2.1 Phonemes and allophones.

The speech sounds of language make up morphemes and words and at the same time the speech sounds are realizations of the segmental phonemes.

Phoneme is the smallest unit of sound of speech capable of distinguishing one word from another. Separate segments have no meaning of their own, they mean something only in combinations, which are called words. For example, if “t” in “tip” is replaced by “d”, this gives us the word “dip” which differs in meaning from “tip”.

E.g. *Pan-ban, ban-bin*

For instance, in English, when the phoneme /p/ occurs at the beginning of words, like “put” /p<sup>h</sup>ut/ and “pair”/p<sup>h</sup>εə/ it is said with a little puff of air (called aspiration). But when /p/ occurs in words like “span” and “spare” it is said without the puff of air, it is unaspirated. Both the aspirated /p<sup>h</sup>/ in “put” and unaspirated /p/ in “span” have the same phonemic function. They are both heard and identified as /p/ and not as /b/. They are both allophones.

Therefore, “p” and “b” are different phonemes in English. If we replace aspirated “t” in the word “tip” by non-aspirated, we won’t get different words. Therefore, “t<sup>h</sup>” and “t” are variants of one and the same phoneme “t”, that is allophones.

E.g. *Twice-eighth – try – written – little – stay*

It is clear that the sense of “sound” in these two cases is different. To avoid this ambiguity, the linguists use 2 separate terms:

*Phoneme* – is used to mean “sound” in its contrastive sense.

*Allophone* –is used for sounds which are variants of a phoneme, they usually occur in different positions in the word and cannot contrast.

Allophones are the predictable realizations of phonemes.

## **2.2 Contrastive and complementary distribution. Free variations of a single phoneme..**

The range of positions in which a particular unit of a language (for example a phoneme) can occur is called its distribution. For example, in English the phoneme /ŋ/ usually written /ng/ cannot occur at the beginning of a word but it can occur in final position, as in “sing”. In other languages /ŋ/ may occur word initially, as in Cantonese ‘ngoh’ means “I”.

Two or more sounds in a language contrast if they appear in the same position, in the same frame. These sounds are said to be in *contrastive distribution*.

E.g. *Pit – pot; tan – ban; seat – seed*

Sounds in a language that never occur in the same environment can never contrast. They cannot appear in contrastive distribution. We say that sounds, that occur only in different environments are in *complementary distribution*.

Sounds that are in contrastive distribution are phonemes, and those in complementary distribution are allophones.

E.g. If we fully palatalize /l/ in the word “let”, it may sound peculiar, but the word is still recognized as “let”, but not “pet” or “bet”.

Besides contrastive and complementary distribution of sounds there is a third possibility that the sounds both occur in a language, but the speakers are inconsistent in the way they use them.

E.g. *The man who we saw. - The man whom we saw.*

In Russian: *шкаф – шкап, калоши – галоши.*

In English: *either, neither, economics*

The suspension of phoneme contrast in isolated words is called free variations or a temporary neutralization. Although phonetic contrast is suspended some social linguists have argued that free variations are often sociologically significant. The choice between variants is often conditioned by the social situation. One variety may be associated with a particular social group or geographical area or may be of higher or lower prestige.

### **2.3 Distinctive and non-distinctive features.**

Some articulatory features are distinctive, relevant, others – are not. To extract relevant features of the sound we have to oppose it to some other phoneme in the same phonetic context. This is *the method of minimal pairs*.

*E.g. Buy-pie, bore-pour, big-pig, bear-pear.*

If the opposed sounds differ in one articulatory feature and this difference between them brings about changes in the meaning, the contrasting features are *distinctive or relevant*.

The articulatory features which do not serve to distinguish meaning are called *non-distinctive or irrelevant*.

The set of properties that are distinctive is not constant throughout the world's languages. It may differ from language to language.

E.g. Aspiration is non-distinctive in English, Japan. But it is distinctive in languages such as Korean and Thai.

The distinction between voiced and voiceless consonants is distinctive in English.

*E.g. pin-bin, bat-bad, bag-back.*

In Russian the voiced-voiceless feature is neutralized at the end of the word.

*E.g. prut= twig – нрум*

*prud=pond - нруд*

Palatalization is a distinctive feature in Russian.

*E.g. ел-ель, мел-мель, брат-брать*

Phonemic variants or allophones, are very important for language education because they are pronounced in actual speech and though their mispronunciation does not always influence the meaning of the words, their misuse makes a person's speech sound as "foreign".

The variant of the phoneme which is described as the most representative and free from the influence of the neighbouring phonemes is called *principal*.

The variants used in actual speech are called *subsidiary*.

E.g. the English /l/ is realized in actual speech and it's clear in the initial position: light, let and it's dark in the terminal position: hill, mill.

In Russian вопль, рубль where terminal /л/ is devoiced after voiceless /п/, /б/.

## **2.4 The trends of the theory of phonemes.**

The Phoneme Theory came into being in Russia. The first linguist to point out the distinction between the "phone", Russian "zvuk" and the phoneme was professor *I.A Baudoin de Courtenay* (1845-1929), an eminent Russian linguist scholar of Polish origin. He established himself in Russia and was the founder of the Kazan Linguistic School. The traditions of this school were later developed in St Petersburg University.

He originated the so-called "*mentalist*" view (*psychological view*) of the phoneme. He described the phoneme as a psychic image of a sound. He worked out the fundamental principle of the phoneme during the 1870s, thus forestalling Western European linguistics by nearly 40 years.

He proceeded from the assumption that the role of sounds in the mechanism of language for communication between people, does not coincide with their physical nature. In his theory he subordinated the phonetic side of speech to the social function of language as a means of communication.

The well-known English phonetician D. Jones points out in his book "The Phoneme: its nature, development and origin" that the term

phoneme as used by B. de Courtenay was a phonetic one. His phonetic concept can be viewed psychologically and physically. B. de Courtenay recognized 2 kinds of phonetics: *psychophonetics* which related to the pictured sounds; the other was called *physiophonetics* and related to concrete sounds actually uttered. B. de Courtenay's theory of the phonological distribution of phonemes is very important, esp. in its relationship to the construction of phonetic transcriptions, the devising of alphabets for languages and in general to the practical teaching of spoken foreign languages.

His views on the phoneme lacked consistency, for while he was developing the Phoneme Theory, he changed his standpoint more than once. He spent his last years of life in Poland.

His views were developed by his immediate follower *L.V. Scherba* (1880-1944), the founder of Leningrad phonological school, in his book "Russian vowels in their qualitative and quantitative aspects". He stated that in actual speech there exists a certain number of sound types which are capable of distinguishing the meaning and the form of words. These sound types are phonemes. And the actually pronounced speech sounds are variants or allophones. So, he gave the notion of allophones. The number of allophones is much greater than the number of phonemes proper and they are incapable of differentiating the meaning.

According to L.V. Scherba the *phoneme may be viewed as a functional, material and abstract element*. The *definition of the phoneme given by L. Scherba* as the smallest general phonetic representation of the given language which is able to associate with the meaning representation and to differentiate words was of a semantic character. In his definition L. Scherba emphasized the close connection between phoneme and meaning. He originated the *materialistic view of a phoneme*.

This theory was developed by *V.A. Vassilyev*, who looked upon the phoneme 'as a dialectical unity of these aspects because they determine one another and are independent'. *V. Vassilyev gave the following*



*definition:* “The segmental phoneme is the smallest language unit but exists in the speech of all the members of a given language community”.

According to this definition, the phoneme is material, objective and real, abstract and generalized and functional because it really exists in the form of speech sounds. It’s a truly materialistic point of view.

Professor V.Vassilyev developed L. Scherba’s theory and presented a detailed definition of the phoneme in his book “English Phonetics. A Theoretical Course”.

Firstly, functional aspect should be considered, that is – the opposition of phonemes in the same phonetic environment differentiates the meaning of morphemes, words or phrases.

E.g. Said – says, bath – path.

He was heard badly. He was hurt badly.

It was a scene. It was a sin.

Secondly, the Phoneme is material and objective it is realized in speech of all English – speaking people in the form of speech sounds. Thirdly, the Phoneme is abstract and generalized. It’s an abstract linguistic unit because native speakers abstract themselves from the difference between the allophones of the same phoneme.

V. Vassilyev states that Phoneme is material, real and objective because it really exists in the material form of speech sounds, allophones. It is an objective reality, existing independently from our will or intention. It is an abstraction because we make it abstract from concrete realizations for classificatory purposes, it functions to make one word or its grammatical form distinct from the other, it constitutes words and helps to recognize them.

This view is widely recognized in modern phonology, among its followers is also *M.A. Sokolova*, who gave the following definition: “The Phoneme is a minimal abstract linguistic unit realized in speech in the form of speech sounds opposable to other phonemes of the same language to distinguish the meaning of morphemes and words”.

## 2.5 The phoneme theory in other countries.

The *abstractional conception of the phoneme* was originated by *F. de Saussure*, the famous Swiss scholar. F. de Saussure considered phonemes not as some material matter but some disembodied units of the language formed by the differences separating its acoustic image from the rest of the units. In his opinion language contains nothing but differences between different sounds. In his words “language is a system of signs expressing ideas”. His interpretation of the Phonemic Theory was shared by American structuralists *L. Bloomfield* and *E. Sapir*. Phonemes are declared by them as “abstractional fictions”. They are only structural elements of the language. The “abstract” view regards the phoneme independent of the phonetic properties. It was advocated by their pupils in the Copenhagen Linguistic Circle.

The American linguist *Ch. Hockett* states that one of the main functions of speech sounds is to keep utterances apart. He says that the phonological system of any language is not so much a system of sounds, but it is a network of differences in them. His definition of a phoneme is as follows: “the phonemes are the elements which stand in contrast with each other in the phonological system of a language”.

The main principles which lie at the basis of phonology were formulated by the Prague linguistic School. During the late 1920s the study of the phoneme was started by the group of Eastern European scholars, who on the initiative of the Czech linguist *V. Mathesius* formed themselves in 1926 into the Prague Linguistic Circle. Among them were the Russian scientists *N. Trubetzkoy* and *R. Jakobson*. They were not the pupils of B. de Courtenay, but they were familiar with his work and influenced by it. L. Scherba disapproved of the concepts of the Prague School contributors and his efforts were continued by the linguists who regarded a p[phoneme as the smallest unit of speech. Following the theory of F. de Saussure, N. Trubetzkoy distinguishes the sounds of language and phonemes. He viewed the phoneme as the minimal sound unit by which meanings may be differentiated. He developed F. de Saussure’s principle of the separation of speech from language by

proclaiming a new science – phonology. According to Trubetzkoy, phonology is a linguistic science and should concern itself with the distinctive features of a language. Phonetics is a biological science and should concern itself with the sounds of a language as they are pronounced and are heard.

The London School of Phonology was headed by professor *D. Jones* and is considered to represent the physical conception of the phoneme: “A Phoneme may be described roughly as a family of sounds consisting of an important sound of the language with other related sounds”. The members of the family show phonetic similarity. No member of the family can occur in the same phonetic context as any other member.

D. Jones’ conceptions show the influence of N. Trubetzkoy. According to D. Jones, the problem of phonemes is connected with philosophy. He considers that it’s impossible to give an adequate definition of the phoneme, since the term “language” is vague.

## **2.6 Distribution of phonemes. The system of English phonemes.**

Hawaiian language is poor in phonemes. The only consonants are: /h, k, l, m, n, p, w/.

None of them may be used without a following vowel.

“Merry Christmas” is “Mele Kalikimaka”.

Arabic has the greatest variety of guttural sounds.

The languages of the Caucasus are considered to have the richest assortment of consonant sounds.

The Hottentot-Bushman languages of southwest Africa use grunts and clicks as normal parts of their speech sounds.

Some European languages get along without vowels. The Yugoslav name for Trieste is Trst. In Czech “a hill full of fog” is “vrch pln mlh”. The r and l in these words serve as vowels.

The name of the former capital of Kirgistan Frunze usually sounds /purunze/. There is no the distribution of /fr/ at the beginning of the words in the Kirgiz language.

In Tatar and English there is no phoneme /ɽ/ = /ts/ as in Russian words *tsar*, *koltso*, *tsentr* and the learners will face additional difficulties acquiring this phoneme.

R. Jakobson and his associates report that they have found no language where the syllable cannot begin with a consonant or end with a vowel, but there are many where the syllable cannot begin with a vowel or end with a consonant.

Although the phonemes of English and Russian differ considerably in their qualities, their number is about the same; there are 42 phonemes in Russian and 44 in English. According to N. Trubetzkoy, the number of phonemes has been found to range from little more than 20 in some Polynesian languages to about 75 in certain Caucasian dialects. In French and German although the qualities of phonemes differ widely, their quantity is also about the same: 32 in French and 40 in German.

There is no such thing, for example, as a general or universal phoneme /k/. There is, however, an English /k/, a Russian /k/, an Arabic /k/ and so on. Each is a feature peculiar to its own language and therefore irrelevant to any other language.

All the sounds in English are traditionally divided into 2 major classes. They are: consonants and vowels.

The distinction between them is based mainly on auditory effect. Consonants are known to have voice and noise combined, while vowels are sounds consisting of voice only. From the articulatory point of view the difference is due to the work of speech organs. In case of consonants various obstructions are made. In case of vowels no obstruction is made. So consonants are characterized by the so-called "close articulation". The closure is formed in such a way that the air-stream is blocked, hindered or restricted. As a result consonants are sounds which have noise. That is their most defining characteristic.

Vowels are articulated when a voiced air-stream is shaped using the tongue and the lips to modify the overall shape of the mouth.

## Practical Tasks

**Give definitions of the following phonetic terms:** *phoneme, allophones, distribution, contrastive distribution, complementary distribution, free variations of a single phoneme, minimal pair, the method of minimal pairs, the method of distinctive oppositions.*

## Questions

1. What are the definitions of phonemes and allophones given by Russian scholars? What is the difference between a phoneme and an allophone?

2. What is contrastive and complementary distribution? Provide examples of free variations of a single phoneme.

3. What is the difference between phonemes and allophones? Which of these notions serves as the representation of distinctive features of a speech sound? What is the representation of non-distinctive features?

4. Speak on the main trends of the theory of phonemes in our country.

5. Speak on the phoneme theory in other countries.

6. Speak on the distribution of phonemes in different languages and the system of English phonemes.

7. Make a report on I.A Baudoin de Courtenay.

8. Make a report on L.V. Scherba.

9. Make a report on V. Vassilyev.

10. Make a report on M.A. Sokolova.

11. Make a report on F. de Saussure.

12. Make a report on D. Jones.

## Control Tasks

**State whether the mistakes are phonological or phonetic. Prove your opinion with the help of examples. Consider the following:**

1) in articulation and speech perception errors [w] is replaced by [v];

2) in articulation and perception errors [h] is replaced by the Russian [x];

3) in articulation and speech perception errors [θ, ð] are replaced by [s, z]

### **Exercises**

**1. Read and transcribe the following groups of words. Compare the contrasted consonant phonemes.**

rip – rib, tap – tab; live – life, save – safe; bet – bed, sight – side; said – zed, racing – raising; dog – dock, bug – buck; rich – ridge, search – surge; verse – worse, vet – wet; sun – sung, ran – rung.

**2. Read and transcribe the following words. State the difference in corresponding paired consonant allophones.**

pork – rope; fork – corn; chance – cheese; bark – robe; drive – vim; just – gist; side – done; they – bathe; dim – lamp; set – ton; his – zone; tin – sent; dog; – gone; rouge – genre; sing – sink; all – leave; right – trap; when – twelve.

**3. Add the consonant sound to the word to make another word.**

**Example /g/+ eight= gate**

1. /k/+aim=.....

2. /k/+ache=.....

3. /l/+eight=.....

4. /r/+owes=.....

5. /w/+eight=.....

6. /s/+eyes=.....

7. /h/+eye=.....

8. /b/+air=.....

**4. Give the phonemic transcription of the following words and word-combinations. Try to give allophonic transcriptions. Comment on the peculiarities of the specified sounds.**

[k]: thick, cat, cask, a black cap;

[l]: dull, light, lure;

[p]: park, play, ape, a cold pie;

[n, ð]: go on, no way, on the shelf, this time;

[r]: ripe, far, war and peace.

**5. Read the following text paying attention to the shades of the phoneme /l/.**

Ladies and gentlemen, on your left you will see Lumley Castle. This belongs to Lord and Lady Lumley, who live here with their family. All the land on the left of the road belongs to the Lumleys. They have a famous collection of wild animals, including lions, so please do not leave the coach until we are safely inside the car park. We are lucky; Lord Lumley is allowing us to leave the grounds and go inside this beautiful stately home. Most people can only look at the castle from outside. The time now is quarter to eleven. Please return to the coach by quarter past twelve. Don't be late, or we'll miss lunch.

**6. Listen to these sentences. Underline the word you hear. You can only underline one word.**

1. Have you got a pan / pin / pen I could borrow?
2. We should clean the cut / cat / cot first.
3. You won't be able to fill / feel / fail this.
4. I think that's the west / worst / waist.
5. The cot / coat / court's too small.
6. I don't think it's far / fur / fair, you know.
7. What time did the woman / women arrive?
8. The officer's / office's here.
9. I used to have a bet / vet / pet.
10. I got a good price / prize for it.
11. They didn't suit / shoot him.
12. I think it's in the code / coat/ coach.
13. That's a fine / wine / vine colour.
14. His back / bag was broken.
15. You can smell it in the air / hair.
16. You'll have to watch / wash the baby.
17. They're singing / sinking.
18. I'll collect / correct / connect it tomorrow.

**7. Listen to these sentences. Underline the word you hear. You can only underline one word.**

1. The glass/ gas is green.
2. The tooth/ truth is out!
3. I can't sell/ smell anything.
4. They need/ needed more time.
5. I think they want/ wanted to talk.
6. There are thirty/ thirteen people in my class.
7. Alice is/ was here.
8. The book are/ were cheap.
9. I think there are some pears and/ or grapes.
10. What does/ did she say?
11. That smile/ that's a mile.
12. We need more sport/ support.
13. It's all in the past/ pasta now.
14. Our guests/ guest came late.

**8. Read the following passage from transcription. This passage is presented in the transcription system used in Gimson's Pronunciation of English, 5th edition.**

/'wɒt əbaʊt 'gəʊɪŋ tə 'ri:dʒɪnts 'pɑ:k | ənd 'hævɪŋ ə 'lʊk ət ðə 'sprɪŋ  
'flaʊəz | bɪfɔ: ðeɪ 'ɔ:l get 'bləʊn ə 'weɪ | baɪ ðɪs 'hɒrəbl 'wɪnd || ðeɪ seɪ ðə  
'tju:lɪps ə mæg'nɪfɪsɪnt 'ðɪs jɜ: || aɪv 'dʒʌst ɡɒt tə 'tʃeɪndʒ maɪ 'laɪbrɪ bʊks  
| ənd aɪ 'wɒnt tə ɡəʊ tə ðə delɪkə'tesɪ ʃɒp 'nekst 'dɔ: || ðeɪv ɡɒt ə 'rɑ:ðə  
naɪs 'tʃɪ:z ðeə | 'kʌvəd ɪn 'ɡreɪ paɪps || ɪf aɪ get ə 'pækɪt əv 'bɪskɪts əz  
'wel | wɪ 'maɪt pə'hæps 'sɪt ɪn ðə 'pɑ:k | ənd 'meɪk ə lɪtl , 'pɪknɪk 'ɒv ɪt ||  
ɔ: wʊd jʊ 'rɑ:ðə ɡəʊ 'həʊm | ənd 'sɪt baɪ ðə 'faɪə ||/



## **Section 3. Classifications and modifications of English phonemes.**

- 3.1 The classification of English consonant phonemes.
- 3.2 Modifications of consonant phonemes in connected speech.
- 3.3 The classification of English vowel phonemes.
- 3.4 Modifications of vowel phonemes in connected speech.

### **3.1 The classification of English consonant phonemes.**

Consonants are speech sounds made with the air stream that meets a complete, partial or intermittent obstruction in the mouth or nasal cavities. The closure blocks the air stream and the sound production is accompanied with certain audible noise characteristics.

The phonological analysis establishes 24 phonemes of the English consonant system /p, b, t, d, k, g, f, v, θ, ð, s, z, ʃ, ʒ, h, tʃ, dʒ, m, n, ŋ, w, r, l, j/.

Russian phoneticians classify consonants according to the following principles:

- 1) degree of noise;
- 2) place of articulation;
- 3) manner of articulation;
- 4) position of the soft palate;
- 5) force of articulation.

1) There are few ways of seeing situation concerning the classification of English consonants. According to V.A. Vassilyev primary importance should be given to the type of obstruction and the manner of production of noise. On this ground he distinguishes two large classes:

a) occlusive, in the production of which a complete obstruction is formed [p, b, t, d, k, g];

b) constrictive, in the production of which an incomplete obstruction is formed [f, v, s, z, θ, ð, ʃ, ʒ].

Each of two classes is subdivided into noise consonants and sonorants. In their turn noise consonants are divided into plosive consonants (or stops) and affricates [tʃ, dʒ].

Another point of view is shared by a group of Russian phoneticians. They suggest that the first and basic principle of classification should be the degree of noise. Such consideration leads to dividing English consonants into two general kinds:

- a) noise consonants;
- b) sonorants.

Sonorants are sounds that differ greatly from other consonants. This is due to the fact that in their production the air passage between the two organs of speech is fairly wide, that is much wider than in the production of noise consonants. As a result, the auditory effect is tone, not noise. This peculiarity of articulation makes sonorants sound more like vowels than consonants.

There are no sonorants in the classifications suggested by British and American scholars.

D. Jones and H. A. Gleason, for example, give separate groups of nasals [m, n, ŋ], the lateral [l] and semi-vowels, or glides [w, r, j].

2) The place of articulation is determined by the active organ of speech against the point of articulation. According to this principal the English consonants are classed into:

- 1.) labial,
- 2.) lingual,
- 3.) glottal.

1.) Labial consonants are subdivided into:

- a) bilabial consonants are produced with both lips [p,w];
- b) labiodental consonants are articulated with the lower lip against the edge of the upper teeth [f,v].

2.) Lingual consonants are subdivided into:

a) forelingual consonants are articulated with the tip or the blade of the tongue [t, d, n, l];

b) mediolingual consonants are produced with the front part of the tongue [w, j];

c) backlingual consonants are also called velar, they are produced with the back part of the tongue raised towards the soft palate 'velum' [k, g, ŋ].

3.) The glottal consonant [h] is articulated in the glottis.

3) A.L. Trakhterov, G.P. Torsyev, V.A. Vassilyev and other Russian scholars consider the principle of classification according to the manner of articulation to be one of the most important and they suggest a classification from the point of view of the closure. It may be:

(1) complete closure, then occlusive (stop or plosive) consonants are produced [p, b, t, d, k, g];

(2) incomplete closure, then constrictive consonants are produced [f, v, s, z];

(3) the combination of the two closures, then occlusive-constrictive consonants, or affricates, are produced [tʃ, dʒ];

(4) intermittent closure, then rolled, or trilled consonants are produced.

4) According to the position of the soft palate all consonants are subdivided into oral and nasal. When the soft palate is raised oral consonants [t, d] are produced; when the soft palate is lowered nasal consonants [m, n, ŋ] are produced.

5) According to the force of articulation consonants may be fortis [t, k] and lenis [d, g]. This characteristic is connected with the work of the vocal cords: voiceless consonants are strong and voiced are weak.

English and American phoneticians describe consonant phonemes according 3 variables:

1. voiced or unvoiced;

2. place of articulation (where the sound is produced in the vocal tract);

3. manner of articulation (how the sound is produced in the vocal tract).

### **3.2 Modifications of consonant phonemes in connected speech.**

Consonants are characterized by the following types of sound modifications: assimilation, accommodation, elision, and inserting.

I. *Assimilation* is the adaptive modification of a consonant by a neighbouring consonant within a speech chain. There are different types of assimilation.

1. According to the direction of sound modification assimilation is divided into:

- progressive (dogs – voiced [z], cats – voiceless [s]);
- regressive (width – [d] becomes dental);
- reciprocal (tree – [t] becomes post-alveolar, [r] is partly devoiced).

2. According to the degree of sound modification assimilation can be:

- complete, when two sounds become completely alike or merge into one another (sandwich ['sænnwɪ"] → ['sænwɪ"] → ['sæni"]);
- incomplete, when the adjoining sounds are partially alike (sweet [w] is partially devoiced).

These types of assimilation may result in different modifications of the place of articulation, the manner of articulation, and the force of articulation.

1) Assimilation affecting the place of articulation includes the following modifications of consonants:

- alveolar [t, d, n, l, s, z] become dental before interdental [ð, θ] (eighth, breadth, on the, all the, guess that, does that);
- alveolar [t, d] become post-alveolar before post-alveolar [r] (true, dream);
- alveolar [s, z] become post-alveolar before apical forelingual [ʃ] (this shelf, does she);
- alveolar [t, d] become fricative before palatal mediolingual [j] (graduate, congratulate);

- nasal [m, n] become labio-dental before labio-dental [f, v] (comfort, infant);
- nasal [n] becomes dental before interdental [θ] (seventh);
- nasal [n] becomes velar before backlingual [k] (think);
- nasal [n] becomes palato-alveolar before palato-alveolar [tʃ, dʒ] (pinch, change).

2) Assimilation affecting the manner of articulation includes the following modifications of consonants:

- loss of plosion in the sequence of two stops [p, t, k, b, d, g] (and dad, that tape, fact) or in the sequence of a stop and an affricate (a pointed chin, a sad joke);
- nasal plosion in the combination of a plosive consonant and a nasal sonorant (sudden, happen, at night, submarine, let me);
- lateral plosion in the sequence of an occlusive consonant and a lateral sonorant (settle, please, apple);
- anticipating lip-rounded position in the combination of consonants [t, d, k, g, s] and a sonorant [w] (quite, swim, dweller).

3) Assimilation affecting the work of the vocal cords includes the following modifications of consonants:

- progressive partial devoicing of the sonorous [m, n, l, w, r, j] before voiceless [s, p, t, k, f, θ, ʃ] (small, slow, place, fly, sneer, try, throw, square, twilight, pure, few, tune, at last, at rest);
- progressive voicing or devoicing of the contracted forms of the auxiliary verbs is, has depending on the preceding phoneme (That's right. Jack's gone. John's come.);
- progressive voicing or devoicing of the possessive suffixes -'s / -s', the plural suffix -(e)s of nouns or the third person singular ending -(e)s of verbs according to the phonetic context (Jack's, Tom's, Mary's, George's; girls, boys, dishes, maps; reads, writes, watches);
- progressive voicing or devoicing of the suffix -ed depending on the preceding sound (lived, played, worked);
- regressive voicing or devoicing in compound words (gooseberry, newspaper);

– regressive voicing or devoicing in closely connected pairs of words, which usually include two functional words or a combination of a notional and a functional word (I have to do this. She's fine. Of course.).

It's important to mention that English consonants are not subjected to voiced-voiceless or voiceless-voiced assimilation within non-compound words (anecdote, birthday, obstinate) or in free combinations of two notional words (sit down, this book, these socks, white dress).

II. *Accommodation* is the adaptive modification of a consonant under the influence of a neighbouring vowel which includes the following changes:

– labialization of consonants under the influence of the following back vowels [ɔ, ɔ:, ʊ, u:, a:], resulting in lip rounding (pool, rude, ball, car);

– labialization of consonants under the influence of the following or preceding front vowels [ɪ, i:], resulting in lip spreading (tea – eat, feet – leaf, keep – leak, pill – tip);

– palatalization of consonants under the influence of front vowels [ɪ, i:] (cf: part – pit, top – tip, far – feet, hard – hit, chance – cheese).

III. *Elision* is a complete loss of sound in the word structure in connected speech. The following examples of consonant elision are observed in modern English:

– loss of [h] in personal and possessive pronouns he, his, her, hers and the forms of the auxiliary verb have (What has he done?);

– loss of [l] when preceded by [o:] (always);

– loss of plosives [p, t, k, b, d, g] in clusters followed by another consonant (next day, just one, last time, old man);

– loss of [θ, ð] in clusters with [s, z, f, v] (months, clothes, fifth, sixth);

– loss of [v] before other consonants in rapid speech (give me your pen).

IV. *Insertion* is a process of sound addition to the word structure. There are the following cases of this consonant modification type in English:

- linking [r], which reveals its potential pronunciation (carzowner);
- intrusive [r] pronounced in word combinations with vowels in the word-final and word-starting positions (chinazand glass);
- inserted [j] after word-final diphthongs gliding to [ɪ] (saying, trying);
- inserted [w] after word-final diphthongs gliding to [u] (going, allowing);
- inserted [tʃ, ʃ] instead of word-final [t, d] before [j] (could you).

### **3.3 The classification of English vowel phonemes.**

Russian phoneticians suggest a classification of vowels according to the following principles:

- 1) stability of articulation;
- 2) tongue position;
- 3) lip position;
- 4) character of the vowel end;
- 5) length;
- 6) tenseness.

1) Stability of articulation. According to Russian scholars vowels are subdivided into:

a) monophthongs (the tongue position is stable) /ɪ, ʊ, e, ə, ɜ:, ɔ:, æ, ʌ, ɑ:, ɒ/;

b) diphthongs (it changes, that is the tongue moves from one position to another) /ɪə, eə, ʊə, eɪ, aɪ, ɔɪ, əʊ, aʊ/;

c) diphthongoids (an intermediate case, when the change in the position is fairly weak) /i:, u:/.

This principle is not singled out by British and American phoneticians. Thus, P. Roach writes: “British English (BBC accent) is generally described as having short vowels, long vowels and diphthongs”.

Diphthongs are defined differently by different authors. A.C. Gimson, for example, distinguishes 20 vocalic phonemes which are made of vowels and vowel glides. D. Jones defines diphthongs as unisyllabic gliding sounds in the articulation of which the organs of speech start from one position and then elide to another position.

There are two vowels in English [i:, u:] that may have a diphthongal glide when they have full length (be, do), and the tendency for diphthongization is becoming gradually stronger.

2) According to the horizontal movements of the tongue vowels are subdivided into back [ɒ, ɔ:, u:] (when the bulk of the tongue is in the back part of the mouth, while the back of the tongue is raised in the direction of the soft palate), back-advanced [ʊ, ɑ:] (when the back part of the tongue is raised highest towards the soft palate), front [i:, e, æ] (when the bulk of the tongue is in the front part of the mouth, while the front of the tongue is raised in the direction of the hard palate), front-retracted [ɪ] (when the front part of the tongue is raised highest towards the hard palate) and central [ɜ:, ə, ʌ] (when the tongue is almost flat and its central part is raised towards the juncture between the hard and soft palate).

British phoneticians do not single out the classes of front-retracted and back-advanced vowels. So both [i:] and [ɪ] are classed as front, and both [u:] and [ʊ] are classed as back.

According to the vertical movements of the tongue English vowels are subdivided into high (close) [i:, ɪ, ʊ, u:], mid-open (half-open, mid) [e, ɜ:, ə, ɔ:] and low (open) [ʌ, æ, ɑ:, ɒ]. High (close) vowels are produced when one of the parts of the tongue comes close to the roof of the mouth and the air passage is narrowed, but not so much as to form a consonant. Low (open) vowels are produced when the raised part of the tongue is very low in the mouth, and the air passage is very wide. Mid-open (mid) vowels are produced when the raised part of the tongue is half-way between its high and low positions.

Each of the subclasses is subdivided into vowels of narrow variation and vowels of broad variation.



3) According to the position of the lips English vowels are classified into rounded (labialized) [ʊ - u:, ɒ - ɔ:] and unrounded (non-labialized). Rounded vowels are produced when the lips are more or less rounded and slightly protruded. Unrounded vowels are produced when the lips are spread or neutral. The main effects of lip rounding are to enlarge the mouth cavity and to diminish the size of the opening of the mouth cavity. Both of these deepen the pitch.

4) Character of the vowel end. This quality depends on the kind of the articulatory transition from a vowel to a consonant. This transition (VC) is very closed in English unlike Russian. As a result all English short vowels are checked when stressed. The degree of checkness may vary and depends on the following consonants. Before voiceless consonant it is more perceptible than before a lenis voiced consonant or sonorant. All long vowels are free.

5) According to the length English vowels are subdivided into (historically) long and (historically) short.

6) According to the degree of tenseness traditionally long vowels are defined as tense (when the muscles of the lips, tongue, cheeks and the back walls of the pharynx are tense) and short vowels are defined as lax (when these organs are relatively relaxed).

English vowels can be checked and unchecked according to the character of their end. The checked vowels are those which occur in stressed closed syllables, ending in a fortis voiceless consonant: [e] in [bet]. These vowels are pronounced without any lessening in the force of utterance towards their end. They are abruptly interrupted by the following voiceless consonant and they can only occur in a closed syllable. The unchecked vowels are those which are pronounced with lessening the force of utterance towards their end. Therefore, they have weak end and occur terminally, or are followed by a lenis voiced consonant: [i:] in [bi:], [ɑ:] in [ka:d].

### 3.4 Modifications of vowel phonemes in connected speech.

The main types of sound modifications characterizing vowels are reduction and elision.

1) *Reduction* is the weakening of vowels in unstressed positions, determined by the position of a vowel, the stress structure of a word or the tempo of speech. This type of vowel modification may be qualitative, quantitative, or both.

1. *Quantitative reduction* is the decrease of vowel quantity when its length is shortened under the influence of the following factors:

- word stress: vowels in unstressed positions are usually shorter;
- position of a vowel in a word: the positional length of English vowels is the longest in the end, shorter before a lenis consonant, and the shortest before a fortis consonant (he [hi:]; heel; [hi·l; heat [hit]).

2. *Qualitative reduction* is the loss of vowel quality (colour) which generally results in the following changes:

- reduction of the vowels of full value to the neutral sound [ə] in unstressed positions (analyze ['ænləlaɪz] – analysis [ə'næləlɪsɪs]);
- slight nasalization of vowels preceded or followed by nasal consonants [n, m] (no, my, can, come).

2) *Vowel elision* (zero reduction) is the complete omission of the unstressed vowel which is realized in connected speech under the influence of tempo, rhythm and style of speech. It usually occurs:

- in notional words within a sequence of unstressed syllables (history ['hɪstəri] → ['hɪstri], territory ['terɪtəri] → ['terɪtri]);
- in notional words within unstressed syllables preceding the stressed one (correct [kə'rekt] → [k'rekt], suppose [sə'pəʊz] → [s'pəʊz]);
- in unstressed form words within a phrase.

### Practical Tasks

**Give definitions of the following phonetic terms:** *consonants, vowels, occlusive consonants, constrictive consonants, forelingual consonants, glottal consonants, labial consonants, labio-dental consonants, lateral sonorants, lingual consonants, median sonorants,*

*mediolingual consonants, nasal consonants, noise consonants, sonorants, nasals, affricates, back vowels, back-advanced vowels, central vowels, checked vowels, close (high) vowels, diphthongs, diphthongoids, front vowels, front-retracted vowels, lax vowels, long vowels.*

**Questions:**

1. What are the main principles of consonant classification?
2. How are the consonants subdivided according to the place of articulation?
3. How are the consonants subdivided according to the manner of articulation?
4. What are the subgroups of the noise consonants and sonorants within the groups of the occlusive and constrictive consonants and what is the controversy about them?
5. What do you know about the groups of the affricates and rolled consonants?
6. What do you know about the system of Cardinal Vowels devised by D. Jones? What is the acoustic nature of vowels?
7. How are vowels classified according to the movements of the bulk of the tongue?
8. What do you know about the principle of lip participation and the degree of tenseness in the articulation of vowels?
9. How are vowels classified according to their tenseness and length? What does the length of vowels depend on?
10. What is the difference between checked and unchecked vowels?

**Control Tasks:**

1. Draw the following table: classification of English consonants according to the place of articulation,
2. Draw the following table: classification of English consonants according to the manner of articulation.

3. Draw a diagram of cardinal vowels.
4. Draw the following diagram: classification of English vowels according to the vertical and horizontal tongue position.

### **Exercises:**

**1. Write down a complete description of every English consonant phoneme.**

*Example:*

[p] noise, occlusive, plosive, bilabial (voiceless), fortis, (oral).

[b] noise, occlusive, plosive, bilabial (voiced), lenis, (oral).

**2. Read and transcribe the following words with occlusive stops. Observe different degrees of aspiration.**

port, paper, cart, school, cut, talk, top, proper, poker, pit, cost, take, speech, stop, poke, porter, cook, poor, taxi, bat

**3. Say the words slowly and focus attention on the first sound of each. Notice that there is no restriction to the air flow during the first sound, and so no friction or closure characteristic of most consonants. Note also that you can maintain the initial sound indefinitely.**

/wɛt/ wet /jɛt/ yet

/wɛst/ west /jɛs/ yes

/wu:/ woo /ju:/ you

/wɔ:/ war /jɔ:/ your

/wə:/ were /jə:/ year

**4. Read the following groups of words. Observe longer pronunciation of nasal sonorants in final positions, before voiced consonants and vowels. Keep the usual shorter pronunciation before voiceless consonants.**

sing – singing – sink

sun – sunny – send – sent

dim – lambs – mole – lamp

men – mend – many – meant

long – longer – think

**5. Say these words and observe how you form /r/. Say them very slowly. Pay attention to the initial position of your tongue, and to its movement towards the following vowel. Notice that you can sustain the /r/ sound indefinitely.**

rare, raw, ray, row, rainbow, rapid, room, rocket, reel

**6. Write down a complete description of every English vowel phoneme.**

*Example:*

[ɪ] front-retracted, close, broad variant, (unrounded, short) monophthong.

[i:] front, close, narrow variant, (unrounded, long) diphthongoid.

[eɪ] diphthong, the nucleus is front, mid, narrow variant (unrounded).

**7. Say these words several times over. Simply observe the length of each vowel compared to the others.**

/hi:t/ heat; /hit/ hit; /hu:t/ hoot; /hʌt/ hut; /ha:t/ heart; /hɒt/ hot;  
/hɜ:t/ hurt

**8. Read the following pairs of words. Transcribe the opposed sounds. What makes them allophones of different phonemes?**

bun – boon; pill – peel; can – corn; bed – bid; bat – bet; such – search

**9. Read and transcribe the following poems. Find and explain cases of sound modifications. Mark them with the help of corresponding signs.**

1) Spring is here,  
The glorious spring,  
When young lams gamble  
And little birds sing.  
The fields are all green,  
The trees are in bud.  
Away with the snow  
The rain and the mud.

2) On top of a bus in spring time,

Along the country lane,  
The trees all bright with blossom,  
I hear the bird refrain.  
I see a field where lambs play,  
And peeping through the grass  
The little yellow primroses  
Nod their petals their path.  
Yes, spring time is the best time,  
Everything is so gay ...  
As over the hill and down the lane  
The bus goes on its way.

**10. Analyse the following sentences to describe all the alternations and modifications of speech sounds found in them.**

1. Far from eye, far from heart.
2. Fortune favours the brave.
3. To go through thick and thin.
4. Birds of feather flock together.
5. The least said, the soonest mended.
6. The last straw breaks the camel's back.
7. Necessity is the mother of invention.
8. Eat at pleasure, drink at measure.
9. He that has no head needs no hat.
10. Let sleeping dogs lie.
11. Life is not cakes and ale.
12. Respect yourself or no one will respect you.
13. As you make your bed, so you must lie on it.
14. Clean as a pin.
15. Prosperity makes friends, and adversity tries them.

## Chapter 4. The syllabic structure of the English language.

4.1 The nature of the syllable.

4.2 The structure of the English syllable.

4.3 Theories on syllable formation and division in the English language.

4.4 Syllable division in the English language.

4.5 Functions of the syllable in the English language.

### 4.1 The nature of the syllable.

The syllable is a very important unit. Most people seem to believe that, even if they cannot define what a syllable is, they can count how many syllables there are in a given word or sentence. If they are asked to do this they often tap their finger as they count, which illustrates the syllable's importance in the rhythm of speech. As a matter of fact, if one tries the experiment of asking English speakers to count the syllables in, say, a recorded sentence, there is often a considerable amount of disagreement.

What we will call a minimum syllable is a single vowel in isolation. These are preceded and followed by silence. Some syllables have an onset – that is, instead of silence, they have one or more consonants preceding the centre of the syllable. Syllables may have no onset but have a coda – that is, they end with one or more consonants: Some syllables have both onset and coda.

This is one way of looking at syllables. Looking at them from the phonological point of view is quite different. What this involves is looking at the possible combinations of English phonemes; the study of the possible phoneme combinations of a language is called *phonotactics*.

According to J. Kenyon the *syllable* may be defined as one of more speech sounds forming a single uninterrupted unit of utterance which may be a whole word: man, why, may, or a part of it: rhythm, morning.

A syllable is a speech unit consisting of a sound or a sound sequence on of which is heard to be more prominent than the others. The

most prominent sound being the peak or the nucleus of a syllable is called syllabic. Syllabic sounds are generally words and sonorants. Sonorants become syllabic when joined to a preceding consonant.

#### 4.2 The structure of the English syllable.

Syllable formation in English is based on the phonological opposition vowel – consonant. Vowels are usually syllabic while consonants are not with the exceptions of [l], [m], [n], which become syllabic in a final position preceded by a noise consonant: bottle [bɒtl], bottom [bɒtm], button [bʌtn] and [r] (in those accents which pronounce [r]) perhaps [præps].

Syllable formation in English is based on the phonological opposition vowel – consonant. In English the syllable is formed:

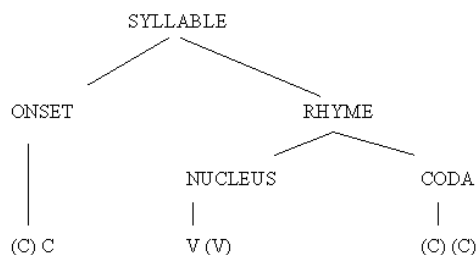
1. by any vowel alone or in combination with one or more consonants – not more than 3 preceding and not more than 4 following it, e.g. are [a:], we [wi:], it [it], sixths [siksθs].

2. by a word final sonorants [n], [l], [m] immediately preceded by a consonant: e.g. rhythm ['rɪðm], garden ['gɑ:dn].

The English sonorants [w], [j] are never syllabic as they are always syllable-initial.

Thus vowels and sonorants are syllable-forming elements and every word, phrase or sentence has as many syllables as it has syllabic elements.

The combination of nucleus and coda has a special significance, making up the rhyming property of a syllable.





The English language has developed the closed type of syllable as the fundamental one while in Russian it is the open type that forms the basis of syllable formation.

#### **4.3 Theories on syllable formation and division in modern English language.**

There are several theories which explain the mechanism of syllable formation.

The most *ancient theory* states that there are as many syllables in a word as there are vowels. This theory is primitive and insufficient, it doesn't take into consideration consonants which also can form syllables in some languages, neither does it explain the boundary of syllables.

The *breath-puff theory* or the *expiratory* states that there are so many syllables in a word as many breath-puffs. The borderline between the syllables is the moment of the weakest expiration. This theory is inconsistent. It is quite possible to pronounce several syllables in articulatory effort.

The *sonority theory* states that there are as many syllables in a word as there are peaks of prominence according to the scale of sonority. The creator of this theory, proff. O. Jespersen, has proved that the least sonorous sounds are those, for which the mouth is closed, while the most sonorous sounds are those, for which the mouth is wide open. Between these extreme points there are different degrees of sonority.

The theory of a syllable widely current in Russian linguistics is the theory of *muscular tension* or the *arc of articulatory tension*. There is a syllabic phoneme in the centre of the syllable which is actually a vowel sound. Sounds which precede or follow it constitute an arc which is weak in the beginning and in the end and strong in the middle. According to this theory consonants in the structural pattern may be: finally strong – initially weak or finally weak – initially strong. The tension of articulation increases within the range of the prevocalic consonants and then decreases within the range of the post vocalic

consonants. Therefore the syllable can be defined as an arc of articulatory tension.

#### **4.4 Syllable division in the English language.**

There are still problems with the description of the syllable: an unanswered question is how we decide on the division between syllables when we find a connected sequence of them as we usually do in normal speech. It often happens that one or more consonants from the end of one word combine with one or more at the beginning of the following word, resulting in a consonant sequence that could not occur in a single syllable.

Syllable division in English is regulated by the following rules:

Syllabic boundary is inside intervocalic consonants preceded by vowels. It means that when a short stressed vowel is separated from a following syllable sound by only one consonant it always occurs in a closed syllable. The syllabic boundary in this case occurs within the consonant.

1. It is greatly differs from Russian where the first syllable is always open if there is only one consonant between two vowels, for example, си-ла, во-да, пуля. This difference results in phonetic mistakes when learners tend to turn English closed syllables into open ones by lengthening the short vowels, for example, money.

2. Syllabic boundary is before an intervocalic consonant if it is not preceded by a short stressed vowel. It means that long monophthongs, diphthongs and unstressed short vowels [i, ə, ʊ] always occur in phonetically open syllables when they are separated from the following syllabic sound by only one consonant, in essence, voi-ces, ar-my.

3. The syllabic boundary lies between two consonants if the first consonant is preceded by a short checked vowel, in essence, love-ly, twen-ty, and quick-ly.

4. The sonorants [l, m, n] are syllabic if they are preceded by noise consonants, for example, eagle, open, and blossom.

5. There cannot be more than one vowel in one syllable.

6. The typical and the most fundamental syllable structure is of (C) V + C type, where C is C-consonant, V-vowel.

7. Word final consonants are normally of weak-end type.

The following rules of phonetic syllable division are adopted in Longman Pronunciation Dictionary:

1. A syllable boundary is found wherever there is a word boundary, and also coincides with the morphological boundary between elements in a compound: displace[,dis 'pleis] become [bi 'kʌm] countless ['kauntləs] hardware ['ha:dweə] CVC-CSVC, CV-CVS, CVSC-SVC, CVC-SV.

2. Consonants are syllabified with whichever of the two adjacent vowels is more strongly stressed, e.g. farmer ['fa:m ə], agenda [ə 'dʒəndə]. If they are both unstressed, it goes with the leftward one: e.g. cinema ['sin əmə], delicious [di 'lisəs], deliberate [di'libərət].

3. The English diphthongs are unisyllabic, they make one vowel phoneme, while the so-called triphthongs are disyllabic, because they consist of a diphthong + the neutral vowel/schwa: table science flower CV-CS CVVSC CSV-V

4. The English affricates cannot be split: catching ['kætʃɪŋ].

#### **4.5 Functions of the syllable in the English language.**

The syllable is a phonological unit that performs the following closely connected functions: constitutive, distinctive and identificatory.

The *constitutive function* lies in its ability to be a part of a word itself. The syllables form language units of greater magnitude than words, morphemes, and utterances. In this respect two things should be emphasized. First, the syllable is the unit within which the relations between distinctive features of phonemes and their acoustic correlates are revealed. Second, within a syllable (or syllables) prosodic characteristics of speech are realized, which form the stress pattern of a word and the intonation structure of an utterance. In sum, the syllable is a specific minimal structure of both segmental and suprasegmental features.

The *distinctive function* of the syllable is characterized by its ability to differentiate words and word-forms. One minimal pair has been found in English to illustrate the word distinctive function in the syllabic: nitrate – night-rate. This analogical distinction between word combinations can be illustrated by many more examples: an aim - a name; an ice house - a nice house, etc.

The *identificatory function* of the syllable is conditioned by the pronunciation of the speaker.

The listener's ability to perceive and identify the exact meaning of a word or a combination of words depends on the speaker's ability to establish the correct syllabic boundary.

The realization of the distinctive and identificatory functions of the syllable is closely connected with the notion of juncture, kept by the speaker and taken in by the listener.

*Close juncture (conjuncture)* occurs between the sounds of the same syllable. *Open juncture (disjuncture)* occurs between the sounds of two different syllables.

Some linguists state that word juncture should be marked in a phonetic transcription with [+]. In this case the differentiation between the oppositional pairs will look as follows:

ice cream [aɪs + kri:m] vs. I scream [aɪ + skri:m].

Summarizing, it's necessary to underline that the syllable reveals its functional value only occasionally. This means that all the functions of the syllable can be realized only with the help of other phonological units.

### **Practical Tasks**

**Give definitions of the following phonetic terms:** *syllabic sounds, syllable, syllable pattern, syllabograph, open syllable, closed syllable, covered syllable, uncovered syllable, constitutive function of the syllable, distinctive function of the syllable, identificatory function of the syllable, close juncture (conjuncture), open juncture (disjuncture).*

### **Questions:**

1. What is a syllable? What are the lines along which a syllable can be analyzed?
2. What is the structure of the syllable? Define the peak and the slopes of the syllable. What is the role of sonorant in syllable formation?
3. What do you know about different structural types of the syllable? What do you know about structural differences of English and Russian syllables?
4. Speak on the theories-of syllable formation.
5. What do you know about syllable division?
6. How does the syllable perform constitutive and distinctive functions? What is “disjuncture” (“internal open juncture”), “close-juncture” (“conjuncture”)? Give examples to prove the importance-of the identificatory function of the disjuncture.
7. What are the principal differences of syllable formation and syllable division in English and in Russian?

### **Control Tasks:**

**1. Characterize the following syllables according to the distribution of vowels and consonants (open, closed, covered, uncovered):**

do, tree, lit, this, blue, took, rhythm, eight, or, stay, out, put, eye, act, dog, add

**2. Divide the following words into syllables:**

pantry, bedroom, sixty, January, dinner, parents, education, cottage, family, pity, table, tablet, fishing, exam, mister, downstairs, occur, mimics, memory, introduce, bathroom, alone

**3. Apply your knowledge of phonotactics and define which words are impossible in English?**

prill, skrikt, blaft, rmut, thole, lsig, tosp, mgla, dnom, flicht

**Exercises:**

**1. Define the syllabic type and structure of the following words. Underline the peak of the syllable.**

ear, clench, spray, mat, twists, at, must, strength, act, place, pie, asks, spleen, play, texts

**2. Read the following words. Define the structure of syllables, which consist of consonants. Mark the syllabic sonorant.**

cable, adjacent, sudden, bundle, freedom, pupils

**3. Underline the word that has a different number of syllables from the others.**

*Example snakes sheep foxes cats*

1 likes wants talks washes

2 wanted walked saved brushed

3 chicken chocolate afternoon different

4 about around asleep asked

5 fourteen forty fortieth hundred

6 builds rebuild builder building

7 supermarket waterfall holiday hairdresser

8 school texts over sports

**4. Underline the word that has a different number of syllables from the others.**

*Example lengths if table on*

1 destiny chocolate computer afterwards

2 stopped smashed wanted tried

3 Leicester Lester Stratford Manchester

4 altogether avocado banana Argentina

5 rhythm chasm through thorough

**5. Group the following words according to the number of syllables (1/2/3/4/5):**

- |                |             |                 |
|----------------|-------------|-----------------|
| a) military    | h) communal | o) communist    |
| b) politics    | i) probing  | p) militia      |
| c) problematic | j) problem  | q) politician   |
| d) machine     | k) coming   | r) militaristic |

- |           |                |              |
|-----------|----------------|--------------|
| e) come   | l) mechanical  | s) mechanize |
| f) poll   | m) miller      | t) probe     |
| g) millet | n) mechanistic | u) commune   |

**6. Transcribe the following words and define the number of syllables. Say what sound is syllabic? Read these words:**

- narrate, drawer, stupid, experiment, dragon, Germany
- parcel, level, puzzle, ruffle, trouble, twelfth, apple
- lesson, reason, person, kitchen, often, even, twenty, fashion

**7. Study the following sentences. Find meaningful oppositions. Detect the realization of the phonological function of syllable division.**

The gentleman with a black tie has a blacked eye.

I scream whenever I take very cold ice-cream.

At all our evening parties a tall boy invited Jill to dance.

Whenever rain falls, we never have umbrellas.

**8. Study the following examples of open juncture. Turn them into those with close juncture. Transcribe both examples and mark them with [+].**

an ice house – a nice house; plum pie – plump eye; it slips – its lips; fine day – find A; keep sticking – keeps ticking; a name – an aim; one zone – one's own; my claim – Mike lame

**9. Read the following pairs of sentences. Concentrate your attention on correct syllable division at the junction of words. What kind of errors do you make if you shift the syllable boundary?**

1. One must have a name. – One must have an aim.

2. If you see Marble, tell me about it. – If you seem able, tell me about it.

3. It was just the time to support the peace talks. – It was just the time to support the pea stalks.

4. I saw the meat in the kitchen. – I saw them eat in the kitchen.

5. His black tie disagreed with his appearance. – His blacked eye disagreed with his appearance.

**10. Listen. Which sentence do you hear? Tick (✓) a or b.**

*Example* (✓) a Was that the question he asked?

b “Was that the question?” he asked.

1. a We walked carefully downstairs. It was dark.  
b We walked carefully. Downstairs it was dark.
2. a I saw her clearly. She was hungry.  
b I saw her. Clearly, she was hungry.
3. a The word he said was right.  
b The word he said was "right".
4. a It was cold last night. The roads were icy.  
b It was cold. Last night, the roads were icy.
5. a “Who?” said Martin.  
b Who said “Martin”?
6. a What she said was good.  
b What she said was, "Good".
7. a Let's go home later. We can have a pizza.  
b Let's go home. Later we can have a pizza.



## Chapter 5. English Word Stress

5.1 The definition of word stress. Types of word stress. English word stress.

5.2 Place of word stress in English (Free and fixed stress).

5.3 Primary stress and secondary stress

5.4 Accentual tendencies of the English stress.

5.5 Functions of English word stress.

### **5.1 The definition of word stress. Types of word stress. English word stress.**

The sequence of syllables in the word is not pronounced identically. The syllable or syllables which are uttered with more prominence than the other syllables of the word are said to be stressed or accented. Stress in the isolated word is termed word stress; stress in connected speech is termed sentence stress.

Stress is defined differently by different authors. B.A. Bogoroditsky, for instance, defined stress as an increase of energy, accompanied by an increase of expiratory and articulatory activity. D. Jones defined stress as the degree of force, which is accompanied by a strong force of exhalation and gives an impression of loudness. H. Sweet also stated that stress, is connected with the force of breath. According to A.C. Gimson, the effect of prominence is achieved by any or all of four factors: force, tone, length and vowel colour.

Word stress can be defined as the singling out of one or more syllables in a word, which is accompanied by the change of the force of utterance, pitch of the voice, qualitative and quantitative characteristics of the sound, which is usually a vowel. In different languages one of the factors constituting word stress is usually more significant than the others. According to the most important feature different types, of word stress are distinguished in different languages.

1) If special prominence in a stressed syllable or syllables is achieved mainly through the intensity of articulation, such type of stress is called *dynamic, or force stress*.

2) If special prominence in a stressed syllable is achieved mainly through the change of pitch, or musical tone, such accent is called *musical, or tonic*. It is characteristic of the Japanese, Korean and other oriental languages.

3) If special prominence in a stressed syllable is achieved through the changes in the quantity of the vowels, which are longer in the stressed syllables than in the unstressed ones, such type of stress is called *quantitative*.

4) *Qualitative type of stress* is achieved through the changes in the quality of the vowel under stress.

English word stress is traditionally defined as dynamic, but in fact, the special prominence of the stressed syllables is manifested in the English language not only through the increase of intensity, but also through the changes in the vowel quantity, consonant and vowel quality and pitch of the voice.

Russian word stress is not only dynamic but mostly quantitative and qualitative. The length of Russian vowels always depends on the position in a word. In the Russian language we never pronounce vowels of full formation and length in unstressed position. Ex. молоко.

## **5.2 Place of word stress in English (Free and fixed stress).**

The position of stress in a word can be fixed or free. A language will have one or the other of these stress types. *Fixed stress* means that stress almost invariably turns up on exactly the same syllable in every word, regardless of word length – the first, for example, or penultimate, the last, and so forth. In such cases, the position of the stress is predictable. It is quite literally fixed in that position. In the opposite situation, stress is completely unpredictable. Unless we know huge amounts about the etymology and morphology of the language (and even then stress placement may turn out not to be entirely regular), we

cannot for the most part predict which syllable will carry the stress because the stress is quite free to occur on any syllable at all.

In *fixed stress* languages, stress fulfills a demarcative function. If you know, for example, that stress always occurs on the first syllable of words in a language (this is true of Finnish, for example, or Hungarian), every time you hear a stress you know that a new word has begun – with training, you can hear this even if you do not speak the language. Polish and Welsh are two languages that typically have penultimate stress (stress on the last but one syllable of a word), so you would know that there is just one more syllable and then a new word begins. Regardless of word length, and exceptions apart, in such fixed stress languages the position of the stressed syllable can be predicted.

In free stress languages, however, such as English or Russian (or even Spanish and Italian to some extent), you cannot predict the position of the stress. Stress is part of the phonetic make-up of the word and along with the segments (the vowels and consonants) must be learnt as part of the package. Of course there are rules, such as the fact that when an English word has the *-ation suffix* (civilization, coronation, fixation, etc.), the main stress falls on the first syllable of the suffix, regardless of the length of the word (civili'zation, coro'nation, fix'ation), or that words ending *-ity* have antepenultimate stress (equity, complexity, regularity, etc.). But these rules are extensive and complex – not something we consciously memorize and operate.

### **5.3 Primary stress and secondary stress**

It is worth noting here that in English, as an inherent property of the word, word stress patterns also identify the syllable(s) on which a rhythmic beat can occur when the word is used in connected speech.

Especially in longer words, we often have the impression that there is more than one stress. This may indeed be the case. In such instances, we need to distinguish between what are called *double stress words* and words which have a *secondary stress* as well as the identifiable main

stress, called the *primary stress*. In words with only one stress, this is the main or primary stress: re'mark, de'fine, e'stablish.

But in longer words – unremarkably, indefinable, antidisestablishmentarianism – there often seems to be more than one prominent syllable. Such words can be shown to have not only a primary word stress, but also one or more secondary word stresses: unre'markably, inde'finable, antidis'establishmentarianism. The lowered stress mark is a convention typically used to indicate secondary word stress. This gives us effectively three degrees of stress: primary stress, secondary stress and unstressed. For most purposes, that is enough. These stresses fulfil two main roles – they are a defining characteristic of the word itself (word stress) and they also identify the points in the word that can or may carry a rhythmic beat when the word is used in a longer utterance as part of an intonational phrase (sentence stress).

#### **5.4 Accentual tendencies of the English stress.**

In spite of the fact that word stress in the English accentual system is free there are certain factors that determine the place of word stress. That means that we can not put stress in any syllable. V.A. Vassilyev describes them as follows:

1. recessive tendency;
2. rhythmic tendency;
3. retentive tendency;
4. semantic factor.

1. *Recessive tendency* results in placing the word-stress on the initial syllable.

The accentual structure of English words is liable to instability due to the different origin of several layers in the Modern English word-stock. In Germanic languages the word stress originally fell on the initial syllable or the second syllable, the root syllable in the English words with prefixes. This tendency was called recessive. Most English words

of Anglo-Saxon origin as well as the French borrowings (dated back to the 15th century) are subjected to this recessive tendency.

This tendency can be of two sub-types.

a) Unrestricted recessive tendency is observed in the native English words having no prefix, e.g. mother, daughter, brother, swallow, in assimilated French borrowings, e.g. reason, colour, restaurant.

b) Restricted recessive tendency marks English words with prefixes, e.g. foresee, begin, withdraw, apart. A great number of words of Anglo-Saxon origin are monosyllabic or disyllabic, both notional words and form words. They tend to alternate in the flow of speech, e.g. 'don't be'lieve he's 'right.

2. *Rhythmic tendency* results in alternating stressed and unstressed syllables.

The rhythm of alternating stressed and unstressed syllables gave birth to the rhythmical tendency in the present-day English which caused the appearance of the secondary stress in the multisyllabic French borrowings, e.g. revolution, organi'sation, assimilation, etc. It also explains the placement of primary stress on the third syllable from the end in three- and four-syllable words, e.g. 'cinema, 'situate, ar'ticulate. The interrelation of both the recessive and the rhythmical tendencies is traced in the process of accentual assimilation of the French-borrowed word personal on the diachronic level, e.g. perso'nal — 'perso'nal — 'personal.

The appearance of the stress on the first syllable is the result of the recessive tendency and at the same time adaptation to the rhythmical tendency. The recessive tendency being stronger, the trisyllabic words like personal gained the only stress on the third syllable from the end, e.g. 'family, 'library, faculty, 'possible.

The accentual patterns of the words territory, dictionary, necessary in AmE with the primary stress on the first syllable and the tertiary stress on the third are other examples illustrating the correlation of the recessive and rhythmical tendencies. Nowadays we witness a great number of variations in the accentual structure of English multisyllabic

words as a result of the interrelation of the tendencies. The stress on the initial syllable is caused by the diachronical recessive tendency or the stress on the second syllable under the influence of the strong rhythmical tendency of the present day, e.g. 'hospitable — ho'spitable, 'distribute — dis'tribute, 'aristocrat — a'ristocrat, 'laryngoscope — la'ryngoscope.

3. A third tendency was traced in the instability of the accentual structure of English word stress, *the retentive tendency*: a derivative often retains the stress of the original or parent word, e.g. 'similar — as'similate, recom'mend — recommen'dation.

4. *Semantic factor* determines the accentuation of the stress in the words which have separable prefixes. Separable prefixes have a certain meaning of their own. Another group of words which is influenced by the semantic factor is compound words. Most of these words have two equally strong stresses. It happens because both stressed parts of such words are of equal semantic importance.

### **5.5 Functions of English word stress.**

1. Word stress constitutes a word, it organizes the syllables of a word into a language unit having a definite accentual structure, that is a pattern of relationship among the syllables; a word does not exist without the word stress. Thus the word stress performs the constitutive function. Sound continuum becomes a phrase when it is divided into units organized by word stress into words.

2. Word stress enables a person to identify a succession of syllables as a definite accentual pattern of a word. This function of word stress is known as identificatory. Correct accentuation helps the listener to make the process of communication easier, whereas the distorted accentual pattern of words, misplaced word stresses prevent normal understanding.

3. Word stress alone is capable of differentiating the meaning of words or their forms, thus performing its distinctive function. The accentual patterns of words or the degrees of word stress and their positions form oppositions, e.g. 'import — im'port, 'billow — below.

## **Practical Tasks**

**Give definitions of the following phonetic terms:** *word stress, constitutive function of word stress, identificatory function of word stress, distinctive function of word stress.*

### **Questions:**

1. How is stress defined by different authors?
2. What types of word-stress do you know?
3. To what type of word-stress does the English accentual structure belong? What are the most common types of English stress patterns? To what type of word-stress does the Russian accentual structure belong?
4. What is the difference between fixed and free type of word-stress? What is the shifting of word-stress?
5. How is stress represented in written form? How can the stress patterns be represented graphically?
6. What is the terminology suggested by different authors to distinguish between different degrees of word-stress? What factors determine the place and different degree of word-stress?
7. How does the recessive tendency influence word-stress system in English?
8. How does the rhythmic tendency influence word-stress system in modern English?
9. How does the retentive tendency influence word-stress system in English?
10. How does the semantic factor affect the place of word-stress? What rules of word-stress do you know a) for prefixal words, b) for compound words?
11. How does stress perform constitutive, distinctive and recognitive functions?

### **Control Tasks:**

**1. Try to mark the stressed syllable first with loudness, then with length, and the- with pitch change. Do you naturally tend to do all three at the same time?**

student, hotel, important, advert, impotent, advertise, photograp, advertisement, photo, photography, photographer, photographic, kangaroo, benefit, elementary, elephant, element, eleven

**2. Take words from the list in exercise 1. and say them first slowly and then quickly, paying attention to the quality of the sounds in the unstressed syllables.**

**3. If you make the stressed syllables fairly emphatic you can also notice an increase in muscular movement on those syllables, and if you look in a mirror you may see the visual aspect of stress.**

**Exercises:**

**1. Accent the following polysyllabic words with two or three degrees of stress. Show the differences between British and American pronunciation models.**

accelerate, justify, adversary, testify, economize, oratory, memorize, functionary, abdicate, ceremony, enumerate, nationalize, demonstrate, verify, legitimate

**2. Observe the realization of different types of the recessive tendency in the following words. Put down accent marks and explain the origin of the words.**

implore, brother, disdain, expect, fellow, chauffeur, yellow, enemy, submit, renew, persuade, pretend, honour, sister, diplomat, cattle, withdraw, forget, foresee, husband, father, saunter, water, refuse, review, begin, nourish, restaurant, reason, finger, demand, daughter, apart, clinic, clothes, command

**3. Read the following words. Put down stress marks and state the origin of words. Comment on the realization of rhythmical tendency in English accentuation.**

psychology, satisfactory, terrorist, umbrella, stiletto, violoncello, décolleté, impression, development, administration, personal, archaeology, characteristic, infantile, distance, parenthesis, phenomenon, volcano

**4. Underline the word that has a different stress pattern from the others.**



*Example picture nature capture mature*

1 politics dynamic musician historic

2 create supply prostrate dictate

3 teacher refer eager offer

4 edit debit submit credit

5 Angela Theresa spaghetti banana

**5. Underline the word that has a different stress pattern from the others.**

*Example October November December January*

1 Saturday holiday tomorrow yesterday

2 morning fifty fifteen August

3 He told me. I like it. She finished. Close the door.

4 Go to bed! Don't worry! What's the time? Fish and chips.

5 table tourist tunnel today

6 mistake famous become remove

7 playground shoe shop first class handbag

8 economics economy education scientific

9 It isn't true. I'll see you soon. No, it isn't. He's not at home.

**6. Mark the stressed syllable in the words in bold.**

*Example Next week, we'll progress to the next stage.*

1. What are your country's main **exports**?

2. They have **conflicting** ideas about their own roles.

3. The children have made a lot of **progress** with their maths.

4. The value of property usually **increases** every year.

5. Will they **permit** you to work here?

6. Although he is Russian, he has a UK permanent residence **permit**.

7. The highest July temperatures ever were **recorded** in London today.

8. I'll never **desert** you, the poet promised his love.

9. There is going to be an organised **protest** about the new by-pass.

10. What an **insult**! You have no right to speak to me like that!

**7. Fill the gaps in the sentences below. The words you need are listed under the sentences. Mark the stressed syllable of each word.**

1. There has been a big 'increase in the number of students applying to this college.

2. As a Red-Cross volunteer, she sometimes has to ..... disabled people travelling across London.

3. A recent ..... showed that 98% of households have colour television.

4. The council are going to ..... the High Street into a pedestrian shopping centre.

5. The winning song in the Eurovision Song ..... is usually pretty dull.

6. A gesture which is friendly in one country may be a deadly ..... in another country.

contest convert escort increase insult survey

**8. The extract below comes from *Down and Out in Paris and London* by George Orwell. Orwell is describing his experience as a tramp in London in the 1930's. Mark the stressed syllable in the words underlined. The first two are done for you.**

I stayed in the streets till late at night, 'keeping on the move all the time. Dressed as I was, I was half a 'fraid that the police might arrest me as a vagabond, and I dared not speak to anyone, imagining that they must notice a disparity between my accent and my clothes. (Later I discovered that this never happened.) My new clothes had put me instantly into a new world. Everyone's demeanour seemed to have changed abruptly. I helped a hawker pick up a barrow that he had upset. "Thanks, mate," he said with a grin. No one had called me mate before in my life – it was the clothes that had done it. For the first time I noticed, too, how the attitude of women varies with a man's clothes. When a badly dressed man passes them they shudder away from him with a quite frank movement of disgust, as though he were a dead cat. Clothes are powerful things. Dressed in a tramp's clothes it is very difficult, at any rate for the first day, not to feel that you are genuinely

degraded. You might feel the same shame, irrational but very real, your first night in prison.

**9. Transcribe, intone and read the following sentences. Keep in mind what you know about word stress in compound nouns and similar word combinations.**

1. He is in the greenhouse. (*a building made largely of glass used for growing flowers and plants.* – He is in the green house.

2. We saw some blackbirds. (*a kind of wild bird*) – We saw some black birds.

3. Do you need a blackboard? (*a large piece of wood painted black used to write on it with chalk*) – Do you need a black board?

4. He is in the darkroom. (*a special room used in photography*) – He is in the dark room.

5. He lives in the lighthouse. (*a tall tower with a light for warning ships*) – He lives in the light house.

6. Does he live in the White House? (*the residence of the President of the USA*) – Does he live in the white House?

7. Have you ever seen a horsefly? (*a particular kind of fly*) – Have you ever seen a horse fly? (*a horse that is able to fly*).

**10. This exercise is meant to teach to recognise noun compounds and speak them with proper accentual patterns. Transcribe the following sentences, mark the stresses and tunes and read them aloud.**

A man who delivers mail is a mailman.

A knife used for butter is a butterknife.

A coat you wear in the rain is a raincoat.

Water which is good for drinking is called drinking-water.

## Section 6. Intonation in English

- 6.1 The role of intonation.
- 6.2 The components of intonation.
- 6.3 The structure of intonation pattern.
- 6.4 Sentence stress and rhythm.

### 6.1 Intonation: definition approaches.

Intonation serves a mainly linguistic or phonological purpose and, as such, is largely beyond the scope of this volume. However, it is the combination of a number of different phonetic features and, as such, it provides a conclusion to our phonetic exploration of suprasegmentals.

There are many, many names in the literature for the stretch of speech which constitutes the domain of analysis for basic intonation description. My own habit is to use the expression *intonational phrase*, as in J.C. Wells, for example. A. Cruttenden talks about intonation groups, J. O'Connor and Arnold the *word group*, and M. Halliday and R. Kingdon the *tone group*. Other names include *rhythm group*, *breath group* and *sense group*.

Intonational phrase and tone group are motivated by identifiable recurrent melodic patterns which have nuclear tones at their centre, rhythm group acknowledges that each of these stretches has its own inherent rhythm, breath group tells us that there is a connection with taking breath (an act often performed at a pause between groups), and sense group implies a grammatical and/or semantic integrity.

There are two main approaches to the problem of intonation in Great Britain. One is known as *a contour analysis* and the other may be called *grammatical*.

According to the first approach the smallest unit to which linguistic meaning can be attached is a tone-group (sense-group). Their theory is based on the assumption that intonation consists of basic functional "blocks". They pay much attention to these "blocks" but not to the way they are connected. Intonation is treated by them as a layer that is

superimposed on the lexico-grammatical structure. In fact the aim of communication determines the intonation structure, not vice versa.

The grammatical approach to the study of intonation was worked out by M. Halliday. Intonation is a complex of three systemic variables: tonality, tonicity and tone, which are connected with grammatical categories. Chunking, determining and inserting the intonational phrase boundaries, is the job of *tonality*. A contributing factor is undoubtedly the role of *tonicity*, the technical name for location of the nucleus.

There is wide agreement among Russian linguists that on perception level intonation is a complex, a whole, formed by significant variations of pitch, loudness and tempo closely related. Some Russian linguists regard speech timbre as the fourth component of intonation. Neither its material form nor its linguistic function has been thoroughly described. Though speech timbre definitely conveys certain shades of attitudinal or emotional meaning there is no good reason to consider it alongside with the three prosodic components of intonation, i.e. pitch, loudness and tempo.

M. Sokolova and others write that the term prosody embraces the three prosodic components and substitutes the term intonation.

Many foreign scholars (A. Gimson, R. Kingdon) restrict the formal definition of intonation to pitch movement alone, though occasionally allowing in variations of loudness as well. According to D. Crystal, the most important prosodic effects are those conveyed by the linguistic use of pitch movement, or melody. It is clearly not possible to restrict the term intonation by the pitch parameters only because generally all the three prosodic parameters function as a whole though in many cases the priority of the pitch parameter is quite evident.

## **6.2 The components of intonation.**

Let us consider the components of intonation that is pitch, loudness and tempo.

*Pitch* is usually described as a system of tones (fall, rise, fall-rise and so on), pitch levels (keys, registers), which can be high, medium and

low, and pitch ranges (intervals between the highest and the lowest pitched syllables), which can be wide, normal and narrow.

Pitch performs the constitutive function within a sentence. It manifests itself in the fact that each syllable in a sentence has certain pitch and cannot exist without it. Simultaneously pitch performs the delimitative function both within a sentence and at its end. Within a sentence it consists in delimiting from each other its portions, which are known as *sense-groups* or *intonation groups* or *syntagms*. Variations of pitch at the end of a sentence delimit it from the following sentence.

Loudness is used in a variety of ways. Gross differences of meaning (such as anger, menace, and excitement) can be conveyed by using an overall loudness level. Loudness is described as normal, increased or low.

*Tempo* includes rate of speech and pausation. The rate of speech can be normal, slow and fast. The parts of the utterance which are particularly important are usually pronounced at a slow rate, while in less important parts the rate of speech tends to be faster.

Any stretch of speech can be split into smaller segments by means of pauses. A pause is a complete stop of phonation. Pauses are classified according to their length, their position in the utterance and their function. In teaching English intonation, it is sufficient to distinguish the following types of pauses:

- short pauses which may be used to separate intonation groups within a phrase;
- longer pauses which normally manifest the end of the phrase;
- very long pauses which are used to separate bigger phonetic units.

Pauses made between two sentences are obligatory. They are longer than pauses between sense-groups and are marked by two parallel bars (||). Pauses made between sense-groups are shorter than pauses made between sentences. They are marked by one bar (|).

Pauses are usually divided into filled and unfilled, corresponding to voiced and silent pauses.

Functionally there may be distinguished syntactic pauses (which separate phonopassages, phrases, intonation groups), emphatic pauses (which serve to make some parts of the utterance especially prominent) and hesitation pauses (which are mainly used in spontaneous speech to gain some time to think over what to say next). Besides the segmentation of the speech continuum, pauses contribute to the temporal and rhythmical organization of speech (constitutive function).

All the components of intonation are closely interconnected in the processes of speech production and speech perception.

### **6.3 The structure of intonation pattern.**

Each syllable of the speech chain has a special pitch colouring. Some of the syllables have significant moves of tone up and down. Each syllable bears a definite amount of loudness. Pitch movements are inseparably connected with loudness. Together with the tempo of speech they form an *intonation pattern* which is the basic unit of intonation. An intonation pattern contains one nucleus and may contain other stressed or unstressed syllables normally preceding or following the nucleus. The boundaries of an intonation pattern may be marked by stops of phonation that is temporal pauses.

Intonation patterns serve to actualize syntagms in oral speech. It may be well to remind you here that the syntagm is a group of words which is semantically and syntactically complete. In phonetics actualized syntagms are called intonation groups (sense-groups, tone-groups). Each intonation group may consist of one or more potential syntagms, e.g. the sentence

*I think he is coming soon* has two potential syntagms:

*I think* and *he is coming soon*.

In oral speech it is normally actualized as one intonation group.

The intonation pattern may include the following components:

– *the pre-head* (unstressed and half stressed syllables preceding the first stressed syllable);

- *the head, or scale* (stressed and unstressed syllables up to the last stressed syllable);
- *the nucleus, or nuclear tone* (the last stressed syllable, within which fall or rise in the intonation group is accomplished);
- *the tail* (the syllables or on syllable that follow the nucleus).

Heads (scales) can be descending (when the pitch gradually descends to the nucleus), ascending (when the syllables form an ascending sequence) and level (when all the syllables are more or less on the same level). According to the direction of pitch movement within and between syllables, descending and ascending heads (scales) can be stepping, sliding and scandent.

The most important part of the intonation pattern is the nucleus, which carries nuclear tone. The intonation pattern cannot exist without it. The nucleus can be described as a syllable which is marked by a significant change in pitch direction (where pitch goes distinctly up or down). It has greater prominence than the other syllables.

The nuclear tones are generally classified into simple (Low Fall, Low Rise, High Fall, High Rise), complex (Fall-Rise, Rise-Fall) and compound (Rise + Fall + Rise).

According to R. Kingdon the most important nuclear tones in English are: Low Fall, High Fall, Low Rise, High Rise, and Fall-Rise.

The meanings of the nuclear tones are difficult to specify in general terms. Roughly speaking *the falling tone* of any level and range expresses certainty, completeness, and independence. *A rising tone* on the contrary expresses uncertainty, incompleteness or dependence. *A falling-rising tone* may combine the falling tone's meaning of assertion, certainty with the rising tone's meaning of dependence, incompleteness. At the end of a phrase it often conveys a feeling of reservation; that is, it asserts something and at the same time suggests that there is something else to be said. At the beginning or in the middle of a phrase it is a more forceful alternative to the rising tone, expressing the assertion of one point, together with the implication that another point is to follow. The falling-rising tone, as its name suggests, consists of a fall in pitch



followed by a rise. If the nucleus is the last syllable of the intonation group the fall and rise both take place on one syllable. In English there is often clear evidence of an intonation-group boundary, but no audible nuclear tone movement preceding. In such a circumstance two courses are open: either one may classify the phenomenon as a further kind of head or one may consider it to be the level nuclear tone. *Low Level tone* is very characteristic of reading poetry. *Mid-Level tone* is particularly common in spontaneous speech functionally replacing the rising tone. There are two more nuclear tones in English: Rise-Fall and Rise-Fall-Rise. But adding refinement to speech they are not absolutely essential tones for the foreign learner to acquire. Rise-Fall can always be replaced by High Fall and Rise-Fall-Rise by Fall-Rise without making nonsense of the utterance.

According to D. Crystal, there are nine ways of saying Yes as an answer to the question Will you marry me?

1. Low fall. The most neutral tone; a detached, unemotional statement of fact.

2. Full fall. Emotionally involved; the higher the onset of the tone, the more involved the speaker; choice of emotion (surprise, excitement, irritation) depends on the speaker's facial expression.

3. Mid fall. Routine, uncommitted comment; detached and unexcited.

4. Low rise. Facial expression important; with a 'happy' face, the tone is sympathetic and friendly; with a 'grim' face, it is guarded and ominous.

5. Full rise. Emotionally involved, often «disbelief or shock, the extent of the emotion depending on the width of the tone.

6. High rise. Mild query or puzzlement; often used in echoing what has just been said.

7. Level. Bored, sarcastic, ironic.

8. Fall-rise. A strongly emotional tone; a straight or 'negative' face conveys uncertainty, doubt, or tentativeness; a positive face conveys encouragement or urgency.

9. Rise-fall. Strong emotional involvement; depending on the face, the attitude might be delighted, challenging, or complacent.

The tone of a nucleus determines the pitch of the tail. After a falling tone the rest of the intonation pattern is at a low pitch. After a rising tone the rest of the intonation pattern is in an upward pitch direction. The nucleus and the tail form what is called terminal tone.

The head, the pre-head and the tail are optional elements of the intonation pattern. An intonation pattern can consist of only one syllable, which is its nucleus.

The meaning of the intonation group is the combination of the meanings conveyed by the terminal part, the pre-nuclear part, the pitch level and the pitch range.

#### **6.4 Sentence stress and rhythm.**

Sentence stress is a greater prominence of words, which are made more or less prominent in an intonation group. The special prominence of accented words is achieved through the greater force of utterance and changes in the direction of voice pitch, constituting the nuclear tone.

The difference between stress and accent is based on the fact that in the case of stress the dominant perceptual component is loudness, in the case of accent it is pitch. Degrees of stress in an utterance correlate with the pitch range system. Nuclear stress is the strongest, because it carries the most important information. Non-nuclear stresses are subdivided into full and partial. Full stress occurs only in the head of an intonation group, partial stress occurs in the pre-head and tail.

In an intonation group stress may undergo alternations under the influence of rhythm, but there are some rules concerning words that are usually stressed or unstressed in an utterance.

The words that are usually stressed (the notional parts of speech): nouns; adjectives; numerals; interjections; demonstrative pronouns; emphatic pronouns; possessive pronouns (absolute form); interrogative pronouns; indefinite pronouns somebody, someone, something, anybody, anyone, anything used as subject; indefinite negative pronouns

no, none, no one, nobody, nothing; indefinite pronouns some, any (expressing quality); determinatives all, each, every, other, either, both; pronouns much, many, a little, a few; notional verbs; auxiliary verbs (negative contracted forms); two-word prepositions; two-word conjunctions; particles only, also, too, even, just.

The words that are usually unstressed (form-words): personal pronouns; reflexive pronouns; reciprocal pronouns; relative pronouns; possessive pronouns; indefinite pronouns somebody, someone, something, anybody, anyone, anything used as object; indefinite pronouns some, any (expressing quantity); auxiliary verbs (affirmative form); one-word prepositions and conjunctions; articles; particles there, to; modal verbs (contracted forms and general questions are exceptions).

It is necessary to point out that any word in a sentence may have logical stress (He 'is a student. – Он действительно студент.). A word which is made prominent by logical stress may stand at the beginning, in the middle or at the end of a sense group, and it is usually the last stressed word in it. Sentence stress on words following logical stress either disappears or become weak. Besides, form-words may be stressed in some special cases.

In the Russian language nearly all the words in a sentence are usually stressed, with the exception of prepositions.

*Rhythm* is the regular alternation of stressed and unstressed syllables.

The type of rhythm depends on the language. There are two types of languages:

- syllable-timed languages (French, Spanish), based on the syllabic structure;
- stress-timed languages (English, German, Russian), based on the so-called “beats” or “stress pulses”.

In syllable-timed languages the speaker gives approximately equal period to each syllable no matter whether it is stressed or unstressed. This produces the effect of even rhythm.

In stress-timed languages the effect of rhythm is based on units larger than syllable. The so-called “stress pulses” follow each other in connected speech at roughly equal periods of time no matter how many stressed syllables are between them. Thus the distribution of syllables within rhythmic groups is unequal and the regularity is provided by strong “beats”.

In connected English speech stressed syllables have a strong tendency to follow each other as nearly as possible at equal intervals of time and the unstressed syllables occupy the time between the stressed syllables. The greater is the number of unstressed syllables the quicker they are pronounced. The phenomenon of rhythm is closely connected with the phonetic nature of stress. The basic unit of the rhythmical structure of an utterance is the rhythmic group (a speech segment containing a stressed syllable and unstressed syllables attached to it). A sense group may consist of one or more rhythmic groups. The perception of boundaries between rhythmic groups is associated with the stressed syllables or peaks of prominence.

Unstressed syllables have a tendency to cling to the preceding stressed syllables – enclitics, or to the following stressed syllables – proclitics. In English, as a rule, only initial unstressed syllables cling to the following stressed syllable, non-initial unstressed syllables are usually enclitics.

Rhythm is connected with sentence stress. Under the influence of rhythm words which are normally pronounced with two equally strong stresses may lose one of them, or may have their word stress realized differently. The word immediately preceded by a stressed word loses its first stress; the word immediately followed by a stressed word loses its second stress:

He is 'fifteen 'years ,old.

He is 'just fif,teen.

## **Practical Tasks**

**Give definitions of the following phonetic terms:** *ascending scale, descending scale, head, intonation, intonation group, intonation pattern, melody, nucleus of an intonation group, pause, pre-head, rhythm, scale, sentence stress, speech melody, staves, syntagm (sense-group), tempo of speech, tail, timbre, terminal tone, tonogram.*

## **Questions:**

1. How is intonation defined? What are the main approaches to the study of intonation?
2. Speak on the melody or the pitch component of intonation.
3. Define the term “intonation pattern”. How is it related to the term “intonation group”?
4. What components form the structure of an intonation pattern?
5. What does the pitch component of intonation include?
6. What effect is achieved by variations in the direction of pitch?
7. What nuclear tones are distinguished in modern English? Which of them do you think to be necessary for pronunciation teaching? Why?
8. What other pitch parameters are important in modifying the contour of an intonation pattern?
9. Characterize the loudness component of intonation. Suggest your reasons for its connection with the pitch component.
10. What does the term ‘tempo’ imply? Explain the peculiarities of rate and pausation.

## **Control tasks:**

**1. When we examine the pitch movement in any given tonic unit there are three main variables to observe:**

a) **The direction of the pitch movement. Does the pitch rise or fall?**

b) **The degree of pitch movement. Does the pitch move a lot or a little?**

c) **The placement of this pitch movement within the speaker's own voice range. Are the patterns pitched in the higher, middle or lower part of the speaker's voice range?**

**Take any short utterance or phrase that has only one tonic unit, that is one major pitch change. Say it a few times and try to observe the three variables (direction, degree and placement) as described above.**

**2. Perform step-by-step phonetic analysis of the following sentences.**

1) All I need is a pencil, a ruler, a piece of wood, a saw, a hammer, a couple of nails and a bit of common sense.

2) What a delicious pie! Who gave you the recipe?

3) This is a nice house which seems unexpectedly comfortable.

4) Of course, George sometimes rings me from overseas.

5) We all have to face difficulties sometimes.

6) You are as cunning as a fox. – Cunning? I'm as innocent as a child!

7) The Sixty bus has gone already, hasn't it? Well, never mind, I can take Sixty Six.

8) Did he report on co-operatin or co-ordination?

9) Do you know Vince Burns? Someone called Vince Burns left you a message.

10) Who are you going to the party with? Alan? I thought it would be Josh...

**Exercises:**

**1. Pronounce the statements with a falling tone. Pay attention to the position of the nucleus and to the stress of notional and functional parts of speech. Intone the sentences.**

1) This is a nice garden. – This isn't a nice garden.

This is a nice garden. – This isn't a nice garden.

2) They want to win a victory. – They don't want to win a victory.

3) This is a crimson rose. – No, it isn't. It is a white rose. That is a crimson rose.

4) Becky likes wild violets. – No, you are wrong. She doesn't like wild violets. She likes garden violets.

5) Helen's daughter is a doctor. Betty's son isn't a doctor. He is a sailor.

**2. Read and intone the sentences given below. Observe differences in the intonation of general and special questions.**

1) Is this a cotton dress? – No, it isn't. It's a synthetic one.

2) What is there in the bag? – It is a new collection of nursery rhymes.

3) Do you really like her new style?! – I really do. She looks quite nice.

4) Where is Mr. Blake? Is he in the park? – No, he isn't. Mr. Blake is at the Institute.

5) Whose things are these? – Tom's. These are Tom's things.

6) Will you put onions in the soup? – No, I won't. I don't like onions. I'll take a clove of garlic.

7) Who is that lean man? – That's Roger. He's been in hospital for three weeks already.

8) How many guests are there at the party? – There are six of them.

**3. Read and intone the following sentences. Make distinctions in the intonation of imperative and exclamatory sentences. Pay attention to the position of the nucleus.**

1) Don't take the map. Take the textbook.

2) How cruel of them to leave the baby alone!

3) Don't give a pen to Jane. Give it to me.

4) You are absolutely right! They shouldn't have done that.

5) Be quick. Have some coffee and toast. We must be off in a minute.

- 6) What a nice country house!
- 7) Meet my family. This is Mum and Dad.

**4. Define the communicative type of the sentences given below.**

**Read them with the appropriate intonation contour. State the attitude conveyed in the sentence. Mark intonation in the text and on the stave.**

- 1) A lot of tulips grow in the garden.
- 2) How beautiful this room is!
- 3) Mr. Smith likes travelling, he has already visited Moscow, Paris, Berlin, London and Tokyo.
- 4) Who is standing in the doorway?
- 5) Do you like fruit or vegetables?
- 6) Bring the book to me.
- 7) It isn't a big mistake, is it?
- 8) Is the dress expensive?
- 9) You know, I don't speak German at all.

**5. Use the technique of gradual lengthening to practise fluency:**

I 'don't \know.

I 'don't 'know \how.

I 'don't 'know 'how \long.

I 'don't 'know 'how 'long I 'need to \wait.

I 'don't 'know 'how 'long I 'need to 'wait for \John.

I 'don't 'know 'how 'long I 'need to 'wait for 'John to \come.

I 'don't 'know 'how 'long I need to 'wait for 'John to 'come \home.

It was 'never the \end.

It was 'never the 'end of the \week.

It was 'never the 'end of the 'week be\fore.

It was 'never the 'end of the 'week be'fore I a\rrived.

It was never the end of the 'week be'fore I a'rrived \back.

It was 'never the 'end of the 'week be'fore I a'rrived 'back from \Scotland.

'Who was \that?

'Who was that 'awful \woman?



'Who was that 'awful 'woman you \talked to?

'Who was that 'awful 'woman you 'talked to fall \evening?

'Who was that awful 'woman you 'talked to fall 'evening at the \party?

**6. Use the gradual lengthening technique for practising fluency:**

I \can't.

I 'can't under\stand.

I 'can't understand \how.

T 'can't understand 'how you \did it.

I 'can't understand 'how you 'did it so \quickly.

I 'can't understand 'how you 'did it so 'quickly and e\fficiently.

I 'can't understand 'how you 'did it so 'quickly and efficiently,

Mr, \Southwood.

\When?

'When did you \hear?

'When did you 'hear that \story?

'When did you 'hear that 'story about \John?

'When did you 'hear that 'story about 'John and the \girl?

'When did you 'hear that 'story about 'John and the 'girl 'next \door?

\Come.

'Come and 'have \dinner.

'Come and 'have 'dinner \with us.

'Come and 'have 'dinner 'with us on \Thursday.

'Come and 'have 'dinner with 'us on 'Thursday the 'twenty \third.

'Come and 'have 'dinner with 'us on 'Thursday the 'twenty 'third of this \month.

**7. Where is pausation obligatory in speech and where is it optional? Establish the hierarchy of pauses depending on their length: between paragraphs, tone groups, sentences. Please use a pause to change the meaning of the sentence:**

a. They decorated the girl with the flowers.

b. Ignore everything I'm telling you.

- c. Those who sold quickly made a profit.
- d. What is this thing called love?

**8. Read these famous quotes observing the pauses indicated by spaces. Say which of the statements are chunked wrong:**

1.
  - a. The person who never made a mistake ... never made anything.
  - b. The person ... who never made a mistake ... never made ... anything.
  - c. The person who ... never made a ... mistake ... never made anything.
2.
  - a. Management... problems ... always ... turn ... out... to ... be people problems.
  - b. Management problems ... always turn out ... to be people problems.
  - c. Management ... problems ... always turn out ... to be people ... problems.
3.
  - a. Big companies ... are small companies ... that succeeded.
  - b. Big companies ... are ... small companies that... succeeded.
  - c. Big companies ... are small companies that succeeded.
4.
  - a. Hard work never killed anybody, ... but worrying about it did.
  - b. Hard ... work ... never ... killed ... anybody, ... but worrying about it did.
  - c. Hard work never ... killed anybody, ... but worrying ... about it did.
5.
  - a. Ideas are ... like children. Your own are ... wonderful.
  - b. Ideas are like ... children. Your ... own are wonderful.
  - c. Ideas ... are like children. Your own ... are wonderful.
6.
  - a. The best advertisement... is a good product.
  - b. The best... advertisement... is ... a good product.
  - c. The ... best... advertisement... is a ... good product.

**9. Read the following sentences. Make the words and phrases set in italics sound emotional with the help of special nuclear tones. Intone the sentences and state the attitude conveyed.**

1) What are you going to do *now*? — What am I going to do...? I *don't know* yet.

2) I thought you two are going to *marry*. — No, you're talking *nonsense*!

3) Are you going to visit Mike in *hospital*? — Of course I will!

4) What an *extraordinary* piece of luck! To see Ben in a place like this!

**10. Pronounce each sentence 3 times with the required intonation.**

The piano' all right.

Don't worry.

Ten minutes to nine.

1. *Calm, unemotional, serious*

2. *Wondering, mildly puzzled*

3. *Expressing contradiction, correction*

## **Section 7. Territorial varieties of English pronunciation.**

7.1 National and regional varieties of English pronunciation.

7.2 British English.

7.3 American English.

7.4 The spread of the English language.

### **7.1 National and regional varieties of English pronunciation.**

Territorial differentiations in pronunciation of the language observed in the speech of the whole nation are called national pronunciation variants. National variants of the language evolve from conditions of regional, economic, political and cultural concentration which characterize the formation of a nation. They may have considerable differences, but numerous common features prove that they still belong to the system of one and the same language. Speaking of English, there is a great diversity of its spoken realizations in different regions of the world, particularly in terms of pronunciation.

British English and American English prove to be the two main national variants of the English language. They serve the bases for all other national variants in the English-speaking world. On the ground of political, geographical and cultural unity the following two groups of national variants may be distinguished:

1) the British-based group, including English English, Welsh English, Scottish English, Irish English, Australian English, New Zealand English;

2) the American-based group, including United States English and Canadian English.

Some foreign linguists (P. Trudgill, J. Hannah, A. Hughes, and others) consider that Scottish English and Irish English stand apart from these two groups. Russian phoneticians (M.A. Sokolova, K.P. Ghintovt, T.F. Leontyeva, and others) suppose that English English, Welsh English, Scottish English and Northern Irish English should be better combined into the British English subgroup on the ground of political,

geographical, cultural unity which brought more similarities than differences for these pronunciation variants.

Every national variant of the language falls into smaller regional dialects, distinguished from each other by differences in pronunciation, grammar and vocabulary.

The reference to pronunciation differences only presupposes the use of the term ‘accent’. The two types of accents are usually distinguished:

- local accents, which reveal peculiarities in pronunciation used by smaller language communities in a particular district;
- area accents, which unite common pronunciation features of several local accents.

For certain extralinguistic reasons one of the dialects gradually becomes the standard language of the nation and its accent is acknowledged as the standard pronunciation model. Still this standard is not homogeneous throughout the country and may have certain variations.

## **7.2 British English.**

The term “British English” is generally used nowadays as the synonym of “English English”, the national variant used in England and contrasted to American English.

There are two groups of accents in English English, which may be further divided into smaller groups of area accents, each of them consisting of local accents.

1. The Southern accent group includes:
  - Southern accents (Greater London, Cockney, Surrey, Kent, Essex, Hertfordshire, Buckinghamshire);
  - East Anglia accents (Lincolnshire, Norfolk, Suffolk, Cambridgeshire, Bedfordshire, Northamptonshire, Leicestershire);
  - South-West accents (Gloucestershire, Avon, Somerset, Wiltshire).
2. The Northern and Midland accent group includes:

- Northern accents (Northumberland, Durham, Cleveland);
- Yorkshire accents (North Yorkshire, West Yorkshire, South Yorkshire);
- North-West accents (Lancashire, Cheshire);
- West Midland accents (Birmingham, Wolverhampton).

In the course of language development London local accent became the pronunciation standard in the 19th century. It was acknowledged as the Received Pronunciation (RP). The use of this pronunciation type marked the speaker as the representative of high society. For a long time RP has been referred to as “King’s (Queen’s) English”, it characterized the speech of aristocracy and the court. The spread of education gradually modified the characteristics of this accent in the direction of social standards. Received Pronunciation was taught at public schools and used in the best society by cultured people. It has become a social marker, a prestigious accent of an educated Englishman. Nowadays only about 5% of the population in Britain speaks RP, though it is still regarded as a conservative model for correct pronunciation, particularly for educated formal speech.

The wide distribution of radio and television caused considerable changes in the sound system of the present-day English, and there appeared a new pronunciation model – the BBC English. This is the pronunciation of professional BBC newsreaders and announcers. It is based on RP, but also takes into consideration modern linguistic situation and thus becomes more flexible and true-to-life. Moreover, the wide spread audio-visual means of mass communication make it accessible to general public. The last edition of English Pronouncing Dictionary fixes the BBC accent as the most broadly-based pronunciation model accent for modern English.

The remarkable systemic modifications in the standard can be mentioned both in the vowel and consonant systems in the course of the last century.

I. Vowel changes include the following:

1. increasing diphthongization of the historically long vowels [i:] and [u:];

2. frequent lengthening of a historically short vowel [æ];

3. gradual monophthongization of some diphthongs:

4. mutual vowel interchanges.

II. Consonant changes include the following:

1. gradual loss of the voiced/voiceless distinctions in certain positions:

– increasing devoicing of final voiced stops (dog [dog] → [dok], cab [kæb] → [kæp]);

– voicing of intervocalic [t] (letter ['letə] → ['ledə]);

2. loss of final [ŋ] and initial [h] in rapid speech;

3. wide usage of typical elements of the American pronunciation:

– dark [ɪ] instead of light [i];

– palatalized [k] in final positions;

– linking and intrusive [r];

III. Combinative changes generally concern the pronunciation of [j] in certain phonetic contexts, which include:

– loss of [j] before [u:] (student ['stju:dnt] → ['stu:dnt];

– intrusion of [j] before [u:] after [l] (illuminant [ɪ'lu:mɪnənt] → [ɪ'lju:mɪnənt]);

– change of [j] by other sounds in original combinations [tj], [dj], [sj] (factual ['fæktjuəl] → ['fæktʃuəl], issue ['ɪsju:] → ['ɪʃu:].

Other combinative changes gradually follow the general tendencies of assimilation and reduction.

These are variations which get systemic representation in modern British English pronunciation. There are also non-systemic variations in standard pronunciation which appear in different accents, but they are too numerous and need a separate consideration.

### **7.3 American English.**

The development of American English began with the settlement of the first British colonists in the North American continent. In the

course of its formation American English has undergone the influence of many other languages spoken by the Native Americans (the Indians), by the immigrants from Ireland, Spain, France, Holland, Germany, by the Negroes. Nowadays the impact of Spanish and Chinese is easily felt in American English.

As for American pronunciation, it's not homogeneous at all. The three main regional types of pronunciation are distinguished: eastern, southern and western.

1. The Eastern type is spoken in New England and New York. It resembles Southern accents of British English and includes:

- the cases of linking and intrusive [r];
- initial [hw] (which [hwɪtʃ]);
- monophthongization of diphthongs with [ə]-glide (fierce [fiəs] → [fi:s]).

2. The Southern type is spoken in Southern and South-Eastern states and is characterized by a specific Southern drawl. It is a vowel drawl, which causes:

- diphthongization of pure monophthongs (egg [eg] → [eɪg], yes [jes] → [jeɪs]);
- monophthongization of original diphthongs (eight [eɪt] → [ɛ:t], drain [dreɪn] → [drɛ:n]).

3. The Western type is spoken in Western and central Atlantic states. It is characterized by the so-called 'Western burr'. This phenomenon includes:

- the pronunciation of retroflexed vowels with r-colouring in the middle of the word (bird [bɜ:rd], worm [wɜ:rm], first [fɜ:rst], card [kɑ:rd], port [pɔ:rt]);
- the pronunciation of retroflexed [r] in the final position (far [far], here [hɪər]).

A.D. Schweitzer offers to divide these types of pronunciation into 2 groups on the basis of the presence or absence of the Western burr. These are:



- the non-rhotic group pronounced without Western burr, which includes the Eastern and Southern types of pronunciation;
- General American pronunciation with Western burr, which includes the Western type of pronunciation.

Some linguists treat General American (GA) as a standard pronunciation type, because it is spoken by the majority of Americans. It is true that GA is used in the states, which constitute about 90% of all the territory of the USA. It is also frequently heard from professional voices on national media (radio, television, movies, CDs, etc.).

But many linguists state that no dialect can be singled out as an American standard, because different types of pronunciation are constantly mixed and even professionally trained speakers retain their regional pronunciation features.

The peculiar situation with the absence of the codified pronunciation standard is intensified with the specific status of the English language in the USA. It is not fixed in the Federal Constitution as the official language of the United States, though it really is.

Still American pronunciation is different from RP. American English possesses a set of systemic peculiarities both among the segmental and suprasegmental units.

The segmental peculiarities include:

1. Specific pronunciation of vowel phonemes:
  - absence of clear distinction between short and long vowels (sit/seat [sɪ·t], pull/pool [pu·l]);
  - existence of only 5 diphthongs, compared to 8 in RP — [eɪ], [aɪ], [ɔɪ], [aʊ], [ɔʊ];
  - rhotic pronunciation of vowels before [r] in all positions (turn [tɜ:rn], star [sta: r]);
  - ‘nasal twang’ — nasalization of vowels preceded or followed by nasal consonants (stain, small, name, stand, time, any, make);
  - pronunciation of [æ] instead of [a] before a consonant or a cluster (class, after, path, dance, plant, grass, bath, half);

– pronunciation of [a] instead of [o] (dog, body, shot, hot) and a complete loss of long [o:] (cot [kat] vs. caught [kot]);

– monophthongization of diphthongs and diphthongization of monophthongs, including the reverse pronunciation of [ɪ] and [aɪ] (civilization ['sɪvɪlɪ'zeɪʃn] → ['sɪvɪlaɪ'zeɪʃn], direct [dɪ'rekt] → [daɪ'rekt];

2. Specific pronunciation of consonant phonemes:

– loss of [t] after [n] in the middle of the word (twenty ['twenti], wanted ['wɒnɪd], winter ['wɪnə]);

– flapping — pronunciation of [t] like [d] in the intervocalic position and before [l] (bitter, battle, little);

— existence of only dark shade of [l];

— omission of [j] between a consonant or a vowel [u:] (news [nu:z], tube [tu:b], during ['du:rɪŋ]).

The suprasegmental peculiarities generally concern word stress and include:

– placement of stress on the final syllable instead of the initial one in words of French origin (ballet [bæ'leɪ]);

– placement of stress on the first element in compound words ('weekend, 'hotdog);

– existence of tertiary stress in polysyllabic words with suffixes -ory, -ary, -mony (laboratory ['læbrə'tɔ:ri], secretary ['sekrə'tɔ:ri], ceremony ['serə'mɒni]).

American intonation patterns on the whole are similar to those of RP.

The differences generally convey emotional and attitudinal meaning.

#### **7.4 The spread of the English language.**

Nowadays the English language is spoken all over the world. The process of modern intercultural relations demands the use of English as the language of world communication. This results in constant interrelation of English with other world languages. That's why linguists

state that new variants of English appear in the countries which originally do not belong to the English-speaking ones.

The present-day linguistic research data show that besides Australian English, Canadian English, New Zealand English, certain regular peculiarities can be found in the so-called Indian English, South African English and other languages. Some scientists even speak about such variants as Japanese English, Mexican English or Russian English, which appear because of contemporary globalization processes. The possibility to treat these variations as national variants of English is hotly debated in modern linguistics and it needs further consideration.

The spread of the English language in the world and the rise of its diverse varieties required some categorization of these varieties. The best-cited categorization was done by Braj Kachru and is known as *the Theory of Three Concentric Circles of World Englishes*, or simply the Three Circles.

*The Inner Circle* is represented by the countries where English is a native language (ENL) – Great Britain, the USA, Canada, Australia, and New Zealand. In terms of functions, English is the domineering, if not the only official, language implementing all sorts of functions in these countries.

*The Outer Circle* countries include former colonies where English was transplanted in non-native cultural contexts. These are New Englishes, contrasted to Old Englishes of the Inner Circle. In their countries they function as an official language together with one or more vernacular languages, so the speakers of English are mostly bilingual in these countries. Since English as an official language plays a very important role in the language policy of these countries, it is institutionalized, i.e. supported by the state institutions. It functions in government, legal system (regulative function), religion, trade and commerce, business, and is a medium of education. It also has an interpersonal function within the country. It has developed nativized literary traditions in different genres (novels, short stories, drama, and poetry), which is termed a creative, or imaginative, or innovative

function. In educational terms, Outer Circle schools have English as a second language (ESL).

*The Expanding Circle* includes countries with restricted range of English functions. Primarily, here English is used for international communication rather than in domestic context. However, the impact of Englishes is increasing and is seen in advertising, media, pop culture, science and education where it is more often just a discipline, English as a Foreign Language (EFL), rather than an instrument or tool of education. Since it is the language for international purposes mostly, it is now labeled as English as a Lingua Franca, or ELF meaning that it serves as a link language (lingua franca in a broad meaning of the word). English as an International Language (EIL) is another term that is currently in use for English in the Expanding Circle.

All the circles are united by world Englishes, “an umbrella label” relating to all varieties of the language, national and local.

In this section of our study we reveal the most common phonetic features of European English, Japanese English and Chinese English as they are of particular interest and importance to Russian students-linguists.

All localized varieties of English in Europe have their own specifics due to the transfer of their vernaculars. In general, the phonetic features of European English include:

- consonant deletion: different [dɪfɪq];
- consonant substitution: [T] → [t / s], [D] → [d / z];
- substitution of the dark [ɪ] (pill, held) for the clear [ɪ] (lip);
- devoicing final consonants: mug [mʌk], chairs [tʃeəs];
- elimination of vowel length contrasts: leave → live.

The general phonetic peculiarities of Japanese English are as follows:

- monophthongization of diphthongs: prose [prəʊz] → [prɒz];
- non-differentiation of [r] and [l];
- simplification of consonant combinations - loss of one or more consonants: (a) at the beginning of the word: scratches ['skrætʃɪz]

→ ['sræfɪz], b) at the end of words: climbs [klaɪmz] → [klaɪm], c) as well as the loss of a vowel fruition - [fru:'ɪʃn] → ['fru:ʃn];

- complex disorders: a) loss of vowels and consonants at the end of the word: ambulances ['æmbjʊlənsɪz] → ['æmbjʊləns], b) substitution of one element for another: introductory [ɪntrə'dʌktrɪ] → [ɪtrə'dʌstəri];

- the use of additional stress: 'fortunately → 'fortu'nately;

- absence of “linking r” in such combinations of words as: under it, for example;

- accentuation of functional words - articles, prepositions, auxiliary verbs, particles and pronouns.

- pausation at the junction of syllables within words can be explained by the difficulty of pronouncing polysyllabic words, where there are clusters of consonants, unusual for the Japanese language;

- inadequate division of phrases into rhythmic groups and syntagms.

The list of voice and sound phenomena that are difficult to pronounce by the native Chinese speakers was compiled on the basis of classification of errors and deviations of Chinglish [10]:

- monophthongization of diphthongs: joking [dʒəʊkɪŋ] → [dʒəʊkɪŋ];

- non-differentiation of long and short sounds;

- substitution of [l] for [r];

- loss of the consonant cluster, loss of entire consonant combinations within a word;

- reduction of consonant endings, and the omission of the final consonants;

- epenthetic vowels in consonant clusters and in the word-final position after a consonant: bull [bʊl] → [bʊlʊ];

- substitution of fricative [v] for semi-glide [w];

- substitution of alveolar [t] for interdental [θ];

- non-differentiation of [s] and [ʃ];

- non-differentiation of voiceless and voiced consonants;

- excessive aspiration of consonants [p, t, k] after [s];
- increased syllabic structure of words compared with the standard version, which is caused by the adding of epenthetic vowels;
- pausation at the junction of syllables within words and pausation at the junction of words in a sentence.

Awareness of the phonetic features of the varieties of the English language is reasonable to qualify as an additional component of a foreign language communicative competence of students-linguists on professional level.

### **Practical Tasks**

**Give definitions of the following phonetic terms:** *the inner circle, the outer circle, the expanding circle, accent, local accent, areal accent, dialect, national language, national variant, orthoepic norm, Received Pronunciation.*

### **Questions:**

1. Show the applicability of the three criteria to the three circles of the Kachruvian theory. What is the difference between range and depth of English?
2. What is your idea of the national variant of a language? How do they appear?
3. What groups of national variants of the English language are distinguished? List variants included into each of them. Name the most widely used national variants of English.
4. What is meant by the terms “dialect” and “accent”? What types of accents do you know?
5. How can you define the term “national pronunciation standard”? Give reasons for the fact that it is not homogeneous.
6. Speak about the origin and development of RP. Is it relevant nowadays?
7. Prove that the BBC English can be considered a new pronunciation model. What factors caused its appearance?

8. What types of American pronunciation are distinguished? Explain the peculiarities of each type.

9. Is it possible to consider certain peculiarities observed in the pronunciation of foreign speakers as the rise of new variants of English? Explain your point of view.

### **Control tasks:**

**1. Comment on the remarkable systemic modifications in the standard in the course of the last century. Discuss specific features in:**

- a) vowel changes;
- b) consonant changes;
- c) combinative changes.

**2. Comment on the main peculiarities of American pronunciation. Discuss specific features in:**

- a) vowel pronunciation;
- b) consonant pronunciation;
- c) placement of stress and intonation patterns.

### **Exercises:**

**1. Read the following words according to the GA standard:**

farm, bird, sister, leave, let, berry, merry, very, Betty, bottle, little, city, certainly, that one, mountain, which, what, when, due, tune, excursion, version, man, name, national, noun.

**2. Read the following words with the GA [æ] more front and longer than the RP [æ]:**

ask, dance, last, answer, half, aunt.

**3. Read the words according to the GA standard:**

hurry, current, worry, courage, furrow; winter, doctor, mister, sister, perceiver; not, crop, dock, nod, father, palm balm, calm.

**4. Read the GA general questions with a falling tone:**

Are you going? Does he care? Shall we stay here?

**5. The text below is read by an American speaker. Listen to the text and transcribe the text.**

The car was a dark blue seven-passenger sedan, a Packard of the latest model, custom-built. It was the kind of car you wear your rope pearls in. It was parked by a fire-hydrant and a dark foreign-looking chauffeur with a face of carved wood was behind the wheel. The interior was upholstered in quilted grey chenille. The Indian put me in the back. Sitting there alone I felt like a high-class corpse, laid out by an undertaker with a lot of good taste.

The Indian got in beside the chauffeur and the car turned in the middle of the block and a cop across the street said: "Hey," weakly, as if he didn't mean it, and then bent down quickly to tie his shoe.

We went west, dropped over to Sunset and slid fast and noiseless along that. The Indian sat motionless beside the chauffeur. An occasional whiff of his personality drifted back to me. The driver looked as if he was half asleep but he passed the fast boys in the convertible sedans as though they were being towed. They turned on all the green lights for him. Some drivers are like that. He never missed one.

It had been a warm afternoon, but the heat was gone. We whipped past a distant cluster of lighted buildings and an endless series of lighted mansions, not too close to the road. We dipped down to skirt a huge green polo field with another equally huge practice field beside it, soared again to the top of a hill and swung mountainward up a steep hill road of clean concrete that passed orange groves, some rich man's pet because this is not orange country, and then little by little the lighted windows of the millionaires' homes were gone and the road narrowed and this was Stillwood Heights.

Farewell, My Lovely Raymond Chandler

**6. Listen and notice differences between standard British English (Br) and American English (US) pronunciation in these sentences (you will hear British English first):**

That's better.

In US /t/ is "flapped" so that it



sounds like /d/ (and often transcribed in dictionaries as /t̥/ when it comes between two vowels).

I'm picking up the car next Tuesday.

• car = /kɑ:/ in Br and /kɑ:r/ in US. In Br [r] is pronounced only when it is followed by a vowel, while in US it is also pronounced before consonants and at the end of a word.

• Tuesday = /tju:-/ in Br and /tu:-/ in US. The sounds /tj/, /nj/, /dj/, etc. are not used in US.

What's your address?

Some words are stressed differently in Br and US, including a'ddress (Br) and 'address (US).

I went out because I was hot and wanted some fresh air.

Some speakers of US (and also Australian and New Zealand English) use a “high rising” tone for statements where most speakers of Br would use a falling tone.

**7. Listen and notice differences in pronunciation in these sentences, said first by a speaker of “BBC English” and then by a speaker from the city of Birmingham in England (you will hear BBC English first):**

See you tonight.

The second vowel in “tonight” is pronounced /aɪ/ in BBC English but /ɔɪ/ (as in “boy”) in a Birmingham accent.

Are those your brother's?

The vowel in “those” is pronounced /əʊ/ in BBC English but more like /aʊ/ (as in “now”) in a Birmingham accent.

The first vowel in “brother's” is

pronounced /ʌ/(as in “but”) in BBC English but /ʊ/ (as in “would”) in a Birmingham accent.

She was smoking.

The last sound in -ing words is /ŋ/ in BBC English, but /ŋg/ in a Birmingham accent, i.e. the -g is pronounced.

**8. Here is a text read aloud first by a British English speaker and then an American English speaker. Listen as many times as you need and note differences in pronunciation that you observe, focusing on the underlined words.**

I was reading in a magazine the other day about how common obesity is now. Some new research as found that over forty percent of the population is overweight. Most people in the survey said they’d rather drive than walk, and that it’s better to spend leisure time at home than outside. That’s understandable in the winter, I guess, but surely everyone can build some exercise into their daily schedule?

**9. a) Listen. You will hear speakers from different English-speaking countries: from Britain, the USA, Canada, Australia and South Africa. Tick the country the accent refers to. b) What are they talking about?**

Speaker 1:

a) Australia

b) South Africa

c) Britain

d) Canada

e) The USA

Speaker 2:

a) Britain

b) The USA

c) Australia

d) Canada

e) South Africa

Speaker 3:

a) Canada

b) Britain

c) South Africa

d) Australia

e) The USA

Speaker 4:

a) South Africa

b) Canada

c) The USA

Speaker 5:

a) The USA

b) Australia

c) Canada

- d) Australia
- e) Britain
- d) Britain
- e) South Africa

**10. a) Listen. You will hear speakers with international accents of English from five countries: Poland, Spain, India, China and Japan. Tick the country the accent refers to. b) What are they talking about?**

- |            |            |            |
|------------|------------|------------|
| Speaker 1: | Speaker 2: | Speaker 3: |
| a) Poland  | a) Spain   | a) China   |
| b) India   | b) Poland  | b) Japan   |
| c) China   | c) China   | c) India   |
| d) Japan   | d) Japan   | d) Spain   |
| e) Spain   | e) India   | e) Poland  |

- |            |            |
|------------|------------|
| Speaker 4: | Speaker 5: |
| a) India   | a) Japan   |
| b) China   | b) Spain   |
| c) Japan   | c) Poland  |
| d) Poland  | d) China   |
| e) Spain   | e) India   |

## **Section 8. Phonostylistics. Types and styles of pronunciation.**

8.1 Phonostylistics. General considerations.

8.2 The classification of phonetic styles.

### **8.1. Phonostylistics. General considerations.**

Phonostylistics came into existence as an attempt to start bridging the gap between linguistic and extra-linguistic factors in analysing stylistic differentiation of oral texts.

Phonostylistics is not just a new brand of linguistics, to set side by side on the shelves with all the old brands. It is a whole different way of looking at phonetic phenomena. It is a way of doing phonetic science which includes various extra-linguistic factors, instead of systematically excluding them.

*Phonostylistics* is the study of the way phonetic units, both segmental (sounds) and suprasegmental (intonation), are used in a particular extra linguistic situation.

Extra linguistic situation consists of 3 components:

1) The purpose is the most important factor that guides the communication. The purpose is what you want to achieve (to get/give information, to instruct, to entertain, or to chat). The aim is very important as far as pronunciation is concerned. The subject matters less important but it still matters.

This factor can bring numerous variations in pronunciation which are determined both by individual characteristics of the speaker and the character of their relationship.

We must consider individual and socio-cultural features: the social status, social group or class the speaker belongs to.

2) Another important aspect is the character of participant relationship which is reflected in the tenor of discourse: formal/informal, friendly/ unfriendly, and it effects greatly the choice of linguistic means.

The social roles of the speaker are also important. We have authority subordination relationship (teacher – pupil)

3) Scene/ setting. has several factors: physical orientations of the participants (the distance between people).

Setting can be also described in the following terms: public/ non-public, formal/ informal, monoloquing/ poliloguing, dialoguing.

It also includes the channel of communication: face to face, public presentation, telephone, mass media.

As the term suggests, phonostylistics is concerned with the study of phonetic phenomena and processes from the stylistic point of view. It cropped up as a result of a certain amount of functional overlap between phonetics and stylistics, thereby there is no full agreement as to whether it is to be related to the former or the latter.

In dealing with the objectives of phonostylistics, it should be taken into account that it bears on quite a number of adjacent linguistic and non-linguistic disciplines such as paralinguistics, psychology and psycholinguistics, sociology and sociolinguistics, dialectology, literary criticism, aesthetics, information theory, etc. Since they are confronted with certain overlapping issues and there are no rigorous functional boundary lines to be drawn, it can be inferred that phonostylistics has an interdisciplinary status.

## **8.2 The classification of phonetic styles.**

One of the objectives of phonostylistics is the study of intonational functional styles. An *intonational style* can be defined as a system of interrelated intonational means which is used in a certain social sphere and serves a definite aim in communication. A *phonetic style* can be defined as a system of intonational means which are used in a certain social sphere and serves a definite aim in communication.

The problem of intonational styles classification can hardly be regarded as settled as yet.

Some linguists try to unite the classification of phonetic styles with that of functional styles. For instance, S.M. Gaiduchic distinguishes the following styles of pronunciation: solemn, scientific business, official business, everyday, familiar. These phonetic styles correlate with

functional styles of the language differentiated on the basis of different spheres of discourse.

Another group of phoneticians suggests that the classification of pronunciation styles should be based on different degrees of formality and familiarity between the speaker and the listener. For example, J.A. Dubovsky suggests the following phonetic styles: informal ordinary, formal neutral, formal official, informal familiar, declamatory.

The degree of familiarity may be also combined with the number of listeners. Thus, L.V. Shcherba suggests the existence of only two styles of pronunciation: the colloquial style characteristic of people's quiet talk, and the full style used in distinct public speech. On the same basis A.D. Jones distinguishes: the rapid familiar style, the slower colloquial style, the natural style addressed to a fair-sized audience, the acquired style of the stage, and the acquired style of singing.

M.A. Sokolova distinguishes the following five style categories: informational (formal) style; scientific (academic) style; declamatory style; publicistic style; familiar (conversational) style.

*Informational (formal) style* is characterised by the predominant use of intellectual intonation patterns. It occurs in formal discourse where the task set by the sender of the message is to communicate information without giving it any emotional or volitional evaluation. This intonational style is used, for instance, by radio and television announcers when reading weather forecasts, news, etc. or in various official situations. It is considered to be stylistically neutral.

In *scientific (academic) style* intellectual and volitional (or desiderative) intonation patterns are concurrently employed. The speaker's purpose here is not only to prove a hypothesis, to create new concepts, to disclose relations between different phenomena, etc., but also to direct the listener's attention to the message carried in the semantic component. Although this style tends to be objective and precise, it is not entirely unemotional and devoid of any individuality. Scientific intonational style is frequently used, for example, by

university lecturers, schoolteachers, or by scientists in formal and informal discussions.

In *declamatory style* the emotional role of intonation increases, thereby intonation patterns used for intellectual, volitional and emotional purposes have an equal share. The speaker's aim is to appeal simultaneously to the mind, the will and feelings of the listener by image-bearing devices. Declamatory style is generally acquired by special training and it is used, for instance, in stage speech, classroom recitation, verse-speaking or in reading aloud fiction.

*Publicistic style* is characterized by predominance of volitional (or desiderative) intonation patterns against the background of intellectual and emotional ones. The general aim of this intonational style is to exert influence on the listener, to convince him that the speaker's interpretation is the only correct one and to cause him to accept the point of view expressed in the speech. The task is accomplished not merely through logical argumentation but through persuasion and emotional appeal. For this reason publicistic style has features in common with scientific style, on the one hand, and declamatory style, on the other. As distinct from the latter its persuasive and emotional appeal is achieved not by the use of imagery but in a more direct manner. Publicistic style is made resort to by political speech-makers, radio and television commentators, participants of press conferences and interviews, counsel and judges in courts of law, etc.

The usage of familiar (conversational) style is typical of the English of everyday life. It occurs both within a family group and in informal external relationships, namely, in the speech of intimate friends or well-acquainted people. In such cases it is the emotional reaction to a situational or verbal stimulus that matters, thereby the attitude- and emotion-signalling function of intonation here comes to the fore. Nevertheless intellectual and volitional intonation patterns also have a part to play.

Analysis of most varieties of English speech shows that the intonational styles in question occur alternately (fusion of styles). For

example, a university lecturer can make use of both scientific style (definitions, presentation of scientific facts) and declamatory style (an image-bearing illustration of these definitions and facts).

Moreover, intonational styles contrastivity is explicable only within the framework of speech typology, embracing primarily:

- (a) Varieties of language,
- (b) Forms of communication,
- (c) Degree of speech preparedness,
- (d) The number of participants involved in communication,
- (e) The character of participants' relationship.

It's important to have some expertise in phonostylistics because if you neglect stylistic modifications of intonation your speech will not be adequately perceived and you may have problems in perceiving.

### **Practical Tasks**

**Give definitions of the following phonetic terms:** *phonostylistics, styles of pronunciation, informational style, scientific style, publicistic style, colloquial style.*

### **Questions:**

1. What is the object of phonostylistics?
2. Name the main components of speech communication and prove their interrelation.
3. State the difference between the style-forming and style-differentiating factors.
4. Give the classification of style-forming factors. Which factor is the most significant? Why?
5. Give an overview of other style-forming factors.
6. What are the styles of pronunciation?
7. Speak about different classifications of phonetic styles.

Discuss this problem in connection with:

- a) functional styles;
- b) degrees of formality and familiarity;



c) style-forming factors.

**Control tasks:**

**1. Familiar style is one of the most widespread phonetic styles used by the educated people (when at home, with friends, in public). Is it right to label pronunciation variants used in familiar style as “bad” or “incorrect”? Are those variants appropriate in any situation? Give examples.**

**2. The publicistic style has spoken (oratory and speeches) and written (essays) varieties. Oratory and Speeches are often referred to as the Oratorical Style. What makes a good speaker? Whom do you consider the best public speaker of the 20<sup>th</sup> century in Great Britain? Why?**

**Exercises:**

**1. The following texts are: a) weather forecast, b) news. Pauses are marked. Try to read them with the appropriate rate.**

a) We are going to have a lot of sunshine today, and quite nice cold air to the North we won't see any shine soon. | Our next cyclone will bring warm and very wet air from the West. | And actually right now over Chicago there's seen a lot of rain mixed with hailstones. | Texas is getting humid and believe it or not this thing is going to move in fairly quickly. | We'll start to see the influence of it by tomorrow morning: starting out with a little bit freezing rain leading to this edge, a little bit close here, and turning to rain. | So, some unsettled weather, lots of warm coming in right out of Gulf, | lots of moisture. | but today beautiful and sunny, high in the 30th, the wind out of North-West at 5 to 10. || Tonight increasing clouds, lows in the 20th and 30th, and the wind's going up. ||

b) A correspondent from the CNN in Oslo | says that the disaster comes at an awkward time for the Norwegian government | which has already started granting licenses to protect new areas on the North Sea. | And there has been a lot of opposition to this, | especially from fishermen and environmental groups. ||

**2. Find some newspaper material and prepare it for oral presentation as broadcast news. Make some alterations in the texts to ensure that the material can be easily articulated and understood. Avoid anything which would disturb the overall fluency.**

**3. You already know that the main purpose of every speaker is to persuade. Read the speech below aloud and say what the speaker wants to persuade his audience in?**

On May 13, 1940, newly appointed British Prime Minister Winston Churchill gave his first speech to the British Parliament in which he prepares them for the long battle against Nazi aggression, at a time when the very survival of England was in doubt. On Friday evening last I received from His Majesty the mission to form a new administration. It was the evident will of Parliament and the nation that this should be conceived on the broadest possible basis and that it should include all parties. I have already completed the most important part of this task.

A war cabinet has been formed of five members, representing, with the Labour, Opposition, and Liberals, the unity of the nation. It was necessary that this should be done in one single day on account of the extreme urgency and rigor of events. Other key positions were filled yesterday. I am submitting a further list to the king tonight. I hope to complete the appointment of principal ministers during tomorrow. The appointment of other ministers usually takes a little longer. I trust when Parliament meets again this part of my task will be completed and that the administration will be complete in all respects. I considered it in the public interest to suggest to the Speaker that the House should be summoned today. At the end of today's proceedings, the adjournment of the House will be proposed until May 21 with provision for earlier meeting if need be. Business for that will be notified to MPs at the earliest opportunity. I now invite the House by a resolution to record its approval of the steps taken and declare its confidence in the new government. The resolution: "That this House welcomes the formation of a government representing the united and inflexible resolve of the nation to prosecute the war with Germany to a victorious conclusion."

To form an administration of this scale and complexity is a serious undertaking in itself. But we are in the preliminary phase of one of the greatest battles in history. We are in action at many other points—in Norway and in Holland – and we have to be prepared in the Mediterranean. The air battle is continuing, and many preparations have to be made here at home. In this crisis I think I may be pardoned if I do not address the House at any length today, and I hope that any of my friends and colleagues or former colleagues who are affected by the political reconstruction will make all allowances for any lack of ceremony with which it has been necessary to act. I say to the House as I said to ministers who have joined this government, I have nothing to offer but blood, toil, tears, and sweat. We have before us an ordeal of the most grievous kind. We have before us many, many months of struggle and suffering. You ask, what is our policy? I say it is to wage war by land, sea, and air. War with all our might and with all the strength God has given us, and to wage war against a monstrous tyranny never surpassed in the dark and lamentable catalogue of human crime. That is our policy. You ask, what is our aim? I can answer in one word. It is victory. Victory at all costs – Victory in spite of all terrors – Victory, however long and hard the road may be, for without victory there is no survival. Let that be realized. No survival for the British Empire, no survival for all that the British Empire has stood for, no survival for the urge, the impulse of the ages, that mankind shall move forward toward his goal. I take up my task in buoyancy and hope. I feel sure that our cause will not be suffered to fail among men. I feel entitled at this juncture, at this time, to claim the aid of all and to say, “Come then, let us go forward together with our united strength.”

Winston Churchill – May 13, 1940

**4. Using a standard set of symbols for Received Pronunciation (or, if you prefer, some other accent that you specify), make a phonemic transcription of the following passage in an informal colloquial style. Indicate rhythmically stressed syllables, but not intonation.**

You know birds can imitate mobile phones? Well, I read this thing about elephants mimicking lorries. Some workers at an animal sanctuary in Tsavo in Kenya heard this engine noise coming from an enclosure. When they checked it out, they found it was a ten-year-old female African elephant making it! They were gobsmacked!

It said that recordings of her low-frequency sounds had a similar acoustic pattern to the ones from real lorries. Apparently, it's the first example of sound imitation in a non-primate terrestrial mammal. It said that elephants typically communicate with chirping noises. I didn't know that, either.

**5. Read the following passage, paying attention to the peculiarities of an informal colloquial style. Indicate rhythmically stressed syllables, but not intonation.**

- Did you see the eclipse of the moon the other night?
- Yes. Wasn't it lovely? It's so odd being there in the moonlight one minute and then in pitch darkness the next.
- You were out in the countryside, then?
- It's the best way to see an eclipse of the moon – or of the sun, for that matter. The view's much clearer.
- I was standing at the corner, near the bus shelter, with a group of mates. We all cheered like crazy! But then we had had a few drinks ...
- Sounds like quite a celebration.
- Well you don't see that kind of thing every day. Or every night!

**6. Say how the following sentences would sound in different styles of pronunciation (the full, the careless colloquial, the careful colloquial styles). Transcribe the three variants of each sentence:**

- 1) This year I am going to visit Great Britain.
- 2) I am sorry that you should think so.

**7. Read the following passage from transcription. This passage is presented in the transcription system used in Gimson's Pronunciation of English, 5th edition.**

aɪ 'həʊp ðə 'tu: 'leɪdɪz frɒm ðə 'kʌntri hu: əv bɪn 'raɪtɪŋ tə ðə  
 'nju:spɛɪpəz tə 'nəʊ wɒt 'saɪts ðeɪ 'ɔ:t tə 'si: ɪn 'lʌndən dʒuəriŋ ðeər  
 'i:stə 'hɒlədɪ wɪl hæv ə 'naɪs 'taɪm. aɪ 'həʊp ðeɪ wɪl ɪn'dʒɔɪ ðə 'tʃu:b  
 ənd hæv 'fʌm 'wedə fə ðə 'mɒnjumənt, ənd 'wɪspə tu: ɪ:tʃ ʌðə  
 sək'sesfəli ɪn ðə 'wɪsprɪŋ 'gæləri əv sɪt 'pɔ:lz, ən 'si: ðə 'dʌndʒənz  
 ət ðə 'taʊə ən ðə 'si:ts əv ðə 'maɪti ət 'wesmɪnstə, ən rɪ'tɜ:n 'həʊm  
 wɪð ə 'hɑ:vɪst əv 'dʒɔɪfʊl 'memrɪz. bət aɪ kæn 'prɒmɪs ju: ðeər ɪz  
 'wʌn 'saɪt ðeɪ wɪl 'nɒt 'si:. ðeɪ wɪl 'nɒt si: 'mi:. 'ðeər aɪ'dɪə əv ə  
 'hɒlədɪ ɪz 'lʌndən. 'maɪn ɪz fə'getɪŋ ðeər 'ɪz sətʃ ə 'pleɪs əz 'lʌndən.

### 8. Recite the poem.

#### THE ARROW AND THE SONG

I shot an arrow into the air,  
 It fell to earth, I knew not where;  
 For, so swiftly it flew, the sight  
 Could not follow it in its flight.

I breathed a song into the air,  
 It fell to earth, I knew not where;  
 For who has sight so keen and strong,  
 That it can follow the flight of song?

Long, long afterward, in an oak  
 I found the arrow, still unbroke;  
 And the song, from beginning to end,  
 I found again in the heart of a friend.

### 9. Listen to the speakers and define what they are feeling (tick it, please). You can only tick one emotion with each point:

Speaker 1:

- a) enthusiastic;
- b) enraged;
- c) jovial;

Speaker 2:

- a) disgusted;
- b) sentimental;
- c) anxious;

Speaker 3:

- a) viperous;
- b) irritated;
- c) welcoming;

d) big-headed

d) outgoing

d) doubtful

Speaker 4:

- a) sarcastic;
- b) suspicious;
- c) uninterested;
- d) overwhelmed

Speaker 5:

- a) worried;
- b) boastful;
- c) supportive;
- d) shy

Speaker 6:

- a) grumpy;
- b) frustrated;
- c) secretive;
- d) smug

Speaker 7:

- a) doubtful;
- b) gregarious;
- c) reproachful;
- d) sympathizing

Speaker 8:

- a) relieved;
- b) angry;
- c) peaceful;
- d) sociable

Speaker 9:

- a) disappointed;
- b) proud;
- c) thrilled;
- d) philosophic

Speaker 10:

- a) sad;
- b) embarrassed;
- c) cheering up;
- d) tender

Speaker 11:

- a) comforting;
- b) naive;
- c) sociable;
- d) bad-tempered

Speaker 12:

- a) annoyed;
- b) devastated;
- c) curious;
- d) discrediting

Speaker 13:

- a) greedy;
- b) hospitable;
- c) grateful;
- d) indignant

Speaker 14:

- a) ironical;
- b) disappointed;
- c) scared;
- d) astonished

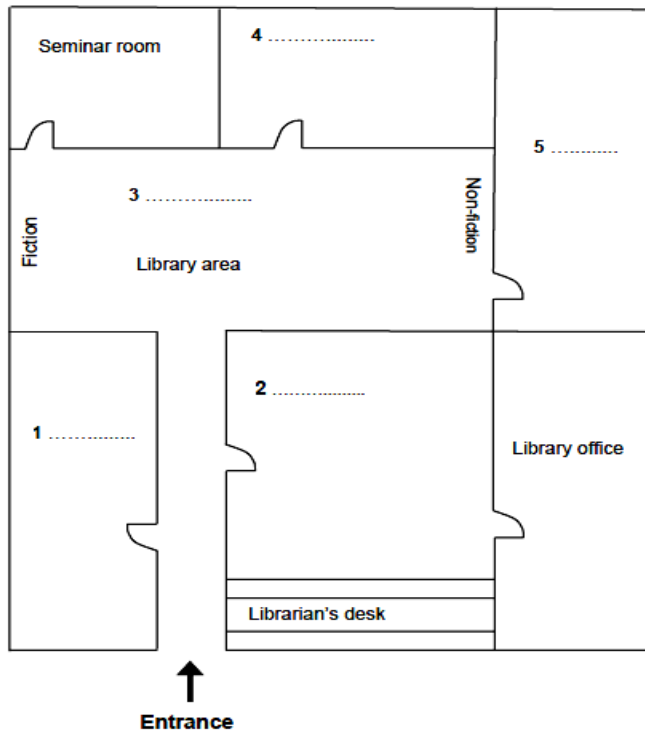
Speaker 15:

- a) disbelieving;
- b) amused;
- c) encouraging;
- d) upset

Speaker 16:

- a) admiring;
- b) shocked;
- c) loving;
- d) offended

**10. Listen and label the plan below. Choose five answers from the box and write the correct letters A-I next to questions 1-5.**



- A** Art collection
- B** Children's books
- C** Computers
- D** Local history collection
- E** Meeting room
- F** Multimedia
- G** Periodicals
- H** Reference books
- I** Tourist information

## Test

1. Aspiration is distinctive:
  - a. in English
  - b. in Chinese
  - c. in Korean
2. Phoneme is a material, functional and abstract element. It's a truly:
  - a. physical point of view
  - b. mentalist point of view
  - c. materialistic point of view
3. The course of Theoretical Phonetics deals with:
  - a. the functioning of the phonetic units in the language
  - b. the functioning of the words in the language
  - c. the functioning of the phonemes in the language
4. There are as many syllables in the word as there are vowels states:
  - a. the sonority theory
  - b. the expiratory theory
  - c. the ancient theory
5. Japanese word stress is traditionally defined as:
  - a. qualitative
  - b. music
  - c. dynamic
6. The examples of alliteration produce the effect of:
  - a. imitation
  - b. rhyme
  - c. stress
7. Rhythm is connected with:
  - a. tempo
  - b. pausation
  - c. sentence stress
8. The rules of reading are based on the relation of sounds to:



- a. punctuation
- b. pronunciation
- c. orthography

9. Sentence stress is naturally applied to:

- a. a syllable
- b. a phrase
- c. a word

10. Tonality:

- a. marks the beginning and the end of a tone-group
- b. conveys the attitude of the speaker
- c. marks the focal point of each tone-group

11. .... consonants end a syllable

- a. initially weak
- b. finally weak
- c. finally strong

12. According to Russian phoneticians the English vowels phonemes [i:], [u:] are:

- a. diphthongoids
- b. monophthongs
- c. diphthongs

13. How do Americans pronounce the word student?

- a. ['stu:dənt]
- b. ['stju:dənt]
- c. ['sju:dənt]

14. Phoneme is the smallest unit of speech capable of distinguishing:

- a. one sound from another
- b. one syllable from another
- c. one word from another

15. This function of a syllable is conditioned by the pronunciation of the speaker:

- a. distinctive function
- b. identificatory function

c. constitutive function

16. The most important part of the intonation group is:

a. the nucleus

b. the head

c. the tail

17. Rules of reading, intonation and sound interchange connect

Phonetics with:

a. Grammar

b. Stylistics

c. Audiology

18. Phonetics studies:

a. both

b. the spoken aspect of languages

c. the written aspect of languages

19. Which of the following English consonant phonemes is not occurred at the beginning of a syllable?

a. [s]

b. [ŋ]

c. [w]

20. A monophthong, long, tense, rounded, back, low/open vowel phoneme of the wide variety

a. [e]

b. [a:]

c. [i]

21. The following syllable may be presented as CS:

a. up

b. tn

c. csi

22. The experimental method is applied in:

a. functional phonetics

b. articulatory phonetics

c. acoustic phonetics

23. Sociophonetics studies the ways in which:

- a. pronunciation interacts with society
  - b. pronunciation interacts with the language of sociologists
  - c. pronunciation interacts with the languages of the world
24. .... suggests "the degree of noise" as the basic principle in classifying English consonants:
- a. V. Vassilyev
  - b. L. Scherba
  - c. M. Sokolova
25. To what type of syllables does the following English word *twist* belong to?
- a. covered open
  - b. covered closed
  - c. uncovered closed
26. Which of the following English consonant phonemes are called fricatives?
- a. [b], [p], [k]
  - b. [w], [j], [l], [m]
  - c. [f], [v], [h]
27. A glottal, constrictive, fricative, fortis consonant phoneme:
- a. [k]
  - b. [h]
  - c. [t]
28. The originator of the Theory of Phoneme was:
- a. Ch. Hockett
  - b. B. de Courtenay
  - c. F. de Saussure
29. What syllable is stressed in the American word *magazine*?
- a. the first
  - b. the third
  - c. the second
30. In classifying English consonants V. Vassilyev gives primary importance to:
- a. the manner of production of noise

- b. the type of obstruction
- c. the type of obstruction and the manner of production of noise

31. Vowels consist of:

- a. noise
- b. voice
- c. voice and noise combined

32. F. de Saussure represented:

- a. mentalist view of the phoneme
- b. physical view of the phoneme
- c. abstractional view of the phoneme

33. A lingual, backlingual, occlusive, plosive, voiceless, fortis consonant phoneme:

- a. [h]
- b. [k]
- c. [t]

34. N. Trubetzkoy and R. Jakobson are the representatives of:

- a. London School of Phonology
- b. The Prague Linguistic School
- c. Copenhagen Linguistic Circle

35. It is generally accepted that for the "English English" it is:

- a. Standard English
- b. Educated English
- c. Received Pronunciation

36. It is generally accepted that for the "Australian English" it is:

- a. Standard Australian
- b. Educated Australian
- c. General Australian

37. Stress was defined as an increase of energy, accompanied by an increase of expiratory and articulatory activity by:

- a. B. Bogoroditsky
- b. H. Sweet
- c. D. Jones

38. What dialects of the English language do belong to the group of dialects based on the American pronunciation?
- a. American English, Canadian English and Australian English
  - b. American English and Canadian English
  - c. American English and Australian English
39. What sounds are at the peak of the syllable according to the prominence theory?
- a. mid vowels
  - b. high vowels
  - c. low vowels
40. The notion of allophones was given by:
- a. L.V. Scherba
  - b. B. de Courtenay
  - c. V. Vassilyev
41. "p" and "b" are/is:
- a. different allophones
  - b. one and the same sound but different in pronunciation
  - c. different phonemes
42. Phonetics began to develop in:
- a. the 16 century
  - b. the 20 century
  - c. the 19 century
43. Phonology deals with:
- a. physical reality of speech sounds
  - b. word accent
  - c. interpretation and systematizing
44. The Theory of Phoneme came into being in:
- a. Poland
  - b. Russia
  - c. England
45. The System of 8 Cardinal Vowels was introduced by:
- a. F. de Saussure
  - b. V. Vassilyev

c. D. Jones

46. Diachronical approach is:

a. a descriptive approach

b. both

c. a historical approach

47. The rising tone convey:

a. incompleteness and non-category

b. hesitation and uncertainty

c. completion and finality

48. According to R. Kingdon the most important nuclear tones in English are:

a. Low Fall; High Wide Fall; High Narrow Fall; Low Rise; High Narrow Rise; High Wide Rise

b. Low Fall, Medium Fall, Fall-Rise, Low Rise, Medium Rise, High Rise

c. Low Fall, High Fall, Low Rise, High Rise, and Fall-Rise

49. English word stress is traditionally defined as:

a. dynamic

b. music

c. qualitative

50. What syllable is stressed in the British word *magazine*?

a. the second

b. the third

c. the first

51. Sounds in a language that never occur in the same environment can:

a. sometimes contrast

b. contrast

c. never contrast

52. The process of contraction, weakening or complete loss of vowel sounds in unstressed syllables is called:

a. reduction

b. assimilation

c. aspiration

53. The term "Suprasegmental Phonetics" was introduced by:

a. American linguists

b. Swiss linguists

c. Polish linguists

54. The second element of a diphthong is called:

a. the glide

b. the diphthongoid

c. the nucleus

55. Russian phoneticians suggest a classification of vowels according to:

a. 6-8 principles

b. 5-6 principles

c. 2-3 principles

56. .... consonants begin a syllable

a. finally strong

b. initially strong

c. finally weak

57. According to Russian phoneticians the two main functions of intonation are:

a. constitutive and distinctive

b. distinctive and identificatory

c. constitutive and recognitive

58. A monophthong, short, lax, unrounded, front, mid vowel phoneme of the narrow variety:

a. [i:]

b. [e]

c. [a:]

59. The term "Phonetics" comes from

a. Russian

b. Greek

c. Latin

60. "He was hurt badly. He was heard badly." It's an example of:

- a. material aspect of the phoneme
- b. abstract aspect of the phoneme
- c. functional aspect of the phoneme

61. F. de Saussure called phonemes:

- a. family of sounds
- b. the elements which can't stand in contrast with each other
- c. abstractional fictions

62. Word stress alone is capable of differentiating the meaning of words or their forms, thus performing this function:

- a. the identificatory function
- b. the distinctive function
- c. the constitutive function

63. It is generally accepted that for the "American English" it is:

- a. Educated American
- b. Standard American
- c. General American

64. By V.Vassilyev the phonetic branches have ..... different aspects:

- a. 5
- b. 4
- c. 3

65. D. Jones called phonemes:

- a. abstractional fictions
- b. the elements which can't stand in contrast with each other
- c. family of sounds

66. The grammatical approach to the study of intonation was worked out by:

- a. M. Halliday
- b. K.Pike
- c. I. Ward

67. The direct observation method comprises the important modes of phonetic analysis:

- a. by ear and by sight



- b. by sight and by muscular sensation
- c. by ear, by sight and by muscular sensation

68. .... emphasized the close connection between phoneme and meaning

- a. L.V. Scherba
- b. B. de Courtenay
- c. V. Vassilyev

69. Human speech is a series of:

- a. 6 stages
- b. 5 stages
- c. 4 stages

70. According to ..... the syllable is one or more speech sound, forming a single uninterrupted unit of utterance, which may be a word, or commonly recognized subdivision of a word.

- a. L. Shcherba
- b. O. Jespersen
- c. J. Kenyon

71. Proclitics are pronounced:

- a. faster than enclitics
- b. same as enclitics
- c. slower than enclitics

72. Who established the scale of sonority of sounds, that is, the scale of their inherent prominence?

- a. O. Jespersen
- b. J. Kenyon
- c. L. Shcherba

73. The following factor is not peculiar to the English consonant phoneme:

- a. aspiration
- b. palatalization
- c. assimilation

74. The phonetic system of a language includes:

- a. 3 components

b. 4 components

c. 6 components

75. The distinction between consonants and vowels is based on :

a. articulatory affect

b. acoustic effect

c. auditory effect

76. Rhythm is the regular alternation of:

a. unstressed syllables

b. stressed and unstressed syllables

c. stressed syllables

77. Recessive tendency results in:

a. alternating stressed and unstressed syllables

b. placing the word-stress on the initial syllable

c. the retention of the primary accent on the parent word

78. Followers of Trichotomy distinguished between:

a. phonology and historical phonology

b. phonetics, phonology and historical phonology

c. phonetics and phonology

79. What is the terminology suggested by B.Bloch and G. Trager to distinguish between different degrees of word-stress?

a. weak, medium strong and extrastrong

b. primary, secondary, tertiary and weak stresses

c. loud, reduced loud, medial and weak stresses

80. The Theory of Distinctive Features was originated by:

a. V.Vassilyev

b. F. de Saussure

c. N. Trubetzkoy

81. Functionally, there may be distinguished .....

a. syntactic and emphatic pauses

b. syntactic, emphatic and hesitation pauses

c. silent and filled pauses

82. Consonants consist of:

a. noise

- b. voice
- c. voice and noise combined

83. Phonetics as “the indispensable foundation” for the study of the language was described by

- a. H. Sweet
- b. V.Vassilyev
- c. G. Kelly

84. It is a group of words which is semantically and syntactically complete:

- a. a syntagm
- b. a tonogram
- c. an intonation group

85. Segment is:

- a. a phoneme
- b. a consonant
- c. a vowel

86. The pre-head of the intonation group consists of:

- a. unstressed and half stressed syllables preceding the first stressed syllable
- b. stressed and unstressed syllables up to the last stressed syllable
- c. the last unstressed and half stressed syllables

87. Define the appropriate sentence focus in the following sentence 'Mary told 'John `all the secrets.

- a. Mary told John all the secrets. (She didn't tell Richard, or Harold or...)
- b. Mary told John all the secrets. (Not just a few secrets)
- c. Mary told John all the secrets. (She didn't tell Richard, or Harold or...)

88. The need for diachronic and synchronic descriptions to be kept apart was emphasized by:

- a. Ferdinand de Saussure
- b. H. Sweet
- c. B. de Courtaney

89. The linguistic method is applied in:
- Special Phonetics
  - Articulaoru Phonetics
  - General Phonetics
90. How many syllables are there in the word *furniture*?
- two
  - one
  - three
91. D. Jones represented:
- physical view of the phoneme
  - mentalist view of the phoneme
  - abstractional view of the phoneme
92. D. Jones said that the 'phonetic concept" by B. de Courtenay can be viewed:
- psychologically
  - physically
  - physically and psychologically
93. To define the syllabic boundary it is necessary to analyze the syllable on two levels:
- articulatory-auditory
  - articulatory-functionally
  - articulatory-acoustic
94. Voiced-voiceless oppositional feature is distinctive in:
- English
  - both
  - Russian
95. The rate of the utterance and pausation are called:
- pausation
  - sentence stress
  - tempo
96. Onomatopoeia is:
- sound imitation
  - sound repetition

c. syllable repetition

97. Indicate word stress placement in the word *increase* as a verb:

a. the second syllable

b. the first or the second

c. the first syllable

98. Phonology is a:

a. social science

b. linguistic science

c. biological science

99. The connection of Phonetics and Lexicology helps to distinguish:

a. syllables one from another

b. words one from another

c. sounds one from another

100. B. de Courtenay originated:

a. physical view of the phoneme

b. mentalist view of the phoneme

c. abstractional view of the phoneme

## Glossary of phonetic terms

**Accommodation (or adaptation)** – is the modification in the articulation of a vowel under the influence of an adjacent sound, or, vice versa, the modification in the articulation of a consonant under the influence of an adjacent vowel.

**Affricate** – a consonant, which is made up of two or more basic sounds – a stop followed by a fricative. The words chin and gin begin with affricates.

**Allophones** – variants or members of one and the same phoneme, which never occur in identical positions, but are said to be in complementary distribution, they are actual speech sounds.

**Alveolar** – tip or blade of tongue against the gum just behind the upper teeth.

**Alveolar consonants** – [t], [d], [l], [n], [s], [z].

**Apical** – pronounced with the tip of the tongue (апикальный).

**Aspects of a phoneme:** a phoneme is a dialectical unity of three aspects: 1) material, real and objective; 2) abstract and generalized; 3) functional.

**Aspiration** is the phonetic phenomenon in which such consonants as [p], [t], [k] are followed by a short voiceless puff of breath. To practice aspiration try to pronounce sound [h] after initial [p], [t], [k].

**Assimilation** – the result of coarticulation, when one sound is made similar to its neighbour; in English it mainly affects the place of articulation. It can be progressive, regressive or reciprocal. Most commonly the sounds which undergo assimilation are immediately adjacent in the stream of speech.

**Back vowel** – a vowel, which is pronounced with the back part of the tongue higher than the rest of the tongue.

**Bilabial consonants** are pronounced with lips pressed together.

**Boundary** – an imaginary point separating two different qualities.

**Checked vowels** – are those vowels, which are pronounced without any lessening of the force of utterance towards their end.

**Close vowel** – a vowel, which is pronounced with some part of the tongue in a very high position in the mouth.

**Closed syllable** – a syllable that ends in a consonant sound.

**Closure** – a complete, partial or intermittent blockage of the air-passage by an organ or organs.

**Cluster** – sounds that are close to each other, joining sounds.

**Communicative centre** – a word or a group of words which conveys the most important point of communication in the sensegroup or sentence.

**Communicative types of sentences** are differentiated in speech according to the aim of utterance from the point of view of communication.

**Consonant cluster** – combination of consonant sounds with no intervening vowel.

**Constrictive** – pronounced with an incomplete obstruction, or narrowing.

**Descending scale** – gradual lowering of the voice pitch.

**Diphthong** – a combination of two vowel sounds pronounced in one syllable.

**Diphthongization** – changing of a simple vowel into a diphthong. A slight shifting of the position of the organs of speech within the articulation of one and the same vowel. Diphthongization changes the quality of the sound during its articulation.

**Elision** – the loss of a vowel or a consonant in initial or terminal position in rapid colloquial speech (e.g. Christmas, listen, know, gnat, etc.).

**Enclitic** – an unstressed word or syllable, which refers to the preceding stressed word or syllable. Together with the stressed word enclitics form one phonetic unit. English rhythm has been described as “stress-timed”, meaning that stressed syllables tend to occur at roughly equal intervals and that unstressed syllables fit the time interval between stresses. “Stress-timed” languages are contrasted with “syllable-timed”

ones (French is the most frequently cited) in which all syllables are said to occupy roughly equal lengths of time.

**Fricative – (consonant)** produced by expelling breath through a small passage formed by tongue or lips so that the air in escaping makes a kind of hissing sound.

**Front vowel** – a vowel, which is pronounced with the tip the tongue higher than the rest of the tongue.

**Functional phonetics** – the branch of phonetics which studies the purely linguistic aspect of speech sounds.

**General American (GA)** – the most widespread type of educated American speech.

**Glide** – a sound produced in passing from one position of the organs of speech to another.

**Glottal stop** – blocking the passage of air. A sound which reminds a slight cough and articulated by the vocal cords, before a vowel sound is heard in cases of emphatic speech.

**Head** – stressed syllables preceding the nucleus together with the intervening unstressed syllables. See also Scale.

**Homographs** are words which have the same spelling but with different pronunciations.

**Homophones** – are words with different spellings and different meanings but the same pronunciation.

**Horizontal position** – a description in the production of vowels of the position of the higher part of the tongue as begin it from mid or back part of the mouth.

**Inter-vocalic** – a consonant between vowels.

**Intonation** is a complex unity of variations in pitch, stress, tempo, timbre and rhythm. Intonation is also viewed as a component of the phonetic structure which is viewed in the narrow meaning as pitch variations, or speech melody. It manifests itself in the delimitative function within a sentence and at its end.



**Intonation group** – an actualized sense-group. It is the shortest possible unit of speech from the point of view of meaning, grammatical structure and intonation.

**Juncture, junction** – the place where two sounds or words are joined together.

**Labialization** – lip rounding. Consonant phonemes are labialized before the sonorant [w] of the same word, e.g. swim, queen, dwell, twins.

**Labio-dental** – consonants pronounced with lower lip linked with upper teeth.

**Lateral plosion** takes place at the junction of a stop (usually [t] and [d]) and the lateral sonorant [l]. This assimilation occurs within a word and at the word boundaries: e.g. little; that lesson; middle, needle.

**Lax vowel** – a vowel, which is pronounced with the muscles of the throat and tongue lax.

**Lenis** – pronounced with weak articulation.

**Level tone** – the tone neutral in its communicative function, which is used mostly in poetry.

**Minimal pair** – two words, which are pronounced the same, except for a single sound -phoneme.

**Monophthong** – is a pure (unchanging) vowel sound.

**Nasal plosion** – nasal escape of the air when a plosive consonant sound is followed by a nasal sound. Nasal plosion takes place at the junction of a stop consonant phoneme and the nasal sonorants [m, n]: e.g. garden, help me, bitten, get more.

**Nucleus** – the beginning of a diphthong; the starting-point.

**Nuclear tone:** the tone associated with the nucleus of a sense-group is a nuclear tone. In RP they are the following: the high falling, the low falling, the high rising, the low rising, the risingfalling, the falling-rising, the rising-falling-rising, the level tone. Nucleus of a sense-group – the last stressed syllable of a sense-group.

**Open syllable** – the type of syllable which ends in a vowel – CV-type.

**Open vowel** – a vowel, in the production of which, the tongue is in its lowest position.

**Oral** – a sound in the production of which the air is forced to go only through the mouth.

**Oratorical style** – the type of speech with which orators address large audiences. It is characterized by slow rate, eloquent and moving traits.

**Orthoepy** – the correct pronunciation of the words of a language. The interpretation of the rules of reading cannot be done without a good command of phonetics.

**Palatalization** is the articulation process which involves the raising of the front of the tongue towards the palate.

**Pause** – a short period of time when sound stops before starting again. Pauses are non-obligatory between sense-groups and obligatory between sentences.

**Peaks of prominence** – the points of maximal acoustic activity of tone.

**Phoneme** – the shortest functional unit of a language. Each phoneme exists in speech in the form of mutually non-distinctive speech sounds, its allophones. Each speech sound is an allophone of some phoneme.

**Phonemic component:** this component of the phonetic structure manifests itself in the system of separate phonemes and their allophones.

**Phonetic system** – a systemic combination of five components of the language, i. e. the system of segmental phonemes, the phonemic component, the syllabic component, the accentual component (relating to accent – stress and pitch combined), intonation.

**Phonetics** – the science that studies the sound matter of the language, its semantic functions and the lines of development.

**Phonological mistakes** – mistakes connected with the alteration of the meaning of words, which prevent communication.

**Phonological opposition** – a pair of words in which any one phoneme is usually opposed to any other phoneme in at least one lexical

or grammatical minimal or subminimal pair, e. g. [t – d], [k –g] in ten – den, coat – goat.

**Phonology** – the science that deals with phonemes and their sequences. It is functional phonetics since it investigates the functional side of phonemes, accent, syllable, and intonation.

**Pitch** – the degree of highness or lowness varying with the number of the vibrations of the vocal cords and determining the tone of the voice, an acoustic basis of speech melody.

**Pitch component of intonation**, or melody, is the changes in the pitch of the voice in connected speech.

**Plosion** – release of articulation organs with an explosive sound. It is true whenever the plosive sound /k, g, p, b, t, d/ occur in speech.

**Plosive** – a sound in which air-stream is entirely blocked for a short time, p, b, t, d, k, g.

**Post-alveolar** – a sound pronounced with the tip with the blade of the tongue curved behind the alveoli.

**Principal allophone** – that variant of a phoneme which is considered to be free from the influence of the neighbouring sounds.

**Proclitic** – a monosyllabic word or particle with no accent of his own, which is pronounced with the following pre-tonic (having secondary stress) or accented syllable as one phonetic unit.

**Prominence** – singling out acoustically, which produces the effect of greater loudness. See Stress.

**Prosodic features of the sentence**: speech melody (pitch), accent, tempo, rhythm and pausation, timbre (tamber); they constitute intonation in a broad sense.

**Prosody** – non-segmental phenomena regarded as the modifications of fundamental frequency (the frequency of the vibrations of the vocal cords over their whole length), intensity and duration at the level of their acoustic properties. The notion of prosody is broader than the notion of intonation, whereas prosody of the utterance and intonation are equivalent notions. Prosody and intonation are characterized by such

distinct qualities as stress and pitch prominence at the level of perception.

**Puff** – short, quick expel of air.

**Quantitative reduction** – when the length of the vowel is reduced without changing its quality.

**Qualitative reduction** – when the quality of the vowel is changed.

**Received Pronunciation (RP)** – the type of pronunciation which is the most widely understood one in England and in English speaking countries. It is the teaching norm in England and in most countries where English is taught as a foreign language, including Russia. It is often referred to as SBS (Southern British Standard).

**Reduction** – is the weakening of a sound in an unstressed position.

**Rhythm** in speech is the periodic recurrence of stressed syllables. Rhythm exists both in prose and in verse. It can be regarded as one of the forms in which a language exists.

**Rhythmic group** – a word or a group of words that is said with a certain rhythm.

**Rhythmic tendency** – the tendency to alternate stressed and unstressed syllables.

**Rounded vowel** – a vowel, which is pronounced with the lips rounded. In English only the back vowels are rounded; and the close, back vowel sounds are rounded more than the open, back vowels.

**Scale** – the arrangement of stressed and unstressed syllables of a syntactic whole.

**Segment:** in phonetics it is the shortest part of speech continuum – a sound or a phoneme.

**Segmental phoneme** – the shortest part of speech continuum that is capable of differentiating words.

**Semantic function:** in phonetics the term is used in connection with the distinctive function (semantic role) of phonetic means.

**Sense-group** – a shortest possible semantic and grammatical unit in a sentence; a word or a group of words that conveys some idea.

**Sentence stress**, or accent – a constituent part of the phonetic structure of the spoken sentence or utterance and one of the components of intonation in the broad sense of the term. It is the greater prominence of one or more words among other words in the same sentence. Sentence stress is the greater degree of prominence given to certain words in a sentence. These words are usually nouns, adjectives, notional verbs and adverbs, interjections, numerals, demonstrative, possessive, emphasizing pronouns, interrogative words and two-syllable prepositions. Articles, particles, auxiliary, modal, and connective verbs, personal, reflexive and reciprocal pronouns, one-syllable prepositions, conjunctions and conjunctive words – are, as a rule, unstressed. The distribution of sentence stress is determined by the semantic factor.

**Sliding (Head)**: if the voice moves down by slides within stressed syllables. Unstressed or partially stressed syllables between the slides usually continue the fall. If these slides are of a rather wide range and reach the bottom of the pitch, we have an intonation pattern with several high falls within it.

**Speech melody** – the variations in the pitch of the voice in connected speech.

**Speech timbre** – is a special colouring of voice, which shows speakers emotions.

**Stepping (Head)** is a gradually descending scale.

Stop – contact of the articulation, organs, i.e. the beginning of a plosive sound which is followed by a plosion.

**Stress or accent** – a greater degree of prominence which is caused mainly by pronouncing the stressed syllable (a) on a different pitch level or with a change of pitch direction in it; (b) with greater force of exhalation and greater muscular tension. The greater force of articulation is accompanied by an increase in the length of the sound in the stressed syllable, especially vowels. Vowels in the stressed syllables are not reduced.

**Stress position** – that position which contains a stressed word. A stressed word in English is generally pronounced with greater intensity

(loudness); and greater duration (length of time) on its most prominent syllable.

**Styles of pronunciation** – L. V. Shcherba suggested two types of style in pronunciation: full style and colloquial style. According to D. Jones, there are the following varieties of style: rapid familiar style, slower colloquial style, slow conversational style, natural style, acquired style, formal style. Styles of pronunciation are determined by the stylistic-distinctive function of intonation.

**Subsidiary allophones** – variants of phonemes that appear under the influence of neighbouring speech sounds (variants of some other phonemes) with which they are in complementary distribution. They are subdivided into combinatory and positional ones.

**Syllable** – the shortest segment of speech continuum, a speech sound or group of sounds containing one vowel. Syllables are material carriers of words. They constitute words and their forms, phrases and sentences. According to J. Kenyon the syllable is one or more speech sounds, forming a single uninterrupted unit of utterance, which may be a word, or a commonly recognized and separable subdivision of a word. It is a unity of segmental and suprasegmental qualities.

**Syllabic consonants** – sounds which are rather longer than usual and have syllable making function like vowels.

**Syllable pattern** – the type of syllable most common for language. English is characterized by (C)VC syllable pattern and Russian by CV pattern.

**Tail** – unstressed or partially stressed syllable (or syllables) that follow the nucleus of the intonation group.

**Tempo** – is the relative speed with which sentences and intonation groups are pronounced in connected speech.

**Tempo of speech** – the rate of utterance.

**Temporal component of intonation:** it consists of pauses, duration, and rhythm.

**Terminal tone** – a change of pitch at the junction (the joining of two sounds or words) of two sense-groups.

**Tense vowel** – a vowel, which is pronounced with the muscles of the throat and tongue tense.

**Timber** – the quality of a musical sound, depending on what overtones (the tones above the fundamental tone in a harmonic series) are present, including their respective amplitudes. Also tymbre, tambre.

**Tone:** sounds may be periodical and non-periodical. If the vibrations of a physical body are rhythmical, the auditory impression of periodic waves is a musical tone, or in speech – a speech tone.

**Toneme:** the toneme of a sentence or of a sense-group is a separate phonological unit because it performs the distinctive function.

**Utterance** – vocal expression of some idea.

**Variations** (in “stylistic variations”) – variations in the pronunciation of speech sounds, words and sentences peculiar to different styles of speech.

**Velar** – pronounced with the back of the tongue near the upper back part of the mouth, e.g. the sounds [k] and [g].

**Vertical position** – a description, – in the production of vowels – of the position of the higher part of the tongue as being near the top of the mouth, in the middle of the mouth, or near the bottom of the mouth.

**Vocal cords** – appendages in the throat for the production of sounds.

**Voiced sound** – a sound pronounced with the vocal cords tense and vibrating. In English all vowels, and most consonants and clusters are voiced.

**Voiceless consonant** – a consonant pronounced with the vocal cords not vibrating but with greater breathing.

**Volume** – force or loudness of oral speech.

**Word stress, or word accent:** every disyllabic and polysyllabic word pronounced in isolation has word stress. It is the singling out of one or more of its syllables by giving them a greater degree of prominence as compared to the other syllable or syllables in the same word.

**Zero reduction** – a process when the vowel in a reduced word is omitted.



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**Для заметок**