

**ЎЗБЕКИСТОН РЕСПУБЛИКАСИ ОЛИЙ ВА ЎРТА
МАХСУС ТАЪЛИМ ВАЗИРЛИГИ**

САМАРҚАНД ДАВЛАТ ЧЕТ ТИЛЛАР ИНСТИТУТИ

ИНГЛИЗ ТИЛИ ФАКУЛЬТЕТИ

ИНГЛИЗ ТИЛИ ФОНЕТИКАСИ КАФЕДРАСИ

ИНГЛИЗ ТИЛИ НАЗАРИЙ ФОНЕТИКАСИ

фанидан маърузалар матини

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С Ў З Б О Ш И

Ҳозирги замон инглиз тили назарий фонетикаси курси мазкур тилнинг фонетика босқичига оид барча ҳодисаларни назарий нуқтаи назардан ўрганади. Курсда фақат инглиз, америкалик олимларнинг назарий фикрлари эмас, балки рус ва европа тилшунослари, ҳамда ўзбек, инглиз тиллари мутахассисларининг шу фан бўйича эришган ютуқлари, фикрларига ўрин берилган.

Курснинг асосий мақсади талабаларга инглиз тили фонетикасидан чуқур билим беришдир.

Мазкур курсни тинглаб тугатган талабалар, маърузаларда берилган назарий билимларни чуқур ўрганиб, ҳар хил талаффуз шакллари ўз жойида амалда ишлата билиш, шеваларнинг фарқини тушунтира билиш қобилиятига эга бўлишлари даркор. Фонетика қисмларида кўтарилган масалалар юзасидан берилган фикрларни тушунтиришлари, ҳамда ўша муаммоларга ўз муносабатларини билдиришга интилишлари талаб қилинади.

Назарий фонетика олий ўқув юртида ўтиладиган барча фанлар билан узвий боғланган:

1. Тил босқичларидаги ҳар қандай ўзгариш фонетика ва фонологиянинг хизматлари орқали юз беради.

2. Тилдаги бир босқичнинг сўзлашувга ўтиши иккинчи босқичнинг хизматини тақозо этади.

3. Талабалар мана шундай алоқаларни, уларнинг шакллари, инглиз тили талаффузи ўзгаришларининг сабабини билишлари лозим.

4. Талабалар ҳозирги замон инглиз тили талаффузининг устивор йўналишларини билиб боришлари, уларни касб-маҳорат фаолиятига тайёрлаш, сегментал ва суперсегментал фонетик ва фонологик хатоларни ўзлари аниқлаш, уларни аниқлаш усуллари, ҳамда улардан ҳоли бўлишга ўрганиш омиллари устида боради.

5. Назарий фонетика умумий тилшуносликнинг бир бўлаги эканлиги, шу билан бир қаторда, бошқа фанлар-физиология, акустика, психология ва психолингвистика, социология ва нейролингвистика, олий математика, статистика ва экспериментал фонетикага боғлиқлиги лозимлиги ўргатилади.

Назарий фонетика фани асосий ўрганилаётган оғзаки ва ёзма нутқ амалиёти фани ўқув режасида қилинган бошқа назарий ва амалий курслар билан биргаликда ҳар томонлама етук мутахассис тайёрлашга йўналтирилган. Мазкур курс амалий-тарбиявий, ривожлантирувчи ва касбий-педагогик мақсадларни ўрганилаётган тил материаллари воситасида амалга оширишни тақозо қилади.

Фонетика умумий тилшуносликнинг бўлими сифатида қаралиб, у асосан тилнинг товуш қурилиши ҳақидаги фан бўлиб ҳисобланади. Инглиз тили фонетикаси амалий жиҳатдан дастлаб 1- курсларда ўрганилади. Учинчи курсга келиб эса, фонетиканинг назарий тушунчалари атрофлича ўрганилади.

Ушбу курсда кўриладиган масалалар жумласига қуйидагиларни киритиш мақсадга мувофиқ деб ҳисоблаймиз:

1) Фонетиканинг бошқа фанлар қаторида тутган ўрни ва аҳамияти. Унинг тил ҳақидаги назарий фанлардан бири эканлиги. Унинг тил тарихи, грамматика, лексикология ва стилистика каби фанлар билан бўлган алоқаси.

2) Нутқ товушларининг уч томонлама (физиологик, акустик ва фонологик) ўрганиш. Инглиз тилининг артикуляцион базаси. Товушларнинг ўзаро таъсирга берилиши. Нутқ оқимида товушларнинг ўзаро қўшилиши.

3) Фонемалар таркиби. Унли ва ундош фонемаларнинг ҳосил бўлиши. Фонетик бирликлар (фонема, бўғин, ритмик гуруҳ, синтагма ва гап).

4) Бўғин, унинг ҳосил бўлиши ва ажралиши. Бўғиннинг асосий хусусиятлари ва таърифи. Бўғин турлари. Урғу. Урғунинг аҳамияти ва функциялари. Инглиз тили урғусининг ҳосил бўлиши ва эшитилишида унинг кучлилик, баландлик ва темпорал воситалардан иборат таркибий қисмларининг роли.

5) Интонация ва унинг таркиби: урғу, ритм, оҳанг, темп, тембр. Интонациянинг акустик, физиологик ва лингвистик таснифи.

Дарс жараёнида шунингдек, турли хил фонологик мактабларнинг (Лондон, Прага, Москва, Санкт-Петербург мактаблари) фонетика назарияси ва амалиёти тараққиёти ўрганилади.

КИРИШ

Асосий ўрганилаётган чет тили ихтисослик фани сифатида тилни ўрганилаётган мамлакатларнинг бадиий адабиёт намуналарини ўқиш ва мазмунини англаш, даврий матбуот нашрларда баён этилган асосий воқеа-ҳодисалар тўғрисида ўқиб, маълумотга эга бўлиши ҳамда уларни оғзаки сўзлаб бериш, мазмунини ёзма баён этишга ўргатиш кўзда тутилади. Ушбу фандан ўтиладиган амалий машғулотларда матн билан ишлаш асосида талабаларнинг нутқий малакасини ошириш орқали турли хил нутқ услубларини билиб олиш имкониятини ҳосил қилди.

Оғзаки ва ёзма нутқ амалиёти, амалий (назарий) фонетика ва грамматика, лексикология, стилистика, таржима, қиёсий типология, шунингдек психология, педагогика, методика соҳалари бўйича назарий курсларни ўрганиш жараёнида фойдалана билиши шарт.

Ўқув фанининг мақсади ва вазифалари

Ўқув фанининг мақсади - талабаларда лингвистик, коммуникатив ва лингво-мамлакатшунослик имкониятларни шакллантиришдир. Лингвистик компетентлик тил тизими ҳақидаги билим ва унинг хорижий тилда коммуникация жараёнида амал қилиш қоидаларини ўз ичига қамраб олади. Коммуникатив компетентлик нутқий коммуникация шартларига биноан хорижий тилда коммуникация жараёнини назарда тутди. Муомала (нутқ) вазияти мурожаат кимга қаратилгани ва суҳбатдошларнинг ўзаро муносабати коммуникация жиҳатдан ўта муҳимдир.

Лингво-мамлакатшунослик компетенцияси тили ўрганилаётган мамлакатнинг айти пайтдаги ижтимоий-иқтисодий ва маданий ривож ва шунга мос тарзда нутқ муомала маданиятини назарда тутди. Оғзаки ва ёзма нутқ амалиёти фанининг касбий педагогик мақсади эса ўрганилаётган тилни адаптив даражада конкрет педагогик муомала малакаларини эгаллашни (ўқувчиларнинг интеллектуал фаолиятини бошқариш, нутқ фаолиятини муайян мақсадга йўналтириш, нутқ фаолиятини ташкил этиш, уни назорат қилиш ва ҳ.з.) ўз ичига қамраб олади.

Фанининг вазифаси - нутқ амалиёти талабаларнинг мантиқий тафаккурини, чет тилидаги нутқий қобилиятини, хотирлаш турлари, фикрлари, умумнутқий ва умумтаълимий йўриқларни, тил бўйича мустақил ишлаш малакаларини ривожлантиради. Асосий чет тили дарсларида амалий ва назарий грамматика, мамлакатшунослик, лексикология, тил тарихи, стилистика, шунингдек, психология, методика ва бошқа фанларда ўзлаштирган билим ва малакаларни қўлланилиши кўзда тутилади.

Фан бўйича талабаларнинг билимига, кўникма ва малакасига қўйиладиган талаблар

"Асосий ўрганилаётган чет тили (инглиз тили)" ўқув фанини ўзлаштириш жараёнида бакалавр:

- ўрганилаётган тилнинг морфологик тузилиши ва товуш тизими;
- ўрганилаётган тилдан ўқитиш олиб борилаётган тилга таржима амалиёти спецификаси ва стилистик хусусиятлари, меъёрий грамматика асослари;
- ўрганилаётган тилнинг ривож ва тил доирасидаги асосий экстралингвистик шаклланишнинг асосий факторлари ҳамда тарихий манбалари, унинг диалектик хилма-хиллиги;

- мулоқотнинг оғзаки ва ёзма турлари;
- хорижий тилларда фикрни лисоний ифода қилиш усуллари ва уларнинг нутқ оғзаки ва ёзма шаклларида қўлланилиши қонуниятлари;
- нутқнинг диалогик ва монологик шакллари ҳақида тасаввурга эга бўлиши;
- тилнинг замонавий ҳолати тавсифи, ёзув, графика, орфография, пунктуация, лексик-грамматик туркумлар, сўз тузилиши, бошқа тиллардан сўз кириб келишининг умумий тарихини;
- содда ва қўшма гаплар, сўз бирикмалари синтаксиси, лексика ва ёзма нутқ, диалектик лексиканинг асосий хусусиятлари;
- ўрганилаётган тилда сўзловчи шахсларнинг кенг тарқалган кундалик ва касбий вазиятларда сўзлаган нутқини тушуна олиш: эшитилаётган матнлардан (радио, телевидение, видеокассеталар) ҳамда илмий матнларни тушуна олиш ва улардан ўзи учун зарур бўлган ахборотни ола билиш;
- матнларни лингвистик жиҳатдан таҳлил қилиш, турли жанрга оид матнларни чет тилидан она тилига ва она тилидан чет тилига оғзаки ва ёзма таржиа қилиш;
- жаҳоннинг турли давлатлари маданияти хусусиятларини қиёслаш, солиштириш ва таҳлил қилиш;
- лисоний ва ўлкашуносликка алоқадор билимларни кенгайтириш ва чуқурлаштириш, коммуникатив кўникмаларини фаоллаштириш учун замонавий информацион технологиялардан фойдаланиш малакасига эга бўлиши ва улардан фойдалана олиши;
- асосий ўрганилаётган чет тилдаги ҳозирги, адабий шаклида турли хил мураккаблигидаги матнларнинг ёзма таржима қилиш;
- ўрганилаётган тилда хорижий мутахассислар билан касбий ва матший вазиятларда жонли мулоқот олиб бориш;
- ҳар хил мавзу ва матнларни ўқитиш олиб борилаётган тилга суҳбат, нутқ ва маърузаларни оғзаки изчил ва синхрон таржима қила олиш;
- ўрганилаётган чет тили ва ўқитиш олиб борилаётган тилдаги маълумотларни қўллаб аңнотация, реферат, маълумотлар тўплаш ва тузиш;
- янги информацион технологиялардан касбга йўналтирилган мақсадларда фойдалана олиш кўникмасига эга бўлиши зарур.

Фаннинг ўқув режадаги бошқа фанлар билан ўзаро боғлиқлиги ва услубий жиҳатдан узвий кетма-кетлиги

Асосий ўрганилаётган чет (инглиз) тили фани айниқса, амалий фонетика ва амалий грамматика, инглиз адабиёти фанлари билан бевосита боғлиқ бўлиб, ушбу дарсларда талабалар олган билимларини умумий тилшунослик, тил тарихи, назарий фонетика, грамматика, лексикология, стилистика, тарихий-қиёсий типология, шунингдек, психология, педагогика, методика фанлари бўйича назарий курсларни ўрганиш жараёнида фойдалана билишлари шарт. Бу инглиз тили фанининг ушуб фанлар билан алоқадорлигини ва мазмуний узвийлигини таъминлайди.

Фаннинг амалиётдаги ўрни

Хорижий филология таълим йўналиши бўйича бакалавр тайёрлаш босқичининг ажралмас бўғини сифатида асосий ўрганилаётган чет (инглиз) тили умумкасбий фан ҳисобланиб, талаба-бакалаврларнинг умумий ўрта таълим мактаблари, академик лицейлар ва касб-хунар коллежларида фаолият кўрсатишга ёрдам беради.

Бу эса талабаларнинг касбий фаолиятида инглиз тилини амалий қўллаш малакасини ҳосил қилади.

Фанни ўқитишда замонавий ахборот ва педагогик технологиялар

Талабаларнинг асосий ўрганилаётган чет тили (инглиз тили) фанини ўзлаштиришлари учун ўқитишнинг илғор ва замонавий усулларида фойдаланиш, янги информацион-педагогик технологияларни тadbик қилиш муҳим аҳамиятга эгадир. Фанни ўзлаштиришда дарслик, ўқув ва услубий қўлланмалар, маъруза матнлари, тарқатма ва электрон материаллардан фойдаланилади.

Ушбу фанни ўрганишда таълимнинг замонавий методларидан, яъни электрон почта, чат каналлар ва виртуал ҳақиқийликни ўзида жамлаган интернетдан фойдаланиш лозим, яъни электрон ўқув адабиётлар ва маълумотлар банки билан ишлаш интернет тармоғидан мақсадли фойдаланиш бу кби билим ва кўникмаларни ҳосил қилиш ва ривожлантиришда катта самара беради.

Асосий қисм

Фаннинг амалий ва назарий машғулоти мазмуни

Ўрганилаётган тилнинг нутқий ва ўзаро мулоқот юрита олиш малакаси ва маҳоратини лингвистик, коммуникатив, тил, ижтимоий-маданий билимлар воситасида шакллантиришдан иборатдир. Бу ўзга тил маданиятини ўрганиш бўлиб, унинг таркибига: ўқиш, билим олиш, тарбия ва ривожланиш нуқтаи назаридан чет тилини коммуникатив ўқитиш жараёнида берилиши мумкин бўлган маънавий бойликлар киради.

Ўзга тил маданиятини ўқитиш учун фаолият турлари: сўзлашув, тинглаш, ўқиш ва ёзув бўйича меъёрий жиҳатидан тўғри ва функционал муқобил нутқий кўникма ва маҳоратга эга бўлиш керак бўлади.

Билим олиш жиҳати талабалар томонидан мамлакатнинг ижтимоий-сиёсий ҳаёти тўғрисида, ўз мамлактаи ҳамда тили ўрганилаётган мамлакатдаги моддий ва маънавий ишлаб чиқариш соҳалари тўғрисидаги маълумотларни ўзлаштиришдан иборатдир.

Ўзга тил маданиятининг тарбиялаш жиҳати таркибига сўзлашув маданиятида маданиятлараро муносабатни таъминлай оладиган, маданиятлараро алоқаларда ўз мамлактаи номидаги вакиллик қила оладиган, ўз маданияти ва бошқа маданиятларнинг маънавий бойликларига ҳурмат билан муносабатда бўладиган коммуникатив фаол шахсни тарбиялаш киради.

Ўзга тил маданиятининг ривожлантирувчи жиҳати нутқий ва коммуникатив қобилиятлар, жумладан, фонетик эшитиш, фарқлаш, ўхшатиш, мантикий баён этиш, тилни сезиш, нутқ фаолиятининг турли шакллари ва усулларида (ёзма ва оғзаки, паралингвистик, экстралингвистик ва бошқалар) фойдаланиш қобилияти; нутқ фаолияти билан боғлиқ рухий фуекциялар (фикрлаш, хотирлаш, эътибор қилиш, тасаввур қилиш, интеллект-ақл-идрок, таҳлил қилиш, синтез қилиш, умумлаштириш); феъл-атвор хусусиятлари, меҳнатсеварлик, иродаилик, собитқадамлик, фаоллик ва бошқалар; маданиятлараро ўзаро муносабатга асосланиш; мустақил фаолият бритаишга тайёр бўлиш.

Мазкур ўқув фани ўз хусусиятига кўра ижтимоий ҳаёт билан бевосита ва билвосита боғлиқ ҳолда жамиятнинг турли соҳаларида учрайдиган мавзуларни қамраб олишга ҳаракат қилади. Шунга кўра мавзулар кўлами кенг ва рангбаранг. Умумлашган ва жамланган шаклда асосий чет тили бўйича бакалавриат йўналишининг барча тўрт босқичи учун қуйидаги мавзулар тавсия этилади:

- 1.Ўзбекистон ва тили ўрганилаётган давлатларда олий таълим.
- 2.Болалар тарбияси муаммолари.
- 3.Келажакдаги мутахассислик (касбий фаолият ва бизнесда қандай қилиб муваффақиятга эришиш мумкин)
- 4.Ўзбекистон ва тили ўрганилаётган давлатларда суд ва суд амалиёти
- 5.Адабиёт, муסיқа ва ижодий фаолиятнинг бошқа турлари
- 6.АҚШ, Буюк Британия ва Ўзбекистон халқлари урф-одатлари
- 7.Ўзбекистон иқтисодиётини қайта қуриш тамойиллари
- 8.Дўстлик, муҳаббат, оила, муаммолари
- 9.Радио, телевидение ва матбуот (тижоратда рекламанинг роли)
- 10.Маиший хизмат кўрсатиш
- 11.Ўзбекистон Республикасининг миллий рамзлари
- 12.Замонавий жамиятда оиланинг ўрни
- 13.Талабаларнинг ҳаёти ва ўқиш тарзи
- 14.Мода ва харид қилиш (ўзбек халқи ва инглиз тилида гапирувчи халқларнинг миллий кийимлари)
- 15.Ўзбекистон ва инглиз тилида сўзлашувчи мамлакатларнинг миллий таомлари
- 16.Телефон орқали мулоқот
- 17.Об-ҳаво, табиат манзаралари, табиий офатлар. Ўзбекистон ва инглиз тилида сўзлашувчи мамлакатларнинг миллий байрамлари. Театрга ташриф. Шоу-бизнес. Замонавий инсон қиёфаси (инсон ва жамият, инсон ва табиат).

ФОНЕТИКА

Фонетиканинг тилшуносликда тутган ўрни. Фонетика нутқ товушлари ҳақидаги фан сифатида. Нутқ товушларининг ҳосил бўлиш қонуниятлари. Фонетикада адабий талаффуз нормаси. RP (Received Pronunciation) (Англия адабий талаффуз нормаси) – ўқув нормаси сифатида. Инглиз тилининг халқаро тил даражасига кўтарилиши ва талаффуз турлари. Британия инглиз тили (BE) ва Америка инглиз тили (AE) талаффузи ўртасида мавжуд фарқлар. Адабий талаффузнинг функционал-стилистик хусусиятлари.

Инглиз тили фонетик қурилишининг қисмлари

Сегмент фонемалар; унли ва ундош товушлар, уларнинг бир-биридан фарқи, товушлар дистрибуцияси ва бирикиши ва улар ўртасидаги артикуляция ўзгаришлар. Инглиз тилининг бўғин қурилиши: бўғин ясалиши ва бўғин ажратилиши. Инглиз тилида

сўз урғуси, унинг ўрни, даражаси, вазифалари. Инглиз тили интонацияси ва унинг ташкилий қисмлари-нутқ мелодикаси, гап урғуси, темпорал ва тембрал бўлақларнинг яхлитлиги ва уларнинг ўзига хос хусусиятлари. Интонациянинг нутқдаги ўрни ва вазифалари.

Ҳозирги инглиз тилида сегмент фонемалар

Сегмент фонемаларнинг артикуляцион томони: товушлар ҳосил бўлишининг тўрт механизми (куч, тебраниш, резонаторлик ва тўсиқни енгил), уларга алоқадор бўлган нутқ органлари. Нутқ органларининг тузилиши, фаолияти ва вазифалари. Унли товушларни тасниф қилишда ўзбек, рус, инглиз ва америка олимларининг фикрлари. Унлиларнинг талаффуз турғунлигига кўра (монофтонг, дифтонг, дифтонгоид), тилнинг горизонтал ва вертикал ҳаракатига кўра, лабларнинг ҳолатига кўра, тарихий чўзиқлигига кўра, нутқ органларининг таранглашувига кўра таснифи.

Инглиз тили унлиларининг рус ва ўзбек тили унлилари билан қиёслаш

Ундош товушларни тасниф қилишда рус, ўзбек, инглиз ва америка олимларининг фикрлари. Ундош товушларини товуш пайчаларининг иштирокига кўра ва талаффуз кучига кўра; фаол ва пасив нутқ органларига кўра, товуш ҳосил бўлишида тўсиқнинг турига кўра ва шовқиннинг характерига кўра, кичик тилнинг фаолиятига кўра таснифи. Инглиз тилида аффрикат товушларнинг сони ҳақида фикрлар. Инглиз тили ундошларини рус ва ўзбек тили ундошлари билан қиёслаш.

Унли ва ундош товушларнинг ҳосил бўлишида асосий фарқлар

Турли тилларда мавжуд бир хил товушларнинг сифат жиҳатидан фарқланиши. Артикуляцион база тушунчаси. Сегмент фонемалар ҳосил бўлишининг акустик томони: нутқ товушларининг, физик хусусиятлари (товуш тебраниши, чўзиқлиги, овоз тони), уларнинг артикуляцион шакли. Сегмент фонемаларнинг фонологик томони: фонемага таъриф бериш муаммоси. Фонеманинг уч хусусият яхлитлигидан иборатлиги: 1) унинг материал (талаффуз) томони; 2) абстрактлиги, умумийлиги ва 3) функционал, яъни маъно фарқлай олиш хусусияти. Фонема ва унинг вариантлари (аллофонлари). Сегмент фонемаларнинг конститутив ва дистинктив вазифалари. Инглиз тилида урғусиз унлилар ва уларнинг таснифи. Транскрипция ва унинг турлари. Инглиз тилида нутқ товушларининг ўзгариши ва уларнинг турлари. Бу ҳақида Москва ва Санкт-Петербург олимларининг қарашлари. Ассимиляция ва элизия каби товуш ўзгариши хусусиятлари.

Инглиз тилида бўғин қурилиши

Бўғин фонетиканинг талаффуз бирлиги сифатида. Бўғиннинг нутқдаги вазифалари. Инглиз тилида бўғин ҳосил қилувчи товушлар. Бўғиннинг таркибий қисмлари ва турлари. Бўғин бошида ва охирида унли ва ундошларнинг бирика олиши. Ҳозирги инглиз тилда бўғин ажратиш қоидалари. Бўғин ҳақида мавжуд назариялар. Бўғиннинг вазифалари.

Инглиз тилида сўз урғуси

Сўз урғуси тушунчаси, уларнинг турлари (динамик, мусикий, сифат ва миқдор урғулар). Инглиз тилида сўз урғусининг хусусиятлари. Урғунинг ўрин ва даражаси. Урғу ўрнини белгиловчи омиллар (рецессив, ритмик, грамматик ва семантик), уларнинг ўзаро муносабати. Инглиз тилида сўз урғусининг вазифалари.

Инглиз тилида интонация

Интонация таърифи. Тор ва кенг таъриф. Интонациянинг ташкилий қисмлари ва уларнинг вазифалари. Интонация ва просодия. Интонациянинг мелодик компоненти, унинг таърифи ва вазифалари. Текст ҳосил қилишда мелодик компонентнинг роли. Мелодик компонентнинг турлари. Интонациянинг гап урғуси компоненти, унинг таърифи ва вазифалари. Гап урғусининг турлари. Гап урғуси ва сўз урғуси муносабати. Инглиз тилида гап урғусининг матн тузишда ритмик ва интонацион гуруҳлар ҳосил қилишдаги роли. Гап урғусининг мелодик компонент билан ўзаро муносабат ва гапнинг коммуникатив марказини ҳосил қилиш қобилияти. Гап урғусининг вазифалари. Интонацияни ёзма ифодалаш турлари (Л.Армстронг ва И.Уорд системаси ва Р.Кингдон методи). Америкалик дискриптивистлар томонидан интонациянинг рақамли ва поғонали ифодаланиши. Интонацияда нутқ тезлиги (темп), овоз бўёғи (тембр), пауза (тўхтам) ва ритм (урғули ва урғусиз бўғинлар кетма-кетлиги) каби бирликларнинг вазифалари. Интонациянинг фонологик вазифаси. Интонома тушунчаси. Интонациянинг матн ҳосил қилиш вазифаси.

Нутқнинг фоностилистик хусусиятлари

Фоностилистиканинг асосий ўрганиш объектлари. Талаффуз нормаси ва унинг стилистик фарқланиши масаласи. Фонетик услубларни ифодалашда экстралингвистик ва паралингвистик воситалар. Товуш ва интонация стилистикаси. Интонацион услуб турлари. Фонетик синонимия масаласи. Товушлар символикаси тушунчаси.

PHONETICS AS A LINGUISTIC SCENE.

1 маъруза машғулотининг таълим технологияси

<i>Ўқув соати</i>	Талабалар сони: 80 та
<i>Ўқув машғулотининг шакли:</i>	1 Кириш маъруза
<i>Маъруза режаси:</i>	1. Intro to phonetics 2. Connection of phonetics with other sciences 3. Aspects of phonetics 4. Branches of phonetics 5. Methods of phonetics investigations 6. Significance of phonetics
<i>Ўқув машғулотининг мақсади:</i> Талабаларга фонетика фани ҳақида зарур маълумотларни айтиб, режада берилган масалалар бўйича яъни фонетика фанининг аспектлари, методлари ва аҳамияти тўғрисида улардаги билим, кўникма ва малакаларни мустаҳкамлаш	
<i>Педагогик вазифалар:</i> • Фонетика фани ҳақида тушунча бериш; • Фонетика фанининг бошқа фанлар боғлиқлиги; • Фонетика фанининг аспектлари тўғрисида маълумот бериш; • Фонетика фанининг методлари ҳақида тушунча бериш.	<i>Ўқув натижалари:</i> • Фонетика фани ҳақида мулоҳаза билдиради; • Мазкур фанни бошқа фанлар алоқалари тўғрисида маълумотга эга бўлади; • Тўрттала аспект бўйича зарур билим олади; • Тадқиқот методларининг роли ҳақида тушунчага эга бўлади.
<i>Таълим методлари:</i>	Маъруза, намоён этиш, ақлий ҳужум, блиц-сўров
<i>Таълим воситалари:</i>	Маъруза матни, маркер, доска, скотч, слайдлар, таркатма материаллар, қоғозлар
<i>Таълим шакли:</i>	Фронтал, жамоавий, гуруҳларда ишлаш
<i>Ўқитиш шарт-шароитлари:</i>	Техник воситалардан фойдаланишга ва гуруҳларда ишлашга мўлжалланган аудитория
<i>Мониторинг ва баҳолаш</i>	Оғзаки назорат, савол-жавоб, ўзини-ўзи назорат қилиш, рейтинг тизими асосида баҳолаш

LECTURE 1

Phonetics as a linguistic scene.

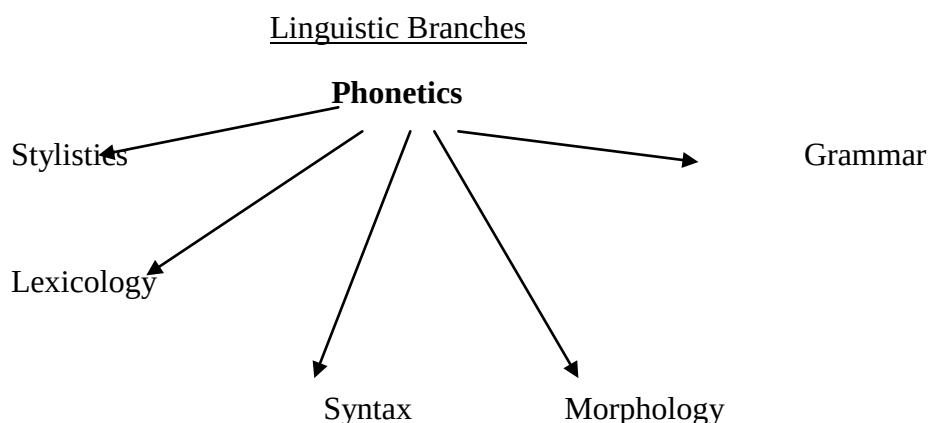
Plan:

1. Intro to phonetics
2. Connection of phonetics with other sciences
3. Aspects of phonetics
4. Branches of phonetics
5. Methods of phonetics investigations

Key words: *Phonetics, phoneme, allophone, sound, speech sounds, aspect, segmental, suprasegmental*

The word “phonetics” is derived from the Greek word “fone”, which means “sound”. It means, that phonetics studies speech sounds. Besides phonetics studies the syllable structure of a language, word stress, intonation. Phonetics is an independent branch of linguistics like lexicology or grammar. These linguistic sciences study language from three different points of view. Lexicology deals with the vocabulary of language, with the origin and development of words, with their meaning and word building. Grammar defines the rules governing the modification of words and the combination of words into sentences. Phonetics studies the outer form of language; its sound matter. The phonetician investigates the phonemes and their allophones, the syllabic structure the distribution of stress, and intonation. He is interested in the sounds that are produced by the human speech-organs insofar as these sounds have a role in language. Let us refer to this limited range of sounds as the phonic medium and to individual sounds within that range as speech-sounds. We may now define phonetics as the study of the phonic medium. Phonetics is the study of the way humans make, transmit, and receive speech sounds. Phonetics occupies itself with the study of the ways in which the sounds are organized into a system of units and the variation of the units in all types and styles of spoken language.

Phonetics is a basic branch of linguistics. Neither linguistic theory nor linguistic practice can do without phonetics. No kind of linguistic study can be made without constant consideration of the material on the expression level.



Phonetics is very important. American linguist Leonard Bloomfield wrote: "In order to speak good English, one should know 100% of speech sounds, 50% - 90% of grammar and 1 % of vocabulary."

Phonetics is connected with linguistics and non-linguistic sciences. Phonetics is connected with grammar, because all grammar forms are explained with the help of speech sounds. Phonetics is connected with lexicology. All English words consist of certain speech sounds. There is no word without a speech sound. It's connected with stylistics, because we can express our thoughts and feelings with the help of intonation. It's connected with biology, because all speech sounds are produced with the activity of speech organs. It's connected with physics (acoustics) because of sound waves.

Aspects of Phonetics.

Phonetics has 4 aspects:

1. Articulatory Aspect (All speech sounds are articulated by speech organs)
2. Acoustic Aspect (All sounds have acoustic pictures)
3. Auditory Aspect (How we receive info with the help of ears; perception)
4. Phonological Aspect (If we change sounds in the word, meaning will be changed)

Human speech is the result of a highly complicated series of events. Let us consider the speech chain, which may be diagrammed in simplified form like this:

Speaker's brain	Speaker's vocal tract	Transmission of sounds	Listener's ear	Listener's brain
		through air		
1	2	3	4	5
linguistic	articulatory	acoustic	auditory	linguistic

The formation of the concept takes place in the brain of a speaker. This stage may be called psychological. The message formed within the brain is transmitted along the nervous system to the speech organs. Therefore, we may say that the human brain controls the behaviour of the articulating organs which effects in producing a particular pattern of speech sounds. This second stage may be called physiological. The movements of the speech apparatus disturb the air stream thus producing sound waves. Consequently, the third stage may be called physical or acoustic. Further, any communication requires a listener, as well as a speaker. So the last stages are the reception of the sound waves by the listener's hearing physiological apparatus, the transmission of the spoken message through the nervous system to the brain and the linguistic interpretation of the information conveyed. . The sound phenomena have different aspects:

- (a) the articulatory aspect;
- (b) the acoustic aspect;
- (c) the auditory (perceptive) aspect;
- (d) the functional (linguistic) aspect.

Now it is possible to show the correlation between the stages of the speech chain and the aspects of the sound matter.

Articulation comprises all the movements and positions of the speech organs necessary to pronounce a speech sound. According to their main sound-producing functions, the speech organs can be divided into the following four groups:

- (1) the power mechanism;
- (2) the vibration mechanism;
- (3) the resonator mechanism;
- (4) the obstruction mechanism.

The functions of the power mechanism consist in the supply of the energy in the form of the air pressure and in regulating the force of the air stream. The power mechanism includes: (1) the diaphragm, (2) the lungs, (3) the bronchi, (4) the windpipe, or trachea. The glottis and the supra-glottal cavities enter into the power mechanism as parts of the respiratory tract. The vibration mechanism consists of the larynx, or voice box, containing the vocal cords. The most important function of the vocal cords is their role in the production of voice. The pharynx, the mouth, and the nasal cavity function as the principal resonators thus constituting the resonator mechanism. The obstruction mechanism (the tongue, the lips, the teeth, and the palate) forms the different types of obstructions.

The acoustic aspect studies sound waves. The basic vibrations of the vocal cords over their whole length produce the fundamental tone of voice. The simultaneous vibrations of each part of the vocal cords produce partial tones (overtones and harmonics). The number of vibrations per second is called frequency. Frequency of basic vibrations of the vocal cords is the fundamental frequency. Fundamental frequency determines the pitch of the voice and forms an acoustic basis of speech melody. Intensity of speech sounds depends on the amplitude of vibration.

The auditory (sound-perception) aspect, on the one hand, is a physiological mechanism. We can perceive sound waves within a range of 16 Hz-20.000 Hz with a difference in 3 Hz. The human ear transforms mechanical vibrations of the air into nervous and transmits them to brain. The listener hears the acoustic features of the fundamental frequency, formant frequency, intensity and duration in terms of perceptible categories of pitch, quality, loudness and length. On the other hand, it is also a psychological mechanism. The point is that repetitions of what might be heard as the same utterance are only coincidentally, if ever, acoustically identical. Phonetic identity is a theoretical ideal. Phonetic similarity, not phonetic identity, is the criterion with which we operate in the linguistic analysis.

Functional aspect. Phonemes, syllables, stress, and intonation are linguistic phenomena. They constitute meaningful units (morphemes, words, word-forms, utterances). Sounds of speech perform different linguistic functions.

Let's have a look at the correlation of some phonetic terms discussed above.

articulatory characteristics	acoustic properties	auditory(perceptible) qualities	linguistic phenomena
vibration of the vocal cords	fundamental frequency	melody	pitch
different positions and movements of speech organs	formant frequency	quality (timbre)	phoneme
the amplitude of vibrations	intensity	loudness	stress
the quantity of time during which the sound is pronounced	duration	length	tempo, rhythm, pauses

The phonetic system of language is a set of phonetic units arranged in an orderly way to replace each other in a given framework. Phonetics is divided into two major components (or systems): segmental phonetics, which is concerned with individual sounds (i.e. "segments" of speech) and suprasegmental phonetics dealing with the larger units of connected speech: syllables, words, phrases and texts.

1. Segmental units are sounds of speech (vowels and consonants) which form the vocalic and consonantal systems;
2. Suprasegmental, or prosodic, units are syllables, accentual (rhythmic) units, intonation groups, utterances, which form the subsystem of pitch, stress, rhythm, tempo, pauses.

Now we may define phonetics as a branch of linguistics that studies speech sounds in the broad sense, comprising segmental sounds, suprasegmental units and prosodic phenomena (pitch, stress, tempo, rhythm, pauses).

Let us consider the four components of the phonetic system of language.

The first and the basic component of the phonetic structure of language is the system of its segmental phonemes existing in the material form of their allophones. The phonemic component has 3 aspects, or manifestations:

1. the system of its phonemes as discrete isolated units;
2. the distribution of the allophones of the phonemes;
3. the methods of joining speech sounds together in words and at their junction, or the methods of effecting VC, CV, CC, and VV transitions.

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

The third component is the accentual structure of words as items of vocabulary (i.e. as pronounced in isolation). The accentual structure of words has three aspects: the physical (acoustic) nature of word accent; the position of the accent in disyllabic and polysyllabic words; the degrees of word accent.

The fourth component of the phonetic system is the intonational structure of utterances. The four components of the phonetic system of language (phonemic, syllabic, accentual and intonational) all constitute its pronunciation (in the broad sense of the term).

Branches of Phonetics.

Today phonetics has developed greatly and consists of several branches. We distinguish special phonetics and general phonetics. Special phonetics studies the phonetic structure of one language, while general phonetics studies structure of many languages; shows common and distinctive features in this languages. Besides, we distinguish descriptive and historical phonetics. Descriptive phonetics studies the phonetic structure of language in its present situation synchronically. Historical phonetics studies the phonetic system of a language in its historical development, diachronically.

We know that the phonic medium can be studied from four points of view: the articulatory, the acoustic, the auditory, and the functional.

We may consider the branches of phonetics according to these aspects. Articulatory phonetics is the study of the way the vocal organs are used to produce speech sounds. Acoustic phonetics is the study of the physical properties of speech sounds. Auditory phonetics is the study of the way people perceive speech sounds. Of these three branches of phonetics, the longest established, and until recently the most highly developed, is articulatory phonetics. For this reason, most of terms used by linguists to refer to speech-sounds are articulatory in origin.

Phoneticians are also interested in the way in which sound phenomena function in a particular language. In other words, they study the abstract side of the sounds of language. The branch of phonetics concerned with the study of the functional (linguistic) aspect of speech sounds is called phonology. By contrast with phonetics, which studies all possible sounds that the human vocal apparatus can make, phonology studies only those contrasts in sound which make differences of meaning within language.

Besides the four branches of phonetics described above, there are other divisions of the science. We may speak of general phonetics and the phonetics of a particular language (special or descriptive phonetics). General phonetics studies all the sound-producing possibilities of the human speech apparatus and the ways they are used for purpose of communication. The phonetics of a particular language studies the contemporary phonetic system of the particular language, i.e. the system of its pronunciation, and gives a description of all the phonetic units of the language. Descriptive phonetics is based on general phonetics.

Linguists distinguish also historical phonetics whose aim is to trace and establish the successive changes in the phonetic system of a given language (or a language family) at different stages of its development. Historical phonetics is a part of the history of language.

Closely connected with historical phonetics is comparative phonetics whose aims are to study the correlation between the phonetic systems of two or more languages and find out the correspondences between the speech sounds of kindred languages.

Phonetics can also be theoretical and practical. At the faculties of Foreign Languages in this country, two courses are introduced:

1. Practical, or normative, phonetics that studies the substance, the material form of phonetic phenomena in relation to meaning.
2. Theoretical phonetics, which is mainly concerned with the functioning of phonetic units in language.

This dichotomy is that which holds between theoretical and applied linguists. Briefly, theoretical linguistics studies language with a view to constructing theory of its structure and functions and without regard to any practical applications that the investigation of language might have. Applied linguistics has as its concerns the application of the concepts and findings of linguistics to a variety of practical tasks, including language teaching.

All the branches of phonetics are closely connected not only with one another but also with other branches of linguistics. This connection is determined by the fact that language is a system whose components are inseparably connected with one another.

Phonetics is also connected with many other sciences. Acoustic phonetics is connected with physics and mathematics. Articulatory phonetics is connected with physiology, anatomy, and anthropology. Historical phonetics is connected with general history of the people whose language is studied; it is also connected with archaeology. Phonology is connected with communication (information) theory, mathematics, and statistics.

Methods of Phonetic Investigations

Phonetic has 3 important methods:

1. Direct observation method (метод прямого наблюдения).

This method includes (comprises) 3 modes (elements). We observe by sight. We watch how people speak 3 modes: by sight, by ear, by muscular sensation. Direct observation method is very useful for learners of English.

2. The linguistic method:

This method is used by people who know all details of the phonetic system of a language. It's used by experienced linguistics for writing course books.

3. The experimental method:

Uses different operating and instruments in phonetic analysis. Kimograph – special instruments, tape-recorder, computer. It's very progressive.

Phonetics has theoretical and practical significance. Theoretical significance is connected with further development of the problem of the synchronic study and description of the phonetic system of language, the comparative analysis and description of different languages; the study of the correspondences between them. And diachronic description of changes is the phonetic system of language or languages. Practical significance is connected with teaching foreign languages, is applied in methods of speech correction teaching deafs and mutes, film dubbing by radio and TV.

We distinguish between subjective, introspective methods of phonetic investigation and objective methods.

The oldest, simplest and most readily available method is the method of direct observation. This method consists in observing the movements and positions of one's own or other people's organs of speech in pronouncing various speech sounds, as well as in analyzing one's own kinaesthetic sensations during the articulation of speech sound in comparing them with auditory impressions.

Objective methods involve the use of various instrumental techniques (palatography, laryngoscopy, photography, cinematography, X-ray photography and cinematography and electromyography). This type of investigation together with direct observation is widely used in experimental phonetics. The objective methods and the subjective ones are complementary and not opposite to one another. Nowadays we may use the up-to-date complex set to fix the articulatory parameters of speech - so called articulograph.

Acoustic phonetics comes close to studying physics and the tools used in this field enable the investigator to measure and analyze the movement of the air in the terms of acoustics. This generally means introducing a microphone into the speech chain, converting the air movement into corresponding electrical activity and analyzing (Ксень, это слово у Красы через «s», но, по-моему, тут «z») the result in terms of frequency of vibration and the amplitude of vibration in relation to time. The spectra of speech sounds are investigated by means of the apparatus called the sound spectrograph. Pitch as a component of intonation can be investigated by intonograph.

The acoustic aspect of speech sounds is investigated not only with the help of sound-analyzing techniques, but also by means of speech-synthesizing devices.

Questions

1. What does phonetics study?

2. What aspects of phonetics do you know?
3. Explain the theoretical and practical importance of phonetics.
4. Tell about the methods of phonetic investigation.

LECTURE 2

PHONOLOGICAL THEORIES.

LECTURE 2

Phonological theories.

Plan

1. I.A. Baudouin de Courtenay. (B de C)
2. St. Petersburg's phonological school
3. Moscow phonological school
4. Prague phonological school
5. London phonological school
6. American phonological school

Key words: *Phonological schools, phoneme, pronunciation, morpheme, theory, phonetics, sound*

1. I. A. B de C is a founder of the phoneme theory in Russia. The formation of it is divided into two periods:

1-pre-phonemic period – that is when there was no distinction between speech sound and a phoneme (1870). Before the term “phoneme” wasn't used.

2- Phonemic period – began in 1870 and includes the XX century. In this period the main phonetic and phonological terms and concepts were proposed and the distinction between speech sounds and phonemes was recognized.

The 1st linguist to point out this distinction was B de C. He defined the phoneme as a psychological equivalent of the speech sounds. Speech sounds can be pronounced, phonemes can't. But he was aware of the fact that acoustic and motor images of the speech sounds don't correspond to each other. B de C also tried to analyse phonemes on the basis of the phonetic alternations (changes) in morphemes.

r-g-m alternates of one sound (different forms of one morpheme)

r-g-m variants of one phoneme.

B de C repeatedly stated that semantically, the utterance breaks up into sentences, sentences into words, words into morphemes, morphemes into phonemes.

2. St. Petersburg phonological school.

The head of it is Lev Vladimirovich Shcherba. He was talented pupil of B de C. And he developed his theories of phoneme. He illustrated the phonemic theories with example from various languages e.g. in English the phoneme [l] has 2 versions: light and dark. At the beginning of words before vowels-light, dark, before consonants, at the end. These variants don't change meaning. But in Russian changes exist.

Shcherba invented his own system of transcription.

3. Moscow phonological school. The representatives of it based the definition of the phoneme on the concept of morphemes (phoneme within morpheme). Analyzing speech sounds in the morphemic structure of a language it's possible to establish 2 different positions-stressed and unstressed. In a stressed position they change their articulatory and acoustic features. This fact is really important in the phonetic analysis of Russian vowels. In Russian, the word "boga" [vada], there are two variants of allophones of the phoneme [a] – stressed and unstressed, which are different to their quantitative features, because usually stressed vowels are longer, than unstressed ones. But if we take the word forms [void] [void] [vodniy] [vadianoy], in the morpheme [vod] we can distinguish sound alternations [a,o,e]

Muscovites say that [a,oe] are variants of one phoneme, but St. Petersburg linguists don't agree with them and they say, that they are different phonemes.

4. The Prague phonological school. Its head is Nikolay Sergeevich Trubetskoy. He was the 1st linguist, who divided phonetics from phonology. He said, that phonetics isn't a linguistic science, it's a biological science, because speech sounds are produced with the activity of speech organs. No sound can be produced without speech organs. No sound can be produced without speech organs.

The smallest phonetic unit is a speech sound. The smallest phonologic unit is a phoneme, because all phonemes can change the meaning of words.

Ten – Men

sIt – sAt

DIFFERENT MEANING

5. London phonological school. The head of it was Henry Sweet. He used the term "phoneme" in his book "Basis of phonetics" Another British linguist Daniel Jones wrote; The term "phoneme" was invented as distinct from phone. He gave the following definition: " A phoneme is a family of sounds in a given language which are related in character and are used in such a way that no one member occurs in word in the same phonetic concept.

Questions

1. Who is the founder of the phonological theory?
2. How did I.A. Baudouin de Courtenay define the term phoneme?
3. What are there differences between the theories of St.Petersburg and Moscow phonological schools?
4. Give D.Jone's explanation of a phoneme.

LECTURE 3

Regional and stylistic varieties of English pronunciation

Plan

1. Spoken and written language
2. Classification of pronunciation variants in English. British and American pronunciation models

3. Types and styles of pronunciation

Key words: *Style, language, speech, cognitive, pronunciation variants, pronunciation models, regional dialects, intonational styles*

We don't need to speak in order to use language. Language can be written, broadcast from tapes and CDs, and produced by computers in limited ways. Nevertheless, speech remains the primary way humans encode and broadcast language. Speaking and writing are different in both origin and practice. Our ability to use language is as old as humankind is. It reflects the biological and cognitive modification that has occurred during the evolution of our species. Writing is the symbolic representation of language by graphic signs. It is comparatively recent cultural development. Spoken language is acquired without specific formal instruction, whereas writing must be taught and learned through deliberate effort. The origins of the written language lie in the spoken language, not the other way round.

The written form of language is usually a generally accepted standard and is the same throughout the country. But spoken language may vary from place to place. Such distinct forms of language are called dialects! The varieties of the language are conditioned by language communities ranging from small groups to nations. Speaking about the nations we refer to the national variants of the language. According to A.D. Schweitzer national language is a historical category evolving from conditions of economic and political concentration which characterizes the formation of nation. In the case of English there exists a great diversity in the realization of the language and particularly in terms of pronunciation. Though every national variant of English has considerable differences in pronunciation, vocabulary and grammar; they all have much in common which gives us ground to speak of one and the same language — the English language.

Every national variety of language falls into territorial or regional dialects. Dialects are distinguished from each other by differences in pronunciation, grammar and vocabulary. When we refer to varieties in pronunciation only, we use the term accent. So local accents may have many features of pronunciation in common and are grouped into territorial or area accents. For certain reasons one of the dialects becomes the standard language of the nation and its pronunciation or accent - the standard pronunciation.

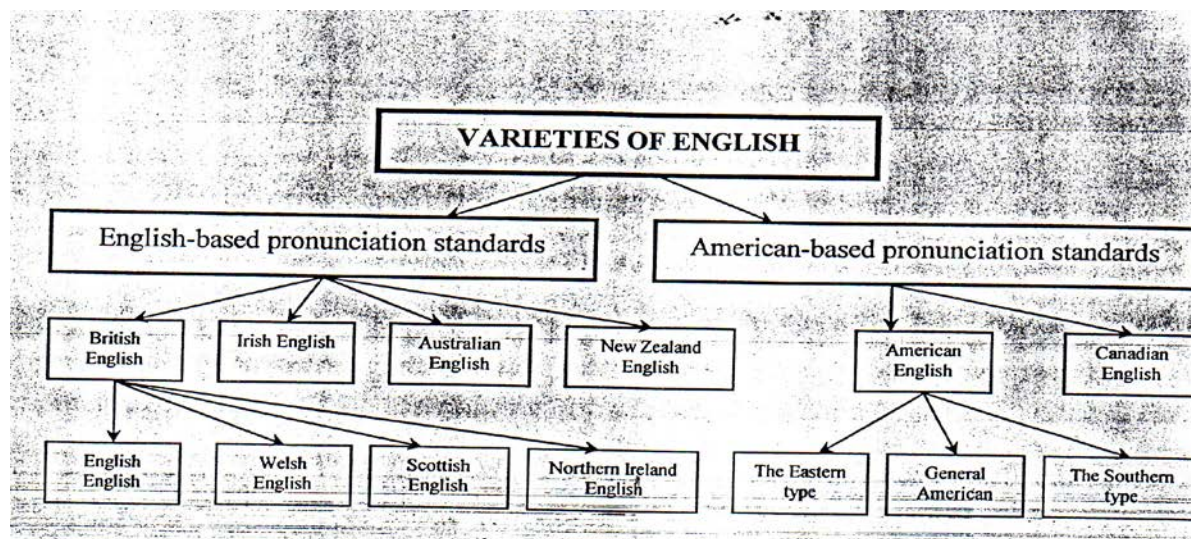
The literary spoken form has its national pronunciation standard. A standard may be defined as "a socially accepted variety of language established by a codified norm of correctness" (K. Macanalay). Standard national pronunciation is sometimes called "an orthoepic norm". Some phoneticians however prefer the term "literary pronunciation".

2. Classification of pronunciation variants in English. British and American pronunciation models.

Nowadays two main types of English are spoken in the English-speaking world: British English and American English.

According to British dialectologists (P. Trudgill, J. Hannah, A. Hughes and others), the following variants of English are referred to the English-based group: English English, Welsh English, Australian English, New Zealand English; to the American-based group: United States English, Canadian English. Scottish English and Ireland English fall somewhere between the two, being somewhat by themselves.

According to M. Sokolova and others, 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 - then differences for those variants of pronunciation.



Teaching practice as well as a pronouncing dictionary must base their recommendations on one or more models. A pronunciation model is a carefully chosen and defined accent of a language.

In the nineteenth century Received Pronunciation (RP) was a social marker, a prestige accent of an Englishman. "Received" was understood in the sense of "accepted in the best society". The speech of aristocracy and the court phonetically was that of the London area. Then it lost its local characteristics and was finally fixed as a ruling-class accent, often referred to as "King's English". It was also the accent taught at public schools. With the spread of education cultured people not belonging to upper classes were eager to modify their accent in the direction of social standards.

In the first edition of English Pronouncing Dictionary (1917), Daniel Jones defined the type of pronunciation recorded as "Public School Pronunciation" (PSP). He had by 1926, however, abandoned the term PSP in favour of "Received Pronunciation" (RP). The type of speech he had in mind was not restricted to London and the Home Counties, however being characteristic by the nineteenth century of upper-class speech throughout the country. The Editor of the 14th Edition of the dictionary, A.C. Gimson, commented in 1977 "Such a definition of RP is hardly tenable today". A more broadly-based and accessible model accent for British English is represented in the 15th (1997) and the 16th (2003) editions – BBC English. This is the pronunciation of professional speakers employed by the BBC as newsreaders and announcers. Of course, one finds differences between such speakers - they have their own personal characteristics, and an increasing number of broadcasters with Scottish, Welsh and Irish accents are employed. On this ground J.C. Wells (Longman Pronunciation Dictionary, 3rd edition - 2000) considers that the term BBC pronunciation has become less appropriate. According to J.C. Wells, in England and Wales RP is widely regarded as a model for correct pronunciation, particularly for educated formal speech.

For American English, the selection (in EPD) also follows what is frequently heard from professional voices on national network news and information programmes. It is similar to what has been termed General American, which refers to a geographically (largely non-coastal) and socially based set of pronunciation features. It is important to note that no single dialect - regional

or social - has been singled out as an American standard. Even national media (radio, television, movies, CD-ROM, etc.), with professionally trained voices have speakers with regionally mixed features. However, Network English, in its most colourless form, can be described as a relatively homogeneous dialect that reflects the ongoing development of progressive American dialects. This "dialect" itself contains some variant forms. The variants involve vowels before [r], possible differences in words like *cot* and *caught* and some vowels before [l]. It is fully rhotic. These differences largely pass unnoticed by the audiences for Network English, and are also reflective of age differences. What are thought to be the more progressive (used by educated, socially mobile, and younger speakers) variants are considered as first variants. J.C. Wells prefers the term General American. This is what is spoken by the majority of Americans, namely those who do not have a noticeable eastern or southern accent.

3. Types and styles of pronunciation

Styles of speech or pronunciation are those special forms of speech suited to the aim and the contents of the utterance, the circumstances of communication, the character of the audience, etc. As D. Jones points out, a person may pronounce the same word or sequence of words quite differently under different circumstances.

Thus in ordinary conversation the word *and* is frequently pronounced [n] when unstressed (e.g. in *bread and butter* ['bredn 'bʊtə]), but in serious conversation the word, even when unstressed, might often be pronounced [ænd]. In other words, all speakers use more than one style of pronunciation, and variations in the pronunciation of speech sounds, words and sentences peculiar to different styles of speech may be called stylistic variations.

Several different styles of pronunciation may be distinguished, although no generally accepted classification of styles of pronunciation has been worked out and the peculiarities of different styles have not yet been sufficiently investigated.

D. Jones distinguishes among different styles of pronunciation the rapid familiar style, the slower colloquial style, the natural style used in addressing a fair-sized audience, the acquired style of the stage, and the acquired style used in singing.

L.V. Shcherba wrote of the need to distinguish a great variety of styles of speech, in accordance with the great variety of different social occasions and situations, but for the sake of simplicity he suggested that only two styles of pronunciation should be distinguished: (1) colloquial style characteristic of people's quiet talk, and (2) full style, which we use when we want to make our speech especially distinct and, for this purpose, clearly articulate all the syllables of each word.

The kind of style used in pronunciation has a definite effect on the phonemic and allophonic composition of words. More deliberate and distinct utterance results in the use of full vowel sounds in some of the unstressed syllables. Consonants, too, uttered in formal style, will sometimes disappear in colloquial. It is clear that the chief phonetic characteristics of the colloquial style are various forms of the reduction of speech sounds and various kinds of assimilation. The degree of reduction and assimilation depends on the tempo of speech.

S.M. Gaiduchic distinguishes five phonetic styles: solemn (торжественный), "scientific business (научно-деловой), official business (официально-деловой), everyday (бытовой), and familiar (непринужденный). As we may see the above-mentioned phonetic styles on the whole correlate with functional styles of the language. They are differentiated on the basis of spheres of discourse.

The other way of classifying phonetic styles is suggested by J.A. Dubovsky who discriminates the following five styles: informal ordinary, formal neutral, formal official,

informal familiar, and declamatory. The division is based on different degrees of formality or rather familiarity between the speaker and the listener. Within each style subdivisions are observed. M.Sokolova and other's approach is slightly different. When we consider the problem of classifying phonetic styles according to the criteria described above we should distinguish between segmental and suprasegmental level of analysis because some of them (the aim of the utterance, for example) result in variations of mainly suprasegmental level, while others (the formality of situation, for example) reveal segmental varieties. So it seems preferable to consider each level separately until a more adequate system of correlation is found.

The style-differentiating characteristics mentioned above give good grounds for establishing intonational styles. There are five intonational styles singled out mainly according to the purpose of communication and to which we could refer all the main varieties of the texts. They are as follows:

1. Informational style.
2. Academic style (Scientific).
3. Publicistic style.
4. Declamatory style (Artistic).
5. Conversational style (Familiar).

But differentiation of intonation according" to the purpose of communication is not enough; there are other factors that affect intonation in various situations. Besides any style is seldom realized in its pure form.

Questions

1. Speak about the types and styles of pronunciation.
2. What are the classification of pronunciation variants in English?
3. What is meant by written and spoken language?
4. Explain the types of intonational styles.

LECTURE 4 Types of English pronunciation

Plan

1. Types of English pronunciation
2. Types of Received Pronunciation (RP)
3. Northern English pronunciation
4. Scottish English
5. Canadian English
6. Australian English
7. American English

<i>Key words: Pronunciation, dialects, Received Pronunciation, monophthongs, diphthongs</i>

1. Pronunciation of different parts of the country-dialects educated people try not to use dialects, they try to use literary English. Literary pronunciation is called orthopedic norm of pronunciation.

2. Received pronunciation (RP) is the term which is used instead of literary pronunciation, because RP is received by everybody to be the correct pronunciation. Within RP also has several pronunciations due to development of the language.

3. Northern English pronunciation. It has the following differences

- a) [ʌ] is used instead of [ɑ] [bʌd], [sʌd] for [bɑd], [ɑ]
- b) [ɪ] instead of [a:] [fɑ:st] [fɪst] [glas] glɪs]
- c) [ʊ] is used instead of [u] love-[lʊv] much-[mʊt]
- d) [ou] [o] [gou] [go] monophthongs become diphthongs [ei] [e]

4. Scottish English pronunciation:

- a) [r] is used in all position born – [born] car – [car]
- b) there is the sound [x] loch [lox]
- c) monophthongs are used instead of diphthongs before [r]
beard[bird] poor[pur]
- d) short vowels are used instead of long ones
spoon [spon] food [fod]

5. American English pronunciation

England occupied the USA in XVII century, and English language developed in the US in its own way, because it was geographically far from England. We can notice the following differences:

- a) [r] is used in all position [lord]
- b) [t] in intervocalic position is pronounced as [d] writer[raider] letter[leder]
- c) [u] is used instead of [ju:] students [students] [stju:dents]
- d) glottal stop [ʔ] is used before sonorant [m,n,l,r,j,w] (гортанная смычка)
- e) [wh] is pronounced like [hw]
- f) [ɪ] is used instead of [a:] fast [fɪst] pass [pɪss]
- g) all vowels are long
- h) the number of diphthongs
isn't exact
in B.E – 8 diphthongs
in A.E – no exact number

i) difference in intonation is used gradually from the highest to the lowest ranges

English came to Canada in the seventeenth century when British colonist arrived there. English is one of the national official languages. Canadian English (CAE) has common phonetics features both with RP and GA.

a) before the voiceless consonants diphthongs [ai] and [au] may be substituted by the vowels [i] and [ə] like, out [ut] or [eut] nice [n is] [neis].

b) Dark [ɪ] is used in CaE in almost all positions: pull [pul], fellow [felau].

c) The vowel sound [ɔ:] is used both in pod and pawed (which sound homophonic (similar)).

Australian type of pronunciation.

Australian English is one of the literary national types used since the end of the eighteenth century. There are three types of pronunciation in Australia.

1. Educated or Cultivated Australian English.
2. Broad Australian English.
3. General Australian English (GAU) which is regarded as a literary type, Australian English has common phonetic features with RP.

Questions

1. What is a dialectology?
2. What pronunciation types exist in Great Britain?
3. What main pronunciation features of New Zealand English are known?
4. Explain the pronunciation of GA /r/.

LECTURE 5

The vowel system of English

- 1) Vowel-consonant distinction
- 2) General principles of vowel formation
- 3) Phonologic status of diphthongs
- 4) Articulatory classification of vowels
- 5) Acoustic classification of vowels
- 6) Unstressed vocalism in English.

Key words: *vowel, speech sounds, syllabic sounds, classification of vowels, syllable, monophthong, diphthong, vowel system*

1. Speech sounds are divided into 2 groups: vowel and consonants. Vowels are based on voice. Therefore all vowels are voiced. Vowels are musical tones, so we can sing them. Consonants are based on noise. They may be voiced or voiceless.

[b,d,g] [p,t,k]

Vowels can form syllables. Therefore we call them syllabic sounds sis-ter 2 vowels, 2 syllables

Fa-mi-ly 3 vowels, 3 syllables

Some consonants also can form syllables. They are sonorant. There are 7 sonorant in English [m,n, l,r,j,w] For sonorant the musical tone prevails over noise. Some linguists call them semi-vowels little ['lit-l] 2 syllables are pronounced together.

Cotton ['k t-n] short vowel, closed syllable

Reason ['ri:-zn] long vowel, open syllable

T

able ['tei-bl] diphthong in open syllable

2. The distinction between vowels and consonants is very old one. The principle of this division is not sufficiently clear up to the present time and the boundary between them is rather uncertain. Some consonants may be pronounced without vowels and they have some meaning [s:] [m:] But majority of consonants are pronounced with vowels. There are 4 principals of vowel formation.

1) vowels are based on voice, which is modified in the supra-laryngeal cavities

2) muscular attention is spread over all speech organs

3) the air stream passes through the mouth cavity [p,b]-lips [t,d]- alveolus, teeth

4) the breath force is weak. For consonants the breath force is strong.

3. Vowels are divided into 2 groups: monophthongs and diphthongs.

A monophthong is a speech sound which consists of one element. There are 12 monophthongs in English. They are [i:, I,e, ,a:, , ,u,u:, , ,]. There are 5 lang. and 7 short monophthongs in English

A diphthong is a speech sounds which consists of 2 elements. The 1st element is called "nucleus" 2 it's always strange. The second element of a diphthong is called "glide" which is rather weak

2 form one syllable. There are 8 diphthongs in English [ei,ai,oi,ou,au, , , ,] 3 diphthongs have [i] as a glide. 3 diphthongs have [] as a glide. 2 diphthongs have [u] as a glide. Trip thongs are speech sounds consisting of 3 vowel elements. There are 2 trip thongs in English. Trip thongs are combination of a diphthong and a monophong. So, trip thongs consist of 2 syllables. There are linguists who consider 5 trip tongs. In American type of pronunciation the number of diphthongs isn't clear. Some linguists point out 3 diphthongs, some 5 and some 8.

English vowels are classified into following principles from the articulatory point of view

1. According to the horizontal movement of the tongue (front, front-retracted, slightly moved back) central vowels, back advanced back.

The following 20 vowel phonemes are distinguished in BBC English (RP): [i:, a:, o:, u:, 3:, i, e, æ, σ, υ, л(типа крышка домика), ə; ei, ai, oi, au, eu, və, iə].

Principles of classification provide the basis for the establishment of the following distinctive oppositions:

1. Stability of articulation

1.1. monophthongs vs. diphthongs

bit - bait, kit - kite, John - join, debt — doubt

1.2. diphthongs vs. diphthongoids

bile - bee, boat — boot, raid - rude

2. Position of the tongue

2.1. horizontal movement of the tongue

a) front vs. central

cab — curb, bed — bird

b) back vs. central

pull — pearl, cart - curl, call - curl

2.2. vertical movement of the tongue

a) close

(high)

vs.

mid-open

(mid)

bid — bird, week - work

b) open

(low)

vs.

mid-open

(mid)

lark - lurk, call — curl, bard-bird

3. Position of the lips rounded vs. unrounded *don — darn, pot - part*

The English diphthongs are, like the affricates, the object of a sharp phonological controversy, whose essence is the same as in the case of affricates are the English diphthongs biphonemic sound complexes or composite monophonemic entities?

Diphthongs are defined differently by different authors. One definition is based on the ability of a vowel to form a syllable. Since in a diphthong only one element serves as a syllabic nucleus, a diphthong is a single sound. Another definition of a diphthong as a single sound is based on the instability of the second element. The 3d group of scientists defines a diphthong from the accentual point of view: since only one element is accented and the other is unaccented, a diphthong is a single sound.

D. Jones defines diphthongs as unisyllabic gliding sounds in the articulation of which the organs of speech start from one position and then glide to another position.

N.S. Trubetzkoy states that a diphthong should be (a) unisyllabic, that is the parts of a diphthong cannot belong to two syllables; (b) monophonemic with gliding articulation; (c) its length should not exceed the length of a single phoneme.

In accordance with the principle of structural simplicity and economy American descriptivists liquidated the diphthongs in English as unit phonemes.

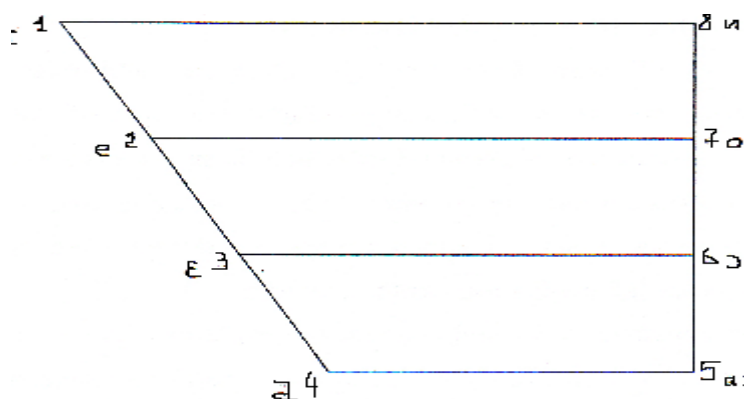
The same phonological criteria may be used for justifying the monophonemic treatment of the English diphthongs as those applicable to the English affricates. They are the criteria of articulatory, morphophonological (and, in the case of diphthongs, also syllabic) indivisibility, commutability and duration. Applied to the English diphthongs, all these criteria support the view of their monophonemic status.

Problem of length. There are long vowel phonemes in English and short. However, the length of the vowels is not the only distinctive feature of minimal pairs like *Pete -pit, beet - bit*, etc. In other words the difference between i: i. u: - u is not only quantitative but also qualitative, which is conditioned by different positions of the bulk of the tongue. For example, in words *bead- bid* not only the length of the vowels is different but in the [i:] articulation the bulk of the tongue occupies more front and high position then in the articulation of [i].

Qualitative difference is the main relevant feature that serves to differentiate long and short vowel phonemes because quantitative characteristics of long vowels depend on the position they occupy in a word:

- (a) they are the longest in the terminal position: *bee, bar, her*;
- (b) they are shorter before voiced consonants: *bead, hard, cord*;
- (c) they are the shortest before voiceless consonants: *beet, cart*.

The first linguist who tried to describe and classify vowels for all languages was D. Jones. He devised the system of 8 Cardinal Vowels. The basis of the system is physiological. Cardinal vowel No. 1 corresponds to the position of the front part of the tongue raised as closed as possible to the palate. The gradual lowering of the tongue to the back lowest position gives another point for cardinal vowel No.5. The lowest front position of the tongue gives the point for cardinal vowel No.4. The upper back limit for the tongue position gives the point for cardinal No.8. These positions for Cardinal vowels were copied from X-ray photographs. The tongue positions between these points were X-rayed and the equidistant points for No.2, 3, 6, 7 were found. The IPA symbols (International Phonetic Alphabet) for the 8 Cardinal Vowels are: 1 - i, 2 - e, 3 - ε, 4 - a, 5 - a:, 6 - ɔ, 7 - o, 8 - u.



The system of Cardinal Vowels is an international standard. In spite of the theoretical significance of the Cardinal Vowel system its practical application is limited. In language teaching this system can be learned only by oral instructions from a teacher who knows how to pronounce the Cardinal Vowels.

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. 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". According to Russian scholars vowels are subdivided into: a) monophthongs (the tongue position is stable); b) diphthongs (it changes, that is the tongue moves from one position to another); c) diphthongoids (an intermediate case, when the change in the position is fairly weak).

Diphthongs are defined differently by different authors. A.C. Gimson, for example, distinguishes 20 vocalic phonemes which are made of vowels and vowel

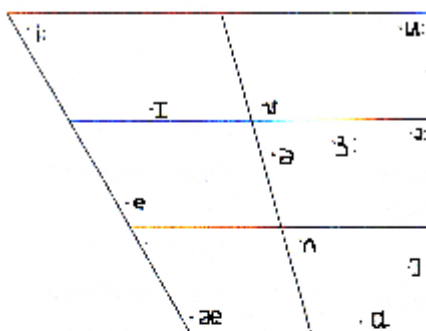
glides. D. Jones defines diphthongs as unisyllabic gliding sounds in the articulation of which the organs of speech start from one position and then elide to another

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

2. The position of the tongue. According to the horizontal movement Russian phoneticians distinguish five classes: 1) front; 2) front-retracted; 3) central; 4) back; 5) back-advanced.

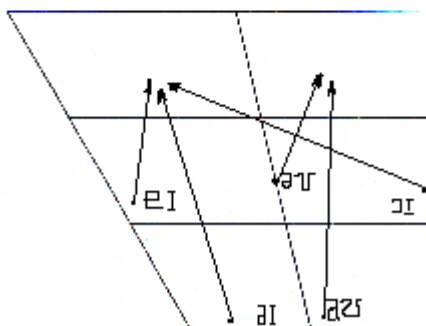
British phoneticians do not single out the classes of front-retracted and back-advanced vowels. So both [i:] and [ɪ] are classed as front, and both [u:] and [ʊ] are classed as back.

The way British and approach the vertical also slightly different. three classes of vowels: high and low (or open) vowels. the classification more subclasses in each class, i.e. variations of the three. Consequently, six groups of



Russian phoneticians movement of the tongue is British scholars distinguish (or close), mid (or half-open) Russian phoneticians made detailed distinguishing two broad and narrow vertical positions. vowels are distinguished.

English vowels and on the Cardinal Vowel Figs. 2, 3, 4.

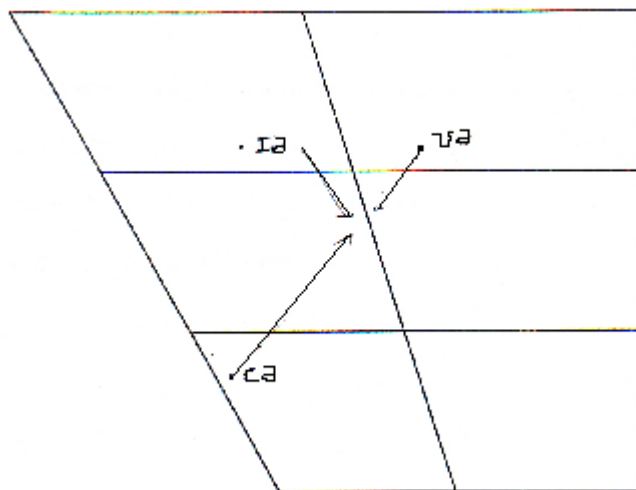


diphthongs may be placed quadrilateral as shown in

3. Another feature of English vowels is lip position. Traditionally three lip positions are distinguished, that is spread, neutral, rounded. Lip rounding takes place rather due to physiological reasons than to any other. Any back vowel in English is produced with rounded lips, the degree of rounding is different and depends on the height of the raised part of the tongue; the higher it is raised the

more rounded the lips are.

4. Character
This quality of the transition from a consonant. This very unlike Russian. As short vowels are when stressed. checkness may the following voiceless - voiced



of the vowel end. depends on the kind articulatory vowel to a transition (VC) is closed in English a result all English checked The degree of vary and depends on consonants (+ - sonorant -).

5. We vowel length or quantity has for a long time been the point of disagreement among phoneticians. It is a common knowledge that a vowel like any sound has physical duration. When sounds are used in connected speech they cannot help being influenced by one another. Duration of a vowel depends on the following factors: 1) its own length; 2) the accent of the syllable in which it occurs; 3) phonetic context; 4) the position in a rhythmic structure; 5) the position in a tone group; 6) the position in an utterance; 7) the tempo of the whole utterance; 8) the type of pronunciation. The problem the analysts are concerned with is whether variations in quantity are meaningful (relevant). Such contrasts are investigated in phonology.

There is one more articulatory characteristic that needs our attention, namely tenseness. It characterizes the state of the organs of speech at the moment of vowel production. Special instrumental analysis shows that historically long vowels are tense while historically short are lax.

Questions

1. Explain the general features of vowel system?
2. What acoustic distinctive features of vowels exist in English (Uzbek, Russian)?
3. What classes can be classified English vowels?
4. What are the main differences in classifications of English, Uzbek, Russian vowel system?

LECTURE 6

Consonant system of English

Plan

1. Formation of consonant.
2. General classification of consonant.
3. Articulatory classification of consonants.

Key words: consonant, consonant system, classification of consonants, articulation of consonants, voiced, voiceless, articulatory, sonorant,

Consonants are based on noise. There are 3 principles of consonant formation:

- an obstacle is created in one of the suprasegmental cavities (верхние дых. пути)
- muscular tension is concentrated in the place of obstruction
- a stronger air stream is required than for vowels.

In many languages there are 3 types of impediments

a) complete closure of the air stream at some point or other consonants of that type are called stops [p,b], [t,d], [k,g]

b) narrowing of the air passage at some point or other. Consonants of this type are called constructive (fricatives) [s,z], [ʃ], [v]

c) a moving obstacle. In the formation of which some part of the speech organ vibrates consonants of this type are called “thrilled” example: Russian “p” – брат. Thrilled consonants are found in Russian, Uzbek, French

- English [r] – rhotic
- American [ɹ] – retroflex (pronounced in a very light vibration)

Soft palate plays a great role in the articulation of consonants. If it’s lowered down the air to the mouth cavity is blocked. So air passes through the nasal cavity. They are called nasal consonants [m,n, ŋ] As the soft palate is raised the air passes through mouth cavity. Such consonants are called “oral” [p,b] [t,d] [k,g] [s,z]

Another speech organ is also important in the articulation of consonants in the vocal tract (VC). If VC are in vibration, voiced consonants are formed. If VC don’t vibrate, voiceless consonants are formed. 9, voiced 15 The most important point of consonant formation is the manner of articulation. In classifying consonant according to articulating organ we distinguish the following types of consonants:

1. Labial, which are subdivided into bilabial [p,b,m] and labio-dental [f,v]
2. Lingual. They are formed with the activity of tongue

Labial (губной) consonants which are subdivided into:

- a) bi-Labial articulated by means of both lips;
- b) labiodental – articulated by means of the lower [lower] lip with the upper teeth as the passive organ;

Lingual consonants which are subdivided into:

- a) forelingual
- b) front-lingual (or mid - lingual);
- c) back – lingual (задне)

Fore lingual consonant are of three kinds: apical, dorsal and cacuminal. Apical consonant are articulated by the tip of the tongue, which is brought into contact with the teeth or the teeth ridge. Dorsal consonants are articulated by lower tip of the tongue (so that it comes into contact with the front lower teeth) while the closure or narrowing of the air passage occurs between the blade of the tongue and the upper teeth.

In the articulation of cacuminal, consonants, the tip of the tongue is curled back and is usually brought into contact with the teeth ridge and the fore part of the hard palate.

The phonological analysis of English consonant sounds helps to distinguish 24 phonemes: [p, b, t, d, k, g, f, v, θ, ð, s, z, ʃ, ʒ] (не нашла ничего лучше), [h, tʃ, dʒ, m, n, ŋ, w, r, l, j]. Principles of classification suggested by Russian phoneticians provide the basis for establishing of the following distinctive oppositions in the system of English consonants:

1. Degree of noise
bake - make, veal - wheel
2. Place of articulation
 - a. labial vs. lingual
pain — cane
 - b. lingual vs. glottal
foam — home, care — hair, Tim - him
3. Manner of articulation
 - 3.1 occlusive vs. constrictive *pine -fine, bat - that, bee - thee*
 - 3.2 constrictive vs. affricates *fare — chair, fail -jail*
 - 3.3 constrictive unicentral vs. constrictive bicentral
same – shame
4. Work of the vocal cords and the force of articulation
 - 4.1 voiceless fortis vs. voiced lenis
pen — Ben, ten - den, coat - goal
5. Position of the soft palate
 - 5.1 oral vs. nasal
pit — pin, seek — seen

There are some problems of phonological character in the English consonantal system; it is the problem of affricates - their phonological status and their number. The question is: what kind of facts a phonological theory has to explain.

1) Are the English [tʃ, dʒ] sounds monophonemic entities or biphonemic combinations (sequences, clusters)?

2) If they are monophonemic, how many phonemes of the same kind exist in English, or, in other words, can such clusters as [tr, dr] and [tθ, dð] be considered affricates?

To define it is not an easy matter. One thing is clear: these sounds are complexes because articulatory we can distinguish two elements. Considering phonemic duality of affricates, it is

necessary to analyze the relation of affricates to other consonant phonemes to be able to define their status in the system.

The problem of affricates is a point of considerable controversy among phoneticians. According to Russian specialists in English phonetics, there are two affricates in English: [tʃ, dʒ]. D. Jones points out there are six of them: [tʃ, dʒ], [ts, dz], and [tr, dr]. A.C. Gimson increases their number adding two more affricates: [tθ, tð]. Russian phoneticians look at English affricates through the eyes of a phoneme theory, according to which a phoneme has three aspects: articulatory, acoustic and functional, the latter being the most significant one. As to British phoneticians, their primary concern is the articulatory-acoustic unity of these complexes.

Before looking at these complexes from a functional point of view it is necessary to define their articulatory indivisibility.

According to N.S. Trubetzkoy's point of view a sound complex may be considered monophonemic if: a) its elements belong to the same syllable; b) it is produced by one articulatory effort; c) its duration should not exceed normal duration of elements. Let us apply these criteria to the sound complexes.

1. Syllabic indivisibility

<i>butcher</i> [butʃ -ə]	<i>lightship</i> [lait-ʃip]
<i>mattress</i> [mætr-is]	<i>footrest</i> [fut-rest]
<i>curtsey</i> [k3:-tsi]	<i>out-set</i> [aut-set]
<i>eighth</i> [eitθ]	<i>whitethorn</i> [wait-θo:n]

In the words in the left column the sounds [tʃ], [tr], [ts], [tθ] belong to one syllable and cannot be divided into two elements by a syllable dividing line.

2. Articulatory indivisibility. Special instrumental analysis shows that all the sound complexes are homogeneous and produced by one articulatory effort.

3. Duration. With G.P. Torsuyev we could state that length of sounds depends on the position in the phonetic context, therefore it cannot serve a reliable basis in phonological analysis. He writes that the length of English [tʃ] in the words *chair* and *match* is different; [tʃ] in *match* is considerably longer than [t] in *mat* and may be even longer than [ʃ] in *mash*. This does not prove, however, that [tʃ] is biphonemic.

According to morphological criterion a sound complex is considered to be monophonemic if a morpheme boundary cannot pass within it because it is generally assumed that a phoneme is morphologically indivisible. If we consider [tʃ], [dʒ] from this point of view we could be secure to grant them a monophonemic status, since they are indispensable. As to [ts], [dz] and [tθ], [dð] complexes their last elements are separate morphemes [s], [z], [θ], [ð] so these elements are easily singled out by the native speaker in any kind of phonetic context. These complexes do not correspond to the phonological models of the English language and cannot exist in the system of phonemes. The case with [tr], [dr] complexes is still more difficult.

By way of conclusion we could say that the two approaches have been adopted towards this phenomenon are as follows: the finding that there are eight affricates in English [tʃ], [dʒ], [tr], [dr], [ts], [dz], [tð], [dθ] is consistent with articulatory and acoustic point of view, because in this respect the entities are indivisible. This is the way the British phoneticians see the situation. On the other hand, Russian phoneticians are consistent in looking at the phenomenon from the morphological and the phonological point of view which allows them to define [tʃ], [dʒ] as

monophonemic units and [tr], [dr], [ts], [dz], [tð], [dθ] as biphonemic complexes. However, this point of view reveals the possibility of ignoring the articulatory and acoustic indivisibility.

There are two major classes of sounds traditionally distinguished in any language - consonants and vowels. The opposition "vowels vs. consonants" is a linguistic universal. The distinction 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 vowels no obstruction is made, so on the perception level their integral characteristic is tone, not noise. In case of consonants various obstructions are made. So consonants are characterized by a complete, partial or intermittent blockage of the air passage. The closure is formed in such a way that the air stream is blocked or hindered or otherwise gives rise to audible friction. As a result consonants are sounds which have noise as their indispensable characteristic.

Russian phoneticians classify consonants according to the following principles: i) degree of noise; ii) place of articulation; iii) manner of articulation; iv) position of the soft palate; v) force of articulation.

(I) 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 noise. On this ground he distinguishes two large classes:

- a) occlusive, in the production of which a complete obstruction is formed;
- b) constrictive, in the production of which an incomplete obstruction is formed. Each of two classes is subdivided into noise consonants and sonorants.

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.

The term "degree of noise" belongs to auditory level of analysis. But there is an intrinsic connection between articulatory and auditory aspects of describing speech sounds. In this case the term of auditory aspect defines the characteristic more adequately.

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. Acoustically sonorants are opposed to all other consonants because they are characterized by sharply defined formant structure and the total energy of most of them is very high.

There are no sonorants in the classifications suggested by British and American scholars. Daniel Jones and Henry A. Gleason, for example, give separate groups of nasals [m, n, ŋ], the lateral [l] and semi-vowels, or glides [w, r, j (y)]. Bernard Bloch and George Trager besides nasals and lateral give trilled [r]. According to Russian phoneticians sonorants are considered to be consonants from articulatory, acoustic and phonological point of view.

(II) The place of articulation. This principle of consonant classification is rather universal. The only difference is that V.A. Vassilyev, G.P. Torsuev, O.I. Dikushina, A.C. Gimson give more detailed and precise enumerations of active organs of speech than H.A. Gleason, B. Bloch, G. Trager and others. There is, however, controversy about terming the active organs of speech. Thus, Russian phoneticians divide the tongue into the following parts: (1) front with the tip, (2) middle, and (3) back. Following L.V. Shcherba's terminology the front part of the tongue

is subdivided into: (a) apical, (b) dorsal, (c) cacuminal and (d) retroflexed according to the position of the tip and the blade of the tongue in relation to the teeth ridge. A.C. Gimson's terms differ from those used by Russian phoneticians: apical is equivalent to forelingual; frontal is equivalent to mediolingual; dorsum is the whole upper area of the tongue. H.A. Gleason's terms in respect to the bulk of the tongue are: apex - the part of the tongue that lies at rest opposite the alveoli; front - the part of the tongue that lies at rest opposite the fore part of the palate; back, or dorsum - the part of the tongue that lies at rest opposite the velum or the back part of the palate.

(III) 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 classify consonants very accurately, logically and thoroughly. 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; (2) incomplete closure, then constrictive consonants are produced; (3) the combination of the two closures, then occlusive-constrictive consonants, or affricates, are produced; (4) intermittent closure, then rolled, or trilled consonants are produced.

A.C. Gimson, H.A. Gleason, D. Jones and other foreign phoneticians include in the manner of noise production groups of lateral, nasals, and semivowels - subgroups of consonants which do not belong to a single class.

Russian phoneticians subdivide consonants into unicentral (pronounced with one focus) and bicentral (pronounced with two foci), according to the number of noise producing centers, or foci.

According to the shape of narrowing constrictive consonants and affricates are subdivided into sounds with flat narrowing and round narrowing.

(IV) According to the position of the soft palate all consonants are subdivided into oral and nasal. When the soft palate is raised oral consonants are produced; when the soft palate is lowered nasal consonants are produced.

(V) According to the force of articulation consonants may be fortis and lenis. This characteristic is connected with the work of the vocal cords: voiceless consonants are strong and voiced are weak.

Questions

1. What are the main differences of consonant system in English, Uzbek, Russian?
2. What types can be classified English consonants?
3. What phonological oppositions exist between the English (Uzbek) consonants according to the manner of production?
4. What is the difference between vowel and consonant sound?

LECTURE 7

Syllable structure of English

Plan:

- 1) Definition of a syllable**
- 2) Syllable theories**
- 3) Syllable structure**
- 4) The function of syllable**

Key words: syllable, syllable structure, syllable formation, fully opened, fully closed, half-open vowels, close vowels, sonorant, voiced fricatives, voiced stops, voiceless stops

Syllable combination of vowel and consonant Syllables are higher units than speech sounds. A syllable is a combination of a vowel with a consonant. Speech can be broken into minimal pronounceable units into which sounds show a tendency to cluster or group. These smallest phonetic groups are generally given the name of syllables. Being the smallest pronounceable units, syllables form morphemes, words and phrases. Each of these units is characterized by a certain syllabic structure. Thus a meaningful language unit phonetically may be considered from the point of view of syllable formation and syllable division.

The syllable is a complicated phenomenon and like a phoneme it can be studied on four levels - articulatory, acoustic, auditory and functional. The complexity of the phenomenon gave rise to many theories.

There are as many syllables as the number of vowels in a word. The vowel plays the leading role in a syllable and it usually stands in the middle of a syllable. The vowel occupies the central position in a syllable while the consonant occupies marginal position. The vowel in every syllable is obligatory, but the consonants are optional. A syllable may consist of one vowel only. A syllable may consist of a consonant and a vowel. It may consist of a vowel and a consonant. The vowel may be between 2 consonants. The types of S are called

- fully-opened S- only vowels
- fully-closed – consonants from both sides

In English CVC type of syllable is used mostly than other syllables but in Russian CV type is the most popular. The syllables may consist of a rhyme. Rhyme has peak and coda.

A.S is the smallest pronouncing unit

Several theories were created to explain the nature of a syllable. One of them is breath puff's theory. American linguist Robert Statson. According to this theory we take a new breath after each syllable. This theory was criticized. Because we take a new breath after the whole word of sentence. Another theory to explain the nature of syllable Danish linguist Otto Gespersen. His theory is called relative sonority theory. According to it each sound has a certain degree of sonority. He says that the most sonorous sounds are open vowels [] and the least sonorous sounds are voiceless stops. He divided speech sounds according to their sonority into 8 groups:

- a) Open vowels
- b) half-open vowels

- c) Close vowels
- d) Sonorant
- e) Voiced fricatives
- f) Voiced stops
- g) Voiceless stops

This theory is good but it doesn't explain the syllable formation and syllable division. The 3rd theory was created by Russian linguist and Vladimirovich Shcherba. His theory is called 3 types of consonants "Теория о 3 типах согласных".

Types of consonants.

- 1) initially strong consonants ISC.
- 2) Finally strong consonants.
- 3) Geminate or double consonants. DC

ISC occur at the end of the close syllable its beginning is stronger than its end.

E.g. on it.

FSC occur at the end of a syllable.

DC show the boundary between 2 syllables

e.g. mid day, pen-knife.

What _____ time?

This theory is preferable, because it shows the beginning and the end of a syllable and also the boundary between 2 syllables.

We could start with the so-called expiratory (chest pulse or pressure) theory by R.H. Stetson. This theory is based on the assumption that expiration in speech is a pulsating process and each syllable should correspond to a single expiration. So the number of syllables in an utterance is determined by the number of expirations made in the production of the utterance. This theory was strongly criticized by Russian and foreign linguists. G.P. Torsuyev, for example, wrote that in a phrase a number of words and consequently a number of syllables can be pronounced with a single expiration. This fact makes the validity of the theory doubtful.

Another theory of syllable put forward by O. Jespersen is generally called the sonority theory. According to O. Jespersen, each sound is characterized by a certain degree of sonority which is understood as acoustic property of a sound that determines its perceptibility. According to this sound property a ranking of speech sounds could be established: <the least sonorous> voiceless plosives → voiced fricatives → voiced plosives → voiced fricatives → sonorants → close vowels → open vowels <the most sonorous>. In the word *plant* for example we may use the following wave of sonority: [pla:nt]. According to V.A. Vassilyev the most serious drawback of this theory is that it fails to explain the actual mechanism of syllable formation and syllable division. Besides, the concept of sonority is not very clearly defined.

Further experimental work aimed to description of the syllable resulted in lot of other theories. However the question of articulatory mechanism of syllable is still an open question in phonetics. We might suppose that this mechanism is similar in all languages and could be regarded as phonetic universal.

In Russian linguistics there has been adopted the theory of syllable by L.V. Shcherba. It is called the theory of muscular tension. In most languages there is the syllabic phoneme in the centre of the syllable which is usually a vowel phoneme or, in some languages, a sonorant. The phonemes preceding or following the syllabic peak are called marginal. The tense of articulation increases within the range of prevocalic consonants and then decreases within the range of postvocalic consonants.

Russian linguist and psychologist N.I. Zhinkin has suggested the so-called loudness theory which seems to combine both production and perception levels. The experiments carried out by N.I. Zhinkin showed that the arc of loudness of perception level is formed due to variations of the volume pharyngeal passage which is modified by contractions of its walls. The narrowing of the passage and the increase in muscular tension which results from it reinforce the actual loudness of a vowel thus forming the peak of the syllabic. So the syllable is the arc of loudness which correlates with the arc of articulatory effort on the speed production level since variations in loudness are due to the work of all speech mechanisms.

It is perfectly obvious that no phonetician has succeeded so far in giving an adequate explanation of what the syllable is. The difficulties seem to arise from the various possibilities of approach to the unit. There exist two points of view:

1. Some linguists consider the syllable to be a purely articulatory unit which lacks any functional value. This point of view is defended on the ground that the boundaries of syllables do not always coincide with those of morphemes.
2. However the majority of linguists treat the syllable as the smallest pronounceable unit which can reveal some linguistic function.

Trying to define the syllable from articulatory point of view we may talk about universals. When we mean the functional aspect of the syllable it should be defined with the reference to the structure of one particular language.

The definition of the syllable from the functional point of view tends to single out the following features of the syllable:

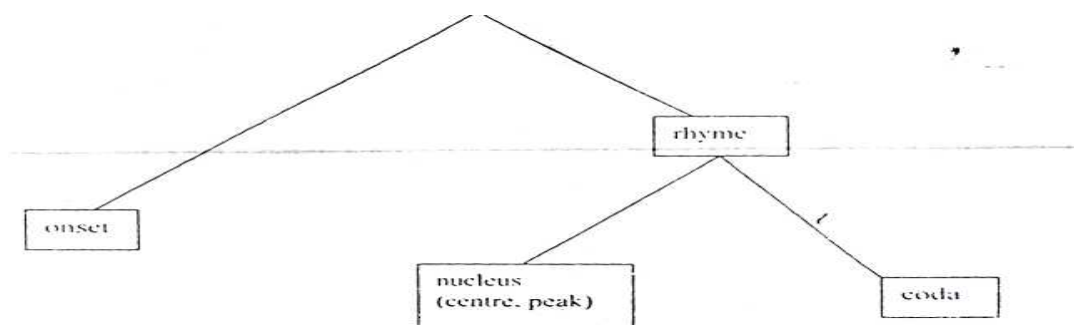
- a) a syllable is a chain of phonemes of varying length;
- b) a syllable is constructed on the basis of contrast of its constituents (which is usually of vowel - consonant type);
- c) the nucleus of a syllable is a vowel, the presence of consonants is optional; there are no languages in which vowels are not used as syllable nuclei, however, there are languages in which this function is performed by consonants;
- d) the distribution of phonemes in the syllabic structure follows by the rules which are specific enough for a particular language.

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].

The structure of English syllables can be summarized as follows:

- Many syllables have one or more consonants preceding the nucleus. These make up the syllable onset: *me, so, plow*.
- Many syllables have one or more consonants, following the nucleus. They make up the syllable coda. They are traditionally known as closed syllables: *cat, jump*.
- 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.

The other aspect of this component is syllable division. The problem of syllable division in case of intervocalic consonants and their clusters, like in such words as *city, extra, standing* and others.

Let us consider the first word ['sit.i]. There exist two possibilities:

- a) the point of syllable division is after the intervocalic consonant:
- b) the point of syllable division is inside the consonant.

In both cases the first syllable remains closed because the short vowel should remain checked. The result of instrumental analyses shows, that the point of syllable division in such words is inside the intervocalic consonant. EPD indicates the point of division after the consonant.

The second case. There are two syllables in the word *extra* but where should the boundary between them fall?

1) [e - kstrə]. It is unlikely that people would opt for a division between [e] and [kstrə] because there are no syllables in English which begin with consonant sequence [kstr].

2) Similarly, a division between [ekstr] and [ə] would be unnatural.

3) [ek - strə], [eks - trə], [ekst - rə] are possible. People usually prefer either of the first two options here, but there is no obvious way of deciding between them.

In some cases we may take into account the morphemic structure of words. For example, *standing* consists of two syllables; on phonetic grounds [stæn - dɪŋ]. on grammatical grounds [stænd - ɪŋ].

Now we shall consider two functions of the syllable.

The first is constitutive function. It 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. It

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 other function is distinctive one. In this respect 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*. There analogical distinction between word combinations can be illustrated by many more examples: *an aim* - *a name*; *an ice house* - *a nice house*, etc. Sometimes the difference in syllable division may be the basic ground for differentiation in such pairs as *I saw her rise*.- *I saw her eyes*; *I saw the meat* — *I saw them eat*.

Questions

- 1.What is meant by the term “syllable”?
- 2.How can you explain the relationship between a syllable and a morpheme?
- 3.What are there the functions of syllables?
- 4.What types of syllables are there in English (Uzbek, Russian)?

LECTURE 8

Word stress in English

Plan

1. **Stress as suprasegmental unit**
2. **Types of stress in languages**
3. **Approaches to explain the nature of stress**
4. **Degrees of stress**
5. **Accentual structure of English word**
6. **The place of word stress in English**
7. **Functions of word stress**
8. **Accentual tendency in English**

Key words: *word stress, stress, functions of stress, segmental, rhythmic groups, intonation groups, sentence stress, dynamic word stress, musical Word Stress, quantitative word stress,*

1) Stress (S) is a prosodic (segmental) phenomenon which characterizes phonetic units higher than segmental phonemes

It can characterize syllables, rhythmic groups, intonation groups and utterances. There are 2 types of stress: word stress and sentence stress/

Word stress is feature of the phonetic structure of a word as a vocabulary unit. Word stress as all other phonetic phenomena can be described and analyzed on 3 different levels

- 1) auditory level (how we hear stress)

- 2) acoustic level
- 3) linguistic level

Auditory impression of the stress is that of prominence. Therefore, on the auditory level the Word stress is generally defined as the greater degree of special prominence given to one or more syllables in one and the same word. But it should be emphasized that the word stress refers to the relative prominence of all the syllables of a word. One or more syllables of the word may be marked by different degree of prominence as compared to the rest of the syllables of the same word. There may be a word, 2 equally prominent syllables or more prominent syllables or more prominent syllables as unreliability,

This correlation of degrees of prominence in the syllables of a word forms the accentual structure of the word. Monosyllabic word has no accentual structure and they can't be said to have one degree of stress rather than another. But it is generally agreed in isolation a monosyllabic word is stressed.

Accentual structure of a word is generally perceived without difficulties. People easily distinguish between **subject – subject**

2) Types of stress in languages

In different languages stress may be achieved by various combinations of these parameters depending on which parameter in the principle one in producing in the principle one is producing the effect of stress. Word Stress of languages may be of different types.

There are languages with **dynamic word stress** in such languages is achieved by a greater force of articulation which results in the greater loudness on the auditory level and the greater intensity on the acoustic level. The stressed syllables in such languages are louder than the unstressed ones. All other parameters play less important role in producing the effect of stress in such languages.

English and Russian Word Stress are dynamic. In Languages with **musical Word Stress**, prominence is mainly achieved by variations in pitch level. The main acoustic parameter is in fundamental frequencies. Chinese, Japanese, Vietnamese are languages with musical word stress.

In languages with **quantitative word stress**, the effect of stress is mainly based on the quantity of the sound that in its duration a longer pronunciation of word stress is quantitative word stress.

Besides these types, some linguistic distinguish qualitative word stress, as in many languages, including English ex: subject (noun) - subject (verb)

English word stress dynamic because the stressed syllable is pronounced stronger; quantitative the stressed syllable is pronounced longer than unstressed one; qualitative – stressed syllable is pronounced clearly and distinctively

3) Digress of stress

One of the main tasks for the linguist is to determine the number of contrastive degrees of word stress in a language.

Daniel Sones has indicated the degrees of Stress in word **opportunity**

The strongest stress is denoted by figure one. The 2nd degree which is less strong by figure 2 etc

[]

But not all these degrees are relevant

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.

If we compare stressed and unstressed syllables in the words *contract* ['kɒntrækt], *to contract* [kən'trækt], we may note that in the stressed syllable:

- (a) the force is greater, which is connected with more energetic articulation;
- (b) the pitch of voice is higher, which is connected with stronger tenseness of the vocal cords and the walls of the resonance chamber;
- (c) the quantity of the vowel [æ] in [kən'trækt] is greater, the vowel becomes longer;
- (d) the quality of the vowel [æ] in the stressed syllable is different from the quality of this vowel in the unstressed position, in which it is more narrow than ['æ].

On the auditory level a stressed syllable is the part of the word which has a special prominence. It is produced by a greater loudness and length, modifications in the pitch and quality. The physical correlates are: intensity, duration, frequency and the formant structure. All these features can be analyzed on the acoustic level. 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.

Now we should like to distinguish the notions of word stress and sentence stress. They are first of all different in their sphere of application as they are applied to different language units: word stress is naturally applied to a word, as a linguistic unit, sentence stress is applied to a phrase. Secondly, the distinction of the rhythmic structure of a word and a phrase is clearly observed in the cases when the word stress in notional words is omitted in a phrase, e.g. *I 'don't think he is 'right* or when the rhythmic structure of the isolated word does not coincide with that of a phrase, e.g. *'Fifteen. 'Room Fifteen. 'Fifteen 'pages*.

So in a speech chain the phonetic structure of a word obtains additional characteristics connected with rhythm, melody, and tempo. Though the sentence stress falls on the syllable marked by the word stress it is not realized in the stressed syllable of an isolated word but in a word within speech continuum. Since the spheres of word stress and sentence stress fall apart their functions are actually different. Sentence stress organizes a sentence into a linguistic unit, helps to form its rhythmic and intonation pattern, and performs its distinctive function on the level of a phrase.

Stress difficulties peculiar to the accentual structure of the English language are connected with the vowel special and inherent prominence. In identical positions the intensity of English vowels is different. The highest in intensity is /a:/, then go /o:/, ɜ:/, i:/, u:/, æ, σ, e, v, i/.

All English vowels may occur in accented syllables, the only exception is /ə/, which is never stressed. English vowels /i, ɪ, ə, v/ tend to occur in unstressed syllables. Syllables with the syllabic /l, m, n/ are never stressed. Unstressed diphthongs may partially lose their glide quality. In stressed syllables English stops have complete closure, fricatives have full friction, and features of fortis/lenis distinction are clearly defined.

Languages are also differentiated according to the place of word stress. The traditional classification of languages concerning place of stress in a word is into those with a fixed stress and those with a free stress. In languages with a fixed stress the occurrence of the word stress is limited to a particular syllable in a polysyllabic word. For instance, in French the stress falls on the last syllable of the word (if pronounced in isolation), in Finnish and Czech it is fixed on the first syllable, in Polish on the one but last syllable. In languages with a free stress its place is not confined to a specific position in the word. In one word it may fall on the first syllable, in another on the second syllable, in the third word — on the last syllable, etc. The free placement of stress is exemplified in the English and Russian languages, e.g. English: *'appetite - be'ginning - ba'lloon*; Russian: *озеро - погода - молоко*.

The word stress in English as well as in Russian is not only free but it may also be shifting, performing the semantic function of differentiating lexical units, parts of speech, grammatical forms. In English word stress is used as a means of word-building; in Russian it marks both word-building and word formation, e.g. *'contrast — con'trast; 'habit — habitual 'music — mu'sician; дома — дома; чудная — чудная, воды — воды*.

There are actually as many degrees of stress in a word as there are syllables. The opinions of phoneticians differ as to how many degrees of stress are linguistically relevant in a word. The British linguists usually distinguish three degrees of stress in the word. A.C. Gimson, for example, shows the distribution of the degrees of stress in the word *examination*. The primary stress is the strongest, it is marked by number 1, the secondary stress is the second strongest marked by 2. All the other degrees are termed weak stress. Unstressed syllables are supposed to have weak stress. The American scholars B. Bloch and G. Trager find four contrastive degrees of word stress, namely: loud, reduced loud, medial and weak stresses. Other American linguists

also distinguish four degrees of word stress but term them: primary stress, secondary stress, tertiary stress and weak stress. The difference between the secondary and tertiary stresses is very subtle and seems subjective. The criteria of their difference are very vague. The second pretonic syllables of such words as *libe'ration*, *recog'nition* are marked by secondary stress in BrE, in AmE they are said to have tertiary stress. In AmE tertiary stress also affects the suffixes *-ory*, *-ary*, *-ony* of nouns and the suffixes *-ate*, *-ize*, *-y* of verbs, which are considered unstressed in BrE, e.g. *'territory*, *'ceremony*, *'dictionary*; *'demonstrate*, *'organize*, *'simplify*.

British linguists do not always deny the existence of tertiary stress as a tendency to use a tertiary stress on a post-tonic syllable in RP is also traced.

Word stress in a language performs three functions.

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 (у него так в лекции) (or recognitive). 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*.

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. 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*. 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*.

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*.

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*.

The numerous variations of English word stress are systematized in the typology of accentual structure of English words worked out by G.P. Torsuyev. He classifies them according to the number of stressed syllables, their degree or character (the main and the secondary stress). The distribution of stressed syllables within the word accentual types forms accentual structures of words. Accentual types and accentual structures are closely connected with the morphological type of words, with the number of syllables, the semantic value of the root and the prefix of the word.

The accentual types are:

1. [' ____]. This accentual type marks both simple and compound words. The accentual structures of this type may include two and more syllables, e.g. *'father*, *'possibly*, *'mother-in-law*, *'gas-pipe*.

2. [' _ ' _]. The accentual type is commonly realized in compound words, most of them are with separable prefixes, e.g. *'radio-'active*, *'re'write*, *'diso'bey*.

3. [' _ ' _ ' _] and 4. [' _ ' _ ' _ ' _]. The accentual types are met in initial compound abbreviations like *'U'S'A*, *'U'S'S'R*.

5. [' _ , ____]. The type is realized both in simple and compound words, very common among compound words, e.g. *'hair-,dresser*, *'substructure*.

6. [, _ ' ____]. The accentual type marks a great number of simple words and some compound words as well. In simple words the stresses fall onto:

1. the prefix and the root: *maga'zine*;
2. the root and the suffix: *,hospi'tality*;
3. the prefix and the suffix: *disorganization*.

The other five types are rare and found in small number of words.

The data given above suggest an idea of the great variability in the accentual structure of English words. The most widely spread among the enumerated accentual types are supposed to be Type 1, Type 2, Type 5 and Type 6. Each type includes varieties of definite accentual structures with different numbers of syllables and marks thousands of words. So the four of them cover the main bulk of most common English words and are therefore most typical for the English vocabulary.

The variability of the word accentual structure is multiplied in connected speech. The accentual structure of words may be altered under the influence of rhythm, e.g. *An 'unpolished 'stone but: The 'stone was un'polished.*

The tempo of speech may influence the accentual pattern of words. With the quickening of the speed the carefulness of articulation is diminished, the vowels are reduced or elided, the secondary stress may be dropped, e.g. *The 'whole organi'zation of the 'meeting was 'faulty.*

Questions

1. What is meant by the term “word stress”?
2. What are the differences between English, Uzbek and Russian word stress depending on its position?
3. What are the types of word stress?
4. Explain the word stress and sentence stress.

LECTURE 9 THE COMBINATORY-POSITIONAL CHANGES OF PHONEMES

Plan

1. General characteristics of changes.
2. Assimilation
3. Other combinatory changes.

Key words: *combinatory-positional changes speech sounds, phonemes, assimilation, accommodation, dissimilation metathesis, sandhi, haplology, reduction, elision*

Speech sounds, i.e. phones representing phonemes, are combined in strict order to form words, morphemes, word combinations and sentences which influence each other, as a result of which their articulatory – acoustic features may be changed and modified. These changes in pronunciation, which depend on the way they influence one another, their position and stress - are called combinatory – positional changes (or “combinatory phonetics”). They are classified into assimilation, accommodation, dissimilation metathesis, sandhi, haplology, reduction and elision. Combinatory-positional changes are connected with the historical development of a language and its phonetic structure in particular. The fluency of speech, the unstressed position in words and word junction are the favorable conditions under which assimilation and reduction find their expression. These factors accelerate assimilation and reduction, though the cause of these phonetic changes cannot be explained from a narrow viewpoint.

Some linguists explain combinatory-positional changes as the result of speech effort economy or the tendency ease of pronunciation which occurs in pronunciation, owing to the fact that speakers try to obtain maximum effect with minimum effort. For example, in rapid speech the word **ninth** \n\ naɪnθ is pronounced as a dental allophone owing to the influence of the dental (interdental) \ θ\ . It is easier to articulate two dental consonants than pronounce alveolar and dental consonant. Such cases may often be observed in pronunciation.

There are some attempts to interpret combinatory-positional changes from the phonological point of view. According to Ch.A. Ferguson: “Phonology is variable. Variation has to be included in any type of phonological theory. It is important to study how phonology works”.

Various combinatory – positional changes may cause the system of phonological oppositions and distinctive features to grow or eliminate, which may be proved by diachronic phonology. The realization of phonological oppositions in speech and different allophonic variations of phonemes by the influence of some factors should be studied by methods of syntagmatic phonology. However, paradigmatic changes may depend on syntagmatic changes in the development of a phonological system. The problem of phonological interpretation of combinatory-positional changes has not been studied thoroughly yet.

Combinatory-positional changes are universal for all languages, but the character of changes determined by certain factors may differ. Some combinatory-positional changes have been explained in previous chapters in relation with the description of the allophones of vowel and consonant phonemes. Therefore, below we give classification of combinatory-positional changes and explain them briefly.

The articulations of sounds combined to form words, word combinations (junctions) and sentences influence each other. The process when the articulation of a sound under the influence of the articulation of a neighboring sound becomes similar or takes on features of the neighboring sound, is called assimilation. Assimilation is a result of a modification process of adjacent phonemes. There are cases of modification when as a result of it, a phoneme may be formed which differs from either the assimilated or assimilating phoneme.

Although assimilation is a universal process in all languages, its action may be different. The assimilatory processes include the influence of a vowel on a consonant ($V \rightarrow C$), a vowel on a vowel ($V \rightarrow V$), a consonant on a vowel ($C \rightarrow V$), consonant on a consonant ($C \rightarrow C$).

The articulation of English vowels may be modified by the position of the tongue, lips, soft palate, and the degree of muscular tension. This type of assimilation is known as adaptation of speech organs, making a convenient transition from one articulation to another. There are other types of vowel assimilation known as a vowel harmony, in which the vowel of the syllable may become more like the vowel of some other syllable and vowels agree with each other in certain features.

The assimilation of consonants is frequently observed in modern English. It is possible to distinguish assimilations affecting 1) the place of articulation or both the place of obstruction and the active organ of speech; 2) the manner of production; 3) the work of the vocal cords and 4) the position of the lips.

1) Assimilation, affecting the place of obstruction: the principal (alveolar) allophones of the phonemes /t/, /d/, /n/, /l/, /s/, /z/ are replaced by their subsidiary dental allophones when they are adjacent to dental consonant phonemes, e.g.: tenth /t̪/, in them /ð/, width /wɪð/, read this /rið/, wealth /welθ/, all that /ɔːl ðæt/.

2) Assimilation, affecting the manner of production, is observed when nasal consonant phonemes influence the plosive phonemes pronounced in the same place, e.g. sandwich /sænwɪtʃ/, kindness /kɪndnəs/, grandmother /grændməðər/.

3) Assimilation, affecting the work of the vocal cords: a) a voiceless consonant phoneme, may be replaced by a voiced one under the influence of the adjacent voiced consonant phoneme, e.g.: gooseberry /gʊˈzɪəri/ from /gʊˈsɪəri/ influencing /b/ in berry; b) a voiced consonant phoneme may be replaced by a voiceless one under the influence of the adjacent voiceless consonant phoneme, e.g. newspaper /ˈnjuːspəpər/ from /ˈnjuːspəpə/ and /ˈnjuːspəpər/ in which /p/ influence /z/, making it voiceless.

4) labialized subsidiary allophones of the phonemes /k/, /g/, /t/, /s/ are used under the influence of the following bilabial sonorant /w/, e.g.: quite / /, twinkle / /, language / /, swim / /.

According to its degrees assimilation may be divided into a) complete, b) partial c) intermediate.

According to its direction assimilation may be divided into a) progressive, b) regressive c) mutual (reciprocal, double).

From the synchronical and diachronical points of view assimilation in English can be subdivided into a) historical, b) contextual

There are cases when the articulation of a consonant is modified under the influence of an adjacent vowel, which is called adaptation, or accommodation. The accommodated sound retains its main phonetic features and is pronounced as an allophone of the same phoneme slightly modified under the influence of a neighboring sound. Modern English distinguishes 3 main types of accommodation.

1) An unrounded allophone of a consonant phoneme is replaced by its rounded allophone under the influence of the following rounded vowel phoneme, in an initial position:

Unrounded allophones of consonant phonemes tea / /, less /les/

Rounded allophones of consonant phonemes too / /, loose / /

2) A fully back allophone of a back vowel phoneme is replaced by its slightly advanced allophone under the influence of the preceding mediolingual phonemes /j/, e.g.

Fully back allophone of (u:) booty / /, moon / /

Fronted allophone of /u:/ - beauty / /, music / /

3) A vowel phoneme is represented by its slightly more open allophone before the dark /l/ under the influence of the latter's back secondary focus. Thus, the vowel sound in tell, bell is slightly more open than the vowel in bed, ten - / / - / /, / / - / /.

The phonetic changes, which results in a sharpening of the difference between two phonemes, is called dissimilation, e.g. the English word heaven is the result of a change of (m) to (v) because of the final. The word marble is due to a French marble whose second "r" was changed into "l".

Elision is the omission of a sound in rapid speech, e.g. an old man / /, and so on / /

Haplology is the process of dropping a group of sounds which should be articulated twice in a word, e.g. morphonology for morphophonolgy, probably (from probably).

Reduction is also one of the wide-spread combinatory-positional change which covers itself weakening of the unstressed syllables, as a result of which vowels (sometimes consonants) change their quality and quantity features. The shortening of the vowel-length in unstressed position is known as a quantity reduction, while omission of the clear timber of a vowel is termed as a quality reduction.

Questions

1. What is meant by combinatory-positional changes?
2. What is meant by assimilation?
3. Explain the other combinatory-positional changes, besides assimilation.

LECTURE 10 THE INTONATION OF ENGLISH

Plan

1. **The functions of intonation.**
2. **The functions of intonation components.**
3. **The tempo of speech.**

Key words: intonation, functions of intonation, tempo of speech, timbre, the grammatical functions, the notional function, components of intonation, pause

Intonation is a language universal. There are no languages which are spoken without any change of prosodic parameters but intonation functions in various languages in a different way.

By speech intonation we mean a complex combination of melody (the pitch) sentence stress, tempo of speech (the rate voice: slow, normal or quick); range of voice (the widening or narrowing of the scale of voice), timbre or timbre of voice (its emotional colouring), intonation clane derision of the sentence, rhythm of speech (a certain musical pattern) which is created by musical alternation of stressed and unstressed syllables at more or less equal intervals of time.

Intonation as a whole and its syntagmas are used to express the meaning. Melody and sentence stress are called “the primary components of intonation and the remaining five are called the secondary components”. The secondary components may be and often are as important primary one but they are called secondary because the first two components always take part in their formation.

The functions of speech intonation

According to aced L.V.Shcherba intonation has the following three functions.

1. the structural function (to organize speech phonetically);
2. the grammatical function (to utter speech units in such a way that their morphologic and syntactic attribute find adequate expression, and in this way to convey the meaning of the sentence).
3. the notional function (to utter speech units in such a way that the attitude of the speaker, his feelings and emotional and all shades of meaning are adequately express-ed).

The so called “structural function”, taken by itself from our point of view does not exist. Speech is organized phonetically to make it possible to express the grammatical and emotional functions.

So there are two functions of intonations:

1. the grammatical functions
2. the notional function.

Theoretically we may divide them, but in connected speech we deal with their temple combination for speech cannot be completely devoid of emotions.

1. Melody (the pitch of the voice). In the European language melody characterizes syntagmas, sentences and sentence units. In English there are two tunes: Tune I and Tune II
Tune I may be expressed in the following forms:

Low fall [∨], ordinary fall [∧], high fall [Λ], or it may be a rise –fall [Λ].

Tune II may be expressed in the following forms: low rise [∧], ordinary rise [Λ], high rise [Λ], or it may be a fall-rise [/,/, \.../] also a rise – fall – rise [--->, ∨, \.../].

The main function of melody is to express the type of the sentence, but melody also takes part in the expression of emotions.

II. Sentence stress falls on a syllable, but characterizes rhythmic groups, syntagmas, sentences, sentence units. So, sentence stress is the distribution of speech energy among the words of the syntagma. Examples:

a) “A” well-know / writer was once traveling in Spain: In this sentence we can see two syntagmas; the first syntagma forms one rhythmic group, and so does the secondary the third syntagma contains, two rhythmic groups.

English we have the following degrees of stress:

- a) no stress [.]
- b) weak stress [.]
- c) syntactic (or ordinary) sentence stress [‘]
- d) logic stress

III. The tempo of speech (the rate of voice: slow, normal or quick)

1) The tempo of speech has grammatical functions: 1) It underlines the most important syntagmas in the sentences (by means of slow tempo).

2) It helps to express the type of the sentence:

3) The tempo of speech has important emotional functions.

IV. The range of voice (the widening or narrowing of the scale). The range of voice has grammatical functions. Syntagmas containing second-rate information require narrow range. For instance:

“There \ there/ stop \ crying”. _____

The range of voice has important emotional functions.

For instance: an exclamation expressing admiration requires a wide and variable scale
“What a ‘ pretty’/ little house” _____

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.

The first is represented by a large group of phoneticians: H. Sweet, D. Jones, G. Palmer, L. Armstrong, I. Ward, R. Kingdon, J. O'Connor, A. Gimson and others. It is traditional and widely used. According to this 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 lexicogrammatical 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. The main unit of intonation is a clause. Intonation is a complex of three systemic variables: tonality,

tonicity and tone, which are connected with grammatical categories. Tonality marks the beginning and the end of a tone-group. Tonicity marks the focal point of each tone-group. Tone is the third unit in Halliday's system. Tones can be primary and secondary. They convey the attitude of the speaker. Halliday's theory is based on the syntactical function of intonation.

The founder of the American school of intonation K. Pike in his book «The Intonation of American English» considers «pitch phonemes» and «contours» to be the main units of intonation. He describes different contours and their meanings, but the word «meaning» stands apart from communicative function of intonation.

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. It is widely used in linguistic literature, it causes no misunderstanding and, consequently, it is more adequate. They feel strongly that this term would be more suitable for their book too, but, unfortunately, it has not been accepted in the teaching process yet.

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.

There is no general agreement about either the number or the headings of the functions of intonation which can be illustrated by the difference in the approach to the subject by some prominent Russian phoneticians. T.M. Nikolayeva names three functions of intonation: delimitating, integrating and semantic. L.K. Tseplitis suggests the semantic, syntactic and stylistic functions the former being the primary and the two latter being the secondary functions. N.V. Cheremisina singles out the following main functions of intonation: communicative, distinctive (or phonological), delimitating, expressive, appellative, aesthetic, integrating. Other Russian and foreign phoneticians also display some difference in heading the linguistic functions of intonation.

D. Crystal distinguishes the following functions of intonation.

- Emotional function's most obvious role is to express attitudinal meaning -sarcasm, surprise, reserve, impatience, delight, shock, anger, interest, and thousands of other semantic nuances.
- Grammatical function helps to identify grammatical structure in speech, performing a role similar to punctuation. Units such as clause and sentence often depend on intonation for their spoken identity, and several specific contrasts, such as question/statement, make systematic use of it.

- Informational function helps draw attention to what meaning is given and what is new in an utterance. The word carrying the most prominent tone in a contour signals the part of an utterance that the speaker is treating as new information.

- Textual function helps larger units of meaning than the sentence to contrast and cohere. In radio news-reading, paragraphs of information can be shaped through the use of pitch. In sports commentary, changes in prosody reflect the progress of the action.

- Psychological function helps us to organize speech into units that are easier to perceive and memorize. Most people would find a sequence of numbers, for example, difficult to recall. The task is made easier by using intonation to chunk the sequence into two units.

- Indexical function, along with other prosodic features, is an important marker of personal or social identity. Lawyers, preachers, newscasters, sports commentators, army sergeants, and several other occupations are readily identified through their distinctive prosody.

Let us consider the components of intonation.

In the pitch component we may consider the distinct variations in the direction of pitch, pitch level and pitch range.

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.

Two more pitch parameters are pitch ranges and pitch levels. Three pitch ranges are generally distinguished: normal, wide, and narrow. Pitch levels may be high, medium, and low.

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.

The tempo of speech is the third component of intonation. The term tempo implies the rate of the utterance and pausation. The rate of speech can be normal, slow and fast. The parts of the utterance which are particularly important sound slower. Unimportant parts are commonly pronounced at a greater speed than normal.

Any stretch of speech can be split into smaller portions, i.e. phonetic wholes, phrases, intonation groups by means of pauses. By 'pause' here we mean a complete stop of phonation. We may distinguish the following three kinds of pauses:

1. Short pauses which may be used to separate intonation groups within a phrase.

2. Longer pauses which normally manifest the end of the phrase.

3. Very long pauses, which are approximately twice as long as the first type, are used to separate phonetic wholes.

Functionally, there may be distinguished syntactic, emphatic and hesitation pauses.

Syntactic pauses separate phonopassages, phrases, and intonation groups. Emphatic pauses serve to make especially prominent certain parts of the utterance. Hesitation pauses are mainly used in spontaneous speech to gain some time to think over what to say next. They may be silent or filled.

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 / *think he is coming soon* has two potential syntagms: / *think* and *he is coming soon*. In oral speech it is normally actualized as one intonation group.

The intonation group is a stretch of speech which may have the length of the whole phrase. But the phrase often contains more than one intonation group. The number of intonation groups depends on the length of the phrase and the degree of semantic importance or emphasis given to various parts of it:

This bed was not' slept, in— ,This be was not' slept in

An additional terminal tone on *this bed* expresses an emphasis on *this bed* in contrast to other *beds*.

Not all stressed syllables are of equal importance. One of the syllables has the greater prominence than the others and forms the nucleus, or focal point of an intonation pattern. Formally the nucleus may be described as a strongly stressed syllable which is generally the last strongly accented syllable of an intonation pattern and which marks a significant change of pitch direction, that is where the pitch goes distinctly up or down. The nuclear tone is the most important part of the intonation pattern without which the latter cannot exist at all. On the other hand an intonation pattern may consist of one syllable which is its nucleus. The tone of a nucleus determines the pitch of the rest of the intonation pattern following it which is called the tail. Thus 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 moves in an upward pitch direction:

No, Mary — Well, Mary.

The nucleus and the tail form what is called terminal tone. The two other sections of the intonation pattern are the head and the pre-head which form the pre-nuclear part of the intonation pattern and, like the tail, they may be looked upon as optional elements:

→*Lake District is one of the loveliest 'parts of, Britain.*

The pre-nuclear part can take a variety of pitch patterns. Variation within the pre-nucleus does not usually affect the grammatical meaning of the utterance, though it often conveys meanings associated with attitude or phonetic styles. There are three common types of pre-nucleus: a descending type in which the pitch gradually descends (often in "steps") to the nucleus; an ascending type in which the syllables form an ascending sequence and a level type when all the syllables stay more or less on the same level.

The meaning of the intonation group is the combination of the «meaning» of the terminal tone and the pre-nuclear part combined with the «meaning» of pitch range and pitch level. The parts of the intonation pattern can be combined in various ways manifesting changes in meaning, cf.: the High Head combined with Low Fall, High Fall, Low Rise, High Rise, Fall-Rise in the phrase *Not at all*.

—>*Not at all* (reserved, calm).

—>*Not at all* (surprised, concerned).

—>*Not at all* (encouraging, friendly).

—> *Not at all* (questioning).

—> *Not at all* (intensely encouraging, protesting).

The more the height of the pitch contrasts within the intonation pattern the more emphatic the intonation group sounds, cf.:

He's won. Fan tastic.

Fan tastic.

The changes of pitch, loudness and tempo are not haphazard variations. The rules of change are highly organized. No matter how variable the individual variations of these prosodic components are they tend to become formalized or standardized, so that all speakers of the language use them in similar ways under similar circumstances. These abstracted characteristics of intonation structures may be called intonation patterns which form the prosodic system of English.

Some intonation patterns may be completely colourless in meaning: they give to the listener no implication of the speaker's attitude or feeling. They serve a mechanical function — they provide a mold into which all sentences may be poured so that they achieve utterance. Such intonation patterns represent the intonational minimum of speech. The number of possible combinations is more than a hundred but not all of them are equally important. Some of them do not differ much in meaning, others are very rarely used. That is why in teaching it is necessary to deal only with a very limited number of intonation patterns, which are the result of a careful choice.

3. The phonological aspect of intonation.

Phonology has a special branch, intonology, whose domain is the larger units of connected speech: intonation groups, phrases and even phonetic passages or blocks of discourse.

The descriptions of intonation show that phonological facts of intonation system are much more open to question than in the field of segmental phonology. Descriptions differ according to the kind of meaning they regard intonation is carrying and also according to the significance they attach to different parts of the tone-unit. J.D. O'Connor and G.F. Arnold assert that a major function of intonation is to express the speaker's attitude to the situation he/she is placed in, and they attach these meanings not to pre-head, head and nucleus separately, but to each of ten 'tone-unit types' *as they combine with each of four sentence types, statement, question, command and exclamation.

M. Halliday supposes that English intonation contrasts are grammatical. He argues first that there is a neutral or unmarked tone choice and then explains all other choices as meaningful by contrast. Thus if one takes the statement *I don't know* the suggested intonational meanings are: Low Fall - neutral. Low Rise - non-committal, High Rise - contradictory, Fall-Rise - with reservation, Rise-Fall - with commitment. Unlike J.D. O'Connor and G.F. Arnold, M. Halliday attributes separate significance to the pre-nuclear choices, again taking one choice as neutral and the other(s) as meaningful by contrast.

D. Crystal presents an approach based on the view "that any explanation of intonational meaning cannot be arrived at by seeing the issues solely in either grammatical or attitudinal terms". He ignores the significance of pre-head and head choices and deals only with terminal tones.

It is still impossible to classify, in any practical analysis of intonation, all the fine shades of feeling and attitude which can be conveyed by slight changes in pitch, by lengthening or shortening tones, by increasing or decreasing the loudness of the voice, by changing its quality, and in various other ways. On the other hand it is quite possible to make a broad classification of intonation patterns which are so different in their nature that they materially: change the meaning

of the utterance and to make different pitches and degrees of loudness in each of them. Such an analysis resembles the phonetic analysis of sounds of a language whereby phoneticians establish the number of significant sounds it uses.

The distinctive function of intonation is realized in the opposition of the same word sequences which differ in certain parameters of the intonation pattern. Intonation patterns make their distinctive contribution at intonation group, phrase and text levels. Thus in the phrases:

If Mary, comes let me → know at once (a few people are expected to come but it is Mary who interests the speaker)

If —> Mary comes let me → know at once (no one else but Mary is expected to come)

the intonation patterns of the first intonation groups are opposed. In the opposition *I enjoyed it - I enjoyed it* the pitch pattern operates over the whole phrase adding in the second phrase the notion that the speaker has reservations (implying a continuation something like 'but it could have been a lot better').

Any section of the intonation pattern, any of its three constituents can perform the distinctive function thus being **phonological units**. These units form a complex system of intonemes, tonemes, accentemes, chronemes, etc. These phonological units like phonemes consist of a number of variants. The terminal tonemes, for instance, consist of a number of allotones, which are mutually non-distinctive. The principal allotone is realized in the nucleus alone. The subsidiary allotones are realized not only in the nucleus, but also in the pre-head and in the tail, if there are any, cf.:

No. No, Tom. Oh, no, Mary.

The most powerful phonological unit is the terminal tone. The opposition of terminal tones distinguishes different types of sentence. The same sequence of words may be interpreted as a different syntactical type, i.e. a statement or a question, a question or an exclamation being pronounced with different terminal tones, e.g.:

Tom saw it (statement) - *Tom saw it?* (general question)

Didn't you enjoy it? (general question) - *Didn't you enjoy it?* (exclamation)

Will you be quiet? (request) - *Will you be quiet?* (command).

The number of terminal tones indicates the number of intonation groups. Sometimes the number of intonation groups may be important for meaning. For example, the sentence *My sister, who lives in the South, has just arrived* may mean two different things. In oral speech it is marked by using two or three intonation groups. If the meaning is: 'my only sister who happens to live in the South', then the division would be into three intonation groups: *My sister, who lives in the South, has just arrived*. On the other hand, if the meaning is 'that one of my two sisters, who lives in the South', the division is into two intonation groups.

Together with the increase of loudness terminal tones serve to single out the semantic centre of the utterance. By semantic centre we mean the information centre which may simultaneously concentrate the expression of attitudes and feelings. The words in an utterance do not necessarily all contribute an equal amount of information, some are more important to the meaning than others. This largely depends on the context or situation in which the intonation group or a phrase is said. Some words are predisposed by their function in the language to be stressed. In English lexical (content) words are generally accented while grammatical (form) words are more likely

to be unaccented although words belonging to both of these groups may be unaccented or accented if the meaning requires it.

Let us consider the sentence *It was an unusually rainy day*. As the beginning of, say, a story told on the radio the last three words would be particularly important, they form the semantic centre with the nucleus on the word *day*. The first three words play a minor part. The listener would get a pretty clear picture of the story's setting if the first three words were not heard and the last three were heard clearly. If the last three words which form the semantic centre were lost there would be virtually no information gained at all.

The same sentences may be said in response to the question *What sort of day was it?* In this case the word *day* in the reply would lose some of its force because the questioner already possesses the information that it might otherwise have given him. In this situation there are only two important words - *unusually rainy* - and they would be sufficient as a complete answer to the question. The nucleus will be on the word *rainy*. Going further still, in reply to the question *Did it rain yesterday?* the single word *unusually* would bear the major part of the information, would be, in this sense, more important than all the others and consequently would be the nucleus of the intonation pattern.

Grammatical words may be also important to the meaning if the context makes them so. The word *was*, for instance, has had little value in the previous examples, but if the sentences were said as a contradiction in the reply to *It wasn't a rainy day yesterday, was it?*, then *was* would be the most important word of all and indeed, the reply might simply be *It was*, omitting the following words as no longer worth saying. In this phrase the word *was* is the nucleus of the semantic centre.

These variations of the accentuation achieved by shifting the position of the terminal tone serve a striking example of how the opposition of the distribution of terminal tones is fulfilling the distinctive function.

If the phrase *I don't want you to read anything* has the low-falling terminal tone on the word *anything*, it means that for this or other reason the person should avoid reading. If the same word sequence is pronounced with the falling-rising tone on the same word, the phrase means that the person must have a careful choice in reading.

It should be pointed out here that the most important role of the opposition of terminal tones is that of differentiating the attitudes and emotions expressed by the speaker. The speaker must be particularly careful about the attitudes and emotions he expresses since the hearer is frequently more interested in the speaker's attitude or feeling than in his words - that is whether he speaks nicely or nastily. For instance, the special question *Why?* may be pronounced with the low falling tone sounding rather detached, sometimes even hostile. When pronounced with the low-rising tone it is sympathetic, friendly, interested.

All the other sections of the intonation pattern differentiate only attitudinal or emotional meaning, e.g.: being pronounced with the high pre-head, *Hello* sounds more friendly than when pronounced with the low pre-head, cf.:

→ *He llo!* - *O He llo!*

More commonly, however, different kinds of pre-heads, heads, the same as pitch ranges and levels fulfil their distinctive function not alone but in the combination with other prosodic constituents.

We have been concerned with the relationship between intonation, grammatical patterns and lexical composition. Usually the speaker's intonation is in balance with the words and structures

he chooses. If he says something nice, his intonation usually reflects the same characteristic. All types of questions, for instance, express a certain amount of interest which is generally expressed in their grammatical structure and a special interrogative intonation. However, there are cases when intonation is in contradiction with the syntactic structure and the lexical content of the utterance neutralizing and compensating them, e.g.: a statement may sound questioning, interested. In this case intonation neutralizes its grammatical structure. It compensates the grammatical means of expressing this kind of meaning: *Do you know what I'm here for?* — *No* (questioning)

There are cases when intonation neutralizes or compensates the lexical content of the utterance as it happens, for instance, in the command *Phone him at once, please*, when the meaning of the word *please* is neutralized by intonation.

Lack of balance between intonation and word content, or intonation and the grammatical structure of the utterance may serve special speech effects. A highly forceful or exciting statement said with a very matter-of-fact intonation may, by its lack of balance, produce a type of irony; if one says something very complimentary, but with an intonation of contempt, the result is an insult.

Questions

1. What is meant by the term “intonation”?
2. What components of intonation do you know?
3. Explain the tempo of speech and its types.
4. What differences exist in the realization of speech melody between English, Uzbek and Russian languages?

LECTURE 11 Phonostylistics

Plan

1. **Style as a general notion.**
2. **Stylistics branch of linguistics.**
3. **Phonetics and discourse.**

Key words: style, phonostylistics, pragmatics, discourse, stylistics, literary style, stylistic features, speech variations

1) Style is a feature of not only human activity, but also of its artifacts (works of art, clothes etc). Each period facilitates the appearance and development of different styles. In its the most general meaning style is a specific characteristic of human activity. In speech of individual, which is characterized by some peculiarities typical of that particular individual is viewed as idiolect. Each person belongs to some social group, such as age, gender, profession, education etc.

People, as a rule, possess some peculiar territorial traces of speech variations. Social varieties of people speech as viewed as social dialects or sociolects. Territorial differences in speech are called territorial varieties. The and most widespread varieties of English are British and American English has become a lingua franca (Lang of international communication). And in different countries it's called differently. E.g. English in France is called. Franglish, in Spain – Spanglish, in Japan – Japlish.

The study of new varieties of English in the 4 front of social phonetics and phonostylistics

According to David Crystal, less than 3% of English population speak RP in its pure form.

2) The branch of linguistics which focuses on the study of style is called style is called stylistics. The word stylistics were 1st registered in dictionaries in 1882. It meant the science of literary style and the study of stylistic features. Modern styles were elaborated at the end of XIX century. It was inherited much from ancient rhetoric, the art of public speaking and writing.

There is also an increasing study of phonostylistics and pedagogic issues raised by the role of English as an international language. The focus of the field of applied stylistics in the study of distinctive varieties of language. In the 1980 the strong influences have from development in linguistics in fields of pragmatics and discourse analysis. Literary stylistics and phonostylistics comprise the study aesthetic use of language (lexico - syntactic). Stylistics in general and phonostylistics in particular has played an important role in the usage

4) Phonetic and Discourse

In its broadest sense discourse come to be viewed as “speech activity” in some communicative sphere with specific means or rules of speech activities.

N.D. Arutyanova defines discourse as a communicative act in all its structure temporal, anthropological and modal aspects. Linguistics explores discourse from various perspectives. Phonetics and phonology have much to do

Questions

- 1.What is meant by phonostylistics?
- 2.What does phonostylistics study?
- 3.What is the relationship between phonetics and discourse?
- 4.What is the text forming function of intonation?

LECTURE 12 MORPHONOLOGY

Plan

1. **Phoneme and stress alternations .**
2. **The aspects of morphonology.**
3. **The morphological function of the English words.**

Key words: *morphonology, morpheme, phoneme, aspects of morphonology, morphonological functions, phonology, monomorphemic word, stress alternations*

In English there are many cases when a phoneme or phonemes within the morpheme may be replaced by another phoneme or other phonemes. These substitutions of phonemes may or may not be determined by a certain position of stress. The position of stress may also vary in different word derivatives formed from one base morpheme. The substitution of phonemes by one another and the change of the position of stress within morphemes are called phoneme and stress alternations. Theory of phoneme alternations suggested by I.A. Baudouin de Courtenay was very important in further development of linguistics. It has contributed to the formation of a new branch of linguistics – “morphonology” (or “morph phonology”, “morphophonemics”) which is defined differently by various linguists. In the formation of morphonology much credit goes to N.S.Trubetzkoy who defined it as (1) a part of word phonology which studies the phonological structure of morphemes, as (2) a division of grammar, as (3) a linking branch between

morphology and phonology. Among these definitions the first and the third can be accepted. Morphology has not got its own unit, though some linguists introduced the term “morphoneme” which does not exist at all. Morphology uses the terms phoneme and morpheme borrowed from other linguistic levels and studies phoneme and stress alternations, performing morphonological functions.

Variations of the formal structure of English morphemes may take place, owing to phonemic and accentual distinctions. As the morpheme is a meaningful unit of a language, it may be used as a word, if it is a monomorphemic word, or as a part of a word, if it is a composite word. Usually morphonological alternations occur in composite words, between their morpheme boundaries or within a morpheme, e.g. **Neptune** \ˈneptju:n\ - **Neptunian** \nepˈtju:niən\, **placid** \ˈplæsid\, **placidity** \plæsiditi\, **fruit** \fru:t\ - **fruitarian** \fru:ˈtəriən\.

Like other linguistic levels, morphonology is determined paradigmatically, i.e. the members of alternation may be distinguished as phonologically distinctive units – phonemes, and syntagmatically, i.e. the alternations take place in certain position which do not depend on the context or other factors. For example, the English suffix –ion which is the affixal morpheme may be represented as.

Questions

1. What does morphonology study?
2. Explain the morphonological alternations (with examples)
3. What is the relationship between phonology and morphology?
4. Explain the morphonological function of word stress.

ФАННИНГ АХБОРОТ МАНБАИ
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